

The Representation of Sufi *Shataḥāt* in Dewa 19's Song "Satu": A Psychospiritual and Popular Culture Analysis

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Abstract

This article explores *syataḥāt* as a form of mystical expression in Sufi tradition and its representation in Indonesian popular culture through the analysis of the lyrics of "Satu" by Dewa 19. Previous studies have primarily examined *syataḥāt* within historical and theological discussions of classical Sufi figures, leaving its contemporary cultural manifestations insufficiently explored. This study aims to investigate how Sufi mystical expressions are reconstructed in modern artistic discourse. Employing qualitative library research, this study analyzes the song lyrics as the primary source through hermeneutical and interpretive textual analysis, supported by classical and contemporary Sufi literature on *syataḥāt*, *fanā'*, and *ittihād*. The findings indicate that "Satu" represents existential unity, self-transcendence, and dissolution of ego, reflecting symbolic patterns associated with *syataḥāt* and *ittihād*. This study contributes a psychospiritual perspective that expands Sufism studies by demonstrating the transformation of mystical language from classical texts into contemporary cultural expressions.

Keywords: Dewa 19, Popular culture, Psychospirituality, Song lyrics, Sufism, *Syataḥāt*

Abstract

Artikel ini mengkaji *syataḥāt* sebagai bentuk ekspresi mistik dalam tradisi tasawuf serta representasinya dalam budaya populer Indonesia melalui analisis lirik lagu “Satu” karya Dewa 19. Penelitian-penelitian sebelumnya umumnya membahas *syataḥāt* dalam konteks historis dan teologis tokoh-tokoh sufi klasik, sehingga manifestasinya dalam budaya kontemporer masih belum banyak dieksplorasi. Penelitian ini bertujuan untuk mengkaji bagaimana ekspresi mistik sufistik direkonstruksi dalam wacana seni modern. Dengan menggunakan metode penelitian kepustakaan kualitatif, penelitian ini menganalisis lirik lagu sebagai sumber data utama melalui analisis tekstual hermeneutik dan interpretatif, yang didukung oleh literatur tasawuf klasik dan kontemporer mengenai *syataḥāt*, *fanā*, dan *ittiḥād*. Hasil penelitian menunjukkan bahwa lagu “Satu” merepresentasikan kesatuan eksistensial, transendensi diri, dan peleburan ego yang mencerminkan pola-pola simbolik yang berkaitan dengan *syataḥāt* dan *ittiḥād*. Penelitian ini memberikan kontribusi berupa perspektif psikospiritual yang memperluas kajian tasawuf dengan menunjukkan transformasi bahasa mistik dari teks-teks klasik ke dalam ekspresi budaya kontemporer.

Kata kunci: Budaya populer, Dewa 19, Lirik lagu, Psikospiritualitas, Tasawuf, *Syataḥāt*

Introduction

Sufism, as the esoteric dimension of Islam, has continuously generated a wide range of spiritual phenomena that invite scholarly inquiry from theological, psychological, and socio-cultural perspectives (Ridgeon, 2021, pp. 1–15). Among the most controversial phenomena in the history of Sufism is *shataḥāt*, namely spontaneous verbal expressions uttered by a Sufi during moments of profound mystical experience (Nguyen, 2020, pp. 381–397). In classical Sufi literature, *shataḥāt* are frequently associated with paradoxical statements that, at least outwardly, appear to contradict established Islamic theological doctrines, such as the famous declaration “*Subḥānī mā a‘ẓama sha’nī*” (“Glory be to Me; how magnificent is My majesty”) attributed to Abū Yazīd al-Bisṭāmī and the celebrated utterance “*Ana al-Ḥaqq*” (“I am the Truth”) pronounced by al-Ḥallāj (Mojaddedi, 2018; Shihadeh, 2020). These statements have provoked enduring debates among Muslim scholars because they occupy a delicate boundary between intensely personal mystical experience and forms of religious expression that are publicly accessible and subject to doctrinal interpretation (Knysh, 2017, pp. 142–166).

The study of *shataḥāt* has evolved across a wide range of academic disciplines. Within the framework of classical Sufi thought, scholars generally interpret *shataḥāt* as a consequence of the spiritual states of *fanā* (annihilation of the self) and *baqā* (subsistence in God), in which the human ego becomes so deeply absorbed in the Divine Presence that language is no longer capable of adequately conveying the profundity of the experience. As a result, the mystic

often resorts to paradoxical or unconventional expressions in an attempt to articulate a reality that transcends ordinary human cognition and linguistic representation (Rustom, 2023a, pp. 95–118). Modern scholarship has further demonstrated that such mystical experiences are closely associated with altered states of consciousness, processes of self-transformation, and transpersonal experiences that transcend the conventional boundaries of human rationality. These experiences often involve profound shifts in perception, identity, and self-awareness, enabling individuals to encounter dimensions of reality that lie beyond the reach of ordinary cognitive and analytical frameworks (Wittmann, 2021, pp. 617–729). Contemporary studies in the psychology of religion have further linked such experiences to the concepts of *peak experience*, *self-transcendence*, and *ego dissolution*, all of which occupy a central place within transpersonal psychology. These concepts are employed to explain extraordinary states of consciousness in which individuals experience a diminished sense of self-boundaries, heightened awareness, and a profound sense of connection with a transcendent reality that extends beyond ordinary human experience. (Lifshitz et al., 2019; Yaden et al., 2017, pp. 143–160).

