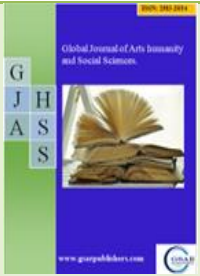
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## AESTHETIC DIALECTICS: LADUNI AND INVULNERABILITY IN THE *DABUIH* PERFORMANCE

BY

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### Abstract

The *dabuih* (debus) performance can be an interesting attraction for the audience because of its uniqueness in the performing arts which presents attractions of arts and invulnerability. Laduni (knowledge and skill) is not the result of supernatural powers that suddenly emerge from a person; someone has to go through a process that is not easy to gain this knowledge. Invulnerability (sharp weapons invulnerability) in the context of debus performing arts; participants have invulnerability or resistance to attacks with sharp weapons, not true – absolute – invulnerability to sharp weapons. Debus practitioners use sharp objects such as knives, broken glass, or other metal objects to carry out these acts. This research aims to reveal aesthetic phenomena: laduni and invulnerability in *dabuih* (debus) performances. This research uses a qualitative approach; The researcher acts as the main instrument in collecting research data. Data was obtained through observation, in-depth interviews, and document searches. Observations were made of *dabuih* performances in several places; either in live performances or in the form of recordings that have been uploaded to YouTube media. In-depth interviews were conducted with selected informants, consisting of kulipah (caliph), *dabuih* players, and musicians. Document searches were carried out on online media that discussed debus performances. Based on research, it can be found that there is an influence of the tarekat's teachings; Laduni knowledge, and shamanic phenomena in debus performances. This research recommends that observers of tarekat debus conduct more comprehensive research on debus performances in Minangkabau.

**Keyword:** dialectic aesthetics, laduni, invulnerability, *Dabuih* Minangkabau.

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### INTRODUCTION

In terms of knowledge, debus can be seen as a form of exoteric knowledge. Certainly, this is not knowledge obtained through empirical methods (science). As a knowledge, debus has its own uniqueness compared to other knowledge, because not everyone can master it. Basically, someone who masters debus is always associated with invulnerability; both in the context of the debus performance itself and at certain events outside the context of the performance. As a form of traditional art performance, debus in its attractions displays invulnerability from various sharp weapons, pointed iron, hot chains, and games with fire. It was identified that the debus teachings were related to mystical issues and related to

the practice of the tarekat's teachings; laduni knowledge and on the other hand displays invulnerability – aesthetic dialectics.

G.W.F. Hegel stated that dialectics traces the process of opposing parties. The “Opposite Parties” referred to by Hegel depend on the subject being discussed. (Al Azis, 2021a). Hegel's dialectic begins with a thesis as the first phase; then in the process conveys the antithesis as its opposite in the second phase. The third phase is synthesis which will reconcile the thesis and antithesis; This dialectical process will continue and repeat itself. The dialectical focus in this research discusses laduni (knowledge & skill) and invulnerability in *dabuih* (debus) performances.



Debus can be classified as one of the shamanic performances (ceremonies), but viewed from another perspective and its implementation is closely related to religious (Islamic) norms. (Saifullah et al., 2023). These religious norms can be identified from several things, including the use of dhikr and the reading of several verses of the Koran. Meanwhile, local cultural values and concepts are reflected in poetry texts, as well as incense and various shamanic concoctions. It is not impossible that there was a dialectic of laduni knowledge and invulnerability - supernatural powers - from the influence of local culture before Islam entered Minangkabau. Magical and mystical aspects, such as invulnerability and supernatural powers, have been important and sought after by many people since pre-Islam.

In the performance, the use of dhikr combined with poetry reading and tambourine blows dominates the performance. This event is unique and interesting to explore and reveal. Unique and interesting lies the method of remembrance, shamanic ingredients, such as *kemenyan*, *sitawa*, *sijangan*, *cikarau*, *cikumpai* (a type of vine), and oranges in various types, the role of the caliph and music. In addition to the caliphate and the method of remembrance; Music has an important role in dabuih performances. The music referred to here consists of vocal and instrumental music. Vocal music is in the form of rhymes or poetry which is sung according to the variety of performances they perform, such as rhymes dabuih chain, dabuih api, dabuih kaco (glass), dabuih stainless steel, and others. All of this is arranged in the form of poetry, the implementation of which is combined with the recitation of dhikr. Likewise, the musical instrument used is the tambourine (*rapa'i*) played by the players.

