THE VALUE OF *SUBAHNALE* IDENTITY IN THE DIGITAL DESIGN MATARAM CITY REGIONAL ELECTION MASCOT

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ABSTRACT

Subahnale's existence is not only in digital mascot designs but is widely used by the younger generation in illustration designs and others. However, what values are contained in Subahnale's motives in communicating in the Mataram city elections? This research aims to examine the value of Subahnale's identity in the digital design of the Mataram City Pilkada mascot. Using qualitative methods, data collection was carried out through interviews, visual analysis of Subahnale motifs, and literature reviews and was based on Roland Barthes' semiotic theory. The research results show that Subahnale's mascot design will increase its aesthetic appeal. Subahnale is digitally relevant in modern visual communication, demonstrating emotional value that encourages community involvement and strengthens local identity. The implications of the results of this research strengthen the political value of branding in safe, honest, and fair regional election activities.

Introduction

The regional head election *(pilkada)* process is one of the important pillars of the democratic system in Indonesia. The regional elections were carried out to increase public participation, various creative communication strategies were used, one of which was by presenting a mascot as a symbol that represents the regional identity and local values. Mascots function as visual media that can attract attention, build emotional connections with the public, and convey campaign messages effectively. A person, animal, or object adopted by a group as a symbolic figure, especially to bring them good luck [1]. The mascot represents the brand it represents [2].Mascots are symbolic representations that are often associated with organizations, sports teams, or institutions, and they serve a multifaceted purpose in our societal and cultural landscape. At their core, mascots are designed to capture the essence and identity of the entity they represent, serving as visual ambassadors that foster a sense of community, pride, and engagement among their intended audience.

A mascot is designed to reflect the essence (core or soul) and identity of the entity (such as an organization, group, or event) that it represents. This means that the mascot must depict the values, culture, or unique characteristics that are characteristic of the entity it transforms. Mascots can take on various forms, from anthropomorphized animals or objects to stylish human characters, and they are imbued with specific attributes, such as physical characteristics, personality traits, and behaviors, that align with the values and aspirations of the organization they represent. The careful design and deployment of mascots can significantly impact how an organization is perceived and communicates its identity to the public [3][4]. The importance of visual symbols in building corporate identity. Mascots are said to be a communication tool that can create brand personality and strengthen reputation in the eyes of the public.

Subahnale describes the concept of a mascot which is not only a visual symbol but also has a deep meaning taken from the local wisdom of Mataram City. The word *Subahnale* is taken from a traditional expression that is closely related to the life of the local community, providing a unique identity as well as philosophical values that can be integrated into digital designs [5]. *Subahnale* is one of the *songket* cloth motifs found among the Sasak people [6]. This motif is designed with a sacred touch, namely only women who have become pregnant and are in a pure state, both physically and mentally.

Subahnale as one of the Sasak *songket motifs has attracted the attention of many academics, designers, and rese*archers. Several previous studies conducted by earlier researchers regarding *Subahnale* and mascots are described below:

The first research is entitled "The value of environmental self-identity: The relationship between biospheric values, environmental self-identity, and environmental preferences, intentions and behavior" conducted by Ellen van der Werff, Linda Steg, and Kees Keizer. This research discusses how environmental self-identity could be empirically distinguished from biospheric values. Biospheric values were positively related to ecological self-identity. Environmental self-identity mediated the relationship between biospheric values and the dependent variables. In all cases, full mediation was shown, suggesting that the relationship between biospheric values preferences, and intentions related to the use of green energy runs via one's environmental self-identity [7]. The similarity between this research and the research carried out lies in the research on identity values. However, the difference with the research conducted lies in the visual identity value of the *Subahnale* motif in the digital design of the Mataram City regional election mascot.

Second, the study entitled "Identity Politics in the 2019 Indonesian General Election: Its Significance and Limitations" discusses the appearance of identity politics being limited

by fundamental factors (such as voters' evaluation of the incumbent's performance) so that it does not determine the outcome of the presidential election. Due to the multipolar nature of competition in legislative elections, it is difficult for identity politics to play a significant role [8]. The similarity between this research and the research conducted lies in the realm of discussing political identity. However, the difference lies in the realm of studying the value of the digital design identity of the Mataram City regional election mascot.

