

ISLAMOPHOBIA VALUES IN THE FRENCH MAGAZINE CHARLIE HEBDO'S CARTOONS: A SEMIOTIC PERSPECTIVE OF ROMAN JAKOBSON

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Abstrak: Penelitian ini bertujuan menganalisis dua karikatur dalam majalah charlie hebdo dengan memaparkan enam elemen yang terdapat pada semiotika milik Roman Jakobson. Penelitian ini merupakan penelitian kualitatif deskriptif dengan data berupa karikatur yang menjadi objek penelitian ini. Data dikumpulkan dengan metode dokumentasi, baca dan catat. Sedangkan data dianalisis dengan reduksi data, penyajian data, dan penarikan kesimpulan dan keabsahannya diuji melalui teknik triangulasi dan diskusi dengan teman sejawat. Hasil penelitian menunjukkan bahwa: 1) karikatur edisi 1011 terdiri dari satu addresser, yaitu Jean Cabut; dua addressee, yaitu nabi Muhammad SAW dan agama islam; satu contact, yaitu majalah Charlie Hebdo; dua context, yaitu sosial dan sosial agama; tiga code dengan message-nya masing-masing, dapat disimpulkan dengan sindiran karikaturis terhadap hukum cambuk yang terdapat dalam ajaran syari'at islam; 2) karikatur dengan subjudul "L'amour, plus fort que la haine" terdiri dari satu addresser, yaitu Renald Luzier; satu addressee, yaitu kelompok ekstremis muslim; satu contact, yaitu majalah Charlie Hebdo sebagai salah satu media massa di Prancis; dua context, yaitu sosial dan sosial agama; dua code dengan message-nya masing-masing, yang dapat disimpulkan dengan sinyal perdamaian yang ingin disampaikan oleh karikaturis pasca peristiwa pembakaran kantor majalah Charlie Hebdo. Namun, beberapa masyarakat muslim kontra terhadap tindakan "ciuman" yang terdapat di dalamnya.

Kata Kunci: Islamofobia, Majalah Charlie Hebdo, Semiotika Roman Jakobson.

Judul: Nilai-Nilai Islamofobia di Prancis pada Karikatur dalam Majalah Charlie Hebdo: Perspektif Semiotika Roman Jakobson

Abstract: This study analyzes two cartoons from Charlie Hebdo, employing six elements of Roman Jakobson's semiotics. It's a descriptive qualitative study using cartoon data. Data collection involved documentation, reading, and note-taking. Analysis included data reduction, presentation, and conclusion drawing, validated through triangulation and peer discussions. The results of the study show that: 1) the cartoon edition 1011 consists of one addresser, Jean Cabut; two addressees, Prophet Muhammad SAW and Islam; one contact, Charlie Hebdo magazine; two contexts, social and religious-social; three codes with their respective messages, it can be concluded with the caricaturist's satire towards the whipping law found in Islamic Sharia; 2) the cartoon with the subtitle "L'amour, plus fort que la haine" consists of one addresser, Renald Luzier; one addressee, Muslim extremist groups; one contact, Charlie Hebdo magazine as one of the mass media in France; two contexts, social and religious-social; two codes with their respective messages, which can be concluded with the peace signal that the cartoonist wants to convey after the burning incident of the Charlie Hebdo magazine office. However, some Muslim communities are against the "kiss" action depicted in it.

Keywords: Charlie Hebdo Magazine, Islamophobia, Roman Jakobson's Semiotics.



INTRODUCTION

The issue of Islamophobia in France is a necessary and deep discussion, reinforced by several significant reasons. The serious impact experienced by Muslim communities in France, including discrimination,¹ harassment,² and even violence,³ obliges us to delve deeper into this phenomenal issue. We cannot ignore why Muslim life in France is substantially affected by this phenomenon, as revealed in the Collective Against Islamophobia in France survey in 2022, which noted that 70% of French Muslims reported experiencing religion-based discrimination.⁴

Based on field facts, several cases and concrete data have provided profound insights into Islamophobia in France. Especially in the sectors of employment,⁵ education,⁶ and public services,⁷ French Muslim communities face detrimental levels of discrimination, often becoming victims of verbal, physical, and even terrorist attacks.⁸ Survey results and case documentation provide clear evidence, emphasizing the urgent need for serious handling of the spread of Islamophobia in France. Moreover, the issue of Islamophobia has become a hot topic in France, surpassing debates about their liberation from the Nazi regime post-World War II.⁹ Amnesty International's 2021 report indicates that French Muslims are often targets of verbal and physical abuse, while in 2022, France experienced three terrorist attacks targeting Muslim communities.¹⁰ This summary highlights the serious impact of Islamophobia in France and adds urgency to addressing this issue comprehensively.

