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Symbolic Meaning Analysis in the Arabic Lyrics of the Song *Dreamers: A Riffaterre Semiotics Study*

Nadia Fadila, Sintya Maharani, Masito Khoiriah, Nursukma Suri,
(Arabic Literature, Faculty of Humanities, University of North Sumatera), Indonesia
*Corresponding E-mail: nadiafadila744@gmail.com

Abstract

This study aims to uncover the symbolic meanings and hidden messages in the Arabic lyrics of the song “Dreamers,” performed by Jungkook and Fahad Al-Kubaisi. Using a qualitative descriptive method and Riffaterre’s semiotic approach, the analysis focuses on the discontinuity of expression, heuristic-hermeneutic readings, as well as matrices, models, and hypograms. This study concludes that the meaning of the lyrics is not merely entertainment, but a medium of symbolic expression regarding hope, solidarity, and a universal spirit. The results of this study indicate that: (1) a heuristic reading of the “Dreamers” lyrics depicts a story of individuals who dream and strive to realize those dreams; (2) a hermeneutic reading reveals deeper meanings regarding spirit, optimism, and the conviction to achieve future hopes; (3) the matrix of this song centers on the ideas of dreams and hope; (4) the emerging model is the figure of “dreamers” who dare to dream and continue to strive to achieve their goals; and (5) the hypogram of this song relates to the discourse of motivation, hard work, and the spirit of unity that frequently appears in modern inspirational texts.

Keywords: Dreamers, discontinuity of expression, heuristic, hermeneutic, semiotics

A. Introduction

Songs are a form of oral literature that possess the power to convey messages through language and music (Riffaterre, 1978). More than just a form of entertainment, songs often serve as a medium of expression that reflects emotions, culture, and even social phenomena (Roland Barthes, 1967). In literary and linguistic studies, song lyrics are an intriguing subject of study because they contain symbolism and hidden meanings that can be analyzed through various theoretical approaches (Chandler, 2002). One relevant approach is semiotics, particularly Riffaterre’s semiotics, which emphasizes the interpretation of signs and the relationships between symbols within a text (Eco, 1976).

Song lyrics can be considered a form of verbal communication, serving as a medium for conveying messages to a wide audience. The South Korean pop band BTS,

which has a massive global following of fans who eagerly await every update about them, is once again making headlines. Jungkook, a popular member of the group, has been selected to perform at the 2022 FIFA World Cup, which kicks off in Qatar on November 20. Although this is the first FIFA World Cup to be held in an Arab country, Jungkook will be the first Korean to perform on this stage. This news has caused a frenzy among BTS loyalists (lifestyleasia).

Jungkook performed the official World Cup soundtrack titled “Dreamers” alongside Qatari singer and producer Fahad Al-Kubaisi. Jungkook and Fahad Al-Kubaisi collaborated on the song titled “Dreamers,” which means “those who dream.” The song performed by Jungkook and Fahad Al Kubaisi carries a profound meaning: it tells the story of a dreamer who never loses hope in achieving all their dreams. This song became the Official Soundtrack of the 2022 World Cup to inspire the soccer players who are fighting to win. The World Cup is the highest competition in the world of soccer. As part of the 2022 World Cup opening ceremony, “Dreamers” is a song that is incredibly inspiring, so much so that it has taken deep root in Qatar, the host country of the 2022 World Cup.

Riffaterre’s semiotics introduces a different method for understanding literary works. It emphasizes a deeper form of reading, seeking “implicit meaning” through the discrepancy between denotative and connotative meanings, as well as through intertextuality (Rwin, 1998). This theory is relevant for analyzing song lyrics, where the meaning conveyed by the author is often not directly understandable through the literal meaning of the lyrics, but rather through an exploration of symbolism and hidden associations.

In this study, the author attempts to unravel the hidden meanings behind the lyrics of “Dreamers” using Riffaterre’s semiotic approach. The primary objective of this study is to understand how connotative meaning and intertextuality in the lyrics play a role in shaping the overall message the author intends to convey, as well as to reveal the extent to which the signs in the lyrics function as a medium for conveying emotions and subjective experiences.

