

Satirical Meanings In The Song “The Israel Dream”: Schleiermacher's Hermeneutic Interpretation Of Israel's Dark Face As The Nemesis Of The Islamic World

Muhammad Robbani Akbar

UIN Maulana Malik Ibrahim Malang, Indonesia, 220301110201@student.uin-malang.ac.id

Abdul Rohman

UIN Maulana Malik Ibrahim Malang, Indonesia, rohman@bsa.uin-malang.ac.id

Abstract

This article analyzes the satirical meaning in Mushtofa Al-Mumri's song *The Israel Dream* using Schleiermacher's hermeneutic approach. The study originates from the increasing use of music as a medium for criticizing political and ideological injustices, especially regarding the conflict between the Islamic world and Zionism. This research applies a descriptive qualitative method through two stages of analysis a grammatical approach to interpret linguistic structures, and a psychological approach to uncover the songwriter's intentions. Data were obtained through lyric documentation and relevant online sources. Although the song outwardly seems to support the Zionist narrative, it actually delivers a veiled critique of the ideological expansion of Greater Israel and its influence on the Islamic world. The results indicate: (1) the use of diction, metaphor, and irony as subtle tools of criticism; (2) the songwriter's intention to voice opposition through narrative impersonation; (3) the depiction of resistance toward ideological hegemony; and (4) a socio-spiritual message that encourages awareness of oppression. Overall, this research emphasizes that music can serve as a medium of reflection and cultural resistance within a hermeneutic-satirical framework.

Keywords: Greater Israel, literary text, Schleiermacher's hermeneutics, song, Zionism

Abstrak

Artikel ini menganalisis makna satir dalam lagu *The Israel Dream* karya Mushtofa Al-Mumri menggunakan pendekatan hermeneutik Schleiermacher. Penelitian ini berangkat dari meningkatnya penggunaan musik sebagai media untuk mengkritik ketidakadilan politik dan ideologis, terutama terkait konflik antara dunia Islam dan Zionisme. Penelitian ini menerapkan metode kualitatif deskriptif melalui dua tahap analisis pendekatan gramatikal untuk menafsirkan struktur linguistik, dan pendekatan psikologis untuk mengungkap niat pencipta lagu. Data diperoleh melalui dokumentasi lirik dan sumber daring yang relevan. Meskipun lagu tersebut secara permukaan tampak mendukung narasi Zionis, sebenarnya lagu tersebut menyampaikan kritik terselubung terhadap ekspansi ideologis Israel Raya dan pengaruhnya terhadap dunia Islam. Hasil penelitian menunjukkan: (1) penggunaan diksi, metafora, dan ironi sebagai alat kritik yang halus; (2) niat pencipta lagu untuk menyuarakan penolakan melalui peniruan naratif; (3) penggambaran perlawanan terhadap hegemoni ideologis; dan (4) pesan sosial-spiritual yang mendorong kesadaran akan penindasan. Secara keseluruhan, penelitian ini menekankan bahwa musik dapat berfungsi sebagai medium refleksi dan perlawanan budaya dalam kerangka hermeneutik-satir.

Kata Kunci: *Hermeneutika Schleiermacher, Israel Raya, lagu, sastra, Zionisme*

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INTRODUCTION

Music has become an integral universal necessity in human life, playing an important role in mood regulation and psychological well-being. Music's ability to comfort and soothe the soul allows us to understand a person's emotional state through individual musical preferences (Setiadi and Yuliati 2025). In social and political contexts, music has proven to be a powerful tool to convey messages, inspire change, and unite communities (Kuncidfiled 2024). Songs, as a form of musical poetry, often contain deep messages that are packaged symbolically, allegorically, and even satirically. In the hands of critical artists, songs can become cultural weapons that voice resistance to injustice, oppression, and global hegemonic power.

This phenomenon can be seen in various historical events, where certain songs became symbols of resistance and collective identity of a group. For example, in the civil rights movement in the United States, songs like *We Shall Overcome* not only energized, but also formed solidarity across race and class (Jamison 1998). More than just works of art, they become collective emotional archives that live on in the memories of generations. Under conditions of repression or strict censorship, music also often becomes a safe space for hidden but still consciousness-raising political expression.

For example, in the 90s, Iwan Fals explicitly criticized the New Order government through his lyrics, which were full of metaphors and allusions. Iwan Fals conveyed messages about injustice, corruption, and social inequality that occurred in society (Wiyanti and Departemen 2024). And in the 2000s there was a song that raised the theme of support and solidarity written by Michael Heart, the song written by Michael is a form of support and solidarity with the Israeli massacre in Gaza (Sari 2023).

Last year, a song was also released that delivered a sharp criticism of an ideology that oppresses theosophical groups only because of differences in beliefs. The song criticizes an ideology based on hatred and hostility towards those who are considered not in line, and criticizes the greed to control land that is not actually their right. The song is titled "*The Israel Dream*", a title that satirically appears to support Israel, but actually conveys the opposite message.

The song *The Israeli Dream* is the work of Yemeni comedian and artist Mushtofa Al-Mumri, who is known for his satirical approach to social and political criticism. In this work, he wants to convey a profound message to the Islamic world about Zionism's ideological ambitions to seize not only the geographical territory of Arab lands, but also the faith and spiritual identity attached to them. The criticism is conveyed subtly but sharply, through symbolism and irony that disguise the message behind the song's title and lyrics that appear to support Israel, but in fact do not.

