Tokyo 2020 Olympics and Paralympics Mascot: A Semiotic Perspective

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Abstract. July 16th, 2011, Tokyo was chosen again to hold the world biggest sports event, Olympics and Paralympics in 2020. Preparations have been made for Tokyo to hold the once in four years sports event, such as venues, infrastructure development, and also the mascots selection. Two mascots have been chosen to represent the 2020 Summer Olympics and Paralympics, they are Miraitowa as Olympic mascots, and Someity as Paralympic mascots. In this article, the author uses Charles Sander Pierce's theory that says, the universe is filled with signs or exclusively composed of signs. All that can be seen, noticed or made detectable can be known as a sign. Something in question can be in the form of ideas, thoughts, experiences (something experienced) or feelings, signs are not limited to objects or objects.

Keywords: Olympics, Mascots, Signs, Objects

1 Introduction

This paper examines the semiotic perspective on Mascot of Tokyo 2020 Olympics and Paralympics. The aim of the research is to accomplish a fuller comprehension of the implications that the authority mascot has encapsulated for Olympic and Paralympics' character, mission, and connections just as the messages that the logo passes on to watchers. The semiotic structure in this research analysis is used Peirce's [1] semiotic model. There are three parts of Peircean semiotics, which are: the representamen (or the actual sign), the item (or "referent" – what the sign intends to), and the interpretant (the watcher's cementation, or the impact on the watcher). A main inference of this research analysis is that the informative reason for Olympics and Paralympics, as its mascots communicated, has taken far to choose. Miraitowa and Someity represents the idea that an effective mascot depicts the real worth of an organization.

The researchers start by clarifying the determination and naming interaction, and afterward clarifying reasoning for directing this semiotic investigation and rundown the three significant commitments of this paper. After the researcher giving the meaning of mascots (e.g., what fruitful mascots resemble) and semiotics (especially Peirce's three-model structure), the researcher dig into the core of this paper: An Analysis of a Peircean semiotic on mascot of Tokyo 2020 Olympics and Paralympics. Description of the communicative effects of the logo on the viewer comes subsequently. The conclusion of this analysis is end with a discussion which there's offers suggestions for future research.

1.1 Selection and Naming Process

September 7th, 2013, Tokyo has chosen to hosting the world's largest sports event that held once every four years, the 2020 Summer Olympics and Paralympics, defeating two other candidates, Madrid and Istanbul. Tokyo itself had held this event before in 1964. The Tokyo Metropolitan Government withdrawing 400 billion yen (more than 3.67 billion USD) for the Olympics, these funds were used for development and infrastructure. In the Olympics, the first mascot to be introduced was Schuss at the Winter Olympics held in Grenoble in 1968, while at the Paralympics, the first mascots to be introduced were Noggi and Joggi in 1980 which were currently held in Arnhem (Olympic official site). The mascot for the Tokyo 2020 Olympics and Paralympics was named Miraitowa and Someity. Miraitowa represented the Olympics, while Someity represented the Paralympics. Both of mascot was designed by Ryo Taniguchi and defeating two other candidates (out of a total of 2,042 design candidates) through a voting system conducted by the TOCOG (Tokyo Olympic and Paralympic Organizing Committee) to entire students of Japanese elementary schools in Japan and Japanese schools outside of Japan, 16,769 elementary schools agreed in this vote. In the vote, as Figure 1 shows, Ryo Taniguchi's design (ア) defeated the designs of Kana Yano (イ) and Sanae Akimoto (ウ), the results were issued on 28 February 2018. The names Miraitowa and Someity were formalized on 22 July 2018, Miraitowa taken from to words, mirai means future and towa means eternity. Meanwhile, Someity taken from one of the cherry blossoms, Someiyoshino (染井吉野). Both of mascot is expected to be one of the financial benefits through licensing and merchandise (Tokyo 2020 official site).

Fig. 1. Mascots voting results.

1.2 Semiotics

The configuration of a comprehension that refers to a meaning based on a form of development of our mindset. If we think about it, our daily lives are never separated from the meaning, perception, or understanding of whatever we saw. We're seeing the objects around us for every day. For many times, we never thinking about the shape and form of the object we already know what it calls. While we're seeing a variety of transportation such as cars, planes, trains, etc., then we can interpret every of traffic signs that are scattered on the highway, such as traffic lights for example, or signs of railroad crossing and sirens that indicate there will be a train passing and so forth. Has it ever emerged on our minds a question "why is this sign

interpreted like this? Why is that symbol interpreted in such a way". Scientific studies that examine symbols or signs and the construction of meaning contained in these signs are called Semiotics.

