

## THE CONSTRUCTION OF MEANING IN THE TEXT “THERE’S NO PEACE IN BOARD OF PEACE. FREE PALESTINE” IN THE STAGE VISUALS OF FEAST’S CONCERT: A PRAGMASEMANTIC STUDY

**Aisyah Sahla Saudah**

Universitas Islam Negeri Sultan Maulana Hasanuddin Banten, Serang, Indonesia

e-mail: aisyahsahla65@gmail.com

**Nafsiyah Puspa Pratiwi**

Universitas Islam Negeri Sultan Maulana Hasanuddin Banten, Serang, Indonesia

e-mail: nafsiyahpuspapratiwi@gmail.com

**Siti Humairoh**

Universitas Islam Negeri Sultan Maulana Hasanuddin Banten, Serang, Indonesia

e-mail: humaii3004@gmail.com

**Tatu Siti Rohbiah**

Universitas Islam Negeri Sultan Maulana Hasanuddin Banten, Serang, Indonesia

e-mail: tatu.siti.rohbiah@uinbanten.ac.id

### ABSTRACT

Language in visual media does not merely function as a decorative element, but also as a semiotic unit that actively constructs and conveys meaning. This study examines the construction of meaning in the text "There's No Peace in Board of Peace. Free Palestine" displayed in the stage visuals of Feast's concert through a pragmasemantic approach. This text emerges from two contemporary issues that are linguistically relevant, namely the ongoing Israeli aggression against Gaza and Indonesia's decision to join the Board of Peace in January 2026, rendering these issues urgent objects of pragmasemantic inquiry. This study employs a descriptive qualitative method with an inductive approach, in which theory does not precede data but emerges from the analytical process itself. Data were collected through a documentation technique, namely a screenshot of a post on the Instagram account @ffeastt uploaded on February 12, 2026. Analysis was conducted through three stages of data analysis technique, namely data reduction, data display, and drawing and verifying conclusions, with the integration of semantic and pragmatic dimensions as the analytical core. The findings were presented in a pragmasemantic analysis table and a descriptive narrative. The findings reveal interrelated lexical, grammatical, denotative, and connotative meanings across all three units. Semantically, the three phrases construct a layered socio-political message. Pragmatically, they perform different speech-act functions whose implicatures converge on one message: genuine peace cannot exist without Palestinian independence. The construction of meaning follows a coherent argumentative logic of condition, irony, and solution.

**Keywords:** implicature, meaning construction, pragmasemantics, speech act, visual discourse

## 1. INTRODUCTION

Language does not merely function as a tool for conveying information, but also as a medium for constructing meaning that is shaped by social, cultural, and situational contexts of use (Apriyanto, 2020). In linguistic study, meaning is not understood solely in its literal sense, but also takes into account the context, purpose, and use of language from a pragmatic standpoint (Jassim & Joshi, 2023), giving rise to a pragmasemantic approach that integrates both dimensions for a more comprehensive understanding of meaning. As noted by Nonye (2022), the meaning of language is not determined solely by its literal sense but also by its context of use and the communicative purposes underlying it, making a pragmasemantic approach a highly relevant analytical framework for examining texts that carry layered social and political messages.

With the development of media, language increasingly appears in visual forms, including at music concerts, where stage visuals no longer merely serve as entertainment but also convey social messages to audiences (Xu, 2021). Fitriyona, Sari, Khairi, and Firza (2024) affirm that the visualization of text in visual works plays an important role in conveying meaning and representing particular messages to its audience. One clear example of this phenomenon is the text "There's No Peace in Board of Peace. Free Palestine" displayed in the stage visuals of Feast's concert. This text did not emerge without cause; it arose from two issues that constitute the urgency of this study: the ongoing aggression and Israeli occupation of the Gaza Strip, Palestine, to this day (Zulfikar et al., 2025), and the decision of President Prabowo Subianto to

include Indonesia in the membership of the Board of Peace in January 2026, which drew widespread public rejection (Natamiharja et al., 2026). These two realities make the text laden with socio-political content and relevant for deeper examination through a pragmasemantic approach.

Although studies on pragmatics, semantics, critical discourse, and meaning construction have developed considerably, research specifically examining texts in the visual medium of music performance remains very limited. Nisa (2018) applied a pragmasemantic approach to ambiguous utterances in a television program; Indra (2021) used Critical Discourse Analysis to examine virtual concerts as a medium of social communication; and Randiawan, Suryadi, and Bestari (2023) studied meaning construction in political populism from a civic education perspective. While all three studies share thematic and methodological similarities with the present research, none specifically examines meaning construction in the visual medium of music performance. This study aims to fill that gap by inductively examining the meaning embedded in the text "There's No Peace in Board of Peace. Free Palestine," using a pragmasemantic framework that enables the researchers to discover and explain the layers of meaning that emerge naturally from the text.