Some researchers who study dialectics include; (Sasongko & Supriyadi, 2021) about dialectics music tradition on modern music in hybrid music at the Yogyakarta Palace. (Farhan & Arafat, 2021); study Sufism, Irfani, and dialectics Islamic knowledge. (Al Azis, 2021b); about Hegel's dialectic (Thesis-Antithesis-Synthesis) in ethics and philosophy communicating in the contemporary era. (Rohani et al., 2022); discusses Hegel's dialectical analysis method to improve students' critical and creative thinking in learning social science education. (Sunarto, 2015); about absolute art according to GWF Hegel (1770-1831). (Kusrini et al., 2022); discuss dialectics aesthetics photo in book "flores vitae" photography by Nico Dharmajungen. (Budianto, 2007); focus on understanding art and aesthetics. (Rahmat et al., 2019); his research discuss about metal music and values Islamic religion: an overview aesthetics Islamic music in purgatory appearance. (Izza, 2020); discuss theory conflict dialectics Ralph Dahrendorf. (Sunarto, 2013) study about phenomenon religious in art performance Nusantara shamanism: a religious phenomenon in Indonesian performing arts. (Subahri & Fajri, 2019); focuses on religious music as a medium for Islamic counseling in improving adolescent morals.

Study regarding debus has been carried out by researchers such as; Moh. Hudaeri study about debus in Banten; the congregation's connection with local culture. (HUDAERI, 2010); Kiki Muhamad Hakiki in his research discusses the shift in authenticity and negotiation between Islam and local culture. (Hakiki, 2017); Judy

Setiadi research about verses of the Koran in debus performance (Setiadi, 2020); Nur Saifullah, his research discuss between Debus Banten and Debus Pariaman on the elements tariqat in debus tradition. (Saifullah et al., 2023); Solehah about values culture in debus arts. (Solehah et al., 2022). The difference between this study and other research is the aesthetic dialectic between laduni knowledge and invulnerability in *dabuih* performances. This study becomes an arena for intercultural dialogue regarding the diversity of arts and religions in the archipelago.

## STUDY OF LITERATURE

### 1. Dialectics

Dialectics traces the process of parties opposing each other. "Opposite party" means a party that has a different definition, both in terms of its conception and its phenomena; The "opposite side" is also a different consciousness or claim (Al Azis, 2021a). Dialectic begins with a thesis as the first phase; then in the process conveys the antithesis as its opposite in the second phase. The third phase is synthesis which will reconcile the thesis and antithesis (Kusrini et al., 2022). According to Hegel, the absolute is The Spirit that reveals self to material nature; essence Spirit is an idea or thought (Hadiwijono, 1991). Hegel's dialectic is often used in philosophy: "being" is the thesis, "nothing" is the antithesis, and "becoming" is the synthesis. Conflict between "being" and "nothing" is reconciled in "becoming" (Kusrini et al., 2022)- (Al Azis, 2021b)- (Rohani et al., 2022). The entire process of historical change occurs in something called Geist. Geist in art is the most basic thing of existence, namely the most important existence of existence. (Kusrini et al., 2022).

### 2. Aesthetics

Discussion about the nature of works of art and beautiful man-made objects; about the aims and objectives of creating works of art as well as; the way to understand and interpret it, is in the realm of aesthetics (Ramadhan & Wulandari, 2023). (Sunarto, 2017); philosophically discusses; If "art" (work) is able to accommodate ideas and beauty, then aesthetics as "value" gives strength in the form of spirit so that works of art are able to arouse the imagination of those who enjoy them. Aesthetics is often defined as sense perception and various kinds of feelings [raso; feeling] that it evokes (Ali, 2011: 1-2)-- (Pramono, 2009: 1)-- (Suryajaya, 2016: 1). Dharsono; that aesthetics is no longer solely a philosophical problem, it involves scientific discussions relating to works of art (Darsono (Soni Kartika), 2007: 3).