Semiotics is taken from a Greek word semeion, which means sign. Sign is something that address a metaphor. The way toward indicating it happens when the deciphered sign is identified with what it addresses, it very well may be as shapes or tones in the field of art. The process is called semiosis, Semiosis is a process in which a sign functions as a representative of what it marks, which starts from a basic perception, then refers to the object, and a process of interpretation and interpretation takes place. The thing that becomes the focus in the study of semiotics here is semiosis itself, which is a process that combines entities called as representations of the represented entities called objects. The process of semiosis is often referred to as signification. According to Hoed in Sobur [2], there are two types of semiotic studies, as follows:

a. Semiotics of communication. The semiotics of communication emphasizes to theory of the production, one of them is assuming six factors in communication: addresser, addressee, code, the message, the communication line, and the context (thing that being discussed).

b. Semiotics of significance. Semiotics of significance emphasizes in sign theory and its comprehension in a particular context. In this second type is not issued about the aim of communication, otherwise in terms of understanding a sign so the cognitive process of the sign recipient is more concerned than the communication process.

Pierce's semiotic analysis consists of three important aspects so that it is often referred to as the meaning triangle [3]. The three aspects are:

a. Sign. In semiotic studies, a sign is the main concept that is made as a material of analysis in which the sign is needed meaning as a form of interpretation of the message requested. Simply put, simple signs are visual or physical forms that are captured by humans.

b. Reference marks or objects. The object is a social context that is implemented made as an aspect of meaning or referred to by the sign.

c. User Sign (interpretant). The concept of thought of people who use the sign and its decline to a certain meaning or meaning that is in someone's mind about the object to which a sign is referred [4].

Signs are anything that produces meaning [5]. General description, but there are three points that can be the guiding principle in this study: Signs are surveys of the world, yet are things on the planet and explicitly in the social world. Signs pass on the implications, however produce it. Signs produce numerous implications, not only one importance for every sign. The sign aims if there are two things that can be read, and it implies the code to interpret it. Signs also generally include several types of metalanguage functions that indicate that the meaning of the sign is not a specific fact. The metalanguage function of the sign is to imply the code by which a sign can be understood.

Mascots. When Tokyo announced to be host of Olympics and Paralympics 2020, there were rumors that the mascot of the event, and it would be one of the popular anime characters like the Dragon Ball series Goku or Doraemon. Whether this rumor had any actual validity to it or was simply a concoction of tumbler remains to be seen. Instead, two super hero inspired mascots, Miraitowa for the Olympic Games and Someity for the Paralympic Games were selected. They are just two of a long lineage of Olympic & Paralympic Games mascots. Olympics mascot was introduced in 1968 in Grenoble [6]. Derived from schuss or schuss boom, the alpine skiing term used to define a straight downhill run at high speed, Schuss was the first Olympic mascot, although it's unofficial, and featured a cartoon wearing blue skis. Unlike today's mascot, Schuss did not gain massive public recognition and was seen solely on pins and

small toys (Reuters). The first official mascot of the games was Waldi the Dachshund (Weiner Dog), which was featured at the 1972 Munich Games. It was designed by Elena Winschermann, who chose the Dachshund because of its popularity in Bavaria. Waldi's concept first took shape three years prior to the games at the 1969 Munich Games Organizing Committee's Christmas party, where attendees were given crayons and asked to create their idea for a mascot. The Paralympics didn't see their very own mascots materialize until 1980. At the time the games were still referred to as Olympics for the Disabled, and had not yet started officially being branded the Paralympics. These games were held in Arnhem, Netherlands, with the opening ceremonies commencing June 21st. The games featured two squirrels in athletic jerseys. They were designed by Necky Oprinsen from St. Michelsgestel, who submitted their design to a competition hosted by Dutch broadcaster AVRO. They were a lead broadcaster in the games and the submission was ultimately used to sell memorabilia at the games.