¹ Edy A. Putra, "Merasa Didiskriminasi, Banyak Warga Muslim Prancis Pindah Ke Turki," Kompas TV, 2022, <https://www.kompas.tv/internasional/262848/merasa-didiskriminasi-banyak-warga-muslim-prancis-pindah-ke-turki?page=all>.

² M Fakhriansyah, "Negara-Negara Tempat Pelecehan Gambar Nabi Muhammad Terjadi," CNBC Indonesia, 2023, <https://www.cnbcindonesia.com/news/20230119191550-4-406928/negara-negara-tempat-pelecehan-gambar-nabi-muhammad-terjadi>.

³ Rossi Handayani, "Buntut Sikap Macron, Muslim Prancis Jadi Sasaran Kekerasan," Republika, 2020, <https://khazanah.republika.co.id/berita/qjkikg320/buntut-sikap-macron-muslim-prancis-jadi-sasaran-kekerasan>.

⁴ Linah Alsaafin, "Islamophobia on the Rise as French Presidential Election Nears," Aljazeera, 2022, <https://www.aljazeera.com/news/2022/4/3/france-election-muslims-islamophobia-macron>.

⁵ Daurina Lestari, "Islamofobia Paksa Pekerja Muslim Prancis Pindah Ke Luar Negeri," VIVA, 2023, <https://www.viva.co.id/berita/dunia/1583855-islamofobia-paksa-pekerja-muslim-prancis-pindah-ke-luar-negeri>.

⁶ Harrison Stetler, "France's Crackdown on Islamic Dress in Schools Is a Crude Attack on Muslims," Jacobin, 2023, <https://jacobin.com/2023/09/france-crackdown-islam-muslims-abaya-dress-code-education-secularization>.

⁷ Myriam Francois, "France's Treatment of Its Muslim Citizens Is the True Measure of Its Republican Values," Time, 2020, <https://time.com/5918657/frances-muslim-citizens-republican-values/>.

⁸ Jackson Dille, "Religious Discrimination against Muslims in France," Ballard Brief, 2023, <https://ballardbrief.byu.edu/issue-briefs/religious-discrimination-against-muslims-in-france>.

⁹ Oğuzhan Yanarışık, "Rise of Islamophobia in Germany, France and Switzerland After 9/11," *Ombudsman Akademik*, no. 7 (2017): 101–25, <https://doi.org/10.32002/ombudsmanakademik.440217>.

¹⁰ Amnesty, "France 2022," Amnesty International, 2023, <https://www.amnesty.org/en/location/europe-and-central-asia/france/report-france/>.

The issue of Islamophobia in France has gained a global dimension that indirectly influences world perceptions. The spread of Islamophobia from France has the potential to exacerbate tensions and conflicts between Muslims and non-Muslims at the international level. Therefore, discussing and addressing Islamophobia in France becomes crucial, not only to protect the rights and dignity of French Muslims but also to alleviate global tensions and promote harmonious understanding among religions. With France's status as a globally influential country, its secularism policies are often misconstrued as anti-Islam,¹¹ which can reinforce Islamophobia worldwide. Terrorist attacks on France by Muslim groups have also created negative impacts such as fear and hatred towards Muslims among the international community.¹² Thus, awareness of the complexity of this issue is key to shaping a more inclusive and understanding global environment among religions.

The increase in Islamophobia in France can be linked to several main factors. Firstly, the large-scale Muslim immigration, reaching around 5 million people, is seen as a trigger for concerns regarding French values and social integration.¹³ Secondly, negative perceptions of Islam by some French people, who may view it as a violent or intolerant religion, contribute to the rising levels of Islamophobia.¹⁴ Thirdly, terrorist attacks targeting France, allegedly carried out by Muslim groups, have instilled fear and hatred towards the Muslim community among some segments of French society.¹⁵ Fourthly, the role of French media, which often portrays Islam and Muslims negatively, exacerbates the climate of Islamophobia within French society.¹⁶

Based on that, one of the media involved in spreading the issue of Islamophobia is the famous French satirical magazine named "Charlie Hebdo." This magazine has sparked controversy by publishing cartoons that are alleged to depict anti-Islamic sentiments in France.¹⁷ Therefore, several of these controversial cartoons will be the focus of this study.

¹¹ BBC News, "Sekularisme Prancis: Karikatur Nabi Muhammad, 'Separatisme Islam', Sikap Presiden Macron Dan Tiga Serangan Teror Dalam Sebulan," BBC News Indonesia, 2020, <https://www.bbc.com/indonesia/dunia-54630462>.

¹² DW, "Usai Teror, Muslim Prancis Hadapi Stigmatisasi," DW News, 2020, <https://www.dw.com/id/teror-di-prancis-kian-sudutkan-minoritas-muslim/a-55474495>.