Several previous studies have examined *shataḥāt* from a variety of analytical perspectives. Knysh, for instance, situates *shataḥāt* within the broader discursive construction of Islamic mysticism that evolved throughout the classical Sufi tradition. In his view, these ecstatic utterances should not be understood merely as isolated expressions of individual spirituality; rather, they constitute an integral component of the intellectual and spiritual discourse through which Sufi communities articulated, negotiated, and transmitted mystical knowledge across different historical contexts (Knysh, 2017, pp. 175–201).

Meanwhile, Rizvi's research highlights the ways in which Sufi mystical experiences give rise to symbolic modes of expression that frequently elude interpretation through purely normative theological frameworks. He argues that the language emerging from such experiences operates within a symbolic and experiential register, conveying dimensions of spiritual reality that cannot be fully captured by conventional doctrinal categories or rational theological discourse alone (Rizvi, 2020, pp. 525–538). Within the field of the psychology of religion, David B. Yaden and his colleagues argue that experiences of *ego dissolution* and *mystical consciousness* are closely associated with transformations in the structure of awareness that often give rise to atypical forms of verbal expression. According to their findings, the temporary attenuation of self-boundaries and the emergence

of an intensified sense of unity with a transcendent reality can alter ordinary cognitive and linguistic processes, resulting in expressions that appear paradoxical, ineffable, or difficult to comprehend through conventional modes of reasoning. Such experiences therefore provide an important psychological framework for understanding the emergence of ecstatic utterances within mystical traditions (Yaden et al., 2017, pp. 143–160). On the other hand, studies examining the representation of Sufi values within popular culture suggest that mystical symbolism is no longer confined to classical religious texts. Rather, it has increasingly permeated a wide range of contemporary cultural expressions, including literature, cinema, digital media, and popular music. This development reflects the dynamic transmission of Sufi ideas across changing social and cultural contexts, enabling mystical concepts to be reinterpreted and communicated through forms that resonate with modern audiences. Consequently, Sufi symbolism has evolved beyond its traditional textual milieu to become an integral component of contemporary cultural production, where spiritual themes are articulated through diverse aesthetic and creative mediums (Piela, 2023, pp. 215–230).

Nevertheless, the majority of existing scholarship continues to concentrate either on historical-theological analyses of classical Sufi figures or on broader psychological studies of mystical experience. While these approaches have yielded valuable insights into the nature and significance of Islamic mysticism, they have largely overlooked the intersection between mystical discourse, psychospiritual interpretation, and contemporary cultural expression. As a result, important dimensions of how mystical concepts are recontextualized and experienced within modern social and cultural settings remain insufficiently explored (Ridgeon, 2019, pp. 247–265). Research that integrates the study of *shaṭaḥāt* with a psychospiritual framework while simultaneously examining its representation within contemporary Indonesian popular culture remains relatively scarce. Despite the growing body of scholarship on both Islamic mysticism and popular cultural expressions, only a limited number of studies have explored how ecstatic utterances may be interpreted through psychospiritual perspectives and subsequently rearticulated within modern cultural forms. This gap underscores the need for a more comprehensive approach capable of bridging classical mystical discourse with contemporary modes of cultural representation and meaning-making (Rustom, 2023a, pp. 583–596). Indeed, the translation of Sufi values into the sphere of popular culture reflects significant processes of adaptation, reinterpretation, and the reproduction of meaning that merit careful scholarly

attention. As mystical concepts are recontextualized within contemporary cultural media, they acquire new forms of expression while simultaneously preserving elements of their original spiritual significance. This dynamic process not only demonstrates the continuing relevance of Sufi thought in modern society but also reveals how religious and mystical ideas are negotiated, reconstructed, and disseminated through evolving cultural landscapes (Esack, 2024, pp. 181–194). Within this context, the lyrics of "Satu" by Dewa 19 embody a symbolic representation of the existential union between the human self and the Divine, a theme that may be interpreted through the conceptual framework of *ittiḥād* and the broader tradition of Sufi mystical expression. Through its poetic language and metaphysical imagery, the song articulates a profound sense of spiritual intimacy and transcendence, evoking motifs that resonate with classical Sufi conceptions of union, self-transcendence, and the dissolution of existential separation. As such, the lyrics offer a compelling site for exploring how Sufi mystical symbolism is reimagined and communicated within the realm of contemporary popular culture (Saidi & Suryana, 2022, pp. 287–309).