This study aims to examine how meaning is constructed in the text "There's No Peace in Board of Peace. Free Palestine" through a pragmasemantic approach, starting from identifying the meaning contained in each textual unit, to analyzing the meaning that emerges based on its context of use, to explaining how both dimensions integrate to form a

complete process of meaning construction. The findings of this study are expected to contribute to the development of linguistic inquiry, particularly by extending the scope of pragmatics to the realm of visual texts, while also helping the public understand that everyday cultural phenomena such as concert stage visuals are, in fact, complex and meaning-laden forms of communication.

## 2. LITERATURE REVIEW

### 2.1 Pragmasemantics

The pragmasemantic approach in discourse analysis, as explained by Khalil (2021), is an analytical framework that integrates pragmatic and semantic aspects to understand meaning more holistically. This approach combines pragmatic functions, such as the use of vague expressions, with semantic meaning structures, namely semantic macrostructure and microstructure, enabling it to uncover implicit meanings, ideologies, and hidden purposes within discourse. Accordingly, analysis does not focus solely on literal meaning, but also on context, inference, and the communicative strategies employed by the speaker.

### 2.2 Semantics

Semantics is a branch of linguistics that analyzes meaning within linguistic elements (Leech, 1981). Within this field, meaning can be classified into various types, and the most relevant to this study are lexical meaning, grammatical meaning, and denotative and connotative meaning. Lexical meaning refers to the basic meaning of a word, independent of context and found in a dictionary, while grammatical meaning refers to the meaning arising from the relationships among linguistic elements within a structure, such as word order or sentence

construction (Machali, 2000). Kroeger (2022) further notes that grammatical meaning encompasses grammatical features, phrase types, and sentence types that reflect the communicative function of language. Denotative meaning, on the other hand, is the objective, literal meaning that refers directly to reality, while connotative meaning extends beyond conceptual content and is connected to thoughts, feelings, and associative values not always apparent on the surface of a text (Palmer, 1981). Thus, denotative meaning reveals what is explicitly stated, while connotative meaning reveals what is implicitly embedded within the text.

### 2.3 Pragmatics

Pragmatics is the study of meaning as it depends on the context of language use, in which the meaning of an utterance is determined not only by its literal content but also by the speech situation, the speaker's intention, and shared knowledge between the speaker and the listener (Levinson, 1983). Three pragmatic aspects most relevant to this study are speech acts, implicature, and context. Speech act theory, developed by Austin and Searle, views language as social action, with Searle classifying speech acts into five types, namely assertive, directive, commissive, expressive, and declarative, across three levels of locution, illocution, and perlocution (Searle, 1969). The concept of implicature, introduced by Grice through the Cooperative Principle and four conversational maxims, explains that implicature arises when a speaker does not convey meaning directly, requiring the listener to make inferences through either conventional or conversational implicature (Grice, 1975). Context, meanwhile, plays a crucial role in determining how a speech act is understood by the listener and influences

the type of illocutionary act selected by the speaker in a communicative event (Yule, 1996).

#### 2.4 The Construction of Meaning

According to Said (2019), meaning construction is the process of forming meaning through the interaction between syntactic structure and semantic features of words, phrases, and sentences. Said emphasizes that meaning is shaped not only by grammatical and lexical meaning, but also by sense relations, denotation, connotation, context, inference, and communicative purpose. This view aligns with Van Dijk (2019), who states that meaning is constructed through macrostructures, semantic structures that organize the main ideas within a discourse. Beyond linguistic structure, meaning is also formed through the relationships among verbal and visual elements, such as language, images, and design, which together construct the message within a discourse. Accordingly, the construction of meaning depends not only on the literal meaning of words, but also on the context and the reader's interpretation of the discourse as a whole.

#### 2.5 Visual Text in Multimodal Discourse

The use of language in visual media has been recognized as a form of communication worthy of linguistic inquiry. In the era of multimodal communication, discourse cannot be adequately analyzed from a single linguistic perspective, as information is now conveyed through a combination of semiotic elements, including images, color, and text. It is within this framework that Kress and Leeuwen (2020) assert that every semiotic system, including text in a visual context, can project social relations between the message-maker and the receiver, making text in a visual context not merely decorative but a semiotic unit

that actively constructs and conveys meaning.