¹³ Putri Raisa Islamy and Lusi Andriyani, "Islamophobia Di Jerman Dan Prancis," *INDEPENDEN: Jurnal Politik Indonesia Dan Global* 2, no. 2 (2021): 37, <https://doi.org/10.24853/independen.2.2.37-46>.

¹⁴ Nicolas Lebourg, *Islamophobia in France* (Occasion, 2016).

¹⁵ Cecile Guerin and Zoe Fourel, "A Snapshot Analysis of Anti-Muslim Mobilisation in France after Terror Attacks," Vision of Humanity, 2023, <https://www.visionofhumanity.org/a-snapshot-analysis-of-anti-muslim-mobilisation-in-france-after-terror-attacks/>; Tanzila Jamal, "The Weaponization of Laïcité Against Muslims: Pushing More Towards Extremism," LSE Blogs, 2021, <https://blogs.lse.ac.uk/eurocrisispress/2021/06/15/weaponization-of-laicite/>.

¹⁶ Rayan Frensch, "French Islamophobia and Racism Are By-Products of Its Exclusionary National Identity," *The New Arab*, 2023, <https://www.newarab.com/features/french-islamophobia-product-its-national-identity>.

¹⁷ Enes Bayrakli and Farid Hafez, *Islamophobia in Muslim Majority Societies, Islamophobia in Muslim Majority Societies*, 2018, <https://doi.org/10.4324/9780429464850>.

The aim of this research is to analyze two cartoons considered as manifestations of Islamophobia in France, using the semiotic approach developed by Roman Jakobson. Roman Jakobson's semiotics is a type of semiotics capable of analyzing verbal and non-verbal communication within a very broad scope.

The issue of Islamophobia in France is not a new topic in the realm of research. Several previous studies have addressed this topic with various approaches, objectives, and focuses, including Basri¹⁸ using a historical approach to examine the secularism system in France; Islamy and Andriyani¹⁹ employing Samuel Huntington's cultural theory to uncover cases of Islamophobia in Germany and France; Putri and Imaduddin²⁰ using a historical approach to reveal the phenomenon, historical facts, and development of Islamophobia in France over time; Esmano and Miranda²¹ using cultural function theory to demonstrate the impact of implementing laicite policy in the 1905 Law on French Muslims; Hakim and Hanafi²² employing Robert N. Entman's framing analysis theory to examine how the CNBC Indonesia online media reported the burning of the Quran case; Fajrina and Surwandono²³ using maqashid syari'ah dharuriyyah approach to discuss Islamophobia in France and boycotts of French products by Islamic countries; and Panighel²⁴ using a postcolonial approach to trace the lineage of the Republic's struggle against Islamic headscarves in France.

Alongside this issue, Roman Jakobson's semiotic theory is also familiar in the research world. Therefore, the author found several studies that use Roman Jakobson's semiotics as a tool for comparison with Abu Yaqube's linguistic model;²⁵ analyzing the meaning of nahyi in

¹⁸ Muhammad Ridha Basri, "Dilema Negara Sekuler Prancis: Di Antara Tarikan Islamofobia Dan Fundamentalisme Agama," *Zawiyah: Jurnal Pemikiran Islam* 8, no. 1 (2022): 143, <https://doi.org/10.31332/zjpi.v8i1.3127>.

¹⁹ Islamy and Andriyani, "Islamophobia Di Jerman Dan Prancis."

²⁰ Maharani Suryadie Putri and Firdaus Imaduddin, "Muslim Di Prancis (Dinamika, Eksistensi Dan Historis)," *Journal of Comparative Study of Religions* 2, no. 1 (2021), <https://doi.org/10.21111/jcsr.v2i1.6668>.

²¹ Syifa Radhityani Esmano and Airin Miranda, "Pengaruh Kebijakan Laïcité Terhadap Muslim Di Institusi Pendidikan Negeri Prancis Pada Masa Pemerintahan Macron," *Multikultura* 1, no. 1 (2022): 24–41.

²² Lukman Hakim and Alif Hanafi, "Analisis Framing Pemberitaan Pembakaran Al-Qur'an Di Media Online," *Journal of Islamic Communication Studies (JICoS)* 1, no. 2 (2023): 1–12, <https://doi.org/10.15642/jicos.2023.1.2.1-12>.

²³ Siti Fajrina and Surwandono Surwandono, "Retaliasi Islamophobia Di Prancis Dalam Prinsip Maqashid Syari'Ah Dharuriyyah," *Jurnal Politik Profetik* 9, no. 1 (2021): 84, <https://doi.org/10.24252/profetik.v9i1a5>.