Unity (Tawḥīd) as the Foundational Principle of Sufi *Shaṭaḥāt*

The Concept of Shaṭaḥāt and Mystical Witnessing

In the Sufi tradition, *shaṭaḥāt* are understood as paradoxical utterances that emerge from intense mystical experiences in which a Sufi transcends ordinary ego-consciousness (*fanā`*) and experiences an exceptionally profound proximity to God (Knysh, 2017, pp. 175–201). Statements such as "*Ana al-Ḥaqq*" ("I am the Truth"), attributed to al-Ḥallāj, or "*Subḥānī mā a`ẓama sha`nī*" ("Glory be to me, how great is my majesty"), associated with Abu Yazid al-Bisṭāmī, are not intended as literal theological claims. Rather, they function as symbolic expressions of a state of spiritual union that defies articulation through ordinary language (Ernst, 2018b, pp. 583–596). Consequently, *shaṭaḥāt* are more appropriately understood as manifestations of profound psycho-spiritual experience than as doctrinal or dogmatic propositions.

This understanding becomes particularly relevant in the analysis of "Satu," a song by Dewa 19, whose lyrics contain expressions of identity dissolution and existential unity, such as "*aku adalah engkau, engkau adalah aku*" ("I am you, and you are me"). From a hermeneutical perspective, this semantic structure exhibits notable parallels with the characteristics of *shaṭaḥāt*, particularly in its use of

poetic language to articulate an experience of interconnectedness that transcends the conventional boundaries between the self and transcendent reality (Rizvi, 2020, pp. 525–538). Consequently, “*Satu*” may be interpreted as a contemporary representation of psycho-spiritual expression that resonates with the tradition of *shaṭaḥāt* in Sufism, albeit manifested through the medium of modern popular culture (Piela, 2023, pp. 215–230; Yaden et al., 2017, pp. 143–160).

The phenomenon of *shaṭaḥāt* is frequently associated with the spiritual experiences of Sufis, especially those described in Sufi literature as *majdhūb* individuals who undergo profound spiritual absorption through the overwhelming attraction of the Divine. It is important to emphasize, however, that *shaṭaḥāt* are not synonymous with *fanā’*, *wajd*, *ittihād*, or *ḥulūl*. In Sufi terminology, *wajd* refers to a state of ecstasy or spiritual rapture experienced by the mystic, whereas *fanā’* denotes the annihilation of ego-consciousness in the presence of God. *Ittihād*, by contrast, signifies an experience of mystical union between the servant and the Divine, while *ḥulūl* is understood as the doctrine of the “indwelling” or “incarnation” of a divine aspect within the human being a concept that has historically been the subject of considerable theological controversy.

Unlike these concepts, *shaṭaḥāt* constitute a form of linguistic articulation that emerges from such mystical experiences. In other words, *wajd*, *fanā’*, and experiences of spiritual union may be understood as the underlying inner states, whereas *shaṭaḥāt* represent the verbal expressions that arise when those experiences transcend the communicative limits of ordinary language. Thus, *shaṭaḥāt* should be viewed not as the mystical states themselves, but as their linguistic manifestation and symbolic disclosure (Knysh, 2017; Rizvi, 2020).

This distinction is particularly significant for the present study, as the analysis of the lyrics of “*Satu*” by Dewa 19 is not intended to establish the presence of *ittihād* or *ḥulūl* in a theological sense. Rather, it seeks to examine how the linguistic structures and symbolic elements embedded within the lyrics represent patterns of expression that resemble the characteristics of *shaṭaḥāt*, namely the use of poetic language to convey experiences of existential unity and the transcendence of the ego (Rustom, 2023a, pp. 583–596). Accordingly, the primary focus of this study lies in the expressive and symbolic dimensions of *shaṭaḥāt*, rather than in the verification of the metaphysical doctrines that may underlie such expressions.

From this perspective, the song may be approached as a cultural text whose symbolic language reflects modes of mystical expression analogous to those found

in the Sufi tradition, while remaining situated within the aesthetic and interpretive framework of contemporary popular culture. Such an approach enables a hermeneutical exploration of spiritual symbolism without necessitating theological claims regarding the ontological reality of mystical union or divine indwelling.

The essence of religious experience within the Sufi tradition lies in the manner in which Sufis internalize and actualize the meaning of the *shahādah*. The declaration of divine unity, *lā ilāha illā Allāh* ("there is no god but Allah"), is not merely a formal profession of faith; rather, it constitutes an existential affirmation that places Allah at the center of a Muslim's spiritual, intellectual, and moral orientation. The name "Allah" signifies not only the Divine Identity but also the transcendent Presence that continuously permeates the consciousness of the believer, regardless of time, circumstance, or condition (Chittick, 1989, pp. 72–75).

Within the Sufi tradition, the relationship between God and humanity is understood in a more intimate manner than in theological approaches that primarily emphasize divine transcendence and omnipotence. Many Sufis perceive God not merely as the Creator of the universe but also as the ever-present Reality that serves as the ultimate focus of human spiritual orientation. This perspective gives rise to a form of religious consciousness that stresses existential proximity to the Divine, whereby spiritual experience is understood as a transformative journey of the self toward a deeper realization and appreciation of God's presence.

Consequently, the Sufi path is not confined to doctrinal affirmation alone but seeks the experiential actualization of *tawḥīd* within the depths of human consciousness. Through spiritual discipline, contemplation, remembrance (*dhikr*), and inner purification, the seeker endeavors to transcend the illusion of separation and attain a heightened awareness of the Divine Reality that underlies all existence. In this sense, *tawḥīd* becomes not merely a theological doctrine but a lived spiritual reality that shapes the mystic's perception of the self, the world, and God (Knysh, 2017, pp. 96–121).