In this case, the focus of the problem studied relates to how the symbolic elements in the song's lyrics form a satirical meaning, and how Schleiermacher's hermeneutic approach can be utilized as a method of interpretation to reveal the hidden messages in the lyrics. This analysis looks at the language structure, diction choice, and sociohistorical background of the composer as contexts that influence meaning, so the interpretation process includes an understanding of grammatical and psychological aspects to reveal the social criticism hidden in the song's artistic symbols.

Following up on the problem formulation, it is necessary to review a number of relevant previous studies. This aims to strengthen the theoretical basis and provide a little understanding and description of this research. First, the research by Abdul Rohman (2022) entitled "*Model Hermeneutika Friedrich Schleiermacher dan Relevansinya dengan Ilmu Tafsir Al-Qur'an*" discusses Schleiermacher's two hermeneutic approaches, namely grammatical and psychological, and their application in the interpretation of the Qur'an. This study emphasizes the importance of analyzing the language and context of the author in understanding the meaning of the text objectively. The relevance appears in the similarity of the approach to the analysis of the song *The Israel Dream*, which also reveals symbolic messages and social criticism through similar methods.

Second, research by Orr Scharf (2022) entitled "*The Dialectics of Feeling: Hugo Bergman's and Gershom Scholem's Political Theologies of Zionism*" examines the thoughts of two Jewish figures regarding Zionism through a political theology approach. In his study, Scharf reveals their criticism of the ideology of Zionism which is considered to deviate from the ethical and spiritual values of Jewish teachings. Bergman emphasizes the importance of moral autonomy in the face of state power, while Scholem warns of the destructive potential of messianic Zionism by comparing it to the Frankish movement. The relevance of this study is seen in its similarity to the analysis of the song *The Israel Dream*, which also highlights the dangers of oppressive ideologies through religious symbolism and implicit criticism.

Third, research by Andhika Afifah Nurjannah and Dwi Sulistyorini (2023) entitled "Gender Equity Struggle in Habiburrahman El-Shirazy's Novel Cinta Suci Zahrana as a Gender Education Model" examines the struggle for gender equality through a feminist approach. The results show that there are four forms of gender equality struggles against marginalization, subordination, stereotypes, and gender violence that can be implemented in an education model. Its relevance to this study lies in how literary works are used to criticize oppressive social realities, similar to how the song *The Israel Dream* delivers satirical criticism of Zionist hegemony.

Fourth, research by Yogi Bagus Adhimas et al. (2024) entitled "The Translation Shift Extends the Cult of Nature-Themed Song Lyrics from Mandarin to Indonesian" examines the shift in meaning in the translation of nature-themed song lyrics from Mandarin to Indonesian using a cognitive linguistic approach. The results of the study show a shift towards the cult of meaning, such as changes in terms that are more sacred. The relevance of this study to current research is the focus on analyzing song lyrics as a medium for conveying ideological messages and implied meanings that can change according to the language and cultural context.

Fifth, Research by Muahammad Julkarnain (2023) entitled "*Understand The Novel Saturday With Father in The Perspective of Schleiermacher's Hermeneutics*" This research reveals the hidden meaning of patriarchal practices in the novel's narrative through the analysis of language structure and authorial context. The relevance of this research lies in the use of the same Schleiermacher hermeneutic method in uncovering symbolic meaning and hidden social criticism in literary works, in line with the satirical analysis approach of the song "The Israeli Dream".

Sixth, Research by Namira Assyafira Setiadi and Yuliati (2025) entitled "*Dampak Musik pada Perubahan Suasana Hati*" discusses how music affects emotions and psychological well-being through tempo, melody, and personal associations. Using a qualitative approach, the study found that fast-paced music and upbeat melodies can boost spirits, while slow and melancholic music triggers relaxation or reflection. The research also highlighted how personal memories tied to a particular song can evoke complex emotions, such as nostalgia. The relevance of this research is seen in the use of music as a means of emotional and symbolic communication, in line with the analysis of the song *The Israel Dream*, which inserts socio-political criticism through double-meaning musical expression.

Seventh, research by Isqi Agustin Cahyaningtiyas and Candra Rahma Wijayaputra (2020) entitled "Discrimination Against Ethnic Chinese in Okky Madasari's Novel Entrok" uses Antonio Gramsci's theory of hegemony to reveal the discrimination experienced by ethnic Chinese during the New Order era. The results show the dominance of the state through physical and mental violence and assimilation policies that oppressed the Chinese ethnic group. Its relevance to this study lies in the similarity of focus, namely looking at how literary texts (or songs) can be a representation of criticism of practices of oppression and ideological domination.

Eighth, Research by Holguín Tovar and Ávila Vásquez (2021) entitled "*About Hermeneutics: Origin, History and its Relation with Art and Music*" discusses the evolution of hermeneutics from its mythological origins to its application in music. They emphasize Schleiermacher's two main approaches grammatical and psychological as the basis for interpreting the meaning of works of art, including music, which is considered capable of conveying messages and affect through symbolism. The study also underlines the important role of cultural and historical context in the reading of meaning. The relevance of this study is seen in the similarity of the approach to the song *The Israeli Dream*, which is also analyzed to reveal implicit social criticism through the structure of the lyrics and the intentions of the creator.