²⁴ Marta Panighel, "Unveiling (Post) Colonial République : Gendered Islamophobia in France Marta Panighel," *Aboutgender International Journal of Gender Studies* 11, no. 21 (2022): 142–72, <https://doi.org/10.15167/2279-5057/AG2022.11.21.1321>.

²⁵ Famarz Jalalat, Ebrahim Danesh, and Mohammad Farahmand, "A Comparative Study of Abu Yaqube Sejestani and Roman Jakobson's Communication Model and Theory," *Journal of Comparative Literature*, no. 19 (2017): 27–45.

the Quran surah al-Baqarah;²⁶ revealing the meanings of amar and nahyi in the verses of the Quran;²⁷ explaining the meaning of love in the book "al-Hubb fi al-Qur'an al-Karim" by Saeed Ramadan Alp and Fold;²⁸ analyzing the English translation of eight books by Bahiyeh Afnan Shahid.²⁹ Meanwhile, this study uses Roman Jakobson's semiotic theory to analyze three controversial cartoons from the French satirical magazine, "Charlie Hebdo."

Roman Jakobson is a prominent linguist and literary critic who played a significant role in linguistics.³⁰ He developed language theory with a focus on its relationship with literature and culture.³¹ Overall, Roman Jakobson is a language expert who has made significant contributions across various disciplines, particularly in linguistics.³² His main influence stems from his studies with Nikolai Trubetskoy, a Russian phonology expert.³³ Jakobson also advocated for the study of signs, often known as semiotics, for understanding verbal and non-verbal communication.³⁴ However, in the context of visuals in cartoons, they become non-verbal signs that convey communication messages.

Roman Jakobson's semiotics is an approach used by Jakobson to understand and analyze signs in communication.³⁵ This theory is based on Charles Sanders Peirce's thoughts on semiotics,³⁶ which consider signs as integral parts of the communication process.³⁷ In his

²⁶ Eghy Farhan Nugraha, "The Form and Meaning of Nahyi In The Quran Surah Al-Baqarah: A Review Of Roman Jakobson's Semiotics," *Lughwiyah* 4, no. 2 (2022): 139–52, <https://doi.org/http://dx.doi.org/10.31958/lughawiyah.v4i2.6940>.

²⁷ Muhammad Ibnu Pamungkas and Abdul Hadi, "تطبيق نظرية 'Code-Message' تعيين لرومان جاكوبسون في معاني الأمر والنهي في الآيات الكريمة من القرآن الكريم," *Ta'lim Al-'Arabiyyah: Jurnal Pendidikan Bahasa Arab & Kebahasaaraban* 6, no. 1 (2022): 52–65, <https://doi.org/10.15575/jpba.v5i2>.

²⁸ Ahmad Yasir Amrulloh and Fathoni Arifandi, "Ma'na Al-Hubb Fi Kitaab Al-Hubb Fi Al-Qur'an Al-Karim Bi Qalam M. Said Ramadhan Al-Buthi Istinaadan Ila Al-Mandzur Al-Siimiyya'iy Li Roman Jakobson," *Afshaba: Jurnal Bahasa Dan Sastra Arab* 1, no. 2 (2022): 124–36.

²⁹ Jafar Firouzi and Seyyed Masoud Eshaghzade, "The Analysis of Applying Roman Jakobson Theory to Bahiyeh Afnan Shahid English Translation of Sepehri 's Eight Books," *Journal of Language and Translation* 13, no. 4 (2023): 269–80.

³⁰ Harimurti Kridalaksana, *Mongin Ferdinand de Saussure (1857-1913) - Peletak Dasar Strukturalisme Dan Linguistik Modern/ Harimurti* (Jakarta: Jakarta: Yayasan Obor Indonesia, 2005).

³¹ Aktar Islam, "Roman Jakobson's Theory of Poetic Appreciation in Relation to Linguistics," *Literary Herald: An International Refereed/Peer-Reviewed English e-Journal* 6, no. 4 (2020): 157–63, <http://tlhjournal.com/uploads/products/22.shruti-pandey-article.pdf>.

³² Mas'ud Muhammadiyah et al., *Konsep, Teori, Dan Aplikasi Kajian Sastra* (Sumatera Barat: Sumatera Barat: PT Mafy Media Literasi Indonesia, 2023).

³³ Ahmad Riyadi, "Penafsiran Surat Al-Anfal Ayat Ke-60 Melalui Pendekatan Semiotika (Aplikasi Teori Semiotika Komunikasi Roman Jakobson)," *El-Umdah* 2, no. 1 (2019): 1–15, <https://doi.org/10.20414/el-umdah.v2i1.903>.

