# The Visual Meaning of "Kang Pisman" as a Mascot to Reduce, Reuse, and Recycle Movement in Bandung

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*Abstract—* **This study aims to determine the visual meaning of Kang Pisman mascot. Kang Pisman mascot was raised to support the KangPisman movement as a Bandung City Government program to reduce, separate and utilize garbage. The visual meaning of Kang Pisman mascot known used Roland Barthes's semiotic method. This method described the denotation and connotation aspects found in the visual elements of Kang Pisman mascot. The results of the study show denotative meaning that appears in the form of visual objects, colors, clothing, expressions, and gestures of Kang Pisman mascot. The connotative meaning of the Kang Pisman mascot is to convey the value of delay that arises from the visual sign relation. This delay value combined with the symbolic concept of the Kang Pisman movement in the form of Kang Pisman's finger gestures.**

**Keywords—Mascot, Meaning, Denotation, Connotation**

## I. Introduction

One of the problems faced by the City of Bandung is the problem of waste management. Ineffectiveness in waste management causes the volume of waste in the city of Bandung to increase. The volume of waste produced to date reaches 1500-1600 tons/day. If there is no change in waste management, then the City of Bandung will face a serious environmental disaster because landfills have limited land.

As a concrete effort to overcome the waste problem, the Bandung City Government in the period of Mayor Oded M. Danial's leadership gave rise to the Kang Pisman Program (Reduce-Separate-Reuse). Through this program, it is expected that there will be a change in community behavior in managing waste. The Kang Pisman Program will effectively begin in 2018.

As a visual work, the mascot Kang Pisman is interesting to study because it brings up visual signs that lead to the cultural identity of Sundanese people. The visual signs in the KangPisMan mascot are denotative and connotative. Furthermore, what will be discussed in this research is the visual meaning of what is contained in the relation of visual signs present in the Kang Pisman mascot and how relevant it is to the waste management program in Bandung.

There are several studies of mascots. M. Lahandi Baskoro [1] conveyed the public dissatisfaction with the 2018 Asian Games mascot so that it was necessary to change the mascot so that the mascot became more interesting. Anny Valentina [2] discovered the fact that only a few people associated the Dufan mascot as a probosci's monkey. The community overcame the Dufan mascot as a clown or dwarf. From previous studies, it concluded that the mascot must have an attractive appearance and not cause misperceptions.

## II. Method

Research on the visual meaning of Kang Pisman mascot visual used a descriptive analysis study that used qualitative data. The data of the object under study obtained from observations and literature studies. After the data obtained, the next step is to carry out a discussion through the discussion stages as conveyed by Edmund B. Feldman namely the description stage (the stage to identify the work), the visual analysis stage of the work (the stage to see the relationship between the various visual elements present in the work), the interpretation phase (the stage to describe the meaning of each identified visual element), and the evaluation stage (the stage to convey an objective assessment of the work being discussed) [3].

Because every visual element placed as a sign that has denotative and connotative meanings and myths, the theoretical approach used is the semiotic theory put forward by Roland Barthes. Related to denotation and connotation, Barthes used another term, namely, an encoded iconic message for connotation and an uncoded iconic message for denotation. Denotative signs (3) consist of markers (1) and markers (2), but at the same time, denotative signs (4) are connotative markers. The connotation describes the interaction that takes place when the sign meets the user's feelings or emotions and cultural values [4].

## III. Results

The mascot defined as a fictional character that can take the form of human figures, animals or other forms that represent the identity of the organization, products, sports teams, etc. [5]. The mascot widely used to introduce or promote a brand, event or institution because it has high attractiveness and effectiveness. This is consistent with what conveyed by that raising a mascot is a good strategy to build a brand identity and attract the attention of Caufield [6]. A mascot is a form of visual identity that designed to be easily recognized by the

public. In addition to commercial interests, mascots are widely used to help introduce social campaign programs.

In a mascot, there is a given concept of personality. Weszka, as quoted by Jhalugilang, conveyed that the mascot can help a brand become more alive because it is more acceptable to the quality of human emotions, thoughts, and personality [7]. This is inseparable from the process of creating a mascot that always considers aspects of nature or character that will be raised in a mascot.

To introduce the Kang Pisman Program, the Bandung City Government launched a visual identity in the form of the Kang Pisman campaign logo. This logo has two elements, namely logogram, and logotype. The logogram is a male figure wearing a black uniform and showing a certain finger symbol. Logotype that reads Kang Pisman with the tagline Reduce, Separate, and Reuse can be seen in Fig 1.

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Fig. 1.  Kang Pisman Campaign logo
Source: www.kangpisman.com

The Kang Pisman logogram was later developed into a mascot and appeared in various forms of application such as puppets and other media campaign illustrations can be seen in Fig 2.



Fig. 2. Application of the mascot Kang Pisman in the form of a doll and digital posters
Source: www.prfmnews,com / www.kangpisman.com

Given this identity, the discussion is about the Kang Pisman mascot refers to the appearance contained in the Kang Pisman campaign logo.

A. Description of the Kang Pisman Mascot

From the process of observing the KangPisman mascot, the following matters can be described.