By referring to previous research, the author can provide an overview of what objectives are expected in this research, which is the main objective of this research is to examine the essence of the lyrics of the song "The Israel Dream" as a form of expression of a literary work full of symbolic meaning and social criticism. The song not only displays the beauty of musical aesthetics, but also holds messages that represent identity upheaval, resistance, and certain socio-political conditions. Therefore, an interpretative approach is needed to explore the depth of meaning behind the lyrics.

Furthermore, this research aims to uncover the satirical meaning in the song that is often misinterpreted by some listeners, unmask the ideology hidden behind the Zionist dream as implied in the lyrical narrative, and convey the core message of the song that hints at the cruelty and ambition of power carried out by the Zionists. With Schleiermacher's hermeneutic approach, this research is expected to be able to uncover these hidden meanings in depth through understanding the context of the creator and the language structure used.

The existence of satirical elements in this song serves a dual function: on the surface, it appears to support the Zionist narrative, yet it simultaneously acts as a subtle but sharp critique

that exposes Zionist propaganda and voices human resistance. In this regard, art is not merely a form of creativity or aesthetic production but also a means of intellectual inquiry. This study therefore focuses on understanding the linguistic structure and exploring the deeper meaning behind the lyrics of *The Israel Dream*, which contain strong satirical nuances.

Furthermore, art today plays a crucial role in reflecting and responding to contemporary socio-political issues, especially with the advancement of digital technology that facilitates the creation and dissemination of artistic expression. The novelty of this research lies in its unique object of study combining satire analysis with Schleiermacher's hermeneutic approach applied to a recently released song that has never been academically analyzed before. The impact of this research is to provide new insights into the role of art in political and social conflicts and to offer an in-depth case study that can serve as a reference for future interdisciplinary studies on music and ideology.

THEORETICAL REVIEW

1. Hermeneutics as the theoretical basis of research

Hermeneutics is the art of correctly understanding the speech of others, especially that which is written (Schleiermacher 1838). In its development, hermeneutics is not only limited to religious texts but also includes literary works, popular culture, and even artistic expressions such as music. As mentioned in a hermeneutics textbook, "Hermeneutics is the basis of various other practical theologies (Apologetics, Ethics, Pastoral, Missiology, PAK, Church Music)" (Jatmiko 2021). This statement shows that the hermeneutical approach is open to various works of art and culture, including music. Recent studies in *Kredo Journal* also highlight that interpretive approaches are essential to reveal the symbolic and cultural meanings in literary and musical works (Rini & Yuliana, 2023; Sangian & Nasution, 2024). In the context of this research, song lyrics are seen as symbolic texts that contain ideologies and can be interpreted through a hermeneutic approach.

2. Schleiermacher's Hermeneutics: Two Main Approaches

According to Schleiermacher, there are two important hermeneutical tasks if a reader of a text really wants to understand what he is reading, namely grammatical interpretation and psychological interpretation. Grammatical knowledge is a requirement for everyone's thinking when interacting with the text he reads, while the psychological aspect allows one to understand the author's personality, so that the process of understanding is truly intact in order to minimize misunderstanding (Abdullah et al. 2023). This is also reinforced by Schleiermacher's words directly, Understanding a text depends on grammatical interpretation of language expression and on psychological empathy with the author (Schleiermacher 1838).

3. Hermeneutics as a Historical Bridge

As the owner of this hermeneutic theory states, "Hermeneutics bridges the historical distance between the author and the present reader (Schleiermacher 1838). The point of these words is that Hermeneutics serves as a bridge between the world of past texts and today's readers. Differences in language, culture and history create gaps in meaning that cannot be bridged by literal reading alone. Therefore, hermeneutics is needed to "cross" meaning through a process of interpretation that considers the historical, social and cultural context of the text (Susanto 2016).

4. Hermeneutics and Music

Poetry and music also require interpretation, as both contain meanings that are not immediately apparent (Schleiermacher 1838). As a literary work, music has symbolic lyrics that carry emotional, ideological, and even theological narratives. Hermeneutics allows us to read the hidden meanings in lyrics and melodies, revealing the creator's intention. Similar to the findings of Sangian and Nasution (2024), songs can convey cultural and social values through symbolic and metaphorical language, which invites interpretive reading beyond literal meaning. The song "*The Israel Dream*" in this case is analyzed not as a text supporting the Zionist narrative, but as a satirical critique containing social commentary. Thus, the hermeneutic approach becomes a relevant tool to uncover these layers of meaning.

5. Hermeneutics and the Interpreter's Historical Awareness

Humans are historical beings. With the fact that Scripture is a historical text, humans themselves are also historical. Human understanding is part of history and shaped by history. When humans try to understand Scripture, it becomes a historical act (Abdullah et al. 2023). Every understanding is also a reinterpretation in a new context (Schleiermacher 1838). In line with this, a study in *Kredo Journal* emphasizes that literary works always mirror social and cultural realities,

and that interpretation must involve awareness of the author's and reader's historical position (Mahfudoh et al., 2023). In the hermeneutic view, humans are understood as historical beings whose knowledge is influenced by their historical context. Every effort to understand a text including songs as cultural expressions is therefore a process of reinterpretation within a renewed and evolving context.

METHOD

1. Type of Research

This research is a descriptive qualitative research, which aims to describe the symbolic and satirical meanings in the lyrics of *The Israeli Dream* by Mushtofa Al-Mumri. This approach is used because the research does not focus on numbers or statistics, but on the meaning of the text and understanding the ideological and historical context of the songwriter. This method allows researchers to interpret the layers of hidden meaning in works of art, especially through Schleiermacher's hermeneutic approach, which emphasizes understanding the structure of language (grammatical) and the author's personality (psychological).