Third, the research entitled "Section Articles Identity Politics Violations in Indonesian Elections" discusses in depth how to provide input to political actors, electoral institutions, and society in general to develop prevention and response to identity politics violations [9]. The similarity between this research and the research conducted lies in the discussion of elections. However, the difference lies in the discussion of identity values in the Mataram city election mascot.

Fourth, research entitled "Identity Politics Approaching the 2024 Election through Social Media Through Sociology of Religion Perspective" discusses in-depth political parties that have a good track record and campaign through platforms that can meet voter expectations, and ahead of the 2024 election, community groups who are dissatisfied with government policies or their representatives can clarify their "identity of resistance[10]. The similarity between this research and the research conducted lies in the discussion of identity. However, the difference in this research lies in the realm of *Subahnale* identity values in the digital design of the Mataram city election mascot.

Fifth, research entitled "Identity Expression Through Collective Action: How to Identify with Politicized Groups and Their Identities Contents Differently Motivated Identity-Expressive Collective Action in the U.S. 2016 Presidential Elections" discusses the test if politicized group identification and content identification were differently related to expression of action [11]. The similarity between this research and the research carried out lies in the realm of identifying political expressions. However, the difference lies in the identity value of the Mataram city election mascot.

Some of the research above does have similarities in the field of regional election or political identity. However, no one has ever carefully researched the value of *Subahnale's* identity in the digital design of the Mataram City regional election mascot. This shows that this research is very important to carry out because *Subahnale* has values that lead to the Mataram city election brand. Mataram City Pilkada activities are closely related to local Sasak content, so of course it is very important to carry out in-depth research. This is also a very old traditional culture

inheritance[5]. Masterpieces inherited from previous generations, as the basis for cultural values expressed in a motif symbol the motif from the Sasak tribe's theatrical narrative [12]. This motif is very sacred, both from the manufacturing process, and

certain people must be able to do it. This *Subahnale* motif depicts the human relationship with the Creator which is symbolized as gratitude for the blessings and ideas passed down.

Context of the people of Mataram City, which is rich in Sasak culture and traditional heritage, *Subahanale* is seen as unique and has meaning in an Islamic context. Popular culture is also inseparable from mass culture, the term mass culture is often equated with popular culture [13].Regional election mascots have great potential to reflect local identity while conveying the spirit of democracy but also have a strong spiritual meaning. However, in an increasingly digital era, mascot designs are not only aesthetic but also relevant to current cultural and technological dynamics. The digitalization of design presents new challenges to ensure mascots continue to reflect local identity values while meeting modern visual communication standards. However, whatever identity values are reflected are represented through *Subahnale*. This is very important to study because it can have a positive impact on the people of Mataram, both from a cultural and political perspective.

This research aims to explore how local identity values can be integrated into the digital design of the Mataram City regional election mascot, as well as how the design can reflect cultural characteristics while meeting modern communication needs in regional election activities in Mataram City. With a semiotic science approach, it is hoped that the mascot will not only be a promotional medium but also a symbol of pride and representation of the people of Mataram City in the local democratic process, especially in Mataram City. John Fiske focuses its concept on three main studies signs, codes, and culture[14]. based on semiotics and examines values through cultural codes and visuals which are the identity of the Mataram City regional election mascot. This is written in the motto of the city of Mataram "Maju, Religious dan Berbudaya."

Method

This research uses an interpretative-qualitative approach. According to Bahri, it stated that interpretative-qualitative research was carried out to explain existing research without providing variable data manipulation by conducting interviews directly [15]. research carried out directly in the field by interviewing several sources, namely: the Chair of the Mataram City KPU, cultural figures, and the mascot designer himself. Qualitative research is a research method that focuses on an in-depth understanding of social, cultural, or human behavioral phenomena based on the participant's perspective. This approach emphasizes the exploration of meaning, context, and experience, rather than quantitative measurements.

