

LITURGICAL THEOLOGY: LITURGICAL INCULTURATION AS AN EFFORT TO MAINTAIN RELIGIOUS AND CULTURAL IDENTITY FOR CATHOLIC STUDENTS WHO ARE PROSPECTIVES CATECHISTS OF THE BATAK TRIBE

Paulinus Tibo ^{a,1,*}
E.P.D. Martasujita ^{b,2}

^a Doctoral Program, STFT Widya Sasana Malang-Indonesia

^b Universitas Sanata Dharma Yogyakarta-Indonesia

¹ paulinustibo@gmail.com

² martasudjita@gmail.com

* corresponding author

Submitted: 27-12-2023 | Accepted : 08-07-2024

Abstracts:

Local culture has extraordinary wealth for the people who have it and makes life valuable. The existence of local culture is eroded by the presence of outside cultures and becomes consumed by the younger generation, including Catholic students. Cultural changes have also changed for the community, especially students as a young generation. This has an impact on the inculturation of local culture (Batak culture) in the church through Catholic liturgy. This research aims to find out the main elements in the inculturative liturgy, namely aspects of language, building architecture, liturgy music, liturgical clothing, and dance movements, which are cultural artworks that have the values of Batak community life and become an attraction for Catholic students as a form of love for local wisdom. This research uses a descriptive qualitative method with interview techniques for informants, the collection of supporting data through documentation, and direct observation related to the facts that occur about the implementation of liturgical inculturation. Key informants in this research include Catholic students, parish pastoral councils and parishioners, and

cultural leaders. The research findings show that Catholic students really understand the basic concept of Catholic liturgical inculturation of local culture in the form of church music, dance, clothing, singing, architectural forms of church buildings, and language. Another finding is that students' love for local culture (Batak culture) in Catholic church liturgy is evidenced by taking part in the celebration of inculturation liturgy. This research shows that Catholic students have an understanding of and love for local culture in the celebration of the inculturation Eucharist.

Keywords:

Inculturation Liturgy, Batak culture and Catholic students.

INTRODUCTION

Culture is part of a community's self-identity in that it contains values that are lived together. The transformation of local cultural values into the Church has become one of the focuses of the Catholic Church's pastoral work since the Second Vatican Council in 1962-1965, which is very important. One of the cultural transformations is in the field of the liturgy of the Catholic Church. This effort to renew the church through liturgy is known as liturgical inculturation. Inculturation is the initial attitude of the Church as a form of its understanding of the philosophy of life of local Catholics living and living with the rich values of customs, language, clothing, dance, painting or building architecture, and various other important elements. This inculturation integrates elements of local culture owned by the people with the norms and values contained in the Catholic faith in order to make it easier for people to maintain their faith and culture dynamically, especially in changing times.¹ The Second Vatican Council (SC 36-40) made a breakthrough, namely granting

¹ Thomas Kadek Lintang Kurniawan, Antonius Denny Firmanto, & Nanik Wijiyati Aluwesia. (2022). Inkulturasi Sebagai Usaha Mewartakan Injil: Kajian Eklesiologis-Historis Pewartaan Kekatolikan Di Bali. *Jurnal Reinha*, 13(1), 15-35.

permission for the use of local languages in the field of liturgy, which was originally intended so that people could celebrate the liturgy consciously or understand what was being celebrated².

The adaptation of the Church's liturgy to various local customs and cultures began to be made possible and given a place by the Church through adjustments, such as the service of the sacraments, sacramentals, processions, liturgical language, church music, and art, provided that they are in accordance with the basic rules of the Church's liturgy (SC 39). Thus, the Second Vatican Council provides a solid and strong foundation for the efforts of the inculturation movement in various fields, including the liturgy and worship of the Church³. Liturgical inculturation is the concentration of the Catholic Church, and there is no collaborative inculturation movement, including interdisciplinary collaboration. Talking about inculturation in the FABC document, the bishops gave the view that inculturation is not just symbols and values of local culture but concerns the whole reality of human experience and is an encounter between the gospel and local culture⁴.

The rapid movement of globalization has made cultural values and local identity increasingly blurred, so that many young people do not know and understand their own culture⁵. As an example that can be found in the community, the Gang Nam Style movement is so easily popular than jathilan, or traditional games such as dakon and gobak sodor, which have become less known among children and have been defeated by computer games and play stations; even local wisdom values such as tepa selira,

² Santoso, B. (2017). Bahasa Dan Identitas Budaya. *Sabda : Jurnal Kajian Kebudayaan*, 1(1), 44.

³ Martasudjita, E. P. D. (2022). Inkulturasi Dan Tata Perayaan Ekaristi 2020 Gambaran Berinkulturasi dalam Konteks Indonesia. *Studia Philosophica et Theologica*, 22(2), 159–180.

⁴ Hardawiryana, R., S. D. F. (1997). *Dokumen-dokumen Sidang Federasi KONferensi konferensi para Uskup Se-Asia/Seri Dokumen SABC no 2 diterjemahkan oleh Hardawiryana Sj*. Departemen Dokumentasi dan Penerangan KWI.

⁵ Mubarat, H. (2016). Seni Kerajinan Lakuer Sebagai Identitas Budaya Lokal Palembang dan Sarana Industri Kreatifitas dalam era Globalisasi. *Jurnal Seni Desain Dan Budaya*, 1(2), 8.

gotong royong, consensus deliberation, and tolerance are difficult to find anymore in today's social life, which tends to be individualized⁶.

The younger generation is losing traditional arts that are so rich in meaning and value. For example, the art of performing masks and story plays, which are symbolic forms of Javanese society related to religiosity and sacred rules, Gambang Kromo, Rebana Ketimpring, Rebana Biang, Tajidor, and others are increasingly rare in Jakarta; Kidungan, Mamaca, and Ngremo seem to have disappeared in Surabaya⁷. The Dayak tribe's traditional house, Huma Betang, which holds so many meanings and is full of superior life values, has now been abandoned, and only a few families live there⁸. Culture, which is the wealth of the nation, needs to be maintained and preserved by the community, especially by its youth as the next generation of the nation and the church. However, currently, there are many imbalances committed by the younger generation in their actions⁹. Through personal communication that has been conducted with several Batak students in Sumatra and research related to their ability to speak the Batak language, it appears that elements of Batak culture are starting to fade among students¹⁰. This is experienced, especially by those who were born in the city. They admitted that they were unable to speak Batak fluently. Another factor that affects the fading of the appreciation of cultural values is the place of residence, which is located far from the location of the culture of origin, thus losing contact with their culture¹¹.

The church has concerns about the phenomenon of multiculturalism in the era of globalization, westernization, and conflicts

⁶ Triwardani, R., & Rochayanti, C. (2014). Implementasi Kebijakan Desa Budaya Dalam Upaya Pelestarian Budaya Lokal. *Reformasi*, 4(2), 102–110.

⁷ Sriti Mayang Sari. (2007). Wujud Budaya Jawa Sebagai Unsur Inkulturasi Interior Gereja Katolik. *Dimensi Interior*, VOL.5, 44–53.

⁸ Andalas, E. F. (2018). Meninjau Kembali Identitas Jawa: Panji Sebuah Representasi Identitas Lokal Jawa Timur. *Budaya Jawa Dalam Tantangan Globalisasi Dan Pengembangan Budaya Nasional*, February, 1–12.

⁹ Hardiwiya. (1993). *Evangelisasi Baru dan Kerasulan Kitab Suci*. Kanisius.

¹⁰ Warisman Sinaga. (2019). Sikap Generasi Muda Batak dalam Upaya Pemertahanan Bahasa Batak: Kajian Sosiolinguistik. *Talenta Conference Series: Local Wisdom, Social, and Arts (LWSA)*, 2(2).