### 3. Laduni Knowledge

Agus Sutyono (2017) descant laduni from al-Ghazali's perspective. Laduni knowledge is the flow of light of inspiration, which can occur after perfection (Taswiyah). Rationally, all knowledge can be obtained through learning (Agus Sutyono, Semarang, 2013). Mokhammad Miptakhul Ulum (2016) discusses the relationship between moral education and laduni knowledge according to Imam al-Ghazali. Laduni knowledge is magical knowledge that is not easy for anyone to obtain except by cleansing the heart, seriousness, and self-training so that the curtain opens between oneself and Allah SWT (Ulum, 2016). Hasanuddin

(2017) in his research discusses the concept of laduni science in interpreting the Koran. Laduni science is the sixth sense which is realized through the journey of intuition. Intuitive knowledge is a kind of knowledge that God has given to a person which is imprinted into his heart so that some secrets are revealed and appear to him as reality (Hasanuddin, 2017). Baidawi Amalih (2020) about the concept of ladunî in the Koran (study of the Sufi interpretation of al-Qusyairi in "lataif al-isyarah"). (Baidawi & Amalih, 2020). Miftachurrozaq (2023) surah al-Kahf verse 65: Laduni knowledge in the perspective of Muslim scholars is obtained without an intermediary between the soul and God (Miftachurrozaq et al., 2023).

#### 4. Debus & Invulnerability

Moh. Hudaeri (2010); debus in Banten; connection of "tarekat" with local culture. As a result, many current debus performances are seen as contrary to Islamic teachings, because they highlight things that do not originate from the early debus traditions (HUDAERI, 2010). Thresnawaty S (2012) discusses the invulnerability of debus arts in Serang district; Currently, debus art performance can be categorized as a form of entertainment for the community which contains elements of remembrance, silat, and invulnerability (Thresnawaty S., 2012). Afkaruna (2013) Afkaruna (2013) In fact, debus has developed as an invulnerability show (performance) and is more than just an invulnerability performance in Aceh as described by Snouck at the end of the nineteenth century (Banten, T. Afkaruna, 2013).

## METHOD

Qualitative research methods allow researchers to gain in-depth understanding and descriptions of cultural phenomena. This qualitative research was carried out with the aim of explaining a phenomenon with existing and emerging concepts (Yin, 2011). In this research, the phenomenon that will be described is aesthetic dialectics: laduni and invulnerability in dabuih (debus) performances in West Sumatra. Aesthetic dialectics in dabuih performances are carried out to get an in-depth picture of the research object. Researchers use qualitative research methods to study, understand, and describe issues to answer the problems in this research.

Sources of information come from informants, scripts (performance texts), and online news. The informants were determined in this research according to their capacities. The performance script or text is in the form of an audio-visual recording in a dabuih performance structure. Meanwhile, online news via YouTube is used to complete the required data. Data collection techniques were carried out through observation, in-depth interviews, and documentation.

Data analysis is descriptive; describe, describe, or explain as best as possible the phenomenon being studied. Conceptually, data analysis was carried out by Miles and Huberman's interactive model; consists of three stages of analysis, consisting of data reduction, data presentation, and drawing conclusions or verification. These three activities are carried out in an interactive form with data collection as a cyclical process. (M.B. Miles dan

A.M. Huberman, 1992: 18-20). The final step involved organizing and structuring the data. The form of data presentation is narrative. Conclusions can be drawn continuously during field research (M.B. Miles dan A.M. Huberman, 1992: 18-20).

## DISCUSSION

### Dialectics Aesthetics: Laduni and Invulnerability

M. Jazuli, stated that the existence of musical life in society actually shows a social phenomenon or condition [aesthetic dialectic] – in society (Jazuli, 2011: 287). The social conditions of society in this era of globalization represent the occurrence of cross-civilizational cultural dialogue - crossing over; which is bipolar. In Piliang's notes (2019); Crossing and mixing of cultures will occur from several cultural elements to open up a hybrid construction space (Piliang, 2019). Hybrid construction symbolizes the aesthetic dialectical process; "to be" and "become" as in the *dabuih* (debus) performance in Minangkabau.