This study of *Subahnale's* identity value is based on Roland Barthes' semiotic theory.

Semiotic studies develop the approach of Ferdinand de Saussure's sign theory and extend it to the realms of culture, ideology, and social representation. Barthes is known for his in-depth analysis of the hidden meanings in texts, images, and cultural phenomena. His approach emphasizes the relationship between language, signs, and power in creating ideology—Roland Barthes' Main Concepts of Semiotics Levels of Meaning: Denotation and Connotation. Denotation is the literal or direct meaning of a sign, that is, what it appears physically or explicitly. Connotation An additional or implied meaning related to culture, emotion, or ideology[16],[17], [18]. Connotation is at the heart of Barthes' analysis because this is where ideological meaning is created. Barthes introduced the concept of myth as a second system of meaning that goes beyond basic signs. Myths are how certain cultures create narratives that seem natural but ideologically constructed. Myths construct meaning as something 'normal' or 'natural', even though it is the result of social construction. Presentation of data in the form of *Subahnale* visual markers and signifiers in the digital design of the Mataram City regional election mascot. Roland Sarthes' semiotic study model is as follows:

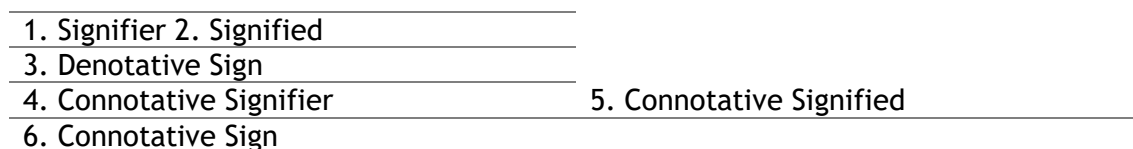|	
1. Signifier 2. Signified	
3. Denotative Sign	
4. Connotative Signifier	5. Connotative Signified
6. Connotative Sign	

Figure 1. Semiotic study model
[Source:[18]

According to Juniato Sidauruk and friends, the explanation of Roland Barthes's model of semiotics can be explained in this description: From the table above, the denotative sign (3) ismade from the signifier (1) and the signified (2). Both produce the denotative sign which isalso being the connotative signifier (4) on the second level of semiotics system. The connotative signifiermust engender a connotative signified (5) to produce a connotative sign (6) [18]. That is where the kind of systematic approach to signs that Barthes wished to pursue becomes very problematic [19].

Discussion

Subahnale is a songket motif from the Sasak tribe in Lombok. This motif is made through a sacred process, prioritizing religious teachings. The people who made this motif were relatively holy. According to Dyto from *Sukarara,* Central Lombok, "Women who have gone through menopause means they have given themselves up to let go of the world[20]." meaning a woman who has surrendered to God in the making by initially purifying or performing ablution before carrying out the weaving process until the motif is finished so that a weaver says *Subhanallah.*

Figure 2. *Subahnale* Motif in Songket Cloth and Mandalika Circuit
[Source: [21]

The *Subahnale* motif, which is of the "Keker" type, is widely used in various international events on the Mandalika Circuit. The Sasak people believe that the *Subahnale* "Keker" motif means happiness and peace[22]. as the social foundation of the Sasak tribe who live a life full of peace and happiness. Happy in the sense of being happy using songket cloth and in the racing, category being happy in racing on the Mandalika circuit.