¹¹ Naully, M., & Fransisca, V. (2015). Identitas Budaya Pada Mahasiswa Batak Toba Yang Kuliah Di Medan. *Jurnal Psikologi Ulayat*, 2(1), 364.

triggered by ethnic and cultural differences caused by political, economic, religious, and ethnic factors. Inculturation is an ongoing process in which the gospel is revealed and transformed into a particular social, religious, and cultural context, as well as the lives of local people¹². The Second Vatican Council (1962-1965) brought about a new cognitive and conceptual orientation in theology, especially because of the shift in the understanding of divine revelation as expressed in the dogmatic constitution on divine revelation, "Dei verbum." This constitution paved the way for a historical-theological approach to reality, which allowed not only intellectual discernment but also sensory perception, in contrast to previous intellectual concepts¹³. It was the realization that the essence of revelation does not consist solely of God communicating ideas or knowledge about Himself that is beyond the reach of human reason that triggered inculturation. Rather, revelation materializes when God reveals Himself in the historical world through interrelated words and deeds¹⁴. Culture has the potential to ignite intercultural relations between individuals and groups and to serve as a catalyst for disagreement and conflict. In response to the conflicts that arise as a result of multiculturalism in the era of globalization, the Church continues to voice the importance of maintaining brotherhood and love, hence the publication of the Church document of the Congregation for Catholic Education, *Educating for Intercultural Dialogue in Catholic Schools, and Fostering Humanist Fraternity*. The purpose of this document is to foster a sense of appreciation for local culture among the next generation of the church and the nation¹⁵.

¹² Martasudjita, E. P. D. (2022). Inkulturasi Dan Tata Perayaan Ekaristi 2020 Gambaran Berinkulturasi dalam Konteks Indonesia. *Studia Philosophica et Theologica*, 22(2), 159–180.

¹³ Konsili Ekumenis Vatikan II. (1993). Konstitusi Dogmatis tentang Wahyu Ilahi Dei Verbum. In *Dokumen Konsili Vatikan II*.

¹⁴ Kovač, N. V. (2023). Images as a Resource for Catholic Theology. *Religions*, 14(10), 11–12.

¹⁵ Bernadeta Harini Tri Prasasti (penterjemah). (2020). Mendidik Untuk Humanisme Persaudaraan. *Seri Dokumen Gerejawi No. 117*, 1–24.

The process of transforming local cultural values into the liturgy of the Catholic Church has its own challenges, especially with the rapid development of technology and information globalization in the 4.0 and 5.0 eras¹⁶. The rapid flow of globalization has an impact on young Catholics, especially among Batak ethnic Catholic students. The majority of young Catholics lack information, experience, and education related to their respective local wisdom, which has various values and strengths. This behavior can be seen in the individualistic mentality that occurs among Catholic students and more by playing games, gadgets, and various offers contained in other social media¹⁷. As local characteristics are ignored, the habit of mutual cooperation, folklore, deliberation for consensus, and tolerance are almost not shown in the current millennial generation¹⁸. This change has an impact on the lack of interest of Catholic students in local culture, which is actually very rich in virtues that are not contrary to Christian moral values and the Catholic faith.

Another fact found is the loss of access to traditional arts that are very valuable and significant among young people and students in particular, such as the performing arts of masks and story plays, which, for example, are symbolic manifestations of Javanese society related to sacred rules and religiosity¹⁹. In Jakarta, it is increasingly rare to find Gambang Kromo, Rebana Ketimpring, Rebana Biang, Tajidor, and others; in Surabaya, Kidungan, Mamaca, and Ngremo seem to have disappeared. Only a handful of families now live in the traditional Dayak dwelling, Huma Betang, which is full of deep symbolism and exemplary life

¹⁶ Mubarat, H. (2016). Seni Kerajinan Lakuher Sebagai Identitas Budaya Lokal Palembang dan Sarana Industri Kreatifitas dalam era Globalisasi. *Jurnal Seni Desain Dan Budaya*, 1(2), 8.

¹⁷ Desti Saraswati, M. S. (2020). Partisipasi Aktif OMK dalam Mengembangkan Inkulturasi Musik Liturgi di Gereja Santa Maria Assumpta Pakem Yogyakarta. *Invensi*, 5(1), 37–49.

¹⁸ Triwardani, R., & Rochayanti, C. (2014). Implementasi Kebijakan Desa Budaya Dalam Upaya Pelestarian Budaya Lokal. *Reformasi*, 4(2), 102–110.

¹⁹ Andalas, E. F. (2018). Meninjau Kembali Identitas Jawa: Panji Sebuah Representasi Identitas Lokal Jawa Timur. *Budaya Jawa Dalam Tantangan Globalisasi Dan Pengembangan Budaya Nasional*, February, 1–12.

principles²⁰. Culture, which is the wealth of the nation, must be preserved and upheld by the community, especially the younger generation, who are the successors of the nation. However, many imbalances occur in the actions of the younger generation today. Based on in-depth interviews with some Batak students living in Medan City as part of a research project regarding their proficiency in the Batak language, it seems that certain aspects of Batak culture are starting to diminish among students²¹. Those most affected by this are those born in urban areas. They recognize that they do not have the ability to speak Batak easily²². An additional element contributing to this erosion of cultural values is the distance between where one lives and where one comes from, resulting in a loss of cultural contact²³.

The Batak people have known the Church since 1861, when Protestant missionaries entered Sumatra and conducted evangelization missions, and from the 1930s until the 20th century, the Batak people knew the Catholic Church²⁴. However, in the mission, European culture still dominated because the missionaries came from Europe. The understanding and awareness of the people continued to grow, and the commitment to enter the communion of the Catholic Church became stronger when, in 1962-1965, the Second Vatican Council was held²⁵. One of the documents produced at the Second Vatican Council was *Sacrosanctum Concilium* on the Sacred Liturgy, thus providing a new color in the liturgy by allowing cultural inculturation and still paying attention to the liturgy rules of the Catholic Church. Good and noble

²⁰ Naully, M., & Fransisca, V. (2015). Identitas Budaya Pada Mahasiswa Batak Toba Yang Kuliah Di Medan. *Jurnal Psikologi Ulayat*, 2(1), 364.

²¹ Vaticana, L. E. (2021). *De Liturgia Romana Et Inculturatione (Liturgi Romawi & Inkulturasi)*. 40, 14–17.

²² Siregar, K., Pelly, U., & Sadat, A. (2016). Pencegahan Tindak Prostitusi Berbasis Masyarakat Adat Dalihan Na Tolu. *Mimbar Hukum - Fakultas Hukum Universitas Gadjah Mada*, 28(3), 414.

²³ Poplawska, M. (2020). Performing Faith. In *Performing Faith*. Routledge.

²⁴ Tumanggor, R. O. (2021). Inkulturasi Iman Kristen dalam Konteks Budaya Batak: Suatu Tinjauan Misiologis. *The New Perspective in Theology and Religious Studies*, 2(2), 37–48.

²⁵ Kirchberger, G. L. (2023). Teologi Inkulturasi dalam Sejarah Gereja dan Dewasa Ini di Flores, Indonesia. *Jurnal Ledalero*, 22(1), 88.

inculturation makes room for God to be present there. According to the Gospel and Catholic tradition, what is good and true in culture should be saved, preserved, nurtured, enhanced, and then used as a means of encounter between God and man. In the liturgy, Christians encounter God through signs that can be felt visually, audibly, tactilely, and experientially²⁶.

METHOD

The research design with the title Liturgical Theology: Liturgical Inculturation as an Effort to Maintain Religious and Cultural Identity for Batak Catholic Students used is a qualitative method²⁷. The research was conducted in Medan, North Sumatra, Indonesia, with the target population being Catholic students with Batak ethnic backgrounds (Batak Toba, Karo, Simalungun, and Pakpak). In the process of collecting data, the researcher used interview techniques to listen directly to the experiences of liturgy inculturation based on local ethnicity and see the extent of students' understanding and love for local culture as well as their understanding of liturgical inculturation²⁸. Interviews were conducted with 15 Toba Batak students, 8 Karo students, 5 Simalungun students, and 2 Pakpak students. Other informants were 2 culturalists, 4 parish pastoral councils, 1 liturgy expert, and 4 parishioners. In addition to the interviews used, the researcher also made observations about the implementation of liturgy inculturation through the celebration of the inculturation mass of Catholic students in Medan City and collected documentation that supported this research²⁹. The data analysis process has stages that begin with the process of collecting primary and secondary

²⁶ Agnes Ranubaya, F., Endi, Y., & Widya Sasana Malang, S. (2023). Inkulturasi Dan Pemaknaan Misa Imlek Dalam Gereja Katolik (Tinjauan Fenomenologi Armada Riyanto). *Jurnal Ilmu Agama*, 6(1), 27–40.