### 3. RESEARCH METHOD

This study employs a descriptive, inductive qualitative method, beginning with an open reading of the data without predetermined analytical categories, then gradually building interpretations based on patterns of meaning found in the text. As Creswell (2014) explains, the logic of qualitative research is fundamentally inductive, moving from specific data toward broader interpretations, so that theoretical frameworks do not precede the data but instead emerge from the analytical process itself. This approach is particularly suited to this study because the object of analysis is a short text that carries complex meanings socially, politically, and ideologically, embedded within the stage visuals of a concert. Such a text cannot be analyzed using categories determined before the data is examined; rather, its meanings can only be uncovered through a deep and comprehensive reading of the data itself. In line with this, Moleong and Surjaman (1989) affirm that qualitative research aims to understand phenomena holistically through descriptions in natural language within a natural context. Through this process, the researchers found that the text contains layers of both semantic and pragmatic meaning, which prompted the use of a pragmasemantic approach as a framework for systematically explaining the findings. This approach positions meaning as something formed through the practice of language use within a communicative context (Zalabardo, 2023).

The data were drawn from a photo posted on the Instagram account @ffeastt on February 12, 2026, displaying the text "There's No Peace in Board of Peace. Free

Palestine" as the object of analysis. These data are secondary, as they were published by another party prior to the conduct of this research, in this case, officially uploaded by the band Feast themselves, so that the researchers only retrieved and analyzed content that was already available. This source was selected for three reasons. First, the post was officially uploaded through the band Feast's own account, making the data authentic, traceable, and documented with a clear, specific context of emergence. Second, the text under analysis appears exclusively in this post as part of the concert stage visual, making it the sole source that contains the complete data along with its visual context. Third, the post emerged amid two simultaneously unfolding events, namely the ongoing Israeli aggression against Gaza and Indonesia's decision to join the Board of Peace in January 2026, rendering the text socially and politically significant and thus relevant and urgent for pragmasemantic analysis. The use of social media content as a data source in qualitative research can be methodologically justified, as Sugiyono (2013) affirms that documents can take the form of writings, images, or published works, including those circulating in digital media, so that an Instagram post containing both text and visual simultaneously meets the criteria of a document that is valid as a research data source.

The data were collected through a documentation technique, namely a screenshot of the Instagram post, consistent with Zuriah (2006) view that documentation is a qualitative data collection method relevant to the analysis of published materials. The collection process followed the stages proposed by Kuckartz (2014), namely (1) accessing the

Instagram post as the data source, (2) identifying the text appearing in the visual photograph, (3) saving the data in the form of a screenshot, and (4) dividing the text into units of analysis based on units of meaning identified inductively from the text.

The instrument used was a pragmasemantic analysis table to document and organize the meaning findings from each unit of text. Data analysis was carried out through three stages consistent with the framework proposed by Miles, Huberman, and Saldana (2014), namely (1) a comprehensive reading of the text to identify patterns of meaning that emerge naturally from the data, corresponding to the stage of data reduction; (2) interpretation of those patterns using semantic and pragmatic frameworks as explanatory tools for the findings obtained, corresponding to the stage of data display; and (3) integration of both dimensions of meaning to understand how the construction of meaning is formed as a whole, corresponding to the stage of drawing and verifying conclusions. The findings were then presented in two forms, namely a pragmasemantic analysis table containing the semantic and pragmatic meaning findings from each unit of text, and a descriptive narrative explaining how the construction of meaning is formed as a whole within the context of the stage visuals of Feast's concert, so that the findings can be understood comprehensively and in an organized manner (Miles et al., 2014).

## 4. RESULT AND DISCUSSION

### 4.1 Result

This study analyzes the text "There's No Peace in Board of Peace. Free Palestine" displayed in the stage visuals of

Feast's concert through a pragmasemantic approach. Based on the analysis, the text was divided into three data units, from each of which the researchers identified layers of semantic meaning were identified, encompassing lexical, grammatical, denotative, and connotative meaning, as well as pragmatic meaning encompassing speech acts, implicature, and context, all of which were subsequently integrated to understand the overall process of meaning construction.