This understanding constitutes one of the foundations for the emergence of mystical experiences that, within Sufi literature, are frequently associated with the concepts of *wajd* (spiritual ecstasy), *fanā'* (annihilation of the ego), and, at a certain stage, give rise to expressions of *shaṭaḥāt*. In this context, *shaṭaḥāt* are not understood as literal theological statements; rather, they function as symbolic articulations of spiritual experiences that transcend the expressive capacity of ordinary language (Ernst, 2018b, pp. 15–34; Rizvi, 2020, pp. 525–538). As such,

they represent an attempt to communicate encounters with the Divine that resist conventional linguistic formulation.

This perspective is particularly relevant to the analysis of the lyrics of “*Satu*” by Dewa 19, which employ poetic language to convey themes of unity, interconnectedness, and existential integration. Accordingly, the focus of this study does not lie in assessing the metaphysical validity of such experiences, nor in determining whether they correspond to specific mystical doctrines. Rather, it seeks to examine how spiritual experience is represented through linguistic structures and symbolic imagery that exhibit affinities with the characteristics of *shaṭaḥāt* within the Sufi tradition (Rustom, 2023a, pp. 583–596).

To attain this state of existential union with the Divine, Sufis undertake an inward spiritual journey that involves a series of progressively refined stages of consciousness. Among these are a profound understanding of the nature of the *nafs* (the self or soul), an exploration of the structures of human consciousness, and the elaboration of key mystical concepts such as *tawājūd* (the deliberate effort to place oneself in the presence of God), *wajd* (an ecstatic spiritual upheaval occasioned by the experience of Divine presence), and *wujūd* (the reality of being unveiled through mystical union). These concepts collectively map the transformative path through which the seeker gradually transcends ordinary modes of perception and approaches a deeper realization of ultimate reality.

The Concept of Human Soul

In Sufi psychology, the structure of the human psyche is generally understood through the dynamic relationship between the *nafs* (self), *qalb* (heart), and *rūḥ* (spirit). Al-Ghazālī conceptualizes the *qalb* as the locus of spiritual consciousness, enabling human beings to receive intuitive knowledge and experience intimacy with the Divine. The *rūḥ*, in turn, represents the spiritual dimension that connects the human person to transcendent reality (Al-Ghazali, 2019, pp. 21–35; Bakar, 2020, pp. 215–229). The *nafs*, meanwhile, functions as the center of psychological activity, oscillating between ego-centered inclinations and spiritual aspirations. The interaction among these three dimensions constitutes the inner foundation of the Sufi path, shaping the experiential and transformative processes through which the seeker progresses toward spiritual realization.

Within the context of mystical experience, states of ecstasy (*wajd*) and ego-annihilation (*fanā*) are understood as conditions in which the dominance of the *nafs* is diminished, allowing the spiritual capacities of the *qalb* and *rūḥ* to assume a

more prominent role. At this stage, the mystic may encounter forms of transcendent awareness that exceed the explanatory power of rational discourse. Such experiences often give rise to paradoxical utterances known as *shataḥāt* (Rustom, 2023a, pp. 583–596; Yaden et al., 2017, pp. 143–160), expressions that seek to communicate realities lying beyond the confines of ordinary cognition and language. Consequently, *shataḥāt* may be understood as linguistic manifestations of profound psycho-spiritual experiences that emerge when mystical consciousness transcends the conventional limits of perception and verbal expression.

This conceptual framework is particularly relevant to the interpretation of the lyrics of "Satu" by Dewa 19, which employ symbolic language to evoke themes of unity, self-transcendence, and existential integration. From this perspective, the song may be read as a contemporary cultural articulation of experiences analogous to those expressed through *shataḥāt* in the Sufi tradition. Its poetic imagery of identity dissolution and interconnectedness reflects patterns of expression that resonate with the mystical aspiration toward existential unity, while simultaneously recontextualizing such themes within the aesthetic domain of modern popular culture (Rizvi, 2020, pp. 525–238).

The Position of Consciousness within the Human Soul

The concept of *shataḥāt* is intrinsically linked to the question of a Sufi's existential consciousness namely, whether the ecstatic utterances attributed to mystics arise from a state of *fanā'* (the annihilation of self-consciousness) or, alternatively, emerge while the individual remains fully conscious, albeit operating within a level of spiritual intensity that transcends the boundaries of ordinary rational understanding. This question invites a more profound exploration of the nature of human consciousness itself. In this regard, the perspectives of Danah Zohar and Ian Marshall provide a useful framework for examining the structure and hierarchy of human consciousness, particularly through their concept of Spiritual Intelligence (Spiritual Quotient/SQ).

Although Zohar and Marshall do not offer a strictly formal definition of spiritual intelligence, they develop a conceptual framework that characterizes it as a form of intelligence enabling individuals to confront, interpret, and resolve issues related to meaning, purpose, and value in life. In their view:

"Spiritual Quotient is the intelligence with which we address and solve problems of meaning and value. The intelligence with which we can place

our actions and our lives in a wider, richer, meaning-giving context. The intelligence with which we can assess that one course of action or one life path is more meaningful than another. SQ is necessary for the effective functioning of both IQ and EQ. It is our ultimate intelligence” (Zohar & Marshall, 2000, p. 4).