2. Form of Data

In this research, the form of data used is qualitative and textual. The main data consists of song lyrics that contain symbolic, metaphorical, and ironic elements that reflect the implied meaning behind the surface narrative. In addition, supporting data also includes various digital documents such as music videos, social media posts, and opinion and news articles relevant to the theme of the song. Additionally, theoretical texts from the hermeneutic literature, especially the thoughts of Friedrich Schleiermacher, were also used as a conceptual foundation in the interpretation process. All of this data was collected in the format of written text or digital transcripts, allowing for in-depth analysis through an interpretative and contextual approach.

3. Data Sources

This research uses two types of data sources, namely primary and secondary. Primary data includes the lyrics of Mushtofa Al-Mumri's "The Israeli Dream" taken from the official YouTube channel, social media, and the original video of the song for visual and narrative analysis. Secondary data includes netizens' comments, interviews or public statements by the composer, and online news articles highlighting responses to the song. In addition, Schleiermacher's hermeneutic theory was drawn from digital books and scientific journals through platforms such as Google Scholar, ResearchGate and national digital libraries. All data was obtained online to facilitate access and support the effectiveness of the research.

4. Data Analysis Technique

This research uses context analysis technique, which is an interpretative approach that interprets the text by considering the social, political, and historical setting. The analysis was conducted in three stages: first, in-depth examination of the song lyrics, including diction, language style, and symbolism containing elements of satire, irony, and metaphor; second, examining the background of the songwriter, Mushtofa Al-Mumri, as well as the social issues behind the work, especially the Zionist conflict; third, developing a contextual interpretation by integrating textual meaning and social reality to reveal that the song that appears to support the "Israeli dream" is actually a satirical criticism of the ideology of Zionism and the oppression of Muslims.

5. Data Collection and Validity Checking

The process of gathering research data involved documentation, observation, and repeated interpretative reading of the song lyrics along with relevant digital materials. Through these steps, the researcher explored symbolic expressions and contextual meanings by cross-referencing lyrical content with visual and social media data. To ensure the validity and credibility of the findings, triangulation methods were applied by comparing multiple data sources, verifying interpretations through various references, and maintaining researcher reflexivity to reduce potential bias.

FINDINGS AND DISCUSSION

Table 1: lirik and translate

Original Lyrics	Translation
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هتعيش على حلمنا	زنار ورا زنار	one Jewish generation at a time... we will live our dreams...
أرض العرب حقنا	وقرارنا محسوم	This decision we have made... the Arab lands are ours by right...
نجعل قاداتهم دمی	لا بد يا إسرائيل	O Israel, we must... turn Arab Leaders into puppets...
تحمي الكيان حقنا	تصبح جيوشهم سور	Their armies serve as walls... protection for the Jewish people is our right...
أرض تضمنا وحدنا وحدنا	دا حلمنا طول عمرنا	This is our lifelong dream... the land is only for us...and only for us... (Al-Mumri 2024).

1. Grammatical

زنار ورا زنار، هتعيش على حلمنا

One Jewish generation after another... we will live up to our dreams...

This phrase implies the continuity of the struggle of generation after generation in achieving the Zionist dream. The diction "زنار ورا زنار" describes an unbroken line of military or generational peasants. This diction is used satirically to express the side of the colonial character that is inherited between generations in the Zionists.

وقرارنا محسوم، أرض العرب حقنا

This decision has been made... the Arab lands are ours...

The phrase "قرارنا محسوم" is a very exaggerated form of arrogance on the part of the Zionists. The diction reveals the form of greed, arrogance, and selfishness that has been ingrained in their bodies, then reinforced with the word "حقنا" (our right) ironically exposes the claim of unilateral ownership of Arab land, which from here already shows how greedy they are for a land that does not actually belong to them.

لا بد يا إسرائيل، نجعل قاداتهم دمی

O Israel, we must turn Arab leaders into puppets...

The use of the word "دمی" (puppet) is a sharp metaphor to describe Arab governments that are losing their sovereignty. This diction serves as a satire against leaders who support foreign interests, in this case, the global Zionist project.

تصبح جيوشهم سور، تحمي الكيان حقنا

Their army serves as a wall...protection for the Jewish existence is our right...

This phrase reverses the function of the military: from defender of the nation to protector of a foreign entity. The word "سور" (wall) usually means defense, but here it is used ironically, describing a structural betrayal in the military systems of Arab countries

ده حلمنا طول عمرنا، أرض تضمنا وحدنا وحدنا

This is our lifelong dream... land just for us... and just for us alone...

The repetition of "وحدنا" (only us) emphasizes the ideological exclusivism of Zionism. The lyrics speak of cultural and religious discrimination, denying the existence of other nations, especially Muslims, within the structure of the state of their dreams.

The lyrics convey a sharp critique of Zionism through powerful symbols and metaphors. It illustrates that colonial ambitions are passed on across generations, demonstrating the enduring nature of colonialism. Zionist arrogance and greed are reflected in the unilateral claim to Arab lands. The Arab government is satirized as a foreign puppet, while the military is portrayed as treacherous for protecting outside interests rather than its own people. Zionism's ideological exclusivism is also emphasized through the rejection of the existence of other nations, especially Muslims. Overall, the lyrics are a form of symbolic resistance to structural domination and betrayal.