²⁷ Moleong, L. J. (2013). *Metode Penelitian Kualitatif*. PT Remaja Rosdakarya.

²⁸ Nazir. (2014). *Metode Penelitian*. Ghalia Indonesia.

²⁹ Jhon Creswell. (2013). *Research Design*. Pustaka Pelajar.

data, reducing data based on the data obtained, and displaying data based on interview results, observation results, and documentation³⁰. The next step is to test the validity of the data by triangulating it, and then the data is presented or described through discussing the results and research findings³¹.

RESULT AND DISCUSSION

The Local Church's View of Local Culture and Inculturation

The church, as a living faithful and as part of concrete humanity, cannot be separated from culture. The faithful, as historical and social beings everywhere and at any time, are cultural beings³². Culture always encompasses all facets of human experience; with this understanding, the history of the church has always been inseparable from the culture that surrounds it. The Second Vatican Council, which marked the Church as a world church, viewed culture positively. The Council Fathers, in discussing the missionary nature of the Church, stated that all the good values sown in the minds of people, or in the ceremonies and culture of nations, are not only not lost but are nourished, elevated, and perfected for the glory of God³³.

The Church's openness to culture is evident in the Pastoral Constitution *Gaudium et Spes* under the title "Cultural Development." There are 10 articles in this document that speak to the development of culture. There are 10 articles in this document that talk about culture, the place where the church carries out its evangelisation task³⁴. The Church also recognizes the plurality of cultures in human life throughout

³⁰ Fransiskus, P. (2019). Seruan Apostolik Pascasinode *Christus Vivit* (Kristus Hidup) (Seri Dokumen gerejawi. *Seruan Apostolik Pascasinode Christus Vivit (Kristus Hidup) (Seri Dokumen Gerejawi No.109)*, Diterjemahkan Oleh Agatha Lydia Natania (Jakarta: Dokumentasi Dan Penerangan KWI, 2019), 1–130.

³¹ Fadli, M. R. (2021). Memahami desain metode penelitian kualitatif. *Humanika*, 21(1), 33–54.

³² Adimurti, J. T. (2005). *Inkulturası Musik Gereja di Batak Toba*. VI(3).

³³ II, K. V. (1993). *Konsili Vatikan II*. Konferensi Waligereja Indonesia.

³⁴ Vatikan, K. (1963). *Gaudium et spes*. *Gaudium et Spes*, 19, 130–131.

the world. The Fathers of the Second Vatican Council defined culture as "all the means and endeavors of man for the perfection and development of his various talents"³⁵. The Church of the Archdiocese of Medan welcomes the inculturation of liturgy marked by the building of St. Fransiskus Asisi Church with the architecture of a traditional Karo house in Berastagi and the building of St. Mikael Church in Pangururan, as well as various church buildings in the diocese that are patterned with symbols of Batak culture. The birth of song books in various languages, such as Ende Book in Toba, Pujin Man Dibata in Karo, and Pujian Bani Naibata in Simalungun, the publication of TPE books and other prayers in local languages, and the use of Karo, Toba, and Simalungun regional dances and traditional clothing in the church³⁶.

According to Ecclesiastical Document Series No. 117 of the Congregation for Catholic Education, culture is the distinctive expression of human beings and their particular way of being that organizes their presence in the world. Culture is understood as capturing the fundamental unity of humanity. In particular, the Second Vatican Council considered culture and its influence on the development of full human potential; there is no full human experience without a full cultural context. The Church respects the traditional values of its people and chooses to adapt its teachings and practices, such as the manner and attitude of prayer, meditation, etc., to the customs and values of the local community through inculturation³⁷. The purpose of this inculturation is so that the faith and Christian experience of the people can be realised more concretely through local culture, so that the appreciation of faith can be deeper³⁸. Inculturation is the process of integrating Christian faith

³⁵ Martasudjita, E. (2021). *Teologi Inkulturasi*. Kanisius.

³⁶ Silitonga, P. H. (2018). Ansambel Musik Batak Toba Sebagai Pengiring dalam Peribadata Umat Kristen Etnis Batak Toba di Medan. *Gondang: Jurnal Seni Dan Budaya*, 1(2), 70.

³⁷ Paulus VI, P. (1967). *Evangelii Nuntiandi* (Mewartakan Injil). *Seri Dokumen Gereja*, 6(11), 97.

³⁸ Malau, G. (2020). Inkulturasi Gondang dan tortor Batak pada Liturgi Gereja Katolik Paroki Santa Maria Tarutung. *Jurnal Pionir LPM*, 6(1), 185

into local culture so that the teachings of faith become a force that animates, directs, and renews the culture of the local community, thus creating new unity and fellowship in the culture and enriching Christian faith. In Indonesia, the term inculturation is called "pemribumian," which is the deep transformation of indigenous cultural values into Christian life and the inculcation of Christian faith into different cultures³⁹.

The basic concept of liturgy in the Catholic Church is explained in *Mediator Dei*, which states that liturgy is a public cult and Christ is present in it as the Head of the Church. Liturgy aims to glorify God the Father and also the salvation of all members of the church⁴⁰. The meaning and purpose of the liturgy are explained in SC No. 2: that through the liturgy, the work of redemption of all members of the Church is carried out and that it is also a very helpful effort for the faithful to express the mystery of Christ and the original nature of the Church, which is at once human and divine, visible and invisible. Nowadays, religious rites have been inculturated with local culture or local traditions. Specifically in the Catholic Church, the Second Vatican Council produced 16 documents, one of which is the *Sacrosanctum Concilium*, which specifically discusses liturgy in the Church⁴¹. One of the peculiarities of this council's renewal is the active involvement of the people. The use of indigenous languages is allowed in order to increase the active participation of the people⁴². In some parts of the liturgy, especially in the Liturgy of the Word, the people are allowed to serve as lectors and psalmists and lead the prayers of the people. People are also allowed to lead the singing (dirigible), the choir, and even the use of carvings and

³⁹ Martasudjita, E. (2021). *Teologi Inkulturasi*. Kanisius.

⁴⁰ XII, P. P. (1947). *Mediator Dei. The Holy See*, 1–59.

⁴¹ Dokumen Konsili Vatikan II. (2009). *SACROSANCTUM CONCILIIUM (Konsili Suci). Dokumentasi Dan Penerangan KWI*, 521–653.

⁴² Lumen Gentium. (1990). *Konstitusi Dogmatis Lumen Gentium. Seri Dokumen Gereja No. 7*, 1–116. <http://www.dokpenkwi.org/wp-content/uploads/2020/11/Seri-Dokumen-Gerejawi-No-7-LUMEN-GENTIUM.pdf>

local cultural musical instruments. The Church has also begun to accept the use of ecclesiastical songs in the style of local cultural songs. This reveals the openness of the Church to accept the active participation of the people in the liturgy⁴³. The Church views local cultural values that are full of meaning and values for the social life of the community as a means of living the faith. The inculturation between religion and local culture aims to involve the traditional activities of the people who adhere to it. This new view of the church gives a different impression of culture; culture becomes one of the means to achieve the purpose of the church's life, namely God⁴⁴.