1. Digital Design

Subahnale in digital design certainly has a different value, because in the Mataram City regional election activities, it has a different meaning. However, on the surface, it is still close to or resembles its original form, but in terms of value, it is certainly related to the social culture inherent in the regional elections in Mataram City. In the realm of markers, the *Subahnale* motif is the visual identity of the Sasak in Mataram City. Meanwhile, in the realm of signs, *Subahnale* made an encouraging invitation when he came to the polling station to choose his deputy candidate.
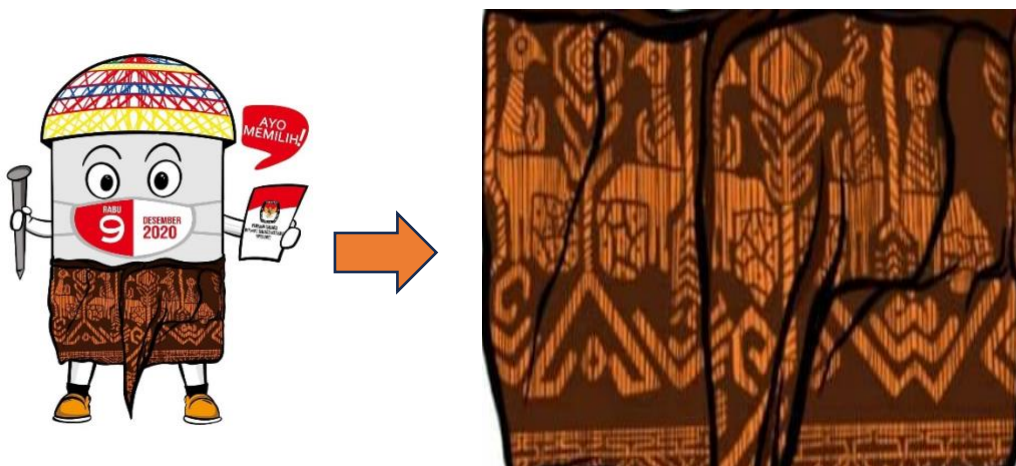

Figure 3. Digital design of *Subahnale* in the 2020 Mataram City regional election mascot
[Source: [23]

2. Denotative

The *Subahnale Keker* motif is a traditional batik motif from the Lombok region, Indonesia. The name of this motif has cultural roots and unique local beauty, with visual elements and deep philosophical meaning. The name *Subahnale* comes from the Arabic expression "Subhanallah" which means "Glory to Allah". This motif often reflects gratitude and recognition of the beauty of God's creation. Keker refers to something that is repeated or a structured pattern, reflecting a harmonious and orderly life. Denotatively, the *Subahnale* digital motif is used as a visual identity for the Mataram City regional election activities. The shape of the peacocks facing each other with a large tree in the middle, as well as the basic orange and dark brown color, convey the classicism of this *Subahnale* motif.

Figure 4. The symbol of a peacock and a flower tree in the *Subahnale* motif
[Source: [23]

The symbols of peacocks facing each other and flower trees in the *Subahnale* motif are signifiers of Sasak culture. *Subahnale* as a visual identity on the surface symbolizes Protection. Protection in Mataram city regional election activities. Apart from that, this motif is also an identity value for the Sasak tribe. Local identity markers such as barn roofs and the geometric pattern of *Subahnale songket*[24]. This means that this motif has become the local identity of the Sasak tribe in Lombok. We also often see the application of *Subahnale* in public media on billboard poles and sales stalls found in tourism in Lombok. This motif is very familiar to Sasak's identity itself. However, *Subahnale* also has a strong effect on Sasak Muslims.

Subahnale is known for its sacred power. This power becomes a surface reinforcement of motifs in all types of media. The use of this motif as a Sasak identity is a strong thing in forming a *branding* for activities carried out in Lombok, especially in the Mataram City regional elections. According to D, Hanan, cultural elements in regional election activities can create a political identity [8]. This opinion cannot be justified, but

political identities that are strengthened by culture have strong aesthetic values. Strong cultural values with religious values.

3. Connotative

The markers are in the form of peacock and tree symbols in the form of diagonal lines and horizontal vertical lines. Meanwhile, in terms of the colors, orange and brown are markers of the *Subahnale* identity design contained in the Mataram City Pilkada mascot. These markers certainly have strong local values from Sasak's philosophy. These markers cannot be separated from Sasak culture in general which firmly holds the belief that God always provides guidance in creating aesthetic value in producing *Subahnale* motifs.