³⁴ Nugraha, "The Form and Meaning of Nahyi In The Quran Surah Al-Baqarah: A Review Of Roman Jakobson's Semiotics"; Wildan Taufiq, *Semiotika: Untuk Kajian Sastra Dan Al-Qur'an* (Bandung: Bandung: Yrama Widya, 2016).

³⁵ Rahmawati Wulansari, "Pemikiran Tokoh Semiotika Modern," *Textura Journal* 1, no. 1 (2020): 48–62, <https://journal.piksi.ac.id/index.php/Textura/article/view/273/183>.

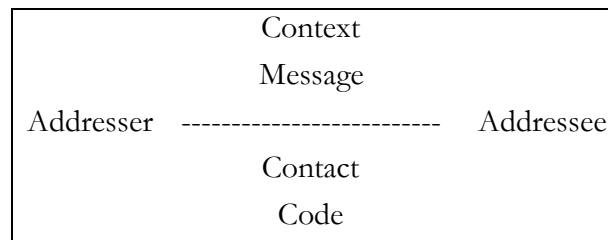
³⁶ Rizky Vita Losi et al., *Linguistik: Teori Dan Pendekatannya* (Tahta Media Group, 2023).

³⁷ Hongwei Jia, "Semiospheric Translation Types Reconsidered from the Translation Semiotics Perspective," *Semiotica* 2019, no. 231 (2019): 121–45, <https://doi.org/10.1515/sem-2017-0151>.

theory, there are six main factors that interact and contribute to the communication process and message understanding.³⁸ These six elements are the addresser, context, contact, code, message, and addressee.

Speaking of addresser and addressee, Jakobson³⁹ states that these two components collaborate to achieve one of the language functions, namely the phatic function. The phatic function is to maintain psychological and physical relationships between communication participants, enabling them to enter and remain in communication.⁴⁰ The message is the intention that the addresser wants to convey to the addressee.⁴¹ Meanwhile, the code is defined as a rule system used to generate and understand messages.⁴² In the non-verbal context, the code consists of symbols, conventions, or norms used in communication to convey specific meanings. Contact is the relationship between the addresser and addressee in communication.⁴³ Lastly, the context is the situation or environment in which communication occurs.⁴⁴ Context includes various elements that can influence the understanding of a message, such as location, culture, social background, and time.

All of these components can be summarized with the illustration below:



Based on the description above, this research is concluded to be a significant contribution to Jakobson's semiotic analysis of its object. Furthermore, this study has the potential to open up new interpretations of a number of controversial cartoons from Charlie Hebdo, particularly through the lens of Roman Jakobson's semiotics. Therefore, the main objective of this research is to uncover the Islamophobic values contained in two controversial cartoons from Charlie Hebdo, by applying Roman Jakobson's semiotic theory.

³⁸ Jalalat, Danesh, and Farahmand, "A Comparative Study of Abu Yaqube Sejestani and Roman Jakobson's Communication Model and Theory."

³⁹ Roman Jakobson, *Closing Statement: Linguistics and Poetics* (Cambridge: Cambridge: MIT Press, 1960).

⁴⁰ Charles H.P. Zuckerman, "Phatic, The: Communication and Communion," *The International Encyclopedia of Linguistic Anthropology*, 2020, <https://doi.org/10.1002/9781118786093.iela0311>.

⁴¹ Nugraha, "The Form and Meaning of Nahyi In The Quran Surah Al-Baqarah: A Review Of Roman Jakobson's Semiotics."

⁴² Miftahul Khoer, *Teori Semiotika Roman Jakobson Dan Implementasinya Terhadap Beberapa Hadist Di Dalam Buku Yang Berjudul 24 Jam Selaras Dan Teratur Bersama Rasul Oleh Ahmad Von Denferr* (Bandung: Bandung: Repository UIN Bandung, 2019).

⁴³ Alex Sobur, *Semiotika Komunikasi, Analisis Teks Media Suatu Pengantar Untuk Analisa Wacana Dan Analisis Farming* (Bandung: Bandung: PT Remaja Rosdakarya, 2006).

⁴⁴ Elin Sütiste, "Roman Jakobson and The Topic of Translation: Reception in Academic Reference Works," *Σημειωτική - Sign Systems Studies* 36, no. 2 (2008): 271–314.

Thus, this research elaborates on the six semiotic elements according to Jakobson that are relevant to each cartoon that is the focus of the study.

METHOD

This study is a qualitative research using content analysis method. The primary data source consists of three cartoons published by the French satirical magazine, Charlie Hebdo. Meanwhile, secondary data sources include various news articles and other literature sources such as articles and books discussing Islamophobia issues in France and the controversy surrounding Charlie Hebdo magazine. All data were collected using documentation technique for primary data and read and note technique for secondary data. Data analysis was conducted using the perspective (Miles & Huberman, 1992) which includes: data reduction, involving relevant data such as symbols in cartoons and quotations from news articles; data presentation by organizing information systematically and interpreting symbols in the related cartoons; and drawing interpretive conclusions from the discovered data (Abdussamad, 2021). Finally, the validity of all data was validated through triangulation method and discussion with peers who follow the Islamophobia news trend in France.