The church's openness to cultural inculturation is an excellent means of preserving local culture. This inculturation does not eliminate the distinctiveness of both, but rather nurtures both for the benefit of Church members. This is also very good for cultural preservation through the next generation of the nation and the church⁴⁵. The process of liturgical inculturation carried out by the Church is always related to the liturgical principles of the Church, which has its own norms, especially the Roman rite liturgy, which is part of the Catholic Church in Indonesia. At the liturgical level, which is the official celebration of the Church, the liturgical norms of the Roman rite are relatively firm and clear, as regulated in various liturgical norms in their fields⁴⁶. This is because it concerns the identity of the church itself and is related to worship; the norms are more flexible and can be adjusted while still adhering to the basic and essential norms of the church's faith. The various liturgical

⁴³ Komisi Liturgi KWI. (2002). *Konstitusi Apostolik "Missale Romanum."*

⁴⁴ Amaefule, A. E. (2021). The Roman catholic church in Nigeria and liturgical inculturation in Chimamanda Adichie's purple hibiscus. *Ecclesiology*, 17(1), 72–90.

⁴⁵ Wiwin, R. (2012). Sebuah Refleksi Pastoral Inkulturasi Budaya Jawa Dalam Penghayatan Iman Katolik Implikasinya Dalam Kegiatan Misa Jumât Legi. *Reinha*, VIII, 93–141.

⁴⁶ Kemdikbud. (2019). Konsep dan Pedoman Penguatan Pendidikan Karakter Tingkat Sekolah Dasar dan Sekolah Menengah Pertama. *Kementerian Pendidikan Dan Kebudayaan Republik Indonesia, jakarta*, 8.

norms offer or provide opportunities for making liturgical adjustments in accordance with local culture⁴⁷.

Aspects of inculturation in the liturgy include: Language: The Second Vatican Council states that the use of local languages can be used as appropriate, especially in the readings and prayers of the people, according to the local situation, and also in the parts that concern the people. This can be done by taking into account the rules established by the church. The use of local languages can be very beneficial for people in understanding and living the liturgy⁴⁸. Local language is a means of communication and plays a role in carrying the cultural identity and social status of a community group. In its evangelization mission, the church opens itself to inculturation and accepts the use of local languages as languages in liturgical celebrations. In inculturative liturgical celebrations, the use of local languages includes liturgical order, readings, homilies, prayers of the people, and songs. Involvement in inculturative liturgical celebrations influences students' interest in the local language, fostering a sense of love and loyalty to their identity as local students. Henceforth, an attitude of respect and care for the language is formed⁴⁹.

Church Music; Vatican Council II Art. 119 clearly advocates the use of local cultural music in the liturgy and songs that are able to harmonize with their cultural values because it is seen as having an important role in religious and social life. The use of local music is seen as one of the means to help people arrive at an appreciation of the liturgy. Then the Church also paid attention to developing local music through music education for seminarians, monks, and nuns, as well as in Catholic schools⁵⁰. Today, liturgical music and singing. Church liturgical music

⁴⁷ Ndulo, M., & Emeziem, C. (2021). the Routledge Handbook of African Law. In *The Routledge Handbook of African Law*. Routledge.

⁴⁸ Emanuel Martasudjita. (1999). *Pengantar Liturgi: Makna, Sejarah dan Teologi Liturgi*. Kanisius.

⁴⁹ Usmanij, P. A., & Akbar, G. M. (2020). Tinjauan Teologis Mengenai Pemahaman Umat Terhadap Inkulturasi Dan Dampaknya: Studi Kasus Gereja Katolik Ganjuran. *Jurnal Gamaliel : Teologi Praktika*, 2(1), 20–37.

⁵⁰ II, K. V. (1993). *Konsili Vatikan II*. Konferensi Waligereja Indonesia.

and singing from local culture are familiar in Indonesia. The use of local musical instruments is increasingly interpreted as a form of offering in Thanksgiving or liturgical celebrations. The church also began to accept the use of church songs with local cultural rhythm patterns. As found in the North Sumatra area, church songbooks with local cultural languages and styles such as *Pujin Man Dibata* for Karo indigenous people, Ende Book for Toba indigenous people, and other books⁵¹. Inculturation carried out by the church in liturgical celebrations is also carried out through the use of local music. The use of local music in inculturative liturgy includes musical instruments, songs, and movements (dance)⁵². Students who are involved in liturgical celebrations using inculturative liturgical music like this tend to start to be interested in local music. By directly experiencing and enjoying local music in liturgical celebrations, students will become more accustomed to and not feel unfamiliar with music from their own culture. Furthermore, by fostering a sense of love and appreciation for local music as part of their culture, students also increasingly realize the noble values of local culture and have a concern to balance and always preserve local music culture as their identity and the wealth of their nation⁵³.

Liturgical Clothing: The use of liturgical clothing combined with motifs typical of local culture is familiar and permitted by the Church, as stated in PUMR No. 342 and No. 343, which state that liturgical clothing can be modified according to local needs and customs. The materials used may be locally produced. The bishops' conference may make such changes and notify the Apostolic See⁵⁴. But it must still pay attention to

⁵¹ Tumanggor, R. O. (2021). Inkulturasi Iman Kristen dalam Konteks Budaya Batak: Suatu Tinjauan Misiologis. *The New Perspective in Theology and Religious Studies*, 2(2), 37–48.

⁵² Cahyaningrum, N., & Sukestiyarno, Y. (2016). Pembelajaran React Berbantuan Modul Etnomatematika Meningkatkan Kemampuan Pemecahan Masalah. *Unnes Journal of Mathematics Education Research*, 5(1), 50–59.

⁵³ Martasudjita, E. P. D. (2022). Inkulturasi Dan Tata Perayaan Ekaristi 2020 Gambaran Berinkulturasi dalam Konteks Indonesia. *Studia Philosophica et Theologica*, 22(2), 159–180.

⁵⁴ Komisi Liturgi KWI. (2002). *Konstitusi Apostolik "Missale Romanum"*.

the rules that have been set. The liturgical dress in the celebration of the Eucharist is not only a symbol or special sign of each liturgical minister but also adds to the beauty of the liturgical celebration. Inculturation of liturgical clothing with elements of local culture includes motifs, materials, and designs⁵⁵. This inculturation has an influence on students' awareness of appreciation for and care for the art of local cultural clothing. As the next generation of the nation, students realize their duty to pass on culture and exemplify the attitude of love for local culture to the next generation. Students increasingly realize the value of local products as part of their identity⁵⁶. Thus, students will be more interested in choosing to use local products compared to branded products that mostly come from abroad.

Dances: The church provides a place for the presence of local cultural dances in the liturgical activities of the people, as expressed in Ecclesiastical Document Series No. 40: In some cultures, participants automatically clap their hands, sway their bodies to the music, and dance⁵⁷. Such outward forms of expression may have a place in the liturgical activities of the congregation, provided that they express the prostration, praise, offering, and supplication of the whole congregation and do not express mere performance. Inculturation responds to the needs of the local culture and leads to adjustments that still remain in unity with the Roman Rite. It aims to make it as easy as possible for the people to express themselves and participate in the celebration fully, actively, and in a way that is unique to them⁵⁸.

⁵⁵ Fransiskus, P. (2019). Seruan Apostolik Pascasinode Christus Vivit (Kristus Hidup) (Seri Dokumen gerejawi. *Seruan Apostolik Pascasinode Christus Vivit (Kristus Hidup) (Seri Dokumen Gerejawi No.109)*, Diterjemahkan Oleh Agatha Lydia Natania (Jakarta: Dokumentasi Dan Penerangan KWI, 2019), 1–130.

⁵⁶ Gita Safitri, Romanus Romas, Silvester Adinuhgra, & Fransiskus Janu Hamu. (2022). Musik Liturgi Inkulturasi Dayak Sebagai Pendekatan Pastoral Dalam Meningkatkan Partisipasi Umat Paroki Katedral Santa Maria Palangka Raya. *Sepakat : Jurnal Pastoral Kateketik*, 8(2), 58–73.

⁵⁷ Sitindjak, R. H. I. (2013). Studi Ikonologi Panofsky Pada Arsitektur Dan Interior Gereja Katolik Inkulturatif Panguruan. *Dimensi Interior*, 9(2), 181–184.

⁵⁸ Kan, C. (2022). Hopes and Dreams of Liturgical Renewal: 3 books from my shelf. *Pastoral Liturgy*, 53(1), 1–3.