From the perspective of Zohar and Marshall, Spiritual Intelligence (SQ) refers to an individual’s capacity to construct profound meaning, transcend ego-centered concerns, and situate life experiences within a broader framework of values and purpose. SQ enables individuals to integrate intellectual, emotional, and spiritual dimensions of human existence, allowing them to respond to reality not merely through instrumental reasoning but also through transcendent awareness and an ongoing search for existential significance (D. B. King & DeCicco, 2019, pp. 1–13; Wigglesworth, 2019, pp. 1–13). Consequently, the theory of Spiritual Intelligence is relevant not only for understanding religious behavior but also as a psycho-spiritual framework for explaining forms of consciousness that extend beyond the boundaries of the self (*self-transcendence*).

Within the context of Sufism, the relevance of SQ theory lies in its capacity to illuminate the psychological conditions underlying the emergence of *shaṭaḥāt*. Experiences of spiritual ecstasy (*wajd*) and ego-annihilation (*fanā*), which are frequently associated with *shaṭaḥāt*, reflect modes of consciousness that are no longer centered upon individual identity but are instead oriented toward a profound sense of connectedness with transcendent reality. From the perspective of SQ, such states may be understood as the intensification of humanity’s search for meaning and self-transcendence to a degree that exceeds the expressive limits of ordinary language (Yaden et al., 2017, pp. 143–160). Under these circumstances, symbolic, metaphorical, and paradoxical forms of discourse become indispensable vehicles for communicating inner experiences that transcend conventional rational categories, as evidenced in many of the celebrated *shaṭaḥāt* uttered by Sufi mystics (Rizvi, 2020, pp. 525–538; Rustom, 2023a, pp. 582–596).

This framework also provides a valuable lens for interpreting the lyrics of “*Satu*” by Dewa 19, which employ imagery of existential unity and ego-transcendence. Viewed through the perspective of Spiritual Intelligence, such expressions may be understood as popular-cultural representations of *self-transcendence* that bear structural affinities to the psycho-spiritual expressions found within the tradition of *shaṭaḥāt*. Accordingly, the song may be read not as a theological statement, but as a symbolic articulation of an elevated mode of consciousness in which the boundaries of individual identity are reconfigured

through an experience of profound existential interconnectedness (Park, 2020, pp. 90–105; Piela, 2023, pp. 215–230).

Tawajud, Wajd, dan Wujud

The concept of *wajd* in Sufism refers to a state of spiritual ecstasy that arises when the heart becomes deeply receptive to the illumination of divine meanings. In terminological terms, *wajd* is not merely an outpouring of religious emotion; rather, it is an inner condition generated by longing for God, existential restlessness, contemplation of the realities of the Hereafter, and the sustained practice of remembrance and spiritual reflection. Al-Sarrāj describes *wajd* as a state that emerges within the heart as a result of fear, yearning, sorrow, or the direct witnessing of divine truths, such that an individual's spiritual awareness transcends the confines of ordinary sensory experience.

Within the Sufi path, *wajd* is preceded by *al-tawājud*, namely the deliberate effort to cultivate spiritual awareness through practices such as *dhikr* (remembrance of God), supplication, and inward contemplation. When pursued consistently, this process may develop into an authentic experience of *wajd*. Such an experience is also closely associated with the concept of *maḥabbah* (divine love), understood as a state in which the heart becomes wholly oriented toward God, giving rise to an intimate and profound spiritual proximity to the Divine.

In the context of song lyrics, *wajd* may be reflected through expressions of intense longing for God, the search for existential meaning, the acknowledgment of human limitations, and the aspiration to attain closeness to the Divine. Lyrics portraying inner turmoil, feelings of loss, spiritual lamentation, yearning for the presence of God, or a sense of serenity attained after a process of spiritual seeking may be interpreted as representations of *wajd*. From this perspective, *wajd* in lyrical discourse functions not merely as an emotional expression but also as a symbol of spiritual transformation, guiding the individual toward *ma'rifah* (gnostic knowledge of God) through love, self-awareness, and the purification of the soul.

Expressions of Existential Unity and Their Psychosocial Implications in Sufi Songs

*The Implementation of *Shaṭaḥāt* Elements in the Song "Satu"*

The lyrics of this song construct a mystical experience through a series of identity metaphors that blur the boundaries between the human subject and

divine reality. From a semiotic perspective, expressions such as “*aku ini adalah diri-Mu*” (“I am Your self”), “*jiwa ini adalah jiwa-Mu*” (“this soul is Your soul”), and “*darah ini adalah darah-Mu*” (“this blood is Your blood”) should not be interpreted literally. Rather, they function as signs that represent a relationship of profound ontological proximity between the servant and God. The repetition of these grammatical structures generates the meaning that every dimension of human existence originates from and remains entirely dependent upon the Divine. Within the Sufi tradition, such a construction of meaning reflects the experience of *fanā*, namely the dissolution of individual ego-consciousness in the presence of God (Arifka, 2025, pp. 52–67).

