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The Sundanese Muslim Perceptions toward Reciting Quran in Debus Art Show

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ABSTRACT

The Qur'an is the word of Allah, the Lord of the universe, so in history the Prophet Muhammad often gave examples of various miracles that arose after reading verses or letters from the Koran, the most popular of which were as a medicine for healing health, an antidote to magic, and therapy for mental illness. In this regard, the Muslim community in Indonesia, especially the Sundanese, has practiced the Koran a lot in various aspects of life, one of which is in performing immune arts. For the Sundanese Muslim community, reading the verses of the Koran can give birth to confidence in the heart, so that they feel safe from all evil and believe themselves to be immune from firearms and sharp weapons. Based on this phenomenon, this research was conducted to see the views or beliefs of the Sundanese Muslim community in Indonesia, regarding the practice of the verses of the Koran in the art of immunity. To explain these objectives, a qualitative field study was conducted. In addition, the disclosure used ethnographic methods, namely collecting research data from research subjects based on cultural/ethnic perspectives. Research data obtained through observation techniques, interviews and documentation. The results of the study show that the perception of the Sundanese Muslim community towards the use of verses of the Koran in performing arts of immunity is a belief in faith. By reading the verses of the Koran, one is actually asking Allah, the Lord of the universe, for safety, protection, security, and strength and to be avoided from all bad things/accidents. In other words, reading the verses of the Koran in the debus art is a belief in the faith in the creator of the universe for help and protection, so that we are kept away from bad things.

Keywords: Debus Art Show, Quranic Verses, Perception, Faith, Sundanese Tribe

INTRODUCTION

The art of immunity among the Sundanese people is known as debus. There is an opinion that debus is a game that shows a person's immunity both from firearms, sharp weapons, fire and others (Milah & Harbi, 2019). Debus is a type of game to prove immunity (Nugraha, 2017).

The debus art ritual is the process of the debus game ceremony which demonstrates immunity carried out by debus members, in the context of Islamic symbols that breathe

religious rituals (Dendi, 2020). According to Isman in Mukhtar & Nurjaman (2019), in this stage there are three activities that must be carried out, namely opening, reading wirid, and playing debus. In reading the wirid, there are several verses of the Quran that are often used, including the letter al-Fatihah, the verse of the chair, and the last three chapters in the Quran (Solehah, et al., 2022). In addition, the wirid consists of prayers, munajat and salutations to the Prophet.

The use of letters or verses of the Koran in debus art is interpreted as the Living Quran (Said, 2016), meaning that the Koran is a living text, not a dead text. The perception of the Living Quran in the art of debus emphasizes aspects of the function of the Koran as a guide and mercy for human life, both believers and non-believers (Suryadi, 2022). Living Quran focuses more on the role of the practice of the Koran in understanding, attitudes, behavior, human activities as individuals or society, regardless of whether those understandings, attitudes, behaviors, and activities are based on knowledge of the rules of interpretation or not at all (Fahdiah, (2019 This Living Quran study discusses the practical dimension, how Muslims use the Koran for magical purposes, amulets, healing physical and spiritual ailments, economic and business needs, and so on (Nurani, et al., 2022).

In Islamic history, the practice of treating the Koran or certain verses from the Koran so that it has meaning in the practical life of the ummah has basically occurred. The Prophet Muhammad once cured illnesses with Rukiah through surah al-Fatihah, or refused magic with sura al-Muawwizatain. This indicates that since the time of the Prophet Muhammad, the Koran has been treated beyond its capacity as the text of the Koran (Aji, et al., 2021).

Treating the Koran beyond its capacity as a text was not unique to the Prophet Muhammad. There are some people in Indonesia who use the Koran beyond their capacity as text, such as the habit of using the Koran as a talisman, and reading the Koran at certain events or times (Putra, et al., 2018).

In the immune arts, approach*Living Quran* interesting thing to do (Rafiq, 2021). This is because there is a recitation of verses from the Koran in the debus performance before the immunity attraction is shown. The reading of selected verses before the debus art is carried out, is part of a series of performances of the immune/ debus art (Suryadi, 2022).

In this context it can be understood that the Koran for some Muslims is not only treated normatively, namely read and practiced in daily life in its original context (Sulaeman, et al., 2019). However, in many activities, the verses of the Koran are read/used for a particular purpose. Thus, it can be seen that for some Muslims, the Koran is valued as a source of belief or belief, so reading it can bring strength of faith/conviction of the heart (Setiadi, 2018). Therefore, in the Sundanese tradition there is an art of immunity, also known as Debus, in which people become certain that they are immune to various sharp weapons/firearms, after reading selected verses from the Koran.

For the Sundanese, reading verses of the Koran can increase self-confidence and confidence, because they think that by reading the Koran, Allah, the owner of the universe, will protect and realize what they believe in (Huriyudin, 2019). Thus, people do not feel afraid or doubtful when staging or demonstrating their immunity, such as being hacked or burned (Laili, et al., 2021). This condition explains that the Koran is interpreted as a living sentence, which gives the impression of faith for those who believe in it (Sarkawi, 2021). So often by reading the verses of the Koran, things happen that are beyond reason.