This study is expected to contribute to the development of semiotic studies in Arabic music and to offer new insights into how song lyrics can be interpreted from a semiotic perspective. Furthermore, this research is also expected to serve as a reference

for the analysis of other songs that share similar symbolic complexities, thereby enriching cross-cultural and linguistic studies in the field of Arabic literature.

B. Method

This study uses a descriptive-qualitative method, which focuses on in-depth analysis of data in the form of song lyrics to understand the meaning contained therein. This approach does not use numerical data, but rather emphasizes the interpretation of signs and symbols in the song lyrics being analyzed. This research approach uses Riffaterre's semiotic theory, focusing on how literary texts communicate meaning through signs and symbols that are not always direct or explicit. This approach reveals the hidden meaning in the text by tracing the indirectness of expression, hypogram, and the relationship between the matrix, model, and variant in the lyrics of the song "Dreamers" by Jungkook, Pat Devine, and Musthapa El Quardi as research.

This research was analyzed in several stages, namely identification of discontinuity of expression, heuristic and hermeneutic or retroactive reading. The discussion includes analysis based on linguistic structure, which in semiotics is referred to as the first-level semiotics system convention. Next, hermeneutic reading was conducted as a second-level reading system that connects the meaning of the lyrics with literary elements. In analyzing song lyrics using Riffaterre's theory, this study also explores the empty space in the components of poetry, known as hypograms. Riffaterre divides hypograms into two categories, namely potential hypograms and actual hypograms. Furthermore, the center of meaning, referred to as the matrix, and the basic pattern (model) that forms the overall structure of the lyrics will also be identified.

In the research process, several steps were taken to examine the object systematically. These steps included: (1) listening to, downloading, reading, and translating song lyrics; (2) organizing data related to discontinuity of expression, heuristic and hermeneutic readings, as well as matrix elements, models, variants, and hypograms; (3) analyzing the grouped data using Riffaterre's semiotic approach to explore the meaning contained in the song lyrics; and (4) formulating conclusions based on the results of the analysis.

C. Result and Discussion

Discontinuity of Expression

Riffaterre (1978) identifies several forms of indirect expression: the displacement of meaning, the distortion of meaning, and the creation of meaning.

1. Displacement of Meaning

A shift in meaning occurs when the meaning of a term shifts to another meaning, or when a word represents another term using figurative language; this figurative language is known as metaphor and metonymy. In a broader sense, metaphors and metonymy refer to figurative language in general, such as similes, metaphors, personification, allegory, metonymy, synecdoche, and epic parables (Mahmudah, 2024).

a) Metaphor

A shift in meaning occurs when the literal meaning of a word or phrase is replaced with a deeper or metaphorical meaning. A metaphor is a type of comparison that connects one concept to another object without using comparative words such as “as,” “like,” “such as,” or “as if” (Wahidah & Mardiansyah, 2025).

“ونغني بكل مودة”

(Wa nu-ghanni bikul mawadda)

“And we sing with love”

The word “mawadda” (مودة) literally means affection or love. However, in the context of a song themed around the World Cup and unity, “singing with deep affection” can serve as a metaphor to express the spirit of togetherness, brotherhood, and harmony among nations, realized through music and celebration. This replaces direct expressions like “we are united in spirit” with a more poetic and emotional image.

b) Metonymy

Metonymy is the use of a characteristic or something closely associated with a person, object, or other entity as a substitute for it. Its use is based on the proximity to the object in question. In other words, metonymy replaces a word with another term that generally has a real connection to that object.

"نقاتل ثم نرفرف بكل الأعلام"

(Nuqatilu tsumma nuraf-rifu bikul al-a'lam)

“We fight, then we raise all the flags”

The phrase “raise all the flags” (نرفرف بكل الأعلام) can be interpreted as metonymy. The flags (الأعلام) here do not merely refer to the fluttering cloth, but metonymically represent the nations, national identities, and pride of each World Cup participant. The act of raising flags after fighting (نقاتل) implies victory, recognition, and a celebration of the diversity of nations gathered in a single sporting spirit. This replaces the idea of “celebrating the victory and unity of nations” with a more concrete and symbolic image.

c) Personification

Personification is a figure of speech that depicts inanimate objects as if they possess human-like qualities or abilities, such as thinking, moving, growing, or performing other actions typically associated with humans. The purpose of personification is to provide clarity and bring objects to life, thereby creating a more vivid and concrete impression.