2   Methodology

The researcher using qualitative research methods in this paper. As indicated by Creswell [7], qualitative research means a comprehensive methodology that includes revelation. Qualitative research described as a developing model which allow the researcher develop a high level of involvement detail in actual experience. Also, in Creswell [8] this opinion is strengthened, that qualitative research can be described as an effective model that occurs in a natural environment that allows researchers to develop a level of detail of experience that is highly involved in actual experience. Creswell [7] exemplifies the four designs he found in social and human sciences research namely Ethnography, Grounded Theory, Case Studies, Phenomenology, and literature review. The author uses a literature review study design in this study.

Creswell [7], the study of literature is research that achieves several goals, and those objectives are:
a. Share the results of about the previous studies that are related to the research that has been reported with the readers.
b. Linking studies to ongoing and larger conversation in the topic of literature, filling the gap, and expanding the scope of previous studies.
c. Provide a framework for building study interests, as well as benchmarks for contrasting the consequences of the result and different discoveries.

Neuman [9] says government or international and private agencies are the main providers of existing statistics. In this study, the authors will use secondary data as a source of data. Optional information is for the most part as proof, notes or recorded reports that have been arranged in chronicles (documentary information) which are produced and which are not produced. Creswell [7] proposed two data collection procedures, the first "Identify the parameters for the data collection", this qualitative research idea to deliberately select informants (or documents or visual material) that would be the best answer to the research question. Miles and Huberman [10] encourage researchers to consider four parameters, namely the setting (where the place of research); actors (who will be observed or interviewed); events (what actors will be observed or interviewed), and processes (the nature of the events that develop by actors in the environment). Then the second procedure is "Indicate the types or types of data to be collected and provide a ratio for the data collection", data collection in this procedure covers 4 basic types: observation, interviews, documents, and visual images. The author chooses the second procedure and type of document.

Neuman [9] also states that documents can be a source of research data because: (1) Documents are stable, rich, and encouraging sources; (2) useful as evidence for a test; (3) natural in nature, according to the context of birth and being in context; (4) not reactive, so it is not difficult to find, especially with content analysis techniques.

3   Findings and Discussion

The researchers' aim of this analysis is to determine the Peircean semiotic perspective and the motives for mascot – from the inception of the Olympics and Paralympics till nowadays. A mascot will expect an alternate portrayal many years after the fact. This is the place where a crucial hole can be filled. There are three mains of the contribution in this analysis, which are:

a. This researcher adds examines of occasion character and occasion correspondence by following one explicit semiotic model in this analysis (i.e., Peirce's three-section model of signification).

b. It is quick to utilize an inside and out use of Peirce's three-section model of signification (representamen-object-interpretant) to the advancement/progressing change of a sports event mascot. The semiotics analysis of the most Peircean have just consider corporate mascot at a particular point on schedule. It would be excessively restricted or "one-dimensional" to restrict this analysis to only one snapshot of the Olympics and Paralympics logo. According to Coombe [11], it is important to look at "multiple moments" of an event logo. Semiotics is well suited for describing how meaning emerges in the Olympics and Paralympics mascot plan and translation. Semiotics tends to this issue concerning an application on construction and interaction in phenomena of sign. For this situation, consideration is concurred to shared traits in the decisions, classifications, colors, shapes, and so on of the Olympics and Paralympics mascot.

The technique utilized in this research is Peircean semiotics. Semiotics in general standpoint, means the study of symbols and signs, especially their systems and processes [12]. According to Sebeok [12] semiotics is the exchange of any messages […] and the system of signs that underlie them. Fiske [13] demands that the formation of importance should be joined in this definition. Messages include signs, which are passed on through systems of sign. These systems of sign are named codes, which means arises to the degree that the decoder (i.e., message beneficiary) comprehends the code [14]. Semiotics centers around the understanding of sign capacities and the impression of significance by the decoder. This cycle incorporates both full of feeling and inspirational properties [15]. The analysis of this research focuses on the informative part of a sign – i.e., the Olympics and Paralympics mascot, which is a nonverbal sign. Based on Peirce's [1] semiotic structure has since a long time ago settled roots' philosophy. It is made out of a three-section system of meaning: the representamen (or the actual sign), the item (or "referent" – what the sign alludes to), and the interpretant (the watcher's understanding, or the impact on the watcher). According to Peirce [1], semiotics connotes the sign-object connection. Peirce's understanding of semiotics draws upon the psychological philosophical methodology. Thusly, his view centers generally around the investigation of importance translation and strategies for cognizance. Peirce's model is one of two powerful standards that have been utilized for semiotic analysis of consumer and promoting issues. Another paradigm is the Saussurean model [15].