Through the hermeneutical lens of Paul Ricoeur, these metaphors may be understood as living metaphors that do more than embellish language; they create new horizons of meaning. Ricoeur argues that religious symbols and metaphors enable human beings to interpret sacred experiences that cannot be adequately conveyed through literal language (A. M. Brennan et al., 2013, p. 344; N. Brennan, 2026). Consequently, the statement “*aku ini adalah diri-Mu*” does not imply a physical union between humanity and God; rather, it signifies a transformation in the subject’s self-understanding, whereby one comes to perceive oneself as a being whose entire existence is rooted in the Transcendent. This mystical dimension is further reinforced through the repetition of the phrase “*kusebut nama-Mu di setiap hembusan nafasku*” (“I utter Your name with every breath I take”). In semiotic analysis, *breath* functions as a symbol of life itself, while the act of invoking the Divine Name represents the practice of *dhikr* (remembrance of God). The relationship between breath and remembrance generates the meaning that awareness of God permeates every aspect of human existence. This repetition serves not merely as an aesthetic element within the song but also imitates the rhythmic character of *dhikr*, which, within the Sufi tradition, functions as a means of attaining spiritual realization (Pachniak, 2020).

Furthermore, the verse “*dengan tangan-Mu aku menyentuh, dengan kaki-Mu aku berjalan, dengan mata-Mu aku memandang, dengan telinga-Mu aku mendengar*” (“with Your hands I touch, with Your feet I walk, with Your eyes I see, with Your ears I hear”) illustrates a process of agency transfer. Discursively, the subject “*I*” is no longer positioned as the autonomous center of action but rather as a medium through which divine will is manifested. The bodily symbols hands, feet, eyes, ears, tongue, and heart represent the totality of human experiential faculties. Their sequential deployment constructs a spiritual narrative of complete

surrender (*taslīm*) and heightened awareness of God's presence in every action. This structure bears a striking resonance with the well-known *ḥadīth qudsī* concerning the servant beloved by God, for whom God becomes his hearing, sight, and hand.

Accordingly, the central meaning of the song lies not merely in the expression of religious devotion but in the representation of *wajd* as a state of spiritual ecstasy generated through *dhikr*, divine love (*maḥabbah*), and an acute awareness of God's presence. Through the symbolism of breath, bodily metaphors, and the repeated invocation of the Divine Name, the lyrics construct a mystical discourse concerning humanity's journey from ego-centered consciousness toward existential intimacy with the Divine (Gschwandtner, 2021, p. 476). Ahmad Dhani has stated that the lyrics of "Satu" were inspired by a *ḥadīth qudsī* narrated by Muhammad al-Bukhari concerning a servant who draws near to God through supererogatory acts of worship until he attains divine love. In this tradition, God declares: "I become his hearing with which he hears, his sight with which he sees, his hand with which he grasps, and his foot with which he walks." Textually, this tradition closely parallels the lyrics: "with Your hands I touch, with Your feet I walk, with Your eyes I see, and with Your ears I hear."

Nevertheless, the majority of Sunni *ḥadīth* scholars, theologians, and Sufi authorities do not interpret this tradition as implying an ontological union between God and humanity. Ibn Hajar al-Asqalani explains that such expressions function metaphorically, signifying God's protection, guidance, and assistance, such that every faculty of the servant is directed toward obedience and safeguarded from disobedience. In other words, God does not literally become the servant's bodily faculties; rather, He guides and directs all of the servant's actions toward what is pleasing to Him (Ibn Hajar al-Asqalanī, n.d., pp. 340–341). From the perspective of Sunni Sufism, the spiritual experience described in this tradition is more appropriately understood as spiritual companionship with God (*ma'iyah*) than as an ontological union (*ḥulūl* or *ittiḥād*). A servant who attains nearness to God remains ontologically distinct as a created being; however, his consciousness, intentions, and actions become increasingly aligned with divine values (Ridgeon, 2021, pp. 154–168). Consequently, the concept of *fanā'* in Sufism does not signify the literal disappearance of human existence but rather the dissolution of ego, pride, and desires that conflict with the will of God.

Within this framework, lyrics such as "*aku ini adalah diri-Mu, jiwa ini adalah jiwa-Mu, rindu ini adalah rindu-Mu*" ("I am Your self, this soul is Your soul, this

longing is Your longing”) may be interpreted as symbolic language expressing the total dependence of the servant upon God and the depth of spiritual intimacy experienced in that relationship. These identity metaphors are not intended to affirm a fusion between the essence of humanity and the essence of God. Instead, they portray an inner state in which every dimension of life love, longing, soul, and action is oriented toward and imbued with the presence of the Divine. Thus, the lyrics are more accurately understood as representations of *wajd* and *maḥabbah*: states of heightened awareness of God's presence that fill the inner world of the believer without erasing the ontological distinction between Creator and creation (Ernst, 2018a, pp. 15–28).