"Becoming" symbolizes the dialectical process between dabuih performance material which represents religious values; laduni and invulnerability with its various elements. Aesthetic dialectics presents laduni knowledge and invulnerability in dabuih performances. In Hegel's thinking, we will recognize the term Spirit whose nature is not "Spirit" as understood in the religious realm, what is absolute is Spirit which reveals itself to the material realm (Hadiwijono, 1991)natur. The essence of Spirit is ideas or thoughts. Absolute ideas are divine ideas, while thinking ideas are work, movement. As we know, Hegel placed great importance on reason. "Everything that is real is rational and everything that is rational is real" (Bertens, 2006). he real or existing reality is a thought process. This thought or idea is what Hegel means by the Spirit that makes him aware of himself. Hegel's dialectical method always contains three phases, namely thesis, antithesis, and synthesis. In this synthesis the thesis and antithesis become "aufgehoben" (Bertens, 2006).

Aufgehoben is a term from German which in English is often translated "sublated", which means, among other things, "nothing". The purpose of this term is to explain Hegel's view in his dialectic that in synthesis, thesis, and antithesis no longer exist. However, its existence is still contained in the synthesis. In other words, in synthesis, both thesis and antithesis gain a new existence. This example of Hegel's dialectic is often used in philosophy: "being", "nothing", "becoming", "being" as thesis, "nothing" as antithesis, and "becoming" as synthesis. The conflict between "being" and "nothing" is reconciled in "becoming" (Kusrini et al., 2022)- (Al Azis, 2021b)- (Rohani et al., 2022).

Hegel views the reality of art as an organic unity and that reality is something that is not in a stable condition, but is a dynamic and ongoing process. So according to him, art is also bound by the process of historical change. The entire process of historical change occurs in something called *Geist*. *Geist*, according to Hegel, is something in the middle between spirit and mind; more spiritual than mind, and more mental than spirit. For Hegel, Geist in art is the most fundamental thing of existence, namely the most

important existence of existence (Kusrini et al., 2022)- the existence of aesthetic form; This can be seen in the *dabuih* performance.

Through the dialectical method, researchers put religious art as a thesis. Then popular culture is the antithesis, inverse, or opposite. The dialectic between the two – *laduni* and *invulnerability* – then becomes a synthesis or unity resulting from their interaction. The ultimate goal of this dialectic is to present a narrative of the *dabuih* performance which is packaged based on the concepts of *laduni* knowledge and *invulnerability*; read in aesthetic dialectics. Capra saw it as a system of living organisms formed from components arranged in a network pattern; in aesthetic consciousness. (Capra, 2003). For Anthony Giddens; consciousness is equivalent to what might be called 'sensitivity'. (Giddens, 2011). In terms of aesthetic form; Suka Harjana gives the view that a work of art is a final statement - an aesthetic expression - which will lead to a goal and reinterpret what humans feel (Hardjana, 1983). Yakop Sumardjo (2000) provides a concise statement that expression in art is expressing certain feelings in a certain atmosphere (Sumardjo, 2000). Including *dabuih* performances in Minangkabau.



Figure 1

Photo of *Dabuih* Performance in Minangkabau

Source: <https://www.antarafoto.com/id/view/154160/kesenian-minangkabau>

According to Aboebakar Aceh, the word *debus* comes from Arabic, which means a sharp piece of iron (Aboebakar Aceh, 1985). Meanwhile, Habsyi interprets *debus* as a matching needle. (M. Habsyi, 1997). On the other hand, Hamka gives a rather broad meaning that is walking on broken glass (Hamka, 1980). From these three opinions, it can be concluded that from a linguistic perspective it means a kind of *invulnerability* in a person against various sharp objects (iron and broken glass) to injure oneself - usually in an *invulnerability* attraction. Next, Umari (1987) in Imron Arifin concludes that *debus* is practically a magical ability not to get burned or injured by holding a hot chain or the practice of self-*invulnerability*, from being hit or stabbed by a wooden circle sharpened at the end...or a means to test one's own *invulnerability* mystically in ecstasy (Imron Arifin, 1993). Hudaeri said that *debus* is a game that relies on the body's *invulnerability* from sharp objects and the heat of fire. Of course, this cannot be separated from the magical practices carried out by the perpetrators. The magical practice in *debus* games is an eclectic

mix of Islamic magic, especially from *tarekat* traditions, and traditions that have developed in pre-Islamic societies (HUDAERI, 2010)