RESULTS AND DISCUSSION

In this section, the author will present interpretations of the Islamophobic values contained in two cartoons published by the magazine Charlie Hebdo. Through various internet media, several of these cartoons are suspected of aiming to ridicule and insult the Islamic religion. After presenting these interpretations, the author also discusses the impacts arising from the controversial nature of these two cartoons on the condition of Islam in France. The exposition is as follows:

Islamophobia Values in Cartoons in Charlie Hebdo Magazine

Charlie Hebdo is one of the French satirical weekly magazines that remains deeply ingrained in the memory of French society to this day. The magazine was founded in 1970 by François Cavanna and Professor Choron, known for its satirical and controversial cartoons.⁴⁵ Typically, the substance contained in this magazine is a critique of political, religious, and cultural figures considered ripe for discussion. The peak of the magazine's controversy was marked when it gained international attention in 2006 for republishing cartoons of Prophet Muhammad.⁴⁶ This event triggered an attack on the Charlie Hebdo office on January 7, 2015,

⁴⁵ Viva, "Apakah Charlie Hebdo Wujud Kebebasan Pers Di Prancis," VIVA, 2020, <https://www.newarab.com/features/french-islamophobia-product-its-national-identity>.

⁴⁶ Novi Christiatuti, "Nekat, Charlie Hebdo Akan Terbitkan Ulang Karikatur Nabi Muhammad," Detik News, 2020, <https://news.detik.com/internasional/d-5156270/nekat-charlie-hebdo-akan-terbitkan-ulang-karikatur-nabi-muhammad>.

resulting in the deaths of 12 people, including 11 magazine employees.⁴⁷ Despite the tragic impact, the magazine remained resilient and continued to be published, becoming a symbol of freedom of expression in France and worldwide. In this research, two cartoons will be analyzed using Roman Jakobson's semiotics, as explained below:

Data (1):

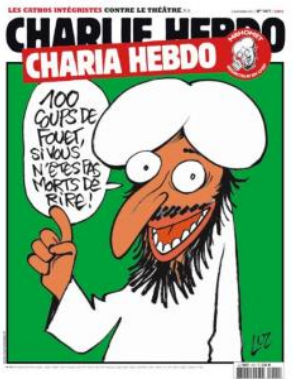




Figure 1: Cartoon from Charlie Hebdo edition 1011


Data (1) is one of the cartoons published by the French weekly magazine Charlie Hebdo with the subtitle "Charia Hebdo." The cartoon became the cover of Charlie Hebdo edition 1011, successfully published on November 2, 2011, created by Jean Cabut, commonly known as Cabu, who was one of the best journalists in France.⁴⁸ The cartoon is suspected to be a satire on the prominent figure of Islam, Prophet Muhammad, and as a mockery of the Sharia law contained within the teachings of Islam. Data (1) features three symbols that have implicit interpretations based on Roman Jakobson's semiotic approach, detailed as follows:

Table 1: Identification of symbols in the cartoon in Charlie Hebdo edition 1011

<div>Symbol 1</div> 	Addresser	Jean Cabut
	Code	Bearded man in white robe
	Context	Social
	Contact	Mass media
	Message	Satire and ridicule
	Addressee	Prophet Muhammad SAW
<div>Symbol 2</div> 	Addresser	Jean Cabut
	Code	Subtitle "Charia Hebdo"
	Context	Social religion
	Contact	Mass media

⁴⁷ BBC News, "Charlie Hebdo: 14 Orang Dinyatakan Bersalah Dalam Serangan Teror Paris 2015," BBC News Indonesia, 2020, <https://www.bbc.com/indonesia/dunia-55327727#:~:text=Pada tanggal 7 Januari 2015,lima kartunis majalah satir tersebut.>

⁴⁸ News Press, "Charlie Hebdo: Tribute to Freedom of Expression," News Press, 2015, <https://www.news-press.com/story/opinion/2015/01/10/charlie-hebdo-tribute-freedom-expression/21573301/>.