The poetic verses of “*Satu*” may also be read as bearing affinities with themes frequently associated with the concept of ḥulūl within the tradition of philosophical Sufism. Historically, this concept has often been linked to Husayn ibn Mansur al-Hallaj (d. 308 AH), a mystic renowned for his ecstatic utterances (*shataḥāt*) that emphasize experiences of intense proximity to God. In broad terms, ḥulūl refers to the notion of divine reality becoming present within the human being who has attained a particular level of spiritual purification through *fanā*’ and profound mystical experience.

According to al-Ḥallāj, the human being possesses both a human dimension (*nāsūt*) and a spiritual dimension capable of receiving manifestations of divine attributes (*lāhūt*). At the highest level of mystical realization, the spiritual wayfarer (*sālik*) experiences the dissolution of ego-consciousness, such that every orientation of life becomes directed toward God. It is from this condition that the paradoxical utterances often interpreted as expressions of union between humanity and the Divine emerge (Ridgeon, 2021, pp. 210–225). Even so, within the context of lyrical analysis, ḥulūl is not treated as a theological doctrine affirming a literal ontological union between God and humanity. Rather, readings of lyrics such as “*I am Your self*,” “*this soul is Your soul*,” or “*this blood is Your blood*” are more appropriately situated within a symbolic and aesthetic framework that represents spiritual intimacy, mystical longing, and the intensity of divine love. Accordingly, the concept of ḥulūl functions here as a hermeneutical tool for explaining the structure of meaning embedded in the lyrics rather than as an affirmation of any specific doctrinal position (Mojaddedi, 2024, pp. 295–312).

This approach is consistent with the views of many Muslim scholars and specialists in Sufism who interpret al-Ḥallāj’s mystical utterances as forms of symbolic religious language emerging from states of ecstasy (*wajd*) and divine love

(*maḥabbah*), rather than as metaphysical propositions to be understood literally. Therefore, the resemblance between the lyrics of "Satu" and the concept of *ḥulūl* is best understood as the appropriation of Sufi metaphors to express experiences of nearness to God, rather than as the articulation of a doctrine advocating the literal union of the Divine and the human (Shihadeh & Rustom, 2024, pp. 487–503).

A Psychosocial Review of Sufi Songs

The term psychosocial refers to the reciprocal interaction between an individual's psychological dimensions including perception, emotion, cognition, and the construction of personal identity and the social and cultural environments that shape how life experiences are interpreted and understood. From the perspective of contemporary psychology, psychosocial well-being is determined not only by internal mental conditions but also by an individual's capacity to construct existential meaning, cultivate social connectedness, and develop a sense of belonging to a system of values perceived as meaningful (Steger & Kashdan, 2021, pp. 605–610). Within this framework, Sufism may be understood as a psychosocial resource that provides individuals with a transcendent framework of meaning through which they can navigate the challenges and uncertainties of life. The influence of Sufism on mental health is not confined to ritual practice alone; rather, it operates through psychological mechanisms such as self-transcendence, emotional regulation, and the reconstruction of personal identity. Numerous studies suggest that spiritual orientations emphasizing intimacy with God can reduce ego-centered tendencies, alleviate existential anxiety, and enhance resilience by fostering a sense of connection to a reality greater than the individual self (Yaden et al., 2017, pp. 143–160). Such experiences have been associated with higher levels of psychological well-being, greater self-acceptance, and more adaptive responses to stress (Hood et al., 2018, pp. 2874–2891).

These mechanisms are particularly relevant to the symbolic representations found in the lyrics of "Satu" by Dewa 19. Expressions such as "*aku adalah engkau, engkau adalah aku*" ("I am you, and you are me") function not merely as romantic metaphors but as representations of existential unity that bear notable affinities to the Sufi concept of *ittiḥād* (Park, 2020, pp. 90–105). From a psychosocial perspective, such symbols of union operate as instruments of meaning-making, enabling listeners to transform experiences of separation, alienation, or existential anxiety into experiences of connectedness, wholeness, and integration. In this sense, the lyrics serve as symbolic mediators that connect

personal emotional experiences with broader spiritual values and existential narratives.

Furthermore, theories of self-transcendence suggest that individuals capable of moving beyond an excessive preoccupation with the self tend to experience higher levels of psychological well-being, as their identities are no longer confined to ego-driven concerns (P. E. King & Vaughn, 2021, pp. 577–641). Within this framework, the Sufi symbols embedded in “*Satu*” may be understood as popular-cultural representations of the process of self-transcendence that has long been explored within Sufi literature. Consequently, the relationship between Sufism and psychosocial health lies not only in its spiritual doctrines but also in the capacity of Sufi symbols to generate meaning, regulate emotions, and strengthen the integration of personal identity within the complexities of contemporary social life.