Olympics dan Paralympics mascot was chosen in light of its long history, and surprisingly settled "Miraitowa and Someity" for Tokyo 2020 just as its capacity to withstand contention

through its image endeavors. It is internationally known. Each business needs to develop and turn out to be more effective. Olympics and Paralympics epitomizes the thought that the organization needed to consider that the economy and corporate world are in consistent transition. Based on Adams, Morioka, and Stone [16], something that Olympics and Paralympics should make certain to represent is that the current business being directed might be altogether different from its long-term objectives. It is essential to go over what the partnership desires to accomplish. According to Adams, Morioka, and Stone [16] clarify, "every company will evolve and change. The size of the company, product, and needs are in constant flux. […] It is human nature to focus on our current needs: it is the designer's job to presuppose future needs". It is essential to decide the potential development of opportunities inherent in the business.

3.1 Miraitowa & Someity's Pattern

The white and blue with checkerboard pattern coincided with the original Miraitowa, while Someity has the same pattern but with white and pink. One of Japanese electronic media, Peach, describes: 桜など日本的なモチーフを取り入れつつもそのビジュアルはロボットのようで、"クールジャパン" といった雰囲気。While taking in Japanese motifs such as cherry blossoms, the visuals look like robots, creating a "cool Japan" atmosphere.

Hundred years ago, cherry blossom tree has significance in Japanese culture. The cherry bloom represents the delicacy and the excellence of life in Japan. It's an update that life is overwhelmingly lovely yet that it is tragically short. At the point when the cherry bloom trees sprout for a brief timeframe every year in splendid power between the end of March or early April, they serve as a visual reminder of how precious and how precarious life is (HuffPost). It's a symbol of renewal and future happiness too. Specifically, Peirce asserts that all thinking is in signs (W2. 213). Since interpretants are the deciphering considerations we have connoting relations, and these deciphering contemplations are themselves signs, it is by straight-forward result that all thoughts are signs, or as Peirce calls them "thought-signs". Signification of the concept is excessive and the statistical cause can change due to many factors. For example, because of differences, changing times, backgrounds, experiences or even the mood of the giver of meaning, etc. Example: red can be interpreted as anger, in different contexts, red can mean bravery. Meanwhile "Cool Japan" which Peach mentioned has initiative to serious financial climate. (For example, the decrease of domestic interest), change the allure of Japanese culture, way of life and dress food and lodging and substance (anime, show and music) into extra worth (commercialization of the Japanese allure). In addition, the conventional business-like vehicles, home hardware and gadgets, it's accomplished Japanese monetary development (vitalization of the Japanese ventures/Job creation) by catching dynamic abroad interest (Cabinet Office Japan). In this case, Japan trying to spread the "Cool Japan" in Olympics and Paralympics mascot.

3.2 Japanese Media Opinion to Miraitowa & Someity

Author assume the opinions of the media also affect how the interpretation of Miraitowa & Someity. So, the author put some of opinions from media, there are opinions about future-looking mascots:

大会エンブレムでも使われている青い市松模様をあしらった、伝統と近未来性を併せ持つキャラクター。伝統を大切にし、常に最新情報をキャッチ。瞬間移動ができ

る。 (A character that combines the traditional and near-future features of the blue checkered pattern used in the sports event mascot. We value tradition and always catch the latest information. Can move instantaneously – Nikkan Sports).

候補「ア」は、伝統と近未来がひとつになったオリンピックマスコットと、桜型の触覚と超能力を持つという、クールなパラリンピックマスコットのペア。 (Candidate "A" is a pair of a cool Paralympic mascot that has a cherry-shaped tactile sense and super power, with an Olympic mascot that combines tradition and the near future - Response).

正義感強く連動神経抜群で、どこにでも瞬間移動できる伝統の市松模様と近未来的世界観から生まれました。 桜の触角と超能力を持つ。クールだが、強い信念と自然を愛する優しさがある。市松模様と桜を力強く表現した。((Miraitowa) It was born from a traditional checkerboard pattern and a near-futuristic view of the world, with a strong sense of justice and excellent coordination and instant movement. (Someity) Has cherry antennae and super power. Cool, but with a strong belief and kindness that loves nature. A powerful expression of checkered patterns and cherry blossoms – Asahi Shinbun).