The signs of the elements or symbols contained in the digital design of *Subahnale's* identity on the Mataram City election mascot have strong connotations of the *Subahnale* philosophy itself. The connotations of meaning contain values that strengthen the 2020 Mataram City regional election mascot. The values that can be connoted in the *Subahnale* symbol or element are:

a) Cultural Identity Values

Cultural Identity Values are the fundamental elements that form the identity of a community group based on their traditions, customs, beliefs, values , and cultural symbols. These values reflect an individual's way of life, worldview, and relationship with their community and environment. Cultural identity is a foundation that strengthens social relations, provides a sense of togetherness, and strengthens cultural continuity [25]. This means that the values reflected in the Mataram City election mascot contain the meaning or message conveyed through the *Subahnale* identity which can strengthen relations between social communities in Mataram City, even though the elections are different, the regional elections can be carried out honestly, fairly and free of secrets[26]. However, the entry of foreign culture can affect the authenticity of local cultural values such as the value of identity itself. This is a challenge, such as digital technology and the entry of foreign culture into Lombok, the value of cultural identity contained in the Mataram city election mascot will not fade.

b) Peace Value

Peace Values are the principles and attitudes that underline the creation of harmonious relationships between individuals, groups, or countries. Peace includes a state of freedom from conflict, violence, and hostility, as well as the existence of a sense of justice, mutual respect, and cooperation. This value is the basis for building a just, safe, and prosperous society [27]. Links to Peace encourage harmonious relations, reduce tensions, and prevent conflicts that could disrupt public order in Mataram City regional election activities. The harmonious relationships created in the Mataram city

community can realize the KPU's mission, namely: legal certainty, progressive and participatory.

c) Aesthetic Value

Aesthetic values are values related to beauty, harmony, and expression that provide a pleasant emotional or intellectual experience[28]. Aesthetic value is often associated with art, but can also be found in nature, design, and everyday life [29]. Assessment of aesthetic value is subjective, depending on the individual's background, culture, and experience. The aesthetic value of *Subahnale's* identity in the mascot for the 2020 Mataram City regional elections provides an emotional design effect that can move hearts and encourage public participation to come to the polling stations to vote.

d) Religious Values

Religious values are principles or guidelines originating from religious beliefs or spiritual beliefs, which provide direction to individuals or society in living their lives following divine will or high moral principles [30]. Religious values often reflect humans' relationships with God, each other, and the universe, and are the basis for ethics and behavior. The religious values contained in *Subahnale's* identity encourage conscience to choose according to the community's individual choices without any element of coercion. The professionalism reflected in *Subahnale* in the mascot for the 2020 Mataram City election, can show the quality of the regional elections which are directly public, free of secrets, honest, and fair.

The value of identity in the regional elections does not merely play a political role but conveys the value of peace. So, it can be refuted by A. Majid and S. Amirulkama's opinion that they prioritize the identity of resistance. Of course, it is clearer that this research produces values that are more directed towards a cultural identity that is rich in social, peace, aesthetic and religious values. This strengthens confidence in the success of elections in the local and regional context in Indonesia. The KPU's ideology regarding the implementation of *Subahnale* as one of the cultures of the Sasak community in Mataram, this is used as a form of attraction for the community to participate to make the regional election activities a success.

Conclusion

In conclusion, Coffeehouse painting emerges as a significant phenomenon in Iranian art history, transcending its seemingly simple aesthetic to become a powerful reflection of socio-religious life during the Qajar era. Developed from existing narrative traditions like Ta'zieh and Naqqali, and flourishing within the public sphere of the Coffeehouse, this art form democratized access to visual storytelling.

By analyzing the visual conventions, the interplay with performance art, and its socio-political context, we see that Coffeehouse painting was far more than mere decoration; it was a vibrant medium for cultural transmission, social commentary, and the reinforcement of collective identity, illustrating the profound influence art can exert on shaping a society's values and resilience.

The study of Coffeehouse painting highlights the importance of preserving and celebrating folk art forms. It encourages us to appreciate the richness and diversity of cultural traditions and to find ways to keep them alive and relevant in the modern world. We can take inspiration from the way these traditions were adapted and creatively renewed over time.

The creation and appreciation of Coffeehouse paintings during a time of colonial oppression serves as a testament to the human spirit's capacity for resilience and hope. This inspires us to maintain hope and to find strength even when faced with difficulty.

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