“ونجمع أصواتنا لئملأ هذا العالم بالحب”

(Wa najma'u aswatana litamla'a hadza al-'alam bil-hubb)

“And we gather our voices to fill this world with love”

The concept of “the world” (العالم) here is given the capacity to be “filled” (تملأ) by ‘love’ (الحب) through “voices” (أصواتنا). This is a form of personification in which the world is portrayed as having the capacity to receive and respond to human emotions. The world is depicted as a vessel that can be filled, and love becomes the substance that fills it, giving the impression that love is an active force capable of transforming and filling the global space.

d) Synecdoche

Synecdoche is a figure of speech that uses the name of a material to refer to an object made from that material. Synecdoche is divided into two types: *pars pro toto*, which uses a part to represent the whole, and *totem pro parte*, which uses the whole to refer to a specific part.

" نحلّم بعالم أفضل "

(Nahlamu bi'alamin afdhal)

“We dream of a better world”

The word “world” (عالم) in this context can be considered a type of *totem pro parte* synecdoche. “World” does not merely refer to the physical planet Earth, but also represents, in its entirety, global society, systems, and the conditions of life within it. By dreaming of “a better world,” these lyrics actually refer to the hope for improvement in universal aspects of human life, such as peace, justice, and well-being, rather than merely geographical change.

2. Distortion of Meaning

According to Riffaterre (1978), deviations in meaning are caused by three factors: ambiguity (multiple meanings), contradiction (opposing meanings), and nonsense (a sequence of sounds that lacks meaning). A shift in meaning involves a transition from the literal meaning to a more symbolic or figurative one, so that the true meaning does not lie in the literal meaning of the words (Mahmudah, 2024).

a) Ambiguity

The possibility of interpreting a word, phrase, or sentence in more than one way, which is intentionally created to enrich the meaning.

"ألا هو لا دان (لا دان)"

"*Ala ho la dan (la dan)*"

The phrase "Ala ho la dan" is a traditional Gulf sailors' chant. Although it holds strong cultural significance as a legacy and a marker of identity, in the context of modern song lyrics, this phrase can create ambiguity for listeners unfamiliar with the tradition. Literally, this phrase may not have a clear semantic meaning in standard Arabic, but contextually it functions as a cultural marker and mood enhancer. It encourages listeners to explore its background or interpret it as a universal rallying cry. This ambiguity arises because its meaning depends on the listener's understanding or the broader context; the phrase's meaning remains open to various interpretations.

b) Contradiction

The presence of conflicting statements or ideas in the lyrics, which encourages the reader to seek the meaning behind these contradictions.

"نقاتل ثم نرفرف بكل الأعلام"

(*Nuqatilu tsumma nuraf-rifu bikul al-a'lam*)

"We fight, then we raise all the flags"

The word "نقاتل" (*nuqatilu*), which literally means "we fight" or "we wage war," if understood in the context of physical conflict, could create a contradiction with the themes of unity and love promoted by this song. However, in the context of sports or the struggle of life, "fighting" here refers more to hard work, healthy competition, and overcoming challenges. This apparent contradiction compels the listener to seek the connotative meaning of "struggle" as a persistent effort to achieve a goal, rather than as aggression. This shift in meaning leads to a deeper interpretation of perseverance and fighting spirit.

3. Creating of Meaning

This refers to how text creates new meaning through its structure and the interactions between its elements, often through patterns of sound, rhythm, or repetition that form a poetic unity. Fahad Al Kubaisi's lyrics as a whole convey a message of hope, unity, and perseverance. This meaning is constructed through:

a) Thematic Repetition: The consistent repetition of the concepts of "love" (الحب) and 'dreams' (الأحلام) throughout Fahad Al Kubaisi's lyrics ("We dream of a better world," "living with love," "filling this world with love," "making all dreams come true"). This repetition reinforces the song's core message about the positive power of dreams and love.

b) Parallel Structure: Many lines of the lyrics feature a parallel structure that reinforces the ideas. For example, "We dream of a better world and live with love" (نحلم (بعالم أفضل ونعيش بالحب) and "And we unite our voices to fill this world with love" (ونجمع أصواتنا لتملأ) (هذا العالم بالحب). This parallelism creates rhythm and emphasizes the message being conveyed.

c) Contrast and Resolution: Although there is a potential contradiction in the word "struggle" (نقاتل), its resolution lies in the outcomes of "raising all flags" and "realizing all dreams." This conveys the meaning that struggle is an integral part of achieving dreams and unity, not an obstacle. This new meaning is that struggle (in a positive context) is a bridge toward harmony and the realization of ideals.