Local cultural dances are born from the traditional beliefs of local communities. Dance has a symbolic meaning in each of its various movements. In a sociological context, dance is part of the customs of the local community. The dance can function as a medium of transmission (forwarding or sending a message from one person to another)⁵⁹. After the Second Vatican Council, local cultural arts such as local cultural dances can be included in the church as an effort of cultural inculturation. The presence of local cultural dances as part of the liturgy performed by students directly or indirectly directs students to appreciate the noble value of the meaning contained in local cultural dances. Thus increasing student concern for the preservation of local cultural dance⁶⁰.

Catholic Students' Understanding of Local Culture and Liturgical Inculturation.

Culture is a way of thinking and habits that are born to grow in society. The habits and needs of the community give rise to a distinctiveness that becomes an invaluable wealth for society. The habit is also lived out and becomes a norm or rule that must be obeyed by all members of the community group. Culture is a complex whole containing knowledge, beliefs, art, morals, laws, customs, abilities, and habits that a person acquires as a member of society⁶¹. Culture encompasses all facets of the human experience. So many cultures exist in the world, including in the country of Indonesia, which is famous for its rich culture. The richness of culture is attributed to Indonesia because of the many local cultures in community groups. Conceptually, local culture is part of

⁵⁹ Alukmalay. (2014). *Tugas 4 Kesatuan Nusantara dalam Ke Bhinekaan Indonesia*.

⁶⁰ Kusniyati, H. (2016). Aplikasi Edukasi Budaya Toba Samosir Berbasis Android. *Teknik informatika*, 9(1), 9–18.

⁶¹ Agnes Ranubaya, F., Endi, Y., & Widya Sasana Malang, S. (2023). Inkulturasi Dan Pemaknaan Misa Imlek Dalam Gereja Katolik (Tinjauan Fenomenologi Armada Riyanto). *Jurnal Ilmu Agama*, 6(1), 27–40.

culture. Local culture is born from the spiritual impulse of the community that is lived in⁶².

The influx of external cultures into the local community makes the community multicultural and blurs the distinctiveness of local culture in community groups⁶³. seen in the midst of local culture in North Sumatra. Based on the search, local culture in North Sumatra is divided into two major groups, namely the indigenous and migrant groups. The indigenous people of North Sumatra are the Batak Tribe, the Malay Tribe, and the Nias Tribe. The Batak tribe has the largest population, namely 44.75%, the Nias tribe 6.36%, and the Malay tribe 5.86%. The Batak tribe is a unity of several tribes, namely Toba, Pak-pak, Karo, Simalungun, Angkola, Mandailing, and Coastal. Then the immigrant tribes, namely Java, Aceh, China, Minang, India, and other tribes, amounted to 33.40%⁶⁴. This research focuses on Batak culture and only on four tribes, including Toba Batak, Karo Batak, Simalungun Batak, and Pakpak Batak. Based on the results of interviews with 30 informants conducted in September 2023, the practice of liturgy inculturation has been known and used by Catholics, including Catholic students who live in urban areas. The students have an interest in the inculturation liturgy of the Catholic Church, so they always take part in various inculturation mass activities, especially for Catholic students. This shows the Catholic students' love for local culture as an expression and appreciation of their faith in God through inculturation liturgy⁶⁵.

Love of local culture is a way of thinking, behaving, and doing that shows interest, loyalty, care, and high appreciation for local culture. The love of local culture in this study includes the culture of Catholic students in the cities of Medan and Deliserdang. Indicators of love for local culture

⁶² Budi Setyaningrum, N. D. (2018). Budaya Lokal Di Era Global. *Ekspresi Seni*, 20(2), 102.

⁶³ Universiti, B. (2021). *Musik Sebagai Pembentuk Identitas Kebudayaan Indonesia*.

⁶⁴ Amin, M. (2016). Soft Skills Berbasis Budaya Lokal Untuk Pendidikan Calon Guru Smk. *Soft Skills Berbasis Budaya Lokal Untuk Pendidikan Calon Guru Smk*, 46(1), 41–55.

⁶⁵ Barron, C. (2020). Bridging Liturgies in the Black Lives Matter Era. *Liturgy*, 35(4), 51–57.

are interest, loyalty, care, and respect for local culture. Based on interviews with 30 students from the Toba, Karo, Simalungun, and Pakpak Batak tribes (2023), when asked how their understanding of local culture and liturgy inculturation was, they answered with a variety of different views and understandings but were very positive that liturgical inculturation in the Catholic Church had a good impact where the cultural adjustment with the Church's liturgy made people understand the liturgy, especially people who were in a place that was still thick with culture. There are also those who answer that inculturation is a process of giving religious meaning to local culture, an effort to integrate elements of local culture into the liturgy, and inculturation is understood as a process of adopting elements of local cultures into worship celebrations so that the liturgy is easily understood, lived, and implemented into the lives of the people.

Forms of Catholic Students' Love for Inculturation Liturgy

Forms of Catholic students' love for their local culture and appreciation for the Church that opens itself to accept the local cultural context through the inculturation liturgy in Medan and Deliserdang are interest, loyalty to preserve local culture, concern and appreciation for their local culture, and understanding the traditions of the Catholic Church⁶⁶.

First, attraction is a person's attitude towards something and the process of evaluating a dimension until they make a decision to accept or reject it. Interest is a concept or idea that a person builds or creates and attaches to an object, which makes him interested. Interest in local culture is shown by admiring, finding out about, and associating local

⁶⁶ Vianny Pondaag, S., & Tukiran, A. (2023). Formasio Liturgi demi Implementasi Pembaharuan Liturgi Konsili Vatikan II: Sebuah Studi Dokumen Gereja Desiderio Desideravi. *Media (Jurnal Filsafat Dan Teologi)*, 4(1), 31–50.

culture with their identity. The results of interviews with 30 Catholic students (2023) show that there is an interest in the inculturation liturgy echoed by the Catholic Church because it is considered to make it easier for them to understand and live their faith through their own culture. The form of Catholic students' interest in the inculturation liturgy is evidenced by the active participation of Catholic students in the celebration of the inculturation liturgy and their participation in animating the liturgy, both in choir groups, dances, and traditional music players⁶⁷.

Second, one's loyalty to local culture is shown through attention and actions to preserve culture continuously, such as using various local artworks and literature in daily life and being more interested in local culture compared to foreign cultures. Loyalty is a virtue consisting of adherence to the norms of loyalty, gratitude, respect for something, obedience, care, and defense of what is believed. It can be a cause, project, or person. Loyalty is the virtue of fulfilling promises despite changes in ideas, beliefs, or contexts⁶⁸. In interviews with 30 students and culturalists as well as church administrators (2023), it was found that in the context of liturgy inculturation in the Catholic Church, it is not only in one culture but rather in inculturation collaboration. For example, in the Eucharistic celebration, there are songs in Toba Batak, Karo, or Simalungun and liturgy music used according to the local cultural style. Other forms used include regional dances originating from Toba, Karo dances, and Simalungun dances, along with their respective regional clothing. Although the Catholic Church liturgy is also combined with other cultures such as Javanese, Chinese, and so on, depending on what ethnic groups are involved in the inculturation mass, the typical application of local culture in the inculturation celebration shows that the people in this case, Catholic students in Medan and Deli Serdang, who

⁶⁷ M. Hari Sasongko. (2018). Gereja Karismatik dan Inkulturasi Musik di Dalam Sistem Ibadahnya. *Selonding*, 13(13), 1913–1927.

⁶⁸ Kovač, N. V. (2023). Images as a Resource for Catholic Theology. *Religions*, 14(10), 11–12.

come from various regions in Sumatra, prove their loyalty as a form of their love for their respective cultural wealth⁶⁹.

Third, care is defined as serious attention or consideration applied in taking action properly to avoid damage. Concern is shown through the act of seeking information about local culture and developing local culture. Based on interviews with 15 Catholic students of the Toba Batak tribe, 8 Catholic students of the Karo tribe, and 5 Catholic students from Simalungun, they said that concern was shown by taking part in animating the church liturgy, building cooperation, and accepting that they live side by side with others who come from various ethnicities, races, and groups. This form of care is evidenced by always inviting people to celebrate inculturation by displaying local cultural expressions as an expression of gratitude, obedience, and responsibility to maintain regional distinctiveness⁷⁰.