	Message	Satire and ridicule
	Addressee	Islam
Symbol 3	Addresser	Jean Cabut
	Code	The caption "100 coups de fouet, si nous n'étions pas morts de rire!"
	Context	Social religion
	Contact	Mass Media
	Message	Satire and ridicule
	Addressee	Prophet Muhammad SAW

The table above presents the exposition of Roman Jakobson's theory components in the cartoon in Charlie Hebdo edition 1011. These three symbols have the same addresser, namely Jean Cabut as the creator of the cartoon, who was one of the staff cartoonists at Charlie Hebdo magazine. This also applies to contact, with Charlie Hebdo magazine as the mass media that has attracted worldwide attention due to its controversial content. Speaking of context, each symbol above uses its own different context, such as symbol 1 using the social context of roles, namely Prophet Muhammad as a sacred and respected figure in Islam; symbol 2 using the social context of religion, referring to Islamic Sharia law, which is a legal system to be obeyed within Islamic teachings; and symbol 3 using the social context of religion, depicting misunderstanding and satire of one of the teachings in Islamic Sharia. The differences in each symbol also occur in their addressees, as symbols 1 and 3 are directed towards Prophet Muhammad, while symbol 2 is directed towards the teachings of Islam. However, all these addressees share similar substance, which is Prophet Muhammad along with the religion he brought, Islam.

Speaking of code and message, the cartoon above has three codes with different meanings. First, the code in symbol 1 depicts a man in robes and a headscarf, portrayed as a funny and absurd figure. This can be seen from his facial expression, which seemingly does not show any sadness towards his statement allowing whipping punishment. Therefore, the character depicted in the cartoon is Prophet Muhammad who intentionally imposes whipping punishment on his people. Second, the code in symbol 2 is the writing "Charia Hebdo," which is suspected to refer to the term "Islamic Sharia," indicating that the whipping punishment mentioned earlier is something that must be obeyed within Islamic Sharia, meaning that Muslims must comply with this policy when violating certain rules. Third, the code in symbol 3 is the writing "100 coups de fouet, si nous n'étions pas morts de rire!", which means "100 lashes, if we didn't die laughing!". This writing is a form of mockery

directed towards Prophet Muhammad. This mockery is aimed at Prophet Muhammad, who is considered to have done something that violates the law and thus is punished with lashes.

According to the interpretation of data (1), the cartoon above, based on Roman Jakobson's semiotics, is considered a controversial work that has sparked controversy reactions in the Islamic world. Some Muslims see this cartoon as an insult to Prophet Muhammad, creating a widespread impact that led to terrorist attacks on the Charlie Hebdo office on January 7, 2015. Although seen as an example of freedom of expression protected by law in France, this work also shows that such freedom can potentially lead to conflict, especially when touching on things considered sacred by certain groups.

Data (2):

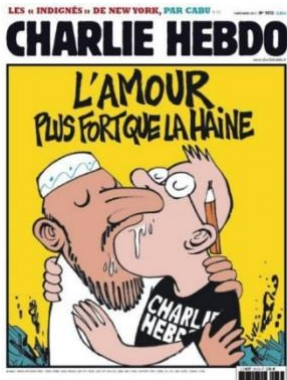



Figure 2: Cartoon from Charlie Hebdo with the subtitle "L'amour, plus fort que la haine"

Data (2) is one of the cartoons published by the French weekly magazine Charlie Hebdo with the subtitle "L'amour, plus fort que la haine" ("Love, stronger than hate"). The cartoon was successfully published on February 12, 2011, created by Renald Luzier, who was also one of the cartoonists at Charlie Hebdo magazine, but has since retired from his career at the magazine.⁴⁹ Along with data (1), the cartoon is suspected to be a satire on the prominent figure of Islam, Prophet Muhammad, and as a mockery of Islamic teachings. Data (2) features two symbols that have implicit interpretations based on Roman Jakobson's semiotic approach, detailed as follows:

Table 2: Identification of symbols in the cartoon in Charlie Hebdo magazine with the subtitle "L'amour, plus fort que la haine"

Simbol 1	Addresser	Renald Luzier
	Code	A bearded man in a white robe kissing a man in a "Charlie Hebdo" t-shirt
	Context	Social religion
	Contact	Mass media

⁴⁹ Renald Luzier, "Cartoonist Luz to Quit Charlie Hebdo," The Guardian, 2015, <https://www.theguardian.com/media/2015/may/19/cartoonist-luz-to-quit-charlie-hebdo-magazine>.