Heuristic and Hermeneutic Reading

1) Heuristic Reading

Heuristic reading is a form of reading at the level of mimesis. This type of reading is based on linguistic systems and conventions. Since language has referential meaning, readers must possess linguistic competence to grasp that meaning. Heuristic reading is the interpretation of poetry in accordance with normative grammar, morphology, syntax, and semantics. This heuristic reading yields an overall meaning according to normative grammar through a first-order semiotic system. Riffaterre, as cited by Faruk, distinguishes between the concepts of "meaning" and "sense." Meaning constructed from relationships

of similarity with the realistic, which makes it heterogeneous that is, the linguistic meaning of a work that is referential in nature is called “meaning,” which can be translated as “makna,” whereas meaning constructed on the basis of the formal and semantic unity of poetry, a meaning encompassing all forms of discontinuity, is called “significance,” which can be translated as “arti” (Faruk in Lutfi, 2022:16). Simply put, it can be stated that meaning is entirely referential in accordance with language and is textual in nature, whereas significance may “transcend” linguistic references and refer to things outside the text.

The lyrics of the song “Dreamers,” when interpreted heuristically, can be understood through the initial impressions evoked by each verse by examining the direct meanings of the words in accordance with the linguistic structure used. At this stage, the interpretation is literal, without incorporating deeper symbolic meanings. In stanza (1), انظر من نحن، نحن الحالمون heuristically means that the speaker introduces himself and his group as people who have dreams and hopes. This expression indicates the identity of a group that believes in their ability to achieve a better future. The word الحالمون in this context refers to individuals who have aspirations and the conviction to achieve what they desire. This stanza also conveys an initial sense of self-confidence and pride in the group’s identity. Thus, the first stanza can be understood as a form of introduction or affirmation of the identity of a group of individuals who possess dreams and the determination to achieve success.

This is followed by the line (2) سنصل به إلى القمة, which heuristically means that the group is determined to bring something to the summit or reach the highest position. This expression illustrates the effort, enthusiasm, and conviction required to achieve success. The word القمة literally means “summit,” which, at first glance, can be interpreted as the highest goal the group aims to achieve. This verse indicates that they not only have a dream but also possess a strong desire to realize it through effort and struggle. Additionally, this verse conveys a sense of optimism and self-confidence that success can be attained if one possesses determination and hard work.

In verse (3), تحية لأولئك الذين يحافظون على الشغف, heuristically signifies a form of appreciation or recognition for those who maintain their passion and enthusiasm in facing life’s struggles. This expression indicates that there are individuals who continue to uphold

their spirit despite facing various challenges. The word الشغف, in its literal sense, refers to a strong feeling of enthusiasm or passion for something. Therefore, this stanza conveys the impression that success is not determined solely by dreams, but also by a person's ability to maintain their spirit and motivation throughout the process of achieving those goals.

The last verse or verse (4) نحن الحالمون reaffirms the identity of the group as individuals who have big dreams and hopes for the future. The repetition of this phrase emphasizes that they are people who have the conviction and determination to continue striving to achieve their goals. In addition, the repetition also gives a strong impression of solidarity and togetherness within the group. They are not only fighting individually, but also together to realize their dreams.

Arabic Lyrics (Fahad Al Kubaisi) in the song Dreamers:

(Part 1)

(دان لا) دان لا هو ألا

(دان لا) دان لا هو ألا

(*Ala ho la dan*) - A traditional song of the Gulf sailors (especially Qatar) that symbolizes cultural heritage.