Recent scholarship has demonstrated that Sufi spiritual practices contribute to psychological well-being through mechanisms of emotional regulation, meaning-making, and the strengthening of spiritual identity. Various contemplative practices within the Sufi tradition including *dhikr* (remembrance of God), *murāqabah* (spiritual vigilance), and Sufi meditation have been shown to reduce anxiety, enhance self-awareness, and improve individuals’ ability to cope with psychological stress. These effects emerge because such practices encourage the diminution of ego-centered orientations while fostering experiences of self-transcendence, whereby individuals come to perceive themselves as part of a broader and more meaningful reality (Lifshitz et al., 2019; Yaden et al., 2017, pp. 143–160). The psychosocial dimensions of Sufism are likewise evident in the collective practices cultivated within Sufi orders and communities (Piela, 2023, pp. 215–230). Pilgrimages to the tombs of saints, gatherings of remembrance, recitations of mystical poetry, and performances of Sufi music function not only as religious activities but also as sites of social meaning production that reinforce communal belonging, emotional solidarity, and mutual support among participants. Ethnographic studies conducted in South Asia have shown that Sufi shrines often serve as psychosocial spaces where individuals find security, hope, and collective support in confronting psychological, economic, and health-related challenges (Qadeer, 2022, pp. 184–201). Thus, the therapeutic significance of Sufism resides not only in personal spirituality but also in its capacity to create social networks that sustain individual well-being.

These findings are consistent with contemporary psychosocial approaches that regard mental health as the outcome of an interaction between individual psychological conditions and the social environment in which a person lives (Huppert, 2021, pp. 183–189; Keyes, 2020, pp. 582–678). Numerous studies indicate that chronic stress arising from economic uncertainty, social isolation, discrimination, or inadequate social support increases vulnerability to mental health difficulties. Conversely, the presence of meaningful value systems, supportive communities, and positive collective identities has been shown to enhance resilience and strengthen individuals' capacity to navigate life's challenges. Within this context, Sufism may be understood as a psychosocial resource that simultaneously offers spiritual orientation and social support.

This framework is particularly useful for interpreting the Sufi symbolism found in the lyrics of "Satu" by Dewa 19. The symbols of existential unity embedded in the song may be understood as forms of self-transcendent meaning structures that assist individuals in overcoming feelings of separation, loneliness, and existential anxiety. As listeners internalize messages concerning the unity of self, love, and transcendent reality, they may experience emotional states that foster connectedness, self-acceptance, and psychological tranquility (Park, 2020, pp. 90–105; Yaden & Newberg, 2022, pp. 45–58). Accordingly, the relevance of Sufism to mental health extends beyond ritual practice and encompasses the capacity of Sufi symbols to construct meaning, integrate emotional experiences, and strengthen spiritual identity within the conditions of modern life.

Sufism offers a cosmological perspective that views human beings as integral parts of a reality interconnected with God and with all existence. In moments of intense mystical experience, this awareness of interconnectedness is often expressed through *shatahāt* paradoxical utterances that emerge when the boundaries separating the individual ego from transcendent reality become attenuated (Rizvi, 2020, pp. 525–538; Rustom, 2023b, pp. 583–596). From a psychospiritual perspective, this phenomenon may be understood as a form of self-transcendence that enables individuals to move beyond self-centeredness and to experience life within a broader framework of meaning (Yaden et al., 2017, pp. 143–160). Consequently, *shatahāt* should be understood not merely as theological expressions but also as manifestations of inner experiences reflecting transformed consciousness and the search for existential significance.

This conceptual framework is highly relevant to the interpretation of the lyrics of “*Satu*” by Dewa 19, which employ symbols of unity through expressions such as “*aku adalah engkau, engkau adalah aku*” (“I am you, and you are me”). From a hermeneutical perspective, these lyrics may be viewed as a contemporary representation of existential unity that exhibits structural similarities to the meaning patterns of *shaṭaḥāt* within the Sufi tradition. Through poetic and symbolic language, the song functions as a medium of psychospiritual expression that assists listeners in constructing meaning, reducing feelings of alienation, and strengthening their sense of connection to a broader reality (Park, 2020, pp. 90–105; Piela, 2023, pp. 215–230). Recent findings suggest that such transcendent orientations are associated with enhanced spiritual well-being, greater emotional stability, and increased psychological resilience. These observations indicate that Sufi symbolism within popular culture possesses not only aesthetic value but also significant psychospiritual functions (Hood et al., 2018, pp. 2874–2891).

Conclusion

The study of the lyrics of “*Satu*” by Dewa 19 reveals that the lyrical expressions should not be understood as literal theological claims, but as symbolic articulations of spiritual intimacy, ego-transcendence, and existential meaning-making. The symbols of identity, divine embodiment, and continuous invocation of the Divine Name construct a metaphorical structure that reflects the transformation of consciousness from ego-centered awareness toward transcendent awareness. Employing Ricoeur’s hermeneutics, these expressions function as living metaphors that disclose new horizons of meaning regarding human–Divine relationships, emphasizing spiritual *ma’iyyah* rather than ontological union. Furthermore, the study demonstrates that Sufi concepts such as *tawājud*, *wajd*, *fanā’*, *maḥabbah*, and *shaṭaḥāt* can be productively interpreted through contemporary psychospiritual perspectives, particularly self-transcendence and Spiritual Quotient (SQ), as processes of meaning construction and personal transformation. Beyond aesthetic dimensions, the song operates as a psychospiritual resource by facilitating reflection, spiritual identity formation, existential meaning, and psychological resilience. These findings expand the study of *shaṭaḥāt* beyond classical theological contexts into popular culture, demonstrating the continuing relevance of Islamic mystical symbolism in shaping contemporary experiences of spirituality and human flourishing.

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