妥当な判断かと 日本特有の未来型ロボット(正義のヒーロー) ぽくっていいと思う. (I think it's a reasonable decision to make a futuristic robot unique to Japan (a hero of justice)-Tweet by @Salmon_7SE).

候補ア"は、市松模様と近未来的な世界観から生まれたキャラクター。("Candidate A" is a character born from a checkerboard pattern and a futuristic view of the world – NicoNico News).

3.3 Color Effect

Pattern offers concepts for modelling images and methods for making inferences from observed images. This will be described briefly and illustrated by examples. Yellow, orange, and blue were assigned as glad tones, while red, dark, and earthy colored were assigned as sad tones. Adams and Osgood [17] report results for the elements of assessment, intensity, and movement as characterized by the 12 things. Blue was the most profoundly assessed shading, trailed by green and white. Bellizzi, Crowley and Hasty [18] asked understudy subjects from four societies (Japan, People's Republic of China [PRC], South Korea, and United States) to state which one of eight tones was most firmly connected with 13 words regularly used to depict shopper items. The outcomes show a few likenesses and a few dissimilarities across cultures. Each of the four societies partner blue with superior grade and red with adoration. Blue, red, and green were utilized on the grounds that they are frequently the most well-known tones. Conversely, there was a ton of closeness in the choice of a shading to be matched with blue across societies. At the point when blue was the assigned logo tone, subjects picked essentially white and at times yellow [19]. Choosing the blue, white, and pink with checkerboard pattern design tries to relate to watchers in its prominence among long term old's [20], while the blue color invigorates modern [21]. Its yellow tone has been held consistent since its beginning, making consistency among the individuals who see it as being illustrative of a Japan brand [22].

4 Conclusion

4.1 Impact of Miraitowa and Someity on Viewers

Miraitowa and Someity had a dream of what the future would resemble, and what might recognize it from other when they met with the planner to plan the diagram. They likewise contemplated its intentioned message direction and tentative arrangements with the robot and *Sakura-be-like* mascot. They utilized it to offset the analysis it had confronted. Taking on this future-situated viewpoint permitted the architects and partnership to think "strides ahead" as far as the message that would be depicted through the representamen, its article, and how it would be decoded by purchasers in its interpretant. Miraitowa and Someity has made a strong character with its watchers, as the visual image for the robot and Sakura has become a staple milestone across Japan. Whether the Miraitowa and Someity has a completely blue-white and pink-white background, stands alone, has a unique ear, the robot and Sakura sign is the representamen – the sign – that implies what Miraitowa and Someity. Therefore, it offers this hint importance to the public who observes it. An excess of progress would shake the watchers' insight, and break the representamen-object-interpretant connection of the sign image.

4.2 Discussion and Future Directions

What this paper has exhibited is that the Miraitowa and Someity, through its ceaseless over the choice, has been smoothed out, throughout the long term, to change and reform the current idea of the Japanese worth. After taking a gander at the higher perspective of this investigation, a definitive end is that the open expectation of the organization, through its mascots, has set aside a long effort to create. The current Tokyo Olympics and Paralympics – i.e., for the most part dependent on the blue-white and pink-white – may have taken nearly months, as indicated by Ryo Taniguchi to assemble, however prompt acknowledgment and commonality of the mascots by the watchers have been accomplished. Simultaneously, the Olympics and Paralympics mascot actually imparts a message to purchasers, an object of the image being reliable with cutting edge, fast, basic, steady, Japanese culture just as an environment of family and fun. It is the creators' conviction that depicting how the Miraitowa and Someity affects watchers – and how it can get the organization's message all the more unmistakably – fits a semiotic examination. Since customary logo research will in general zero in on surface-level data about corporate mascots, an issue tended to by the creators related to the substance, worth, and significance of the Olympics and Paralympics. Peirce's [1] semiotics was especially valuable, in light of his file symbol image model (as clarified in this investigation already). Hence, an investigation of the associations between these images and their outer referents was led for the U.S. corporate logo. For future exploration, it may demonstrate fascinating to look at the immediate effect of the advancement of the mascot on watchers.

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