Simbol 2	Message	Satire and ridicule
	Addressee	Muslim extremist group
	Addresser	Renald Luzier
	Code	The Caption "L'amour, plus fort que la haine"
	Context	Social
	Contact	Mass media
	Message	Satire and ridicule



The table above presents an exposition of Roman Jakobson's theory components in the cartoon in Charlie Hebdo magazine with the subtitle "L'amour, plus fort que la haine" ("Love, stronger than hate"). Both symbols in this cartoon have the same addresser, Renald Luzier, as the creator of the cartoon, who was also one of the staff cartoonists at Charlie Hebdo magazine along with the creator in data (1). This also applies to contact, with Charlie Hebdo magazine as the mass media that has attracted French society's attention due to its controversial and provocative content, touching on an event that affected the Charlie Hebdo office. Speaking of context, the two symbols above use different contexts, such as symbol 1 using the social context of religion depicting a man in white robes, a mustache, and wearing a white skullcap, representing a Muslim with another man wearing a black T-shirt with the inscription "Charlie Hebdo" and inserting a pencil in his left ear, both embracing as if showing peace. This suggests a signal of peace after the arson attack at the Charlie Hebdo magazine office, allegedly perpetrated by Muslims; and symbol 2 using the social context of peace through the message "L'amour, plus fort que la haine," meaning "Love, stronger than hate." However, each symbol differs from data (1) in its addressee, as symbols 1 and 2 have the same addressee, namely directed towards Muslim extremist groups, suspected as the perpetrators of the arson. Meanwhile, in data (1), the addresses vary in each symbol.

Speaking of code and message, the cartoon above has 2 codes with different meanings. First, the code in symbol 1 depicts a man in white robes with a skullcap and a man in a black T-shirt with the inscription "Charlie Hebdo," both embracing and even kissing each other despite being of the same gender, this code signifies a call for peace from the Charlie Hebdo magazine to the Muslim community worldwide, as they feel threatened by extremist Muslim groups who have set fire to their workplace. However, the peace symbol conveyed slightly touches on some Muslim communities who consider the "kiss" between men to be still sensitive due to its prohibition in Islamic teachings. Second, the code in symbol 2 is the message of peace that the cartoonist wants to convey based on the dangerous event.

According to the interpretation of data (2), the cartoon above, based on Roman Jakobson's semiotics, is considered a work that sparks debate among communities regarding its original interpretation. This cartoon can be interpreted as a symbol of resistance to

extremism, depicting two individuals from different backgrounds, a Muslim man and a cartoonist, embracing each other. Through this depiction, the meaning of peace and tolerance amidst differences is reflected. More than just a picture, this cartoon also becomes a strong statement from Charlie Hebdo about the importance of love and tolerance as a response to hatred and violence. Additionally, as a work published by Charlie Hebdo, a satirical magazine known for its publication of controversial cartoons, this work can also be interpreted as a symbol of freedom of expression, affirming the importance of the right to voice opinions even if it may offend some people.

However, some Muslims still perceive this cartoon as an insult to Islamic teachings, due to the "kissing" action depicted in the cartoon. Thus, this cartoon can be considered a trigger for various reactions, creating discussions between supporters and opponents. While some see it as a disrespect to Islam, others acknowledge the cartoon as a form of freedom of expression. More than just a controversial picture, this cartoon has become a symbol of the terrorist attack on Charlie Hebdo on January 7, 2015, a tragedy that claimed the lives of 12 employees, including two cartoonists who were the main figures in the work titled "L'amour, plus fort que la haine" ("Love, stronger than hate").

CONCLUSION AND RECOMMENDATIONS

The Islamophobic values in two cartoons belonging to Charlie Hebdo magazine according to Roman Jakobson's semiotic theory can be summarized in the following explanation: 1) cartoon edition 1011 consists of one addresser, namely Jean Cabut; two addressees, namely Prophet Muhammad and Islam; one contact, namely Charlie Hebdo magazine as one of the mass media in France; two contexts, namely social and social-religious; three codes with their respective messages, it can be concluded as the cartoonist's satire towards the whipping law found in Islamic Sharia teachings; 2) cartoon with the subtitle "L'amour, plus fort que la haine" consists of one addresser, namely Renald Luzier; one addressee, namely Muslim extremist groups; one contact, namely Charlie Hebdo magazine as one of the mass media in France; two contexts, namely social and social-religious; two codes with their respective messages, which can be concluded as a signal of peace that the cartoonist wants to convey after the arson attack on the Charlie Hebdo magazine office. However, some Muslim communities are against the "kissing" action depicted in it.

Based on these findings, it can be concluded that a cartoon is included as non-verbal communication as intended in Roman Jakobson's semiotic theory. In its analysis, a cartoon analysis also presents all six elements contained in Roman Jakobson's semiotic theory completely without exception. In terms of context, an object of analysis consists of social factors that can be social background, culture, and religion. All of these explanations may

suggest that Roman Jakobson's semiotic theory can analyze a cartoon that discusses various topics in the world. Because this study only presents six elements of semiotics in a cartoon, the researcher suggests to the next researcher to present other aspects in Roman Jakobson's linguistic theory towards a cartoon. Conversely, the next researcher can analyze cartoons about Islamophobia with various semiotic theories from other figures.

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