The findings indicate that each unit of the text contains interrelated layers of semantic meaning. The phrase "There's No Peace" lexically and grammatically asserts the absence of peace, denoting that peace does not exist, and connotatively representing the collective failure of the international community. The phrase "in Board of Peace" lexically refers to an international institution, grammatically directs criticism specifically at it, denotatively refers to Indonesia and several other countries joining the institution, and connotatively constructs irony around a peace-labeled institution that excludes the voice of Palestine. The phrase "Free Palestine" lexically conveys

liberation, grammatically functions as an imperative, denotatively calls for the liberation of Palestine from occupation, and connotatively expresses solidarity and recognition of Palestine's right to independence. From a pragmatic standpoint, the three units perform different speech act functions, namely "There's No Peace" as a representative speech act, "in Board of Peace" as an expressive speech act, and "Free Palestine" as both directive and expressive simultaneously, with implicatures that all converge on one central message: genuine peace cannot exist without Palestinian independence.

The construction of meaning in the text as a whole follows a coherent argumentative logic, moving from a statement of conditions to the identification of irony, and finally to a demand for a solution. The three units do not stand independently but mutually reinforce one another to form a single, unified, and complete meaning that goes beyond the literal reading of each individual phrase. The analysis data are shown below.

**Table 1.** Pragmasemantic Analysis Results of the Text “There’s No Peace in Board of Peace. Free Palestine”

No.	Text	Date of Post	Semantic Meaning	Pragmatic Analysis	Meaning Construction
1.	<i>There’s No Peace</i>	12 February 2026	<ul style="list-style-type: none"> <li>Lexical: peace = a state of calm and freedom from conflict</li> <li>Grammatical: negative sentence, denying the existence of peace</li> <li>Denotative: there is no peace</li> </ul>	<ul style="list-style-type: none"> <li>Speech Act: representative/s tatement, declaring an ongoing condition</li> <li>Implicature: implicit critique, the promised peace does not truly exist</li> </ul>	Constructs the meaning that the promised peace is not genuinely present, serving as a critique of a condition still filled with injustice

			<ul style="list-style-type: none"> <li>• Connotative: the failure to realize a truly peaceful condition</li> </ul>	<ul style="list-style-type: none"> <li>• Context: the Gaza conflict continues despite the existence of a peace institution</li> </ul>	
2.	<i>in Board of Peace</i>	12 February 2026	<ul style="list-style-type: none"> <li>• Lexical: Board of Peace = an international institution established by Trump for Gaza reconstruction</li> <li>• Grammatical: prepositional phrase, where "in" directs criticism specifically at the institution</li> <li>• Denotative: an institution joined by several countries, including Indonesia</li> <li>• Connotative: a peace-labeled institution that does not include the voice of Palestine</li> </ul>	<ul style="list-style-type: none"> <li>• Speech Act: expressive, a critical assessment of the institution</li> <li>• Implicature: implicit critique, the Board of Peace does not side with Palestine</li> <li>• Context: Indonesia joined the Board of Peace in January 2026</li> </ul>	The name Board of Peace reinforces the irony, as an institution that sounds peaceful is criticized as a tool of powerful interests rather than a path to justice for Palestine
3.	<i>Free Palestine</i>	12 February 2026	<ul style="list-style-type: none"> <li>• Lexical: Free = to liberate Palestine = a nation still under occupation</li> <li>• Grammatical: imperative sentence, demanding concrete action</li> <li>• Denotative: a call for Palestine to be freed from occupation</li> </ul>	<ul style="list-style-type: none"> <li>• Speech Act: directive and expressive, a call as well as an open declaration of stance</li> <li>• Implicature: contextual implicature, there is no true peace as long as Palestine has not gained independence</li> </ul>	An open declaration of stance before the public. Together with the two preceding phrases, this phrase affirms that true peace is possible only if Palestine is genuinely free

- 
- Connotative: solidarity and recognition of Palestine's right to independence
  - Context: delivered at a concert by a band that consistently supports Palestine
- 

## 4.2 Discussion

### 4.2.1 Semantic

From the analysis of the three textual units, each unit contains layers of semantic meaning encompassing lexical, grammatical, denotative, and connotative meaning. In the context of Feast's concert stage visuals, meaning is not only literal but also constructed through word choices laden with ideological and socio-political content.

#### Data 1: "There's No Peace"

The word peace lexically refers to a condition free from conflict, war, or violence (Oxford University Press, 2026). Grammatically, the negative construction "There's No Peace" denies the peaceful condition that should exist, functioning as a marker of absence and a critique of the prevailing condition. Denotatively, this phrase explicitly states that peace does not exist. Connotatively, however, it represents the collective failure of the international community to achieve genuine peace for Palestine. In line with Palmer (1981), connotative meaning is associated with thoughts, feelings, and affective values that are not always explicitly apparent in the text, thereby moving this phrase beyond a factual statement toward an expression of disappointment and resistance. As Cox and Depoe (2023) note, critically charged socio-political issues are often communicated through sharp, value-laden word choices to promote public awareness and collective response, and

"There's No Peace" operates in precisely this way.