THEORY

Broadly speaking, there are three domains of study in the Qur'anic disciplines. First, the study whose object of study focuses on discussing the Koran. By Husna (2021), this first study is termed studying the Koran. This study has two topics, understanding the Koran and studying the contents of the Koran. The second area of study in the Qur'anic discipline is research that discusses the results of reading the Qur'anic text. This can take the form of interpretive theories or take the form of exegetical thinking. The third area of study is a study that examines people's social responses to the presence of the Koran in their daily lives, or it could also be the result of reading the text of the Koran. The last study is called by some Al-Quran experts with the term Living Quran.

According to Sinaga, et al. (2020), in the study of religion, the study of the Living Quran is included in the study of lived religion, practical religion, popular religion, lived Islam. The purpose of the study is to find out how people or communities understand and apply their religious teachings, not to prioritize religious leaders. In the study of comparative scriptures, the Living Quran study is one of the studies of the use of scripture.

The term Living Quran originates from the phenomenon of the Koran in everyday life. This term can be interpreted as the meaning and function of the Koran which is truly understood by the community. In simple terms, the Living Quran can be defined by the text of the Koran that lives in society. According to Sinaga, et al. (2020), Living Quran terminology can be interpreted in at least three ways. First, this term can refer to the figure of the Prophet Muhammad. This opinion refers to a hadith narrated by Siti Aisyah. In short, the hadith says that the morals of the Prophet Muhammad were the Koran. This hadith wants to show that the Prophet Muhammad had morals and behavior in accordance with the guidelines in the Koran so that the Prophet Muhammad is assumed to be a walking Koran.

According to Heddy, the term Living Quran can be interpreted as a society that uses or refers to the Koran in all matters of their daily lives (Zainuddin & Hikmah, 2019). Carry out what is ordered, and avoid what is forbidden in the Koran. Third, the Living Quran can be interpreted as the Koran which is interpreted not only as a holy book, but more than that. Al-Quran is a living holy book so that its embodiment is felt in people's daily lives. Al-Quran can also be interpreted and manifested in various ways depending on the meaning given to it.

According to Muhamad Ali, Living Quran is studying the Quran as a living text, not a dead text (Nurani, et al., 2022). The study of Living Quran does not only consider the Quran as a book of guidance, and a book of mercy for humans, but more than that, the Quran has a role and function in several needs for humans, both those who believe in it and those who do not believe in it.

According to Didi Junaedi, Living Quran is the study of various social events related to the presence of the Koran or the presence of the Koran in a particular Muslim community (Aji, et al., 2021). According to Ahmad Ubaydi, the Living Quran is a study to gain solid and convincing knowledge of a culture, practice, tradition, ritual, thought, or living behavior in society inspired by verses of the Koran (Darmalaksana, et al., 2019). According to Moh. Muhtador, Living Quran is an interaction, assumption, justification, and human behavior derived from the texts of the Koran (Junaedi, 2015). According to Muhammad Yusuf, the Living Quran is a community effort to bring the Koran to life, or in other words the community's response to the presence of the Koran (Darmalaksana, et al., 2019).

With regard to the explanation above, the concept of the living Koran has been interpreted as part of life activities, one of which is among the Sundanese Muslim community in Indonesia, who use the verses of the Koran in performing arts of immunity. Al-Quran is seen as alive and enlivens the heart, so that when reading it, faith is born in Allah, the owner of the universe, who guarantees safety in this world and in the hereafter.

For the Sundanese Muslim community, reading selected verses from the Koran before performing is a major part of the preparation, so that they believe in God's protection and safety, so that the performance can run smoothly and according to expectations. Logically, it is hard to believe, by reading the verses of the Koran one can become immune to firearms and sharp weapons, or in other cases one can recover from an illness. In fact, the main concept is about belief in God Allah, who is omnipotent and has power over all things. Thus, the reading and practice of the Koran is only a medium of prayer to ask God Allah, so that what is a wish/need will be granted.

METHOD

In describing the phenomenon of this study, a qualitative approach was used, namely a narrative data or information originating from an object or direct data source. The operational research method uses ethnographic techniques, because the scope of research tends to study the culture of a society. Furthermore, the object of this research is the Sundanese Muslim community in Banten Province who have faith in the miracles of the Koran in the art of immunity/debus. The research correspondents are performers from the Debus art performance in Banten province. Research data were collected through interviews, observation and documentation as well as religious arguments (quran and hadith). Data analysis was carried out in a descriptive-informative manner, namely the analysis of research findings based on information from informants and supporting data arguments.