(Main Section Fahad Al Kubaisi)

أفضل بعالم نحلم

(*Nahlamu bi'alamina afdhal*)

"We dream of a better world"

ونعيش بالحب

(*Wa na'ishu bil-hubb*)

"And live with love"

ونجمع أصواتنا لتملأ

(*Wa najma'u aswatana litamla'a*)

"And we gather our voices to fill"

هذا العالم بالحب

(*Hadza al-'alam bil-hubb*)

"This world with love"

نقاتل ثم نرفرف بكل الأعلام

(*Nuqatilu tsumma nuraf-rifu bikul al-a'lam*)

“We fight and then raise all flags”

ونحقق معاً ونعمل

(*Wa na'malu ma'an wa nuhaqqiq*)

“And we work together and make it happen”

الأحلام كل

(*Kulla al-ahlam*)

"All dreams"

أبدأ نستسلم ولن

(*Wa lan nastaslima abadan*)

"And we will never give up"

الصعاب كل وتخطى سنتحدى

(*Sanata-hadda wa natakhatta kulla as-shi'ab*)

"We will challenge and overcome all difficulties"

ونغني بكل مودة

(*Wa nu-ghanni bikul mawadda*)

"And we sing with love"

ونحقق نصنع ونتعاون

(*Wa nit'awan nisna' wa nihagig*)

“Together we create and achieve”

(الأهداف كل)

(*kil al ahdaf*)

“All goals”

ونتجاوز نتحدى نستسلم وما

بمودة ونغني شدة كل

(*Wa ma nistaslim nit'hadda wa nitjawaz*

kil shiddah wa nighani bimawadah)

“We will not give up; we will challenge and overcome every difficulty and sing with love”

1) Hermeneutic Reading

The second stage of reading is called hermeneutic or retroactive reading. This reading is based on literary conventions. At this stage, the reader can elucidate the meaning of a literary work based on the initial interpretation. From the results of the first reading, the reader must go further to achieve a unity of meaning (Ratih in Lutfi, 2022:16).

A heuristic reading of the lyrics to the song “Dreamers” yields meaning based solely on linguistic conventions, so the meaning obtained remains superficial and does not fully reveal the literary meaning contained within. Therefore, a hermeneutic reading is necessary to uncover deeper meaning through the interpretation of symbols, context, and the implicit messages within the text. In the song “Dreamers,” performed by Jungkook, there is a manifestation of global solidarity through cross-cultural collaboration.

1. Synergy Between Global and Local Identity: This collaboration builds a significant cultural bridge through the use of the phrase “Ala ho la dan,” a traditional song of the Gulf sailors (Nahaam). Hermeneutically, the presence of this traditional element within modern pop music demonstrates that hopes and dreams are a universal language that continues to honor the heritage of local identity. This enriches the song’s meaning, affirming that progress toward the future does not mean abandoning cultural roots.
2. Redefining Struggle as Solidarity: The word “nuqatilu” (to struggle), which literally means to fight, is reinterpreted in this collaboration as collective perseverance in facing life’s challenges and healthy competition to reach the pinnacle of success. This message of struggle transforms into a symbol of global solidarity, where two performers from different backgrounds unite to voice that great achievements can only be attained through cooperation (wa na’malu ma’an).
3. Manifestation of Harmony through ‘Mawadda’ and National Identity: The interpretation of the metaphor “mawadda” (affection) and the act of “raising all flags” reveals a vision of transnational brotherhood that transcends geographical boundaries. Through this collaboration, flags represent not merely physical cloth,

but symbols of national pride united in the spirit of global celebration and deep respect (al-hubb).

4. Optimism and Collective Belief: The repetition of the identity “Nahnu al-halimun” (We are the dreamers) serves as an affirmation that every individual, regardless of their background, has the right and the courage to dream. The collaboration between Jungkook and Fahad Al-Kubaisi stands as tangible proof that this collective dream can be realized through harmony and consistent perseverance.

Matrix, Models, and Variants

Within Riffaterre’s framework (1978), the matrix is not always explicitly present in the text, but can be derived from recurring and mutually reinforcing inter-sign relationships (Rahmi & Ismail, 2026). The matrix is abstract in nature and can take the form of keywords or basic propositions that drive the formation of the entire structure of meaning in a literary work. The matrix is then manifested in the form of a model and subsequently developed into various variants that appear in textual units such as words, phrases, and sentences.