#### Data 2: "in Board of Peace"

Lexically, the Board of Peace refers to the international institution established by the Trump administration to facilitate reconstruction in Gaza. Grammatically, the preposition "in" places the critique directly and specifically on that institution, directing an accusation rather than merely informing. Denotatively, it refers to Indonesia and several other countries joining this institution in early 2026. Connotatively, the label "peace" affixed to the institution's name becomes a powerful source of irony, as it claims to champion peace while excluding the voice of Palestine. As Rowland and Kuchel (2023) note, using a positively valued label for an entity whose legitimacy is questioned is a common rhetorical strategy in persuasive discourse, and in this context, the name "Board of Peace" becomes the very object of ironic rhetoric exploited by Feast through its stage visuals.

#### Data 3: "Free Palestine"

The word free, in its lexical sense, means "not limited or controlled," while Palestine refers to a territorial entity in West Asia (Cambridge University Press, 2026). Grammatically, the imperative "Free Palestine" demands concrete action, making it an active, directive statement. Denotatively, it calls for Palestine to be freed from ongoing colonization and oppression, while connotatively, it expresses solidarity and acknowledges

Palestine's right to independence. As Rustipa, Purwanto, and Rozi (2023) explain, directive and imperative rhetorical structures reinforce the speaker's position while prompting audiences toward a particular awareness or action, making "Free Palestine" not merely a call to action but an open and firm declaration of stance before thousands of spectators.

#### 4.2.2 Pragmatics

From the analysis of the three textual units, much of the meaning is implicit and can only be understood through context. Every utterance is tied to a specific context that determines how a speech act is understood. The context includes the long-standing Israeli-Palestinian conflict and Indonesia's decision to join the Board of Peace in January 2026. Zulfikar et al. (2025) explain that this conflict has caused immense suffering for Palestinian civilians and is a serious concern in international humanitarian law, making the appeals arising from global society inseparable from the ongoing reality of conflict.

##### Data 1: "There's No Peace"

From the perspective of speech acts, "There's No Peace" functions as a representative or assertive speech act, representing an actual ongoing condition. Feast asserts that peace does not exist not as personal opinion, but as a factually verifiable condition. Nur (2026) affirms that the Israeli-Palestinian conflict has yet to yield a just resolution, making this statement a reflection of objective conditions rather than mere rhetoric. In terms of implicature, the phrase conveys the idea that efforts claimed to aim at peace, including newly formed international institutions, have failed or are illusory. Efendi and Pambagyo (2026) note that media narratives on Indonesia's accession to the Board of Peace tend to obscure the true complexity of the

conflict, reinforcing "There's No Peace" as a counter-narrative to institutionally constructed peace discourse.

##### Data 2: "in Board of Peace"

In terms of speech acts, "in Board of Peace" functions as an expressive speech act, expressing the speaker's critical assessment of a particular entity. By placing this phrase immediately after "There's No Peace," Feast constructs a causal relationship between the absence of peace and the existence of the Board of Peace. Natamiharja et al. (2026) note that Indonesia's accession has generated tension with its independent and active foreign policy principle, particularly regarding its historical support for Palestine, making this the most relevant pragmatic context for the implicature in Data 2. In terms of implicature, the phrase suggests that the Board of Peace does not inherently promote genuine peace, a point reinforced by Khan (2026), who criticizes it as resembling a sole proprietorship rather than a truly representative international organization, further strengthened by the absence of meaningful Palestinian participation in its formation.

##### Data 3: "Free Palestine"

From the perspective of speech acts, "Free Palestine" performs two simultaneous functions: a directive and an expressive one. As a directive, it demands the liberation of Palestine; as an expression, it openly declares the speaker's solidarity before the public. This duality makes it the most pragmatically rich unit in the text. The contextual implicature is clear: there is no true peace as long as Palestine is not yet independent, forming a pragmatic syllogism built through the ordering of the text. Gemi (2025) explains that counter-discourses on the Israeli-Palestinian conflict continue to develop across public

spaces as resistance to the dominant narrative, and "Free Palestine" is part of that counter-discourse. As Agbeleoba, Toyin, and Bello (2026) explain, directive statements placed as the conclusion of a sequence of arguments consolidate the speaker's position while driving the audience toward a prepared conclusion, making "Free Palestine" the culmination of an argument built gradually across all three data units.