Starting from the understanding as stated above, it is identified that the *debus* teaching is related to mystical issues and is related to the practice of the *tarekat*'s teachings, i.e. knowledge of *laduni*. *Debus* performances have a very strange upbringing that their adherents consider them perfect and sacred if they have been gifted by God with various miracles, including *invulnerability*, not being injured by sharp weapons, not being burned in fire, and so on. Likewise, according to Hamka, the practice of self-harm and its miracles indicate that the player is truly mortal because of his deep remembrance of Allah, he does not feel anything. (Hamka, 1980).

The definition above emphasizes that *debus* is more tied to the *tarekat*'s educational process towards becoming mortal in relationship with God. This mortal achievement, in the *Rifa'iyah tarekat* is carried out by means of *debus*, namely the process of convincing oneself to physically hurt and injure oneself with various tools or other sharp objects, as an educational process in a *tarekat* upbringing. (Imron Arifin, 1993).

In terms of form, *Arifa'i debus* is carried out in a mosque or a special room where *darwis* (*debus* player) gather to carry out ceremonies until they reach the mortal level inside (Hamka, 1980). To find out about the mortal level, *darwis* often get dizzy, perform mystical behavior, such as pecking on poisonous snakes, eating glass (Fazlur rahman, 1992); burned, and walking on broken glass (Hamka, 1980)– (Aboebakar Aceh, 1985) and even hurting themselves with sharp objects. Next, the disciples (*darwis*) looked for a mortal path to Allah marked by supernatural sacred things (Imron Arifin, 1993).

*Debus* is actually part of mysticism, a belief that humans can communicate directly with God through inner responses in meditation (Simuh, 1984). Mystical phenomena exist in almost all religious traditions, both in the West and in the East, and have also grown among various nations throughout the ages, both outside and within existing religious traditions. Those that limit it only to a religious context, there are also those that include magic, shamanism, and those that simply achieve a state of ecstatic consciousness. Based on information obtained from Saifullah; Today's *dabuih* teachers in Pariaman (Minangkabau) are no longer *tarekat murshids*, indeed there are some of them who lead *wirid* and *tarekat*, but they have been mixed with magical elements (Saifullah et al., 2023). At this time *debus* in Minangkabau is no longer oriented towards the practice of *tarekat* recitation but has begun to enter the area of performing arts - for entertainment - aesthetic purposes.

Art and aesthetics are like two sides of a coin, art is an extrinsic element that is used as a material object and aesthetics is an intrinsic value as a formal study. Both provide the price of a creation and at the same time the value of a work. If "art" (work) is able to accommodate ideas and beauty, then aesthetics as "value" gives strength in the form of spirit so that works of art are able to arouse the imagination of those who enjoy them (Sunarto, 2017).

Etymologically, Martin Suryajaya said that the term aesthetics comes from the Greek adjective, *aisthetikos*, 'relating to perception. The form of the noun is *aisthesis*, which means sense of perception (Suryajaya, 2016:1)--(Sastra et al., 2017: 245) The sense of sensory includes sight, hearing as well as feelings - beauty. Aesthetics means studying art as an object of beauty – pleasure – that can be perceived by the five senses in all its complexity. The words object and beauty are basically inseparable from the subject whose role is to provide value. The dialectic of object and subject is something that is absolutely essential for looking at aesthetic issues. Aesthetics does not only concern the question of beautiful or not beautiful values but also a question of taste.