- Judging from the general characteristics, physical characteristics, and clothes, the mascot Kang Pisman is shown as a male figure.
- The head part of the mascot and KangPisMan's face. Judging from the mascot's head structure, the head width compared to the shoulder width reaches 80: 100. Facial features tend to look round. The hair of the mascot of KangPisMan displayed straight type, neatly arranged and black. Thick arched eyebrows, thinning at the left end and colored. The eyeball is round with the black cornea positioned in the middle. The two eyeballs displayed in parallel and symmetrical. The nose is not too prominent. The mouth displayed wide open, seen laughing so that the upper teeth look intact. Ears are on the right and left the side of the head with a symmetrical position. The neck is not shown.
- The torso section displayed narrow.
- Right hand displayed parallel to the shoulder. The palms are open with the thumbs and index fingers touching, forming a circle. The middle finger, ring finger, and pinkie are displayed straight. The left hand not shown in a certain position.
- The mascot costume consists of several parts, namely a brown headband, black collarless clothing with a pangsiot type and white underwear.

## B. Sundanese Characteristics

According to Harsojo as quoted by Koentjaraningrat said that Sundanese or Sundanese are individuals or groups of people who use Sundanese for generations in everyday conversation [8]. The Sundanese live or come from an area known as the Tatar Sunda or Tanah Pasundan. Administratively, the Tatas Sunda region is currently located in the provinces of West Java and Banten.

The Sundanese have special characteristics and characteristics. To explore the nature and character of Sundanese people done by examining various forms of culture possessed by Sundanese people. In this study, the reference used a study conducted by Siska Pertiwi, et al reported under the title Social Psycholinguistic Aspects in Sundanese Proverbs (Overview of Sundanese Character Pictures) [9]. The character illustrated in the Sundanese proverb is the normative ethical character of the community as a social identity. From the research, several Sundanese characters were reflected from Sundanese proverbs, such as amis budi (smiling: friendly to anyone, liked by everyone) and akuan (responding: friendly, quickly friendly to new people he met)

## III. DISCUSSION

The Kang Pisman mascot created with the aim to communicate the waste management program in Bandung. Thus it said that the mascot Kang Pisman is a media or communication channel. In every communication process a meaning will produced. According to Hagberg, meaning is a mental phenomenon that becomes whole only if it is associated with or associated with certain physical signs. Meaning is a mental object whose existence is present through the work [10]. To find out the meaning contained in the mascot Kang Pisman, a study has been carried out on each of the constituent elements of the mascot Kang Pisman.

## A. Denotative Meaning

By using the semiology approach conveyed by Roland Barthes, disclosure is done by observing the denotative sign (see table I).

TABLE I. THE KANG PISMAN MASCOT

| Sign | Referent |
|---|---|
|  |  |

a. Facial Message. From the physical features displayed Mascot Kang Pisman seemed to smile broadly with a cheerful face. Eyes staring

straight ahead. When compared to the referent as a Sundanese figure, the face of the mascot Kang Pisman looks more rounded. Kang Pisman's mascot hair bears a resemblance to a referent.



b. Gestural message: the position of the fingers of the mascot Kang Pisman has in common with the symbol of the finger generally accepted to convey approval or success. The position of the palm of the hand is aligned with the face so it looks quite prominent.



c. Artifactual message (1): Mascot Kang Pisman wears a headband. If you pay attention to the characteristics of the knot, Kang Pisman's mascot headband is not of the traditional Sundanese type of headband but a more practical type of headband.



d. Artifactual message (2): Mascot Kang Pisman wears a traditional Sundanese pangsi. Black *pangsi* shirt combined with a white t-shirt is a shirt that is worn everyday by Sundanese men.

## B. Connotative Meaning

Through facial, gestural and artifactual messages attached to the mascot Kang Pisman it can be interpreted the meanings associated with Sundanese cultural values. Kang Pisman's mascot in the form of a man leads to the concept of patriarchy that develops in Sundanese society. The creation of the mascot's name by calling Kang (as a subtraction of the word) followed by Pisman (as a fragment of the word Separate-Utilize) reinforces this patriarchal concept. As is known, Kang's nickname in Sundanese society is aimed at a man. What is interesting is that the main movers for the Kang Pisman program are women's groups can be seen in Fig 3.

Fig. 3 Kang Pisman Program Education Team Training for Village Cadre
Source: Personal documentation

The mascot Kang Pisman shown smiling broadly in accordance with the general description of the Sundanese people who known as friendly people, someah. The emotional approach in a social campaign is one strategy to create closeness with the community. By showing the friendly mascot Kang Pisman, someah, the fishy boy is expected to be more familiar with this program with the people of Bandung.

The mascot Kang Pisman conveys the main message about waste management through the symbol of the fingers which has similarities with the symbol of the fingers that have been known to the wider community as a symbol of approval. In connection with the Kang Pisman Program, the three open fingers show three steps that must be taken by the community, namely reduce, separate and benefit. While form O implies zero waste as the main goal of the Kang Pisman Program. The finger symbol of the mascot Kang Pisman has the potential to cause different meanings in society. Misunderstanding of the meaning of these fingers can occur if socialization to the community is less done.

The connotative meaning of the use of Sundanese traditional clothes, headbands *(iket)* and clothes associated with the Kang Pisman Program is that Sundanese people are people who respect nature and care for the environment. Judging from the basic shape of a Sundanese headband in the shape of a square, it means harmony between nature and humans. This meaning is certainly relevant to the goals of the Kang Pisman Program.

## IV. Conclusion

From the explanation, the Kang Pisman mascot wanted to represent the Sundanese as human beings who maintain the value of tradition. One of the values of the Sundanese tradition is that Sundanese people must protect the environment and nature. This value is relevant to the basic concepts of the Kang Pisman Program.

### Acknowledgment

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