#### 4.2.3 The Construction of Meaning

Based on the integration of semantic and pragmatic analyses, meaning in the text is not formed in isolation but mutually supports a unified whole. Said (2019) affirms that meaning is shaped not only by grammatical and lexical meaning, but also by sense relations, denotation, connotation, context, inference, and communicative purpose, so that the three data units collectively construct one complete meaning that transcends the sum of its parts.

##### Data 1: "There's No Peace"

In the first stage, "There's No Peace" builds the argumentative foundation of the text. Semantically, it asserts the absence of peace; pragmatically, it critiques a global condition that has failed to realize genuine peace. In line with Van Dijk (2019) notion of macrostructures, this phrase establishes the overarching theme of the entire text. Belhaj (2026) argues that institutionalizing conflict management risks legitimizing unequal power structures without guaranteeing justice for those most affected, and "There's No Peace" embodies this critical stance by refusing to accept a peace narrative not rooted in genuine justice.

##### Data 2: "in Board of Peace"

In the second stage, "in Board of Peace" sharpens the meaning construction by specifically identifying the object of critique. Semantically, it links the

absence of peace to the existence of the Board of Peace; pragmatically, it creates a sharp irony in which an institution that embeds the word "peace" in its name is deemed incapable of bringing about peace itself. Akbar, Agasi, and Yowata (2019) note that meaning is also formed through the relationship between verbal and visual elements, and in the context of Feast's concert, this text acquires an additional dimension of meaning as a statement collectively witnessed by thousands in an affectively charged atmosphere, affirming that the institution claiming to bring peace is part of the problem rather than the solution.

##### Data 3: "Free Palestine"

In the third and final stage, "Free Palestine" serves as both the resolution and the culmination of the entire construction of meaning. Having established the absence of peace and identified the irony of the Board of Peace, Data 3 offers the one legitimate path forward: the independence of Palestine. Tuomisto (2023) explains that visual element in music performances can amplify messages and create deep affective experiences, enabling socio-political messages conveyed through concerts to be internalized more intensely than through ordinary text, making "Free Palestine" not only a cognitive message but also a trigger for emotional solidarity with the Palestinian struggle.

The construction of meaning in the text as a whole follows a coherent argumentative logic: a statement of conditions, identification of irony, and a demand for a solution. Ultimately, the text affirms one fundamental point: genuine peace will never exist as long as Palestinian independence has not been realized, and an institution that invokes peace while disregarding Palestine's rights offers nothing more than a hollow and

meaningless peace, a message that flows not only through words but through the concert's stage visuals, touching the audience's emotions and deepening collective consciousness.

## 5. CONCLUSION

The researchers finds that the text “There’s No Peace in Board of Peace. Free Palestine” contains complex layers of meaning that mutually support one another between the semantic and pragmatic dimensions. Semantically, each data unit was found to carry distinct yet interrelated lexical, grammatical, denotative, and connotative meanings. The phrase “There’s No Peace” asserts the absence of peace while representing the failure of the international community; the phrase “in Board of Peace” constructs irony around the name of an institution that claims peace yet does not side with Palestine; and the phrase “Free Palestine” emerges as an imperative call radiating solidarity and recognition of Palestine’s right to independence. Pragmatically, the three data units perform different speech act functions, namely assertive, expressive, and directive, with implicatures that all converge on the message that genuine peace cannot exist without Palestinian independence, and all are framed by the socio-political context underlying the emergence of the text.

The process of meaning construction in this text is formed through the integration of both dimensions, working gradually and in a mutually reinforcing manner, beginning with a statement of conditions, continuing with the identification of irony, and concluding with a demand for a solution. The text as a whole builds one coherent argument: that peace invoked in the name of an institution, yet constructed upon the disregard of Palestinian rights, is in

essence nothing more than a hollow peace. Beyond that, this message does not merely live within a sequence of words, but is reinforced by the medium of the concert-stage visual, which can touch the audience's emotional dimension and build collective awareness more profoundly.

The researchers also note that this study is limited to the analysis of a single text displayed in a single concert-stage visual and encourage future researchers to examine a broader corpus of visual texts from music performances or other cultural events to obtain more comprehensive findings. Additionally, this study focuses exclusively on a pragmatics-semantics approach; future studies may consider integrating multimodal or critical discourse analysis to enrich the examination of meaning in visual media. It is also recommended that similar studies be conducted on other forms of socio-political expression in popular culture, as such phenomena offer rich and underexplored terrain for linguistic inquiry.