Fourth, respect for culture is shown through an attitude of not underestimating and insulting customs and habits and participating in maintaining, preserving, and developing traditions and cultures that exist in society. Participating in cultural activities and having a positive attitude towards cultural elements or values. Thirty Catholic students were interviewed, and their responses to how they value local culture and the incorporation of Church liturgy varied⁷¹. However, basically, they respect, appreciate, and support the local culture owned by each tribe and try to interpret the values contained in the culture, not underestimating or denigrating the truths owned by these cultures, whether Toba, Karo, Simalungun, Pakpak, or other cultures, including Javanese and Nias. Experience as young Catholics and students often follow the celebration

⁶⁹ Dessindi, K. (2022). Injil Papat Inkulturasi Kitab Suci Dalam Budaya Jawa. *Jurnal Teologi Kontekstual Indonesia*, 3(2), 69.

⁷⁰ Tukan, M. K. A. C. S. D. (2021). Inkulturasi Dolo-Dolo Sebagai Kesenian Sekuler Ke Dalam Liturgi Gereja Katolik. *Jurnal Budaya Nusantara*, 5(1), 16–24.

⁷¹ Segar, A. (2023). Inkulturasi Sebagai Proses Pembinaan Iman Dan Nilai-Nilai Kristiani. In *Jurnal Alternatif Wacana Ilmiah Interkultural* (Vol. 2, Issue 1).

of the inculturation Eucharist, or what is known as the inculturation mass, and also various Catholic worship services in parishes and stations that use local languages, for example, in Toba, Simalungun, Pakpak, and Karo, combined with traditional music, traditional dances when marching into the church, glory and offerings, wearing their respective regional clothing, and also various other cultural symbols that are in accordance with the norms of the liturgy of the Catholic Church⁷².

Factors affecting local culture include: internal factors; Firstly, demographic changes in an area usually tend to continue to grow and will result in changes in various sectors of life. Secondly, social conflict can affect cultural change in a society⁷³. Third, natural disasters that hit the community can affect change, so people will be evacuated and moved to a new place. They also need to adapt to environmental conditions and local culture so that the process of assimilation and acculturation occurs. Fourth, changes in the natural environment change culture. This is because culture has the power to adapt to the local environment⁷⁴. Based on the findings in interviews with informants (2023), it is not easy to accept the teachings they receive from missionaries and evangelical preachers because local people still have traditional beliefs, for example, Parmalim in Toba culture and Pamena in Karo culture. There are still parishioners who feel taboo about the development of inculturation, so there is a need to categorize parishioners about inculturation in order to build a correct understanding of inculturation, not just including various local cultures in the liturgy⁷⁵. Another experience found was that

⁷² Cryan Dwiputra Malla. (2023). Simbol dalam Pendekatan Ontologi Martin Heidegger. *Jurnal Filsafat Dan Teologi*, 4(1), 61–72.

⁷³ Hendri, & Setiawan, R. (2017). Pengaruh Motivasi dan Kompensasi Terhadap Kinerja Karyawan di PT. Samudra Bahari Utama. *Agora*, 5(1), 1–8.

⁷⁴ Tering, H. L., Hulul, S. W., Samdirgawijaya, W., & Masuri, G. P. (2017). *Makna Nyanyian Syukur Dalam Lagu-Lagu Regio Kalimantan Tinggi Kateketik Pastoral Katolik Bina Insan Keuskupan Agung Samarinda nyanyian syukur, secara khusus nyanyian syukur hasil lokakarya Tering tahun 1985 dalam lagu " Berkatilah Ya Tuhan " dan " Berkat. 1(2), 88–97.*

⁷⁵ Fransiskus Randa. (2011). REKONSTRUKSI KONSEP AKUNTABILITAS ORGANISASI GEREJA: (Studi Etnografi Kritis Inkulturatif pada Gereja Katolik di Tana Toraja). *Simposium Nasional Akuntansi XIV Aceh 2011*, 21–22.

parishioners had difficulty finding values that were in accordance with the liturgical norms of the Catholic Church and had difficulty harmonizing the cultural values of Toba, Karo, Pakpak, and Simalungun with the Christian values taught in the Catholic Church. Another factor experienced by the people is that many people or students who live in the city do not master the language, art, literature, and various symbols of their respective cultures, making it difficult to implement or revive among students or young Catholics⁷⁶.

External factors: Firstly, trade that introduces foreign cultures to local communities results in cultural change through the mixing of existing cultures. Secondly, the spread of religion, with the entry of religious elements from outside into the community, brings foreign cultural elements through the process of spreading religion⁷⁷. Third, warfare: the arrival of foreign nations to Indonesia generally led to violent resistance in the form of warfare. In this atmosphere, the cultural elements of foreign nations also entered Indonesia. The findings of interviews with 30 Catholic students (2023) are that students are easily accustomed to foreign cultures that look more modern⁷⁸. The rapid development of technology and digitalization means that urban communities or people do not have the experience of inculturation. Urban people experience more traditional events or ceremonies, such as marriage, death ceremonies, entering a new house, and so on⁷⁹.

⁷⁶ Amalia, F., Santosa, I., & Adhitama, G. P. (2019). Kajian Inkulturasi Pada Interior Karya Arsitektur Milik Henry Maclaine Pont Tahun 1918-1936 Di Indonesia. *Jurnal Sositologi*, 18(1), 56–73.

⁷⁷ Krisdinanto, N. (2023). Adaptation and Transformation of Traditional Songs Towards Catholic Liturgical Hymns in Manggarai Flores. *Jurnal Kawistara*, 7(1), 1–14.

⁷⁸ Kurniantono, M. E. K., & Marbun, M. P. (2022). Keterlibatan Orang Muda Katolik Dalam Bidang Liturgi Stasi St. Yulianus Putat. *In Theos : Jurnal Pendidikan Dan Theologi*, 1(5), 159–163.

⁷⁹ Indra Wirawan, K. (2019). Liturgi Sakralisasi Barong-Rangda: Eksplorasi Teo-Filosofis Estetik Mistik Bali. *Mudra Jurnal Seni Budaya*, 34(3), 417–427.

CONCLUSION

Inculturation liturgy is a special attraction for Catholic students because it is a good opportunity to learn about local cultural values that are transformed into the liturgy of the Catholic Church. The form of love of Batak ethnic Catholic students for local culture can be seen in their interest in the implementation of the inculturation mass, loyalty to live local cultural values in the church for the millennial generation, concern for caring for, maintaining, and living cultural values as local wisdom is adapted into the liturgy of the Catholic Church, and appreciation of existing local cultural values. The spirit possessed by young Catholics sees the encouragement of the local church as very high and enthusiasm for adapting church liturgy to local culture as a form of local cultural transformation into the church by providing books in Batak, Karo, Simalungun, Pakpak, and so on, providing scriptural books in Batak, accepting traditional Karo, Toba, and Simalungun music into church music, and accepting regional clothing and symbols of regional culture into the church in the form of artwork and architecture.

Catholic students who live in the cities of Medan and Deli Serdang experience many changes and backwardness towards local culture, especially around inculturation liturgy, because it is influenced by external and internal factors such as the influence of other cultures that enter the North Sumatra region, such as Javanese, Chinese, and other western cultures. In addition, the understanding of the Batak literary language is starting to blur, the value of taste and passion for dance and painting is gradually fading due to limited knowledge, and there is no special education for students except for music majors. Another factor that affects the lack of understanding and appreciation is that the implementation of inculturation liturgy is very minimal in the parish or station.