According to Sidi Gazalba in Agus Sachari, beautiful is the term we give to certain characteristics of objects, because these objects bring about a special pleasure in us which is called aesthetic (Sachari, 2003: 20). The concept of aesthetics has meanings that vary according to the place, time and circumstances in which the meaning is realized. Musical aesthetics aesthetic dialectics: laduni knowledge and invulnerability in *dabuih* (debus) performances also contain special qualities that can give rise to pleasure – beauty, or a sense of satisfaction. When does something have pleasant value? When there is interaction and interest between objects and subjects with all the characteristics of beauty – uniqueness, and fun – attached to them. The interaction between humans and pleasant symptoms is a dialogical relationship because there is an interest in values. The feeling of pleasure does not only lie in objects as objects, beauty also does not lie in subjects who have an interest in beauty. Beauty is a dialectical phenomenon between the object and the subject of interest. The subjects of interest in the topics discussed are related to aesthetic dialectics. Aesthetic dialectics means discussing subjects who are interested in objects that are visually capable of giving aesthetic satisfaction, namely in *dabuih* performances.

### Knowledge Laduni and Invulnerability

Etymologically or in linguistic meaning, Laduni is knowledge that comes from Allah SWT and is given to humans; referring to the Koran, surah al-Kahfi/18:65, which is the embryo of the birth of the term laduni. This knowledge is obtained through the strength of the soul, purity, and radiance - revelation is the first teacher. (Hasanuddin, 2017). Abdul Qadir Djailani said that Sufi figures who have reached the level of guardian of Allah will have magical knowledge or laduni knowledge, namely knowing everything that has happened and what has not happened, and can talk to all creatures. Ali bin Abi Talib who is the top figure of almost all Sufi sects, in addition to the first imam of the Shiites (Abdul Kadir Djailani, 1996). Tahmid Mifathurrozaq said that laduni knowledge is knowledge obtained without an intermediary between the soul and God. (Miftachurrozaq et al., 2023).

On the other hand, Hamka added that according to Sufi beliefs, Sufi figures who have reached the level of wali Allah means that God has allowed His eyes to see and His ears to hear. They have received barakah-karamah, which is a special blessing so that they can communicate with the unseen world, with spirits, with angels

and jin (genie), and know things before they happen (Hamka, 1980). Is it true that this magical knowledge or laduni knowledge was given by God to humans? Yes, as exemplified in Surah al-Kahf: 62-68, 72-78) in which the story is told; This was given to Prophet Khaidir as a prophetic revelation (more details can be seen from the commentary on this verse). Based on the explanations of the verses of the Qur'an and their interpretations as already mentioned, the people who have the right to obtain magical knowledge (laduni) are only people who have the title "prophet and apostle", not wali or sheikhs or any other identity. This is in line with what Hasanuddin said that laduni knowledge will not happen to human groups like us, because it is still based on Allah's revelation, meaning that people outside the Prophet cannot obtain laduni knowledge (Hasanuddin, 2017). This information can be strengthened by the words of Allah in the Qur'an (al-Jin: 26-27) which means: (He is God) who knows the unseen, so He does not show the unseen, except to the messengers whom He pleases. So indeed He created guards (angels) in front of and behind him.

Besides that, the provision of magical knowledge to prophets and apostles through revelation was only situational - sudden - to ward off dissidents who opposed His teachings. As Abdul Qadir said, the gift of magical knowledge is temporary, not permanent, and cannot be learned through any method, such as "khalawat with dhikr". Because basically occult knowledge belongs only to Allah (Abdul Kadir Djailani, 1996). It seems that several surahs in the following verses of the Qur'an can strengthen the argument in that direction: (1) Suat 6 (al-An'am: 59); *And with Allah are the keys to all the unseen; no one knows except Himself....* (2) surah 27 (an-Namal: 65); *Say: No one in the heavens and the earth knows the unseen, except Allah....*; (3) surah 31 (luqman: 34); *Indeed, Allah alone has knowledge of the Day of Judgment; and He is the One who sends down rain, and knows what is in the womb. And no one can know where on earth he will die. Indeed, Allah is All-Knowing, All-Aware.*" (Abdul Kadir Djailani, 1996).