2. Psychological

In his narrative impersonation, Musthofa Al-Mumari voices Zionist desires in a highly provocative manner. Psychologically, however, it is a demolition of the grand illusion that Israel is built on false claims, political manipulation and controlled Arab leaders. Instead of directly berating, Al-Mumari forces listeners to experience the twisted Zionist logic through their voices. This strategy has a deep psychological impact: it creates disgust, amusement, and even anger. But at the same time, behind the irony is a strong message that Muslims must be vigilant and united.

Based on Schleiermacher's hermeneutic framework, these expressions can be interpreted through both the grammatical and psychological dimensions. Linguistically, the symbolic diction and satirical tone serve as a critical strategy to expose political hypocrisy and domination, while psychologically, they represent the songwriter's inner resistance and emotional protest against oppression. This finding aligns with Abdul Rohman (2022), who emphasized that Schleiermacher's dual hermeneutical method allows an interpreter to reach both the linguistic and psychological meaning of a text. Similarly, *The Israel Dream* expresses meaning on two levels: linguistic symbolism and psychological resistance.

Table 2: lirik and translate

من نهر فرات للنين	أرض إسرائيل الكبرى	The great land of Israel... stretching from the Euphrates River to the Nile River...
هذي حدود اسرائيل	من أرض الشام لامكة	From the land of Lebanon to Mecca... located on the border of Israel...
ناخذها شوية شوية	والآن الفرصة قوية	And now, this is the true state of affairs... we take it, step by step...
والأردن و السعودية	ناخذ مصر و سورية	Occupying Egypt and Syria... and Jordan and Saudi Arabia...
يا مسلمين مننا	يا ويل أبنتكم ويل	woe, woe to your fathers... O Muslims from what we will do...
حتى اللي بيحبنا	كلن يجيه الدور	Everyone gets their turn... even those who love us...
أرض تضمنا وحدنا وحدنا	دا حلمنا طول عمرنا	This is our dream...our lifelong dream... the land is only for us...and only for us... (Al-Mumri 2024)

1. Grammatical

أرض إسرائيل الكبرى من نهر فرات للنين

The great land of Israel stretches from the Euphrates River to the Nile River

Using the Zionist geopolitical myth known as the concept of *Eretz Yisrael HaShlema* or Greater Israel, the concept of *Eretz Yisrael HaShlema* refers to the maximalist interpretation of Zionist territorial aspirations, which includes not only the entire territory of historical Palestine but also extends to most of the surrounding Arab world (Movement 2023). So the purpose of this lyric is to describe the concept of Greater Israel clearly in order to open the eyes of the world to the greed of the Zionists.

والآن الفرصة قوية ناخذها شوية شوية

And now, this is the right state of affairs... we are taking it one step at a time

This line reveals the strategy of gradual colonization, a historical reality that the Zionists have indeed implemented in Palestine. The lyrics also allude to the way the infiltration of power is done slowly but systematically not only militarily, but also politically and economically.

يا ويل أبنتكم ويل يا مسلمين مننا

woe, woe to your fathers...O Muslims from what we will do...

This song sounds the alarm: don't be fooled by false peace narratives or diplomatic agreements, because the hidden intention remains the domination and elimination of Muslims' political existence in the region.

كلن يجيه الدور حتى اللي بيحبنا

Everyone gets their turn...even those who love us

implies an important message: that Zionism knows no true allies. Even countries or individuals who are supporting Israel's wishes remain in a vulnerable position or could be called in the yellow zone. This is a strong warning to the Islamic world that the occupation will not stop, even against those who are soft or neutral.

دا حلمنا طول عمرنا، أرض تضمنا وحدنا وحدنا

This is our lifelong dream... land only for us... and only for us...

This repetition further strengthens the allusion to Zionist fanaticism and exclusivism, while creating the rhetorical effect that this obsession knows no moral limits.

The song criticizes Zionist actions through the concept of *Eretz Yisrael HaShlema* or Greater Israel, which includes Palestine and its surrounding areas. The lyrics reveal a gradual colonization strategy that is systematically executed through military, political and economic power. Its main message is a warning against the misleading peaceful narrative, because behind it lies the intention to dominate and erase the political existence of Muslims. The song also emphasizes that even those who support Israel remain in a vulnerable position, showing that Zionism knows no true allies. And the repetition in the lyrics reinforces the impression of fanaticism and exclusivism that ignores moral boundaries.

2. Psychology

As a comedian and political activist, Mushtofa Al-Mumri positions himself as a social critic who gives voice to an oppressed minority through painful irony. By placing the narrative voice of the "Zionist" point of view, he laid bare their ambitions. Instead of writing songs that directly accuse or condemn, he uses the voice impersonation approach of pretending to be the opponent, so that the audience is forced to think and realize the latent dangers hidden in their ambitions. This is in line with the classic style of satire, where the main message is conveyed through disguise.

Based on Schleiermacher's hermeneutic framework, the song reveals two interpretative dimensions: grammatical and psychological. Grammatically, the repetitive diction and symbolic phrasing serve as a satirical device to expose the ideological fanaticism within the concept of *Eretz Yisrael HaShlema* or Greater Israel. The structured use of imperative and declarative tones conveys a political warning disguised in irony, criticizing Zionist domination masked under peaceful rhetoric. Psychologically, the song expresses the songwriter's deep frustration and moral resistance toward oppression, embodying a form of inner protest through parody. This dual interpretation aligns with Wati Purnama Sari (2023), who in her hermeneutic study of The S.I.G.I.T's "*New Generation*" identified similar grammatical and psychological dimensions where declarative and sarcastic expressions reflected the songwriter's disappointment toward unjust government policies. Both studies demonstrate that, through Schleiermacher's perspective, linguistic structures and psychological tensions in song lyrics reveal deeper layers of social critique turning music into a vehicle of awareness and resistance.