REFERENCES:

- Adimurti, J. T. (2005). *Inkulturasasi Musik Gereja di Batak Toba*. VI(3).
- Agnes Ranubaya, F., Endi, Y., & Widya Sasana Malang, S. (2023). Inkulturasasi Dan Pemaknaan Misa Imlek Dalam Gereja Katolik (Tinjauan Fenomenologi Armada Riyanto). *Jurnal Ilmu Agama*, 6(1), 27–40. <https://jayapanguspress.penerbit.org/index.php/kamaya>
- Alukmalay. (2014). *Tugas 4 Kesatuan Nusantara dalam Ke Bhinekaan Indonesia*.
- Amaefule, A. E. (2021). The Roman catholic church in Nigeria and liturgical inculturation in Chimamanda Adichie's purple hibiscus. *Ecclesiology*, 17(1), 72–90. <https://doi.org/10.1163/17455316-bja10002>
- Amalia, F., Santosa, I., & Adhitama, G. P. (2019). Kajian Inkulturasasi Pada Interior Karya Arsitektur Milik Henry Maclaine Pont Tahun 1918-1936 Di Indonesia. *Jurnal Sositologi*, 18(1), 56–73. <https://doi.org/10.5614/sostek.itbj.2019.18.1.5>
- Amin, M. (2016). Soft Skills Berbasis Budaya Lokal Untuk Pendidikan Calon Guru Smk. *Soft Skills Berbasis Budaya Lokal Untuk Pendidikan Calon Guru Smk*, 46(1), 41–55.
- Andalas, E. F. (2018). Meninjau Kembali Identitas Jawa: Panji Sebuah Representasi Identitas Lokal Jawa Timur. *Budaya Jawa Dalam Tantangan Globalisasi Dan Pengembangan Budaya Nasional*, February, 1–12. [researchgate.net](https://www.researchgate.net)

- Baharuddin. (2015). Bentuk-Bentuk Perubahan Sosial Dan Kebudayaan. *Al-Hikmah*, 9(2), 180–205. <https://doi.org/10.24260/al-hikmah.v9i2.323>
- Barron, C. (2020). Bridging Liturgies in the Black Lives Matter Era. *Liturgy*, 35(4), 51–57. <https://doi.org/10.1080/0458063X.2020.1832851>
- Bernadeta Harini Tri Prasasti (penterjemah). (2020). Mendidik Untuk Humanisme Persaudaraan. *Seri Dokumen Gerejawi No. 117*, 1–24.
- Budi Setyaningrum, N. D. (2018). Budaya Lokal Di Era Global. *Ekspresi Seni*, 20(2), 102. <https://doi.org/10.26887/ekse.v20i2.392>
- Cahyaningrum, N., & Sukestiyarno, Y. (2016). Pembelajaran React Berbantuan Modul Etnomatematika Meningkatkan Kemampuan Pemecahan Masalah. *Unnes Journal of Mathematics Education Research*, 5(1), 50–59. <http://journal.unnes.ac.id/sju/index.php/ujmer>
- Crysan Dwiputra Malla. (2023). Simbol dalam Pendekatan Ontologi Martin Heidegger. *Jurnal Filsafat Dan Teologi*, 4(1), 61–72.
- Dessindi, K. (2022). Injil Papat Inkulturasi Kitab Suci Dalam Budaya Jawa. *Jurnal Teologi Kontekstual Indonesia*, 3(2), 69. <https://doi.org/10.46445/jtki.v3i2.538>
- Desti Saraswati, M. S. (2020). Partisipasi Aktif OMK dalam Mengembangkan Inkulturasi Musik Liturgi di Gereja Santa Maria Assumpta Pakem Yogyakarta. *Invensi*, 5(1), 37–49. <https://doi.org/10.24821/invensi.v1i1.3865>

- Dokumen Konsili Vatikan II. (2009). SACROSANCTUM CONCILIUM (Konsili Suci). *Dokumentasi Dan Penerangan KWI*, 521–653. <https://imavi.org/media/document/Seri-Dokumen-Gere>
- Emanuel Martasudjita. (1999). *Pengantar Liturgi: Makna, Sejarah dan Teologi Liturgi*. Kanisius.
- Fadli, M. R. (2021). Memahami desain metode penelitian kualitatif. *Humanika*, 21(1), 33–54. <https://doi.org/10.21831/hum.v21i1.38075>
- Fransiskus, P. (2019). Seruan Apostolik Pascasinode Christus Vivit (Kristus Hidup) (Seri Dokumen gerejawi. *Seruan Apostolik Pascasinode Christus Vivit (Kristus Hidup) (Seri Dokumen Gerejawi No.109)*, Diterjemahkan Oleh Agatha Lydia Natania (Jakarta: Dokumentasi Dan Penerangan KWI, 2019), 1–130.
- Fransiskus Randa. (2011). REKONSTRUKSI KONSEP AKUNTABILITAS ORGANISASI GEREJA: (Studi Etnografi Kritis Inkulturatif pada Gereja Katolik di Tana Toraja). *Simposium Nasional Akuntansi XIV Aceh 2011*, 21–22.
- Gita Safitri, Romanus Romas, Silvester Adinuhgra, & Fransiskus Janu Hamu. (2022). Musik Liturgi Inkulturasi Dayak Sebagai Pendekatan Pastoral Dalam Meningkatkan Partisipasi Umat Paroki Katedral Santa Maria Palangka Raya. *Sepakat: Jurnal Pastoral Kateketik*, 8(2), 58–73. <https://doi.org/10.58374/sepakat.v8i2.100>
- Hardawiryana, R., S. D. F. (1997). *Dokumen-dokumen Sidang Federasi KONferensi-konferensi para Uskup Se-Asia/Seri Dokumen SABC no 2 diterjemahkan oleh Hardawiryana Sj*. Departemen Dokumentasi dan Penerangan KWI.

- Hardiwiya. (1993). *Evangelisasi Baru dan Kerasulan Kitab Suci*. Kanisius.
- Hendri, & Setiawan, R. (2017). Pengaruh Motivasi dan Kompensasi Terhadap Kinerja Karyawan di PT. Samudra Bahari Utama. *Agora*, 5(1), 1–8.
- II, K. V. (1993). *Konsili Vatikan II*. Konferensi Waligereja Indonesia.
- Indra Wirawan, K. (2019). Liturgi Sakralisasi Barong-Rangda: Eksplorasi Teo-Filosofis Estetik Mistik Bali. *Mudra Jurnal Seni Budaya*, 34(3), 417–427. <https://doi.org/10.31091/mudra.v34i3.800>
- Jhon Creswell. (2013). *Research Design*. Pustaka Pelajar.
- Kan, C. (2022). Hopes and Dreams of Liturgical Renewal: 3 books from my shelf. *Pastoral Liturgy*, 53(1), 1–3. <https://doi.org/10.59405/2653-7834.1147>
- Kemdikbud. (2019). Konsep dan Pedoman Penguatan Pendidikan Karakter Tingkat Sekolah Dasar dan Sekolah Menengah Pertama. *Kementerian Pendidikan Dan Kebudayaan Republik Indonesia, jakarta*, 8.
- Kirchberger, G. L. (2023). Teologi Inkulturasi dalam Sejarah Gereja dan Dewasa Ini di Flores, Indonesia. *Jurnal Ledalero*, 22(1), 88. <https://doi.org/10.31385/jl.v22i1.342.88-101>
- Komisi Liturgi KWI. (2002). *Konstitusi Apostolik “Missale Romanum.”*
- Konsili Ekumenis Vatikan II. (1993). Konstitusi Dogmatis tentang Wahyu Ilahi Dei Verbum. In *Dokumen Konsili Vatikan II*.
- Kovač, N. V. (2023). Images as a Resource for Catholic Theology. *Religions*, 14(10), 11–12. <https://doi.org/10.3390/rel14101316>