## REFERENCES

- Agbeleoba, S. O., Toyin, B., & Bello, J. O. (2026). Genre and Persuasion: Rhetorical Structure of Online Editorials on the Nigerian Tax Reform Acts of 2025. *International Journal of Social Sciences, Language and Linguistics*, 06(03), 165–173. <https://doi.org/10.55640/ijssll-06-03-11>
- Akbar, A. M., Agasi, R. S., & Yowata, T. (2019). Critical Discourse Analysis on PAN Political Banner Campaign Using Fairclough Three dimensional Model. *PRASASTI: Journal of Linguistics*, 4(2), 104–112. <https://doi.org/https://doi.org/10.20961/prasasti.v4i2.31580>

- Apriyanto. (2020). Language as a communication tool in human life. *Fox Just: Jurnal Ilmu Hukum*, 10(2), 45–54.  
<https://doi.org/https://doi.org/10.58471/justi.v10i02.91>
- Belhaj, F. (2026). *Legalized power? The board of peace and the governance of conflict*.  
<https://www.policycenter.ma/publications/legalized-power-board-peace-and-governance-conflict>
- Cambridge University Press. (2026, May 9). *Free & Palestine*. Cambridge Dictionary.
- Cox, R., & Depoe, S. (2023). Emergence and growth of the field of environmental communication. In A. Hansen & R. Cox (Eds.), *the routledge handbook of environment and communication* (2nd ed., pp. 13–25). Routledge Handbooks.  
<https://doi.org/10.4324/9781003119234>
- Creswell, J. W. (2014). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (4th ed.). Sage.
- Efendi, A. I., & Pambagyo, W. D. (2026). National Media Framing of Indonesia's Accession to the Board of Peace. *Dauliyah Journal of Islamic and International Affairs*, 11(01), 25–37.  
<https://doi.org/10.21111/dauliyah.v11i2.14>
- Fitryona, N., Sari, D. M., Khairi, A. I., & Firza. (2024). Meaning of Text Visualization in Contemporary Paintings in West Sumatra. *Komposisi: jurnal pendidikan bahasa, sastra, dan seni*, 25(1), 1–21.  
<https://doi.org/https://doi.org/10.24036/komposisi.v25i1.126366>
- Gemi, L. N. (2025). Global Sumud Flotilla: Wacana Tandingan atas Kebenaran Sejarah Israel-Palestina. *Educational Journal of History and Humanities*, 9(1), 21–27.  
<https://doi.org/https://doi.org/10.24815/riwayat.v9i1.104>
- Grice, H. P. (1975). Logic and Conversation. In P. Cole & J. L. Morgan (Eds.), *Syntax and Semantics III: Speech Acts* (pp. 41–58). Academic Press.
- Indra, S. (2021). *Analisis wacana kritis dalam acara konser virtual #dirumahaja bersama najwa shihab* [Institut Bisnis dan Informatika Kwik Kian Gie].  
<http://eprints.kwikkiangie.ac.id/id/eprint/2036>
- Jassim, H. J., & Joshi, J. S. (2023). The Pragmatics of Language Use: Understanding the Role of Context and Intentions. *Journal For Basic Sciences*, 23(6), 763–780.  
<https://doi.org/https://doi.org/10.37896/JBSV23.6/2362>
- Khalil, H. H. (2020). A pragma- semantic model for ideology identification in political media discourse: An interdisciplinary methodology for the socio- cognitive approach. *3L: Language, Linguistics, Literature*, 26(4), 28–44.  
<https://doi.org/10.17576/3L-2020-2604-03>
- Khan, L. A. (2026). *Trump's Board of Peace: International Organization or Sole Proprietorship?*  
<https://doi.org/https://dx.doi.org/10.2139/ssrn.6141328>
- Kress, G., & Leeuwen, T. van. (2020). *Reading Images: The Grammar of Visual Design* (3rd ed.). Routledge.  
<https://doi.org/10.4324/9781003099857>
- Kroeger, P. R. (2022). *Analyzing meaning: An introduction to semantics and pragmatics* (3rd ed.). Language