Thus it can be said that God will never give ladun or occult knowledge to humans, except to His prophets and apostles. If the Sufis are of the opinion that their leaders, whether called sheikhs or wali, have knowledge of laduni (occult knowledge), it means that they do not recognize that the Prophet Muhammad SAW was the last prophet or that they have appointed their leaders - wali/shaykhs - as prophets. and the apostles after Rasulullah Saw. This logic is as reminded in the Al-Qur'an surah 33 (al-Ahzab: 40); ...but he is the Messenger of Allah and the Seal of the Prophets.

The question now is how to explain that the sheikhs or wali - including in Minangkabau - are recognized as having magical knowledge? As the general public knows, can the truth be accepted? In terms of faith; The explanation of several verses of the Qur'an as explained above, seems to be able to answer the question as intended. Except for the adherents of the tarekat's teachings who are not faithful; without developing religious logics that have been explained in the Al-Qur'an or groups of people who view supernatural powers originating from laduni knowledge as a necessity in social life.

Apparently that groups of ulama who are members of the reformist movement - modernists - oppose various shrines or sacred graves of wali and sheikhs. Because they perceive; supernatural powers or laduni knowledge, and sacred the graves of wali or sheikhs can give rise to acts of shirik and heresy. This phenomenon is also found in several areas in Minangkabau. Such behavior is also found in Iranian society, which is actually Shyi'ah; when compared with Sunni Islam, it is like repeating what Fazlur Rahman said that there are also slight differences in religious ceremonies. On the one hand, pilgrimage and veneration of graves, especially the graves of imam and other holy places, occupy a very important place in Iranian society. Even visits to Karbala are made in large numbers... Shyi'ah people as a whole are more superstitious than Sunnis. (Fazlur rahman, 1992).

Bringing back the issue of ladun or occult knowledge which is often told or told by Sufis about their sheikhs, according to the provisions of the Shari'a it is not obtained from Allah SWT, but from the knowledge of the jin which they specifically studied. Information about these jin is in several verses of the Qur'an, such as in chapter 51 (adz-Dzariyat: 56) And I did not create jin and humans but so that they would worship Me. Among the jin there are also those who disbelieve, like humans. Jin have extraordinary potential beyond human potential (see surah 27 (an- Naml: 39).

Previously it was stated that genies can communicate with humans under certain conditions, and grant human requests according to their demands, e.g. magic, various types of shamanism, invulnerability and so on. It is not surprising that in the dabuiah tradition, such symptoms can be found, even though physically they do dhikr and read various verses of the Koran to achieve a level of invulnerability. But as is revealed in several passages from the Qur'an, which relate to the karamah or laduni (knowledge) which is more supernaturally oriented; It is impossible for any human being to obtain this knowledge, except for the prophets and apostles according to the conditions and needs in maintaining Allah's teachings. This is what Abdul Qadir said that the supernatural powers or blessing of karamah possessed by a Muslim who performs khalawat or dhikr is the skill of genies jin (shir) to deceive many people (Abdul Kadir Djailani, 1996).

## CONCLUSION

From a religious aspect, debus is practical knowledge of the mystical teachings of the tarekat; it is part of mystical practice to prove one's closeness to the Creator, Almighty God. Initially, the practice of invulnerability using the debus method was part of the teachings of the Rifai'yah tarekat (order). At this time, institutionally or organizationally, the Rifai'yah tarekat is no longer found in Minangkabau, but signs of its existence and influence can be found in the practice of debus. The magical practice in debus performances is an eclectic mix of Islamic magic, especially from tarekat traditions, and traditions that have developed in pre-Islamic societies.

That the sacred blessing of karamah (laduni knowledge) which is believed to originate from the level of holiness of a sheikh or tarekat teacher through occult knowledge is true. However, the

occult knowledge obtained does not originate or originate from God's gift to his position as a sheikh or tarekat teacher. Based on the Qur'an and Hadith, it can be concluded that the knowledge of laduni or barakah karamah cannot possibly be given by Allah SWT to a human being whose status is a sheikh. Basically, such abilities are obtained through the intercession of Jin, because it is the Jins who have such abilities; the status of knowledge is a gift from Jin through a good and mutually beneficial cooperative relationship.

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