Table 3: lirik and translate

نحتل قلوب وعقول	بالحرب الناعية نصول	With subtle warfare we attack... we win hearts and minds...
نحتله عرض و طول	وإن صار الجيل مسطول	And when that generation was drunk and lost... we controlled everything...
حنمزكم تمزيق	و بتكفير و تقريق	With mutual accusations and divisions... we will tear you apart...
أما الصهيوني صديق	شيعي أو سني عدوك	Shia or sunni is your enemy... while the Zionists are your friends...
تلهي الشعوب عننا	لا بد يا اسرائيل	O Israel, we must... divert the attention of other countries from us...
ويصيروا في يدينا	نفسد نفوس الجيل	We are destroying the core of the generation... so they will fall into our hands...
عمرنا أرض تضمنا وحدنا وحدنا	دا حلمنا طول	This is our dream...our lifelong dream... the land is only for us...and only for us... (Al-Mumri 2024).

1. Grammatical

بالحرب الناعية نصول، نحتل قلوب وعقول

With subtle warfare we strike... we win hearts and minds.

This line reveals a new form of colonization that is not only military, but also psychological and cultural. The diction "الحرب الناعمة" (subtle war) is a metaphor for the soft power form of domination through entertainment, media, culture and information instead of weapons.

وإن صار الجيل مسطول، نحتله عرض وطول

And when that generation got drunk and went astray... we took control of everything
The use of the term "جيل مسطول" satirizes the younger generation of Muslims who are uprooted from their sense of identity and religion due to the infiltration of foreign cultures. This symbol illustrates how easily a nation can be controlled if its generation has lost its identity.

و بتكفير و تفريق، حنمزكم تمزيق

With mutual accusations and divisions... we will tear you apart.

This is a critique of internal sectarianism within the Islamic world. Zionism doesn't need to attack directly, just pit Shia and Sunni against each other, as corroborated by:

شيعي أو سني عدوك، أما الصهيوني صديق

Shia or Sunni are your enemies... while Zionists are your friends

This diction is a sharp irony for Muslims who are divided by sectarian identity, yet fail to realize the real threat.

لا بد يا اسرائيل ، تلهي الشعوب عنا

O Israel, we must...distract other countries from us...

These lyrics are a reflection of issue-switching, which is the practice of controlling the media narrative and keeping people away from key issues such as Palestine, political oppression, or the erasure of cultural identity.

نفسد نفوس الجيل، ويصيروا في يدنا

We are destroying the core of the generation... so they will fall into our hands

The lyric reveals that Zionist ambitions do not only attack territory and politics, but also target the spiritual and moral consciousness of the people. This attack is carried out systematically through various aspects of life to undermine religious identity and values as a whole.

دا حلمنا طول عمرنا، أرض تضمننا وحدنا وحدنا

re-emphasizing that the "Israeli dream" is not a dream of peace, but rather a structured expansion of the territory, minds and consciousness of other peoples. In a satirical context, this repetition is like an echo of propaganda packaged to be inverted by critical listeners.

The song depicts a new form of colonization that not only uses weapons, but also infiltrates through media, entertainment and culture. Young Muslims are portrayed as victims, losing their identity to foreign influences. Zionism also capitalizes on internal Muslim divisions, such as conflicts between madhhabs, to weaken from within without having to attack directly. The lyrics criticize how the media is used to divert attention from major issues such as the occupation of Palestine. In essence, the song asserts that the "Israeli dream" is not about peace, but about control of territory, minds, and the consciousness of the people, delivered in a satirical manner to make listeners more aware and critical.

2. Psychology

Mushtofa Al-Mumri uses an impersonation approach in this song to speak as if he is the voice of the Zionists, when in fact he is exposing the brutality of the ideology. The use of this style not only reflects artistic intelligence, but also puts the listener in the position of "seeing from inside" the enemy, so that the shock value of the blunt Zionist narrative will trigger the political and spiritual awareness of Muslims. This strategy is in line with Schleiermacher's principle of psychological hermeneutics, which is to understand the author's intention through empathy with his position and motivation. Al-Mumri, as a Yemeni activist living in the reality of conflict and political oppression, records the pain, disappointment, and unrest over the state of the Ummah through disguised yet demanding lyrics.

Within Schleiermacher's hermeneutic perspective, the song can be interpreted as a layered text combining linguistic strategy and psychological depth. On the grammatical level, Al-Mumri employs repetition, irony, and symbolic diction to uncover how Zionist ideology extends its control through cultural and media infiltration. This linguistic construction mirrors a calculated critique of how power manipulates narratives of peace to justify domination. On the psychological level, the songwriter's decision to speak through the voice of the oppressor represents an act of reverse empathy an artistic device that exposes the hidden motives and moral emptiness behind Zionist discourse. By entering the mindset of the "enemy," Al-Mumri not only dramatizes oppression but also awakens critical consciousness among listeners. This interpretative approach parallels Wati Purnama Sari's (2023) hermeneutic analysis of *The S.I.G.I.T's* "New Generation," where grammatical forms and sarcasm reveal inner tension and social protest. Both works affirm

that through Schleiermacher's dual hermeneutics, song lyrics function as reflective instrumentstransforming personal emotion into collective awareness.