- Science Press. <http://langsci-press.org/catalog/book/231>
- Kuckartz, U. (2014). *Qualitative Text Analysis: A Guide to Methods, Practice & Using Software*. SAGE Publications Ltd. <https://doi.org/10.4135/9781446288719>
- Leech, G. (1981). *Semantics The Study of Meaning*. Penguin Books.
- Levinson, S. C. (1983). *Pragmatics*. Cambridge University Press.
- Machali, R. (2000). *Pedoman bagi penerjemah*. PT. Grasindo.
- Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative data analysis: a methods sourcebook*. Sage.
- Moleong, L. J., & Surjaman, T. (1989). *Metodologi penelitian kualitatif*. Remadja Karya.
- Natamiharja, R., Kurniawan, R. C., Kpanya, O. E., & Ablin, R. G. (2026). When Peace is Personalized: The Clash between the BoP Charter and Indonesia's Free and Active Foreign Policy. *Uti Possidetis: Journal of International Law*, 7(1), 84–102. <https://doi.org/10.22437/up.v7i1.53260>
- Nisa, K. (2018). Tuturan ambiguitas dalam wacana humor waktu indonesia bercanda: kajian pragmasemantik. *BAPALA: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 5(1). <https://ejournal.unesa.ac.id/index.php/bapala/article/view/26182>
- Nonye, O. C. (2022). Afropolitan Journals The Role of Context in Meaning Construction beyond Semantics to Pragmatics. *African Journal of Humanities & Contemporary Education Research*, 5(1). <https://doi.org/https://publications.afropolitanjournals.com/index.php/ajhcer/article/view/194>
- Nur, Z. S. (2026). Konflik bersenjata israel dan palestina dilihat dari perspektif hukum humaniter. *Lex mandiri: jurnal ilmu hukum*, 2(01). <https://doi.org/https://doi.org/10.65369/wy4tcv26>
- Oxford University Press. (2026, May 9). *Peace*. Oxford Learner's Dictionaries.
- Palmer, F. R. (1981). *Semantics*. Cambridge University Press.
- Randiawan, Suryadi, K., & Bestari, P. (2023). Analysis of the Construction of the Meaning of Political Populism as Phenomenology in the Perspective of Civic Education. *JED (Jurnal Etika Demokrasi)*, 8(3), 419–430. <https://doi.org/https://doi.org/10.26618/jed.v8i3.11236>
- Rowland, S., & Kuchel, L. (2023). Teaching Science Students to Communicate: A Practical Guide. In *Teaching Science Students to Communicate: A Practical Guide* (2nd ed.). Springer International Publishing. <https://doi.org/10.1007/978-3-030-91628-2>
- Rustipa, K., Purwanto, S., & Rozi, F. (2023). Rhetorical Structures, Strategies, and Linguistic Features of Problem Statement to Promote a Teaching Writing Model. *Studies in English Language and Education*, 10(2), 575–597. <https://doi.org/10.24815/siele.v10i2.30855>
- Said, I. B. (2019). Analyzing the construction of meaning in language. *International Journal of Multidisciplinary Research and Development*, 6(4), 149–155. [www.allsubjectjournal.com](http://www.allsubjectjournal.com)
- Searle, J. R. (1969). *Speech Acts: An Essay in the Philosophy of Language*. Cambridge University Press.
- Sugiyono. (2013). *Metode Penelitian Pendidikan Pendekatan Kuantitatif*,

- Kualitatif dan R&D*. Penerbit Alfabeta.
- Tuomisto, E. (2023). *Emotional impact of stage design in concerts*. Haaga-Helia University.
- Van Dijk, T. A. (2019). *Macrostructures: An Interdisciplinary Study of Global Structures in Discourse, Interaction, and Cognition*. Routledge.
- Xu, S. (2021). Research on the visualization of music stage performance based on the context of computer digital media. *Journal of Physics: Conference Series*, 1915(2). <https://doi.org/10.1088/1742-6596/1915/2/022027>
- Yule, G. (1996). *Pragmatics* (H. G. Widdowson, Ed.). Oxford University Press.
- Zalabardo, J. L. (2023). *Pragmatist Semantics A Use-Based Approach to Linguistic Representation*. Oxford University Press. <https://doi.org/10.1093/oso/9780192874757.001.0001>
- Zulfikar, M. I., Sukoco, A. D., Susilo, T., Santoso, A. A., & Zega, M. T. (2025). Implikasi hukum humaniter internasional dalam konflik israel palestina melalui analisis kritis atas dampak terhadap sipil dan penegakan hukum global. *Journal of Law and Nation (JOLN)*, 4(2), 441–447.
- Zuriah, N. (2006). *Metodologi penelitian sosial dan pendidikan: teori, aplikasi*. Bumi Aksara.