RESULTS

Based on history, the performance of immune arts in the Sundanese, especially in Banten blood, departs from the message of the Islamic religion, but in its development in the current era it has changed its purpose, namely to become a regional art. During the Debus art performance, there are two stages:

1. Preparation phase. In this stage all the equipment for the appearance begins to be collected in the space provided. The equipment includes debus equipment,*virgin*, coconut oil and water, and a basin. After everything is ready, the performance is ready to be displayed. Each player must also be in a state of purity when the performance takes place.
2. Asking for forgiveness (reading istighfar), and reciting the blessings of the Prophet. Below, some recitations to ask for forgiveness and recitations of the prophet's prayers said during the performance.
3. The reading of the prayer addressed to the previous Muslims who were considered to have the advantage of faith and in their time became great figures recognized by humans or supernatural beings (jinn, angels).
4. In the fourth stage, the head of the debus arts reads the verses of the Koran and prays.
5. In the fifth stage, poetry of immunity is recited which breathes religious values, for example the submission of fire to the prophet Abraham with Allah's permission, then the submission of the sea to the prophet Noah at the order of Allah, and so on.
6. After all the reading above is finished, there are a few minutes to rest. The players usually use the time to drink water or other dishes. While the sheikh usually rubs the iron tip of the Sulthon with the coconut oil that has been prepared.
7. Once the rest is over, then staging immunity is ready to be done. Usually there are two people who take turns doing this staging. One person to hold the hammer, and one other person to hold the nail that was hit in several limbs. This immunity performance is accompanied by the sound of traditional music and also praises to the prophet Muhammad. Before hitting the hammer on the limb, the two players usually do some kind of dance. This dance is now unknown so the players only take small steps left and right. When the sounds and beats get a little faster and louder, the two players move closer to each other ready to hammer the nails into the nails that have driven into various parts of the other player's body. Before hitting, the person holding the nails will shout the name of the Lord Allah, then he will be answered by himself with shouts, takbir / glorification of God.
8. After the immunity performance is over, usually the head of the performing arts closes the event by saying thank you and an appeal to attend the event which will be carried out by those who have intentions.

In debus staging, before presenting the immune attraction, all players are required to read some predetermined readings. The readings are completely sourced from the teachings of Islam. As for the readings, they consist of reading requests for forgiveness, salutations to the Prophet Muhammad, some verses of the Quran and prayers. Some verses of the Quran consist of surah al-Fatihah, al-Ikhlas, al-Falaq, al-Nas and selected verses from surah al-Baqarah.

These readings have been passed down from generation to generation by the person who first taught debus in Banten province. These readings are standard and cannot be changed anymore, cannot be reduced or added. The same applies to the order of the readings. The reading must begin with the reading of the sentence of forgiveness to God and end with a prayer.

Based on the information above, the Quran is one of the important elements in the readings that must be read before the immunity stage. The reads will only work if all the elements are read without exception and in a predetermined order. Thus, if the verses of the Qur'an are not recited, then the recitations cannot function and the staging of dust will not be possible.

From the testimony of several sources (performers of debus art), they admitted that in the readings there were verses from the Quran. However, they do not know the meaning or translation of the verses of the Quran. They also do not know the interpretation of the verses they read. This is because they only inherited the readings as a tradition without teaching interpretation about the verses they read.

This is in accordance with Rahman's statement (2017), saying that, in the living Quran, performers sometimes do not think deeply about the verses they use. Therefore, the behavior of the living Koran cannot be examined except by confirming it to figures who are agents of the culture of the Koran. The difficulty in uncovering the thinking behavior of these actors is usually caused by the inheritance of traditional practices from generation to generation. In fact, in the end, often the perpetrators of the tradition do not realize that in the tradition they are carrying out there are elements of the Koran in it.

Even so, they have their own meaning of these readings which tend to be practical. They do not interpret one by one the elements they read. They can only interpret it as a whole series of readings. The readings which consist of sentences of forgiveness, praise,

verses of the Koran, and prayers become an inseparable unit. They call this series of readings the term hizib/special readings for debus.

There are various meanings, each of the informants, in some of their statements, mentions two key words in interpreting these readings. First interpret it as a means to ask for help from Allah. Second, interpreting it with the aim of glorifying Allah, the prophets and the saints of Allah. There are also sources who interpret it as a means to ask for protection from danger. Other correspondents interpret the readings as a means to ask for salvation and a means of worshiping God.

There are consequences if you don't read the predetermined readings at the time of Debus appearance. This will be fatal to the player because the player will get injured. According to one correspondent, debus attraction is not something that can be trained. This ability is obtained spontaneously, without special learning like other arts, silat for example. This immunity can be obtained after reading the readings before carrying out immunity attractions. With these readings, all debus members intend to pray to Allah so that they are given safety in attractions. Apart from reading, mentality also influences the success of the attraction.

CONCLUSION

Based on the research results, information was obtained that the Sundanese Muslim community in Banten Province believed and believed in the Koran as a way of life that must be practiced in everyday life, including in the debus art. For performers of immune arts, reading the verses of the Koran is a must, because by reading it the heart feels confident in Allah's help and avoids all evil, thus performing arts runs smoothly as expected. Furthermore, this perception emphasizes that the Koran is not valued as an inanimate object, but as something that is alive and necessary in life. In addition, reading the Koran shows one's identity as a Muslim who views that everything must involve Allah, the creator of the universe.

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