Table 4: lirik and translate

أهدافها صهيونية	وبأبواق إعلامية	And with the mouthpieces of the media... whose goal is Zionism...
لكن روحها عبرية	تتكلم بالعربية	They speak Arabic... but their spirit remains Hebrew...
أو بحقوق النسوية	بالحرية الشخصية	Under the pretext of individual freedom... or women's rights...
ونصديق مية المية	حنجيبك يعني نجيبك	We'll set you up, whether we want to or not... without any doubt about it...
قتل ودمار وعنا	ونجيبكم ببتكيل	And we will bring you torment... through murder, destruction, and suffering...
تدعسكم جيوشنا	نسف البشر والدور	Burning people and homes... our army will destroy you...
أرض تضمننا وحدنا	دا حلمنا طول عمرنا	This is our dream...our lifelong dream... the land is only for us...and only for us... (Al-Mumri 2024).

1. Grammatical

وبأبواق إعلامية أهدافها صهيونية

And with the mouthpieces of the media...whose goals are Zionism and

تتكلم بالعربية لكن روحها عبرية

They speak Arabic...but their spirit remains Hebrew

shows that the creator is highlighting how certain Arab media outlets have been co-opted or influenced by the Zionist agenda, even if outwardly they use local language and symbols. The use of the words "روحها عبرية" (their spirit remains Hebrew) is a sharp metaphor of cultural colonialism where the enemy takes a local form, but voices a foreign narrative.

Later, the lyrics:

بالحرية الشخصية أو بحقوق النسوية

Under the pretext of individual freedom or women's rights

show a critique of the instrumentalization of the values of liberalism and feminism used as a tool of cultural change, rather than as a genuine struggle for justice. In the context of the song, this does not mean rejecting these values, but criticizing the dual use and politics of values by hegemonic forces.

Meanwhile, the passage:

حنجيبك يعني نجيبك، ونصديق مية المية

We will trap you, whether we want to or not we will take you...without any doubt about it

ونجيبكم ببتكيل، قتل ودمار وعنا

We will bring you torment, killing, destruction, and suffering and...

نسف البشر والدور، تدعسكم جيوشنا

Burning people and houses, our army will destroy you...

shows the escalation from ideological warfare to physical violence. Here, the satirical satire reaches a climax, the Zionist dream is not just geographical ambition, but the total destruction of the existence of other peoples, including in terms of soul, culture, and physicality.

This section explains that the Zionist threat is now more subtle and covert, no longer relying on military force, but through media that appear neutral and friendly. The media is deliberately made to appear to be in line with Islamic values, but it is actually just a disguise to instill doubts and influence the way people think. The ultimate goal is not only to physically control territory, but also to destroy the core teachings of Islam both spiritually and culturally in ways that people do not realize.

2. Psychology

Psychologically, Mushtofa Al-Mumri conveys collective disgust and frustration through the narrative impersonation technique of speaking as if the Zionists are holding up a black mirror to Muslims and the Arab world. By repeating the lyrical couplet **دا حلمنا طول عمرنا، أرض تضمنا وحدنا** at the end of each segment, he creates an emotional contrast of a "dream" that is actually a nightmare for all victims of colonialism, tyranny, and global manipulation. This emphasizes that the beauty of language is used to disguise the horror of the content, a hallmark of profound satire.

The analysis of *The Israel Dream* reveals that Al-Mumri exposes the transformation of Zionist domination from overt military aggression into covert media manipulation that appears neutral yet erodes Islamic values from within. Grammatically, his use of persuasive diction and ironic contrast reflects Schleiermacher's notion that meaning arises through the interplay of language structure and authorial intention, turning the illusion of peace into a critique of ideological deception. Psychologically, the impersonation of the oppressor's voice and the repeated couplet **دا حلمنا طول عمرنا، أرض تضمنا وحدنا** generate emotional tension between dream and nightmare, mirroring collective frustration toward cultural subjugation. These findings correspond with Subagiharti et al. (2022), who demonstrated that figurative and ironic language in song lyrics functions as a form of moral and social resistance. Thus, *The Israel Dream* stands as a hermeneutic text where satire transforms language into an instrument of awareness against the hidden machinery of power.

Table 5: lirik and translate

نتمنى المسلم يرتد	بالحرية الفكرية	Under the pretext of intellectual freedom... we expect Muslims to apostatize...
جمدنا دين محمد	وبإسم العلمانية	And under the pretext of secularism... we have limited Muhammad's religion...
حفلات شباب وبنات	بسم التطوير نطور	And under the pretext of development, we developed... parties for boys and girls...
ننسف كل العادات	رقص وترفيه وتبرج	With dancing, entertainment, and indecent... we destroy all traditions...
تصحي الشعوب ضدنا	والخوف يا اسرائيل	And we fear, O israel... that the nations will rise up against...
تلعن أبو أمنا	يهدي كتاب النور	With the guidance of the Koran... they will father our mothers (domination)...
رعب يهدنا كلنا	دارعينا طول عمرنا	This was our greatest fear...all our lives... the fear that overwhelms us... destroys us all... (Al-Mumri 2024).