- Krisdinanto, N. (2023). Adaptation and Transformation of Traditional Songs Towards Catholic Liturgical Hymns in Manggarai Flores. *Jurnal Kawistara*, 7(1), 1–14. <https://jurnal.ugm.ac.id/kawistara/article/view/22576/17332>
- Kurniantono, M. E. K., & Marbun, M. P. (2022). Keterlibatan Orang Muda Katolik Dalam Bidang Liturgi Stasi St. Yulianus Putat. *In Theos : Jurnal Pendidikan Dan Teologi*, 1(5), 159–163. <https://doi.org/10.56393/intheos.v1i5.542>
- Kusniyati, H. (2016). APLIKASI EDUKASI BUDAYA TOBA SAMOSIR BERBASIS ANDROID. *TEKNIK INFORMATIKA*, 9(1), 9–18.
- Lumen Gentium. (1990). Konstitusi Dogmatis Lumen Gentium. *Seri Dokumen Gereja No. 7*, 1–116. <http://www.dokpenkwi.org/wp-content/uploads/2020/11/Seri-Dokumen-Gerejawi-No-7-LUMEN-GENTIUM.pdf>
- M. Hari Sasongko. (2018). Gereja Karismatik dan Inkulturasi Musik di Dalam Sistem Ibadahnya. *Selonding*, 13(13), 1913–1927.
- Malau, G. (2020). Inkulturasi Gondang dan tortor Batak pada Liturgi Gereja Katolik Paroki Santa Maria Tarutung. *Jurnal Pionir LPM*, 6(1), 185.
- Martasudjita, E. (2021). *Teologi Inkulturasi*. Kanisius.
- Martasudjita, E. P. D. (2022). Inkulturasi Dan Tata Perayaan Ekaristi 2020 Gambaran Berinkulturasi dalam Konteks Indonesia. *Studia Philosophica et Theologica*, 22(2), 159–180. <https://doi.org/10.35312/spet.v22i2.441>
- Moleong, L. J. (2013). *Metode Penelitian Kualitatif*. PT Remaja Rosdakarya.

- Mubarat, H. (2016). Seni Kerajinan Lakuera Sebagai Identitas Budaya Lokal Palembang dan Sarana Industri Kreatifitas dalam era Globalisasi. *Jurnal Seni Desain Dan Budaya*, 1(2), 8.
- Nauliy, M., & Fransisca, V. (2015). Identitas Budaya Pada Mahasiswa Batak Toba Yang Kuliah Di Medan. *Jurnal Psikologi Ulayat*, 2(1), 364. <https://doi.org/10.24854/jpu12015-32>
- Nazir. (2014). *Metode Penelitian*. Ghalia Indonesia.
- Ndulo, M., & Emeziem, C. (2021). the Routledge Handbook of African Law. In *The Routledge Handbook of African Law*. Routledge. <https://doi.org/10.4324/9781351142366>
- Paulus VI, P. (1967). Evangelii Nuntiandi (Mewartakan Injil). *Seri Dokumen Gereja*, 6(11), 97.
- Poplawska, M. (2020). Performing Faith. In *Performing Faith*. Routledge. <https://doi.org/10.4324/9780429504235>
- Santoso, B. (2017). Bahasa Dan Identitas Budaya. *Sabda : Jurnal Kajian Kebudayaan*, 1(1), 44. <https://doi.org/10.14710/sabda.v1i1.13266>
- Segar, A. (2023). Inkulturasi Sebagai Proses Pembatinaan Iman Dan Nilai-Nilai Kristiani. In *Jurnal Alternatif Wacana Ilmiah Interkultural* (Vol. 2, Issue 1). <https://doi.org/10.60130/ja.v2i1.84>
- Silitonga, P. H. (2018). Ansambel Musik Batak Toba Sebagai Pengiring dalam Peribadata Umat Kristen Etnis Batak Toba di Medan. *Gondang: Jurnal Seni Dan Budaya*, 1(2), 70. <https://doi.org/10.24114/gondang.v1i2.8565>
- Siregar, K., Pelly, U., & Sadat, A. (2016). Pencegahan Tindak Prostitusi Berbasis Masyarakat Adat Dalihan Na Tolu. *Mimbar Hukum* -

Fakultas Hukum Universitas Gadjah Mada, 28(3), 414.
<https://doi.org/10.22146/jmh.16676>

Sitindjak, R. H. I. (2013). Studi Ikonologi Panofsky Pada Arsitektur Dan Interior Gereja Katolik Inkulturatif Pangururan. *Dimensi Interior*, 9(2), 181–184. <https://doi.org/10.9744/interior.9.2.119-136>

Sriti Mayang Sari. (2007). WUJUD BUDAYA JAWA SEBAGAI UNSUR INKULTURASI INTERIOR GEREJA KATOLIK. *Dimensi Interior*, VOL.5, 44–53.

Tering, H. L., Hului, S. W., Samdirgawijaya, W., & Masuri, G. P. (2017). *Makna Nyanyian Syukur Dalam Lagu-Lagu Regio Kalimantan Tinggi Kateketik Pastoral Katolik Bina Insan Keuskupan Agung Samarinda nyanyian syukur , secara khusus nyanyian syukur hasil lokakarya Tering tahun 1985 dalam lagu “ Berkatilah Ya Tuhan ” dan “ Berkat. 1(2), 88–97.*

Thomas Kadek Lintang Kurniawan, Antonius Denny Firmanto, & Nanik Wijiyati Aluwesia. (2022). Inkulturasi Sebagai Usaha Mewartakan Injil: Kajian Eklesiologis-Historis Pewartaan Kekatolikan Di Bali. *Jurnal Reinha*, 13(1), 15–35. <https://doi.org/10.56358/ejr.v13i1.120>

Triwardani, R., & Rochayanti, C. (2014). Implementasi Kebijakan Desa Budaya Dalam Upaya Pelestarian Budaya Lokal. *Reformasi*, 4(2), 102–110. www.jurnal.unitri.ac.id

Tukan, M. K. A. C. S. D. (2021). Inkulturasi Dolo-Dolo Sebagai Kesenian Sekuler Ke Dalam Liturgi Gereja Katolik. *Jurnal Budaya Nusantara*, 5(1), 16–24.
<https://doi.org/10.36456/b.nusantara.vol5.no1.a4310>

- Tumanggor, R. O. (2021). Inkulturasi Iman Kristen dalam Konteks Budaya Batak: Suatu Tinjauan Misiologis. *The New Perspective in Theology and Religious Studies*, 2(2), 37–48. <https://doi.org/10.47900/nptrs.v2i2.40>
- Universiti, B. (2021). *Musik Sebagai Pembentuk Identitas Kebudayaan Indonesia*.
- Usmanij, P. A., & Akbar, G. M. (2020). Tinjauan Teologis Mengenai Pemahaman Umat Terhadap Inkulturasi Dan Dampaknya: Studi Kasus Gereja Katolik Ganjuran. *Jurnal Gamaliel: Teologi Praktika*, 2(1), 20–37. <https://doi.org/10.38052/gamaliel.v2i1.44>
- Vaticana, L. E. (2021). *De Liturgia Romana Et Inculturatione (Liturgi Romawi & Inkulturasi)*. 40, 14–17.
- Vatikan, K. (1963). Gaudium et spes. *Gaudium et Spes*, 19, 130–131. <https://doi.org/10.4324/9780203930847-17>
- Vianny Pondaag, S., & Tukiran, A. (2023). Formasio Liturgi demi Implementasi Pembaharuan Liturgi Konsili Vatikan II: Sebuah Studi Dokumen Gereja Desiderio Desideravi. *Media (Jurnal Filsafat Dan Teologi)*, 4(1), 31–50. <https://doi.org/10.53396/media.v4i1.169>
- Warisman Sinaga. (2019). Sikap Generasi Muda Batak dalam Upaya Pemertahanan Bahasa Batak: Kajian Sosiolinguistik. *Talenta Conference Series: Local Wisdom, Social, and Arts (LWSA)*, 2(2). <https://doi.org/10.32734/lwsa.v2i2.727>
- Wiwin, R. (2012). SEBUAH REFLEKSI PASTORAL INKULTURASI BUDAYA JAWA DALAM PENGHAYATAN IMAN KATOLIK IMPLIKASINYA DALAM KEGIATAN MISA JUMÁT LEGI. *Reinha*, VIII, 93–141.

- XII, P. P. (1947). Mediator Dei. *The Holy See*, 1–59.
http://www.canadainternational.gc.ca/holy_see-saint_siege/consular_services_consulaires/about-a_propos.aspx?lang=eng