The matrix is not a figure of speech. A matrix is a keyword. This matrix can be a single word, a group of words, parts of a sentence, or a simple sentence (Mulloh et al., 2023; Puspita, 2022). The matrix is not a theme, but the matrix leads to the theme, which means that after the matrix is found, a theme will be found in poetry or literary work. The matrix in poetry or literary work to be studied and examined must be abstracted because the matrix is not explicit in poetry or literary work. A matrix is also called an internal hypogram that is transformed into a metaphorical model (Widiyanti & Wahyuningsih, 2022). Riffaterre has also expressed that form is the first realization of the matrix (Sofi Hafsoh et al., 2024)

The model of this matrix can be found in the expression نحن الحالمون, which means “we are the dreamers.” This expression is central to the meaning of the text because it directly represents the idea of humans who have dreams and beliefs about the future. Structurally, this expression functions as a concrete representation of the matrix that

underlies the overall meaning of the song. The use of the word نحن also indicates a collective identity, signifying that these dreams are not only held by certain individuals, but also by many people collectively. Thus, the model in this song emphasizes that dreams are an important part of human identity, as humans always strive to achieve their goals in life.

Furthermore, this model developed into various variants that appeared in song lyrics. These variants are a form of development from the model that expands the basic meaning contained in the matrix. One variant can be found in the expression سنصل به إلى القمة, which literally means “we will reach it to the top.” In a hermeneutic context, the word القمة does not only refer to a physical peak, but can also be interpreted as a symbol of success and the highest achievement in life. This expression shows that human dreams must be accompanied by effort and struggle in order to be realized.

Another variation also appears in the phrase تحية لأولئك الذين يحافظون على الشغف, which contains a meaning of appreciation for people who continue to maintain enthusiasm and passion in living their lives. In this context, the phrase emphasizes that the journey to achieve dreams is not always easy, but rather filled with various challenges. Therefore, maintaining enthusiasm and motivation are important factors in achieving desired goals.

In addition, the repetition of the phrase نحن الحالمون in several parts of the lyrics can also be understood as a variation that serves to reinforce the main meaning of the text. The repetition not only functions as a musical element in the song, but also as a textual strategy to emphasize the collective identity as “dreamers”. Through this repetition, the text emphasizes that dreams are not just individual hopes, but shared aspirations of many people.

Thus, the relationship between the matrix, model, and variants in the lyrics of Dreamers shows an interrelated structure of meaning. The matrix, as the core idea of dreams and human struggle, is realized through the main model نحن الحالمون, then developed through various variants that describe the spirit, effort, and belief in achieving success. This structure shows that the overall meaning of this song centers on the message of the

importance of having dreams, maintaining enthusiasm, and striving earnestly to achieve a better future.

Hipogram

A hypogram is a literary work that serves as the background for the creation of another literary work. A hypogram is also known as an intertextual relationship. Essentially, a literary work does not simply come into being on its own. A literary work is always connected to other literary works. According to Riffaterre, a new literary work only becomes meaningful when read alongside existing literary works. In other words, a hypogram is the background against which a literary work is created, which may encompass social situations, historical events, or the nature and life experiences of the poet (Nurzaman, 2024).

According to Michael Riffaterre's theory, there are two types of hypograms: potential hypograms and actual hypograms. A potential hypogram is one that occurs within a literary work and constitutes the implication of all linguistic meanings derived from that work, whereas an actual hypogram refers to the connotative relationship between one literary work and another.

a) Potential Hypogram

A potential hypogram is a hypogram that appears in a literary work. A potential hypogram contains forms of implication derived from the linguistic meaning understood from a literary work (Almuminin et al., 2021). A potential hypogram encompasses all forms of implication of linguistic meaning, such as presuppositions, commonly accepted connotative meanings, and so on. These implications are not found in dictionaries but exist in the minds of language speakers in general (Ukhrawiyah & Kurniawati, 2021).

Some potential hypograms that can be identified in Fahad Al Kubaisi's lyrics include universal values regarding dreams and hopes: Phrases such as “نحلم بعالم أفضل” (We dream of a better world) and “كل الأحلام” (All dreams) refer to a potential hypogram in the form of the universal belief that humans have aspirations for a better future and the ability to realize their dreams. This is a widely recognized positive cliché across various cultures.

Regarding the importance of unity and love, the expressions “ونعيش بالحب” (And we live with love) and “نجمع أصواتنا لتماماً هذا العالم بالحب” (And we unite our voices to fill this world with love) point to a potential hypogram about the power of love and unity as the foundation of social and global harmony. These are moral and ethical values held dear by many societies.