1. Grammatical

بالحرية الفكرية نتمنى المسلم يرتد

Under the pretext of intellectual freedom...we expect Muslims to apostatize

وبإسم العلمانية جمدنا دين محمد

And under the pretext of secularism...we have restricted the religion of Muhammad
diction such as "الحرية الفكرية" (freedom of thought) and "العلمانية" (secularism) are used in terms of sharp satire. This illustrates how the modern discourse that is supposed to liberate people is used to erode the faith of the ummah.

بسم التطوير نطور حفلات شباب وبنات، رقص وترفيه وتبرج ننسف كل العادات

And under the pretext of development, we develop...parties for boys and girls... With dancing, entertainment, and indecency...we destroy all traditions

This lyric criticizes the destruction of socio-cultural values imported in the name of progress. The lyrics illustrate that what is destroyed is not only the physicality of the ummah, but also the roots of tradition, morals, and manners, which are actually the last bastion of Islamic identity.

والخوف يا اسرائيل تصحى الشعوب ضدنا، بهدى كتاب النور تلعن أبو أمنا

And we fear O Israel... that the nations will rise up against... with the guidance of the Qur'an... they will destroy us

It is the height of reverse irony that the "Zionist" voice recognizes that the rise of spiritual Islam based on the Qur'ān is the greatest threat. The diction "كتاب النور" (the Quran) emphasizes that it is not violence that is feared, but enlightened truth.

رعب يهدنا كلنا كلنا

Fear that destroys us all

shutting down all ambition with an admission of ideological failure when the people return to the truth. This is a deliberate anti-climax delivered in a poetic and emotional tone as a counter-satire.

The lyrics criticize how ideas such as freedom of thought and secularism are used to undermine faith instead of liberating it. The song also highlights the destruction of Islamic cultural values that are being destroyed in the name of progress. Ultimately, the song displays irony as the Zionist voice recognizes that the strength of Muslims lies in spiritual awakening through the Qur'an. At the end, the lyrics also emphasize that all Zionist ambitions fail when people return to the truth of their religion.

2. Psychology

Through narrative impersonation, Mushtofa Al-Mumri puts the reader in the mind of the Zionist enemy who not only wants to control the land, but also corrupt the soul of the ummah from within. But in the end, he makes them admit their own deepest weaknesses in fear of the Muslims who are enlightened by the Quran. This strategy transforms satire into a tool of da'wah and spiritual awareness. The author no longer just mocks the enemy, but subtly invites Muslims to return to their true strengths of faith, unity, and historical awareness.

The analysis of *The Israel Dream* reveals that Al-Mumri turns satire into a spiritual critique exposing how the notions of freedom and secularism are weaponized to erode faith and moral consciousness. On the grammatical level, his use of ironic diction and contrasting imagery between "progress" and spiritual decay illustrates Schleiermacher's idea that language reflects the author's intention beyond its literal form. Psychologically, through narrative impersonation, Al-Mumri enters the oppressor's mind to expose hidden fear and the eventual recognition that true strength lies in the Muslims' return to the Qur'an. This interpretation aligns with Putri and Yanti (2023), who, in their Schleiermacherian analysis of Tulus's *Manusia Kuat*, demonstrated that linguistic expression and psychological depth convey resilience and inner awareness. Hence, *The Israel Dream* serves as a hermeneutic text where irony and faith converge, transforming art into da'wah and inspiring spiritual awakening as resistance to ideological domination.

CONCLUSION

By examining the lyrics of the song created by Mushtofa Al-Mumri, Schleiermacher's hermeneutic approach emphasizes grammatical and psychological interpretation. Based on the analysis of the lyrics and the context of its creation, it can be concluded that this song is not intended to support the ideology of Zionism, but rather satirically criticizes it very sharply. The lyrics, which seem to defend Zionism, actually convey a message of resistance to colonialism, betrayal of leaders, and the decadence of Islamic values that are eroded by the infiltration of foreign ideologies that make Islam the main *nemesis* in the ideological conflict.

Grammatically, the song uses metaphor, repetition, and irony as language strategies to disguise criticism of the Greater Israel project, geopolitical ambitions, and cultural domination. Meanwhile, from a psychological perspective, Al-Mumri's narrative impersonation acts as a form of dismantling the Zionist illusion by placing the listener in the position of the "enemy", the satirical message becomes more evocative and sobering, especially in showing how the Islamic world is positioned as a *nemesis* in the Zionist political and cultural shadow.

Thus, the results of this study explicitly answer the formulation of the problem and achieve the research objectives, namely showing how symbolism in the lyrics forms a satirical critique of Zionism, as well as how Schleiermacher's hermeneutic approach is able to reveal hidden meanings that are full of ideological messages. This research confirms that music can be an effective medium of resistance, provided it is interpreted critically and contextually. The song *The Israel Dream* is not just entertainment, but a cultural reflection that challenges the dominance of oppressive ideologies that consider the Islamic world as the *nemesis* of their civilization.

This study, using Schleiermacher's hermeneutic approach, interprets the song as a satirical critique of social and political issues, symbolizing the conflict between Israel and the Islamic world. The seemingly pro-Zionist lyrics are revealed to be a form of resistance that exposes ideological hypocrisy and power manipulation. The findings imply that music can serve as an

effective medium for voicing political dissent and shaping public consciousness, offering new insights for future studies to explore how satire in art functions as a symbolic form of resistance in different cultural contexts.

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