

INTI SARI

Dalam beberapa dekade terakhir, penggunaan lagu pop rohani yang dipengaruhi oleh budaya populer semakin meningkat di kalangan jemaat, terutama generasi muda. Fenomena ini menimbulkan kekhawatiran bagi gereja Methodist Indonesia (GMI) yang mana Nyanyian Rohani Methodist (NRM), tradisi nyanyian liturgi khas Methodist, semakin terpinggirkan dan mengakibatkan hilangnya makna kemethodistan pada jemaat. Perubahan ini lebih terlihat pada generasi muda Methodist yang lebih tertarik pada bentuk peribadatan yang ekspresif. Penelitian ini bertujuan untuk menganalisis dampak penggunaan lagu pop rohani terhadap pengalaman kemethodistan jemaat antara generasi tua dan muda dalam konteks performansi ibadah GMI serta mengeksplorasi perubahan struktur peribadatan di GMI akibat penggunaan lagu pop rohani. Untuk mencapai tujuan tersebut, metode yang digunakan yaitu metode penelitian kualitatif dengan pendekatan fenomenologi, menggunakan teori performativitas Richard Schechner dan semiotika Charles S. Peirce. Data diperoleh melalui studi literatur, observasi partisipatif, wawancara, dan dokumentasi yang mana data tersebut diolah dengan metode analisis data berbasis *interpretative phenomenological analysis* (IPA) dalam pendekatan subjektif.

Hasil penelitian menunjukkan bahwa lagu pop rohani menjadi medan negosiasi identitas Methodist. Perkembangan musikal dalam GMI tidak semata-mata mencerminkan pergeseran selera musikal, tetapi juga merupakan peristiwa performative dan semiotic yang merefleksikan benturan antara kontinuitas tradisi dan tuntutan kontekstualisasi zaman. Penggunaan lagu pop rohani turut mereformulasi struktur dramaturgis ibadah GMI dan memunculkan interpretasi baru atas makna kemethodistan. Namun, perubahan ini tidak selalu berarti kehilangan makna, melainkan membentuk identitas baru yang bersifat dinamis dan kontekstual.

Kata kunci: *lagu pop rohani, performativitas ibadah, semiotika, kemethodistan, Gereja Methodist Indonesia*

ABSTRACT

In recent decades, the use of pop Christian religious songs influenced by popular culture had increased among congregations, especially the younger generation. This phenomenon raises concerns for Methodist Church of Indonesia (GMI) which the Methodist Hymnal (NRM), a typical Methodist liturgical singing tradition, is increasingly marginalized and results in the lost of the meaning of Methodism in the congregation. This change is more visible in the new generation of Methodists who are more interested in expressive form of worship. This study aims to analyze the impact of the use of pop Christian religious songs on the Methodist experience of the congregation between the senior and new generations in the context of GMI worship performance and to explore changes in the structure of worship in GMI due to the use of pop Christian religious songs. To achieve this goal, the method used is a qualitative research method with a phenomenological approach, using Richard Schechner's performance theory and Charles S. Peirce's semiotics. Data were obtained through literature studies, participatory observation, interviews, and documentation, which were processed using a data analysis method based on interpretative phenomenological analysis (IPA) in a subjective approach.

The results of the study show that pop Christian religious songs become a field for negotiating Methodist identity. The musical development in GMI does not merely reflect a shift in musical tastes, but is also a performative and semiotic event that reflects the clash between the continuity of tradition and the demands of contextualization of the times. The use of pop Christian religious songs also reformulates the dramaturgical structure of GMI worship and gives rise to new interpretations of the meaning of Methodism. However, this transformation does not always mean a loss of meaning, but rather forms a new identity that is dynamic and contextual.

Kata kunci: *pop Christian religious songs, worship performance, semiotics, methodism, Methodist Church of Indonesia*