A fighting spirit and perseverance-phrases like “ولن نستسلم أبداً” (And we will never give up) and “سنتحدى ونتخطى كل الصعاب” (We will challenge and overcome all difficulties) are potential mottos that reflect common sayings or beliefs about the importance of perseverance, tenacity, and optimism in facing life’s obstacles. This is a narrative often found in inspirational and motivational stories.

b) Actual Hypogram

A potential hypogram is a hypogram that occurs within a literary work and represents the implications of all forms of linguistic meaning derived from that work, whereas an actual hypogram refers to the connotative relationship between one literary work and another (Nurzaman, 2024).

One of the most prominent actual hypograms in Fahad Al Kubaisi’s lyrics is the traditional Gulf sailors’ song (“Ala ho la dan”): The phrase “ألا هو لا دان (لا دان)” (Ala ho la dan) is a specific reference that directly points to the traditional songs or nahaam used by sailors and pearl divers in the Gulf region, particularly Qatar. It is a highly specific cultural reference that ties the song’s lyrics to Qatar’s maritime heritage and local identity as the host of the World Cup. The use of this hypogram not only adds an authentic touch to the song but also serves as a bridge between local traditions and global celebrations, providing a depth of meaning that goes beyond mere modern lyrics.

The song “Dreamers” also embodies the cultural values of the Persian Gulf. In an article published by detikhot (November 29, 2022) titled “Facts About the Song ‘Dreamers,’ the 2022 World Cup OST Sung by BTS’s Jungkook,” the vocal backdrop of “Dreamers” is cited as being linked to the seafaring culture of the Persian Gulf, where

Qatar is located. Historically, sailors on merchant ships each had very specific roles. Given the extremely exhausting nature of the sailors' work, one crew member was tasked with boosting their morale. The melody heard in the song "Dreamers" originates from songs used to entertain sailors on merchant ships to lift their spirits so they could return to work. The melody is drawn from a musical genre known as "hdadi." The song incorporates both English and Arabic. The author aims to analyze the song so that listeners can grasp its overall message. The lyrics and musical tone seem to encourage listeners to remain enthusiastic in navigating life (Bettanisa & Tyaga, 2022).

The Concept of the World Cup as a Global Celebration: The entire context of the song "Dreamers" as the official song of the 2022 FIFA World Cup in Qatar serves as an actual hypogram. The lyrics that talk about "raising all flags" (نرفرف بكل الأعلام), "working together," and "making all dreams come true" directly refer to the specific events of the World Cup, where various countries gather, compete, and celebrate the spirit of sports and unity. This is a reference to a global event that has its own narrative and values.

By applying these steps, an analysis of the Arabic lyrics of the song "Dreamers" will be able to reveal deeper and more complex layers of meaning, beyond its literal understanding.

D. Conclusion

Based on Riffaterre's semiotic analysis of the lyrics to the song "Dreamers," it can be concluded that the meaning in the song's text can be understood not only through a literal reading but also through a deeper interpretive process. A heuristic reading yields meaning based on the linguistic conventions found in the song lyrics, whereas a hermeneutic reading reveals a broader meaning regarding human hope, struggle, and spirit in achieving life's goals.

Furthermore, an analysis of the indirect nature of the expressions revealed the use of stylistic devices that reinforce the symbolic meaning in the song lyrics. The use of metaphors and the repetition of certain phrases indicate that the meaning in the text is not conveyed directly, but through poetic and symbolic forms of expression.

Furthermore, through the analysis of matrices, models, and variants, it was found that the matrix underpinning the overall meaning of the song is the human spirit to dream

and strive for a better future. This matrix is embodied in the main model in the form of the phrase نحن الحالمون, which represents the identity of the dreamers. This model then develops into several variants in the form of other expressions that depict the struggle, spirit, and conviction in achieving success.

Thus, the song “Dreamers” not only conveys a message of entertainment but also contains motivational values that emphasize the importance of having dreams, maintaining one’s spirit, and striving earnestly to achieve one’s life goals. Through Riffaterre’s semiotic analysis, it becomes clear that the overall structure of meaning in this song centers on the ideas of hope, struggle, and human optimism in facing life.

E. References

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