



Semiotic Study of Logos in Arabian Channels

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Abstract

This study looks at the semiotic elements of logos of leading Arabian television channels in 2024, concentrating on the way the visual, textual, and symbolic components reflect the cultural, religious, as well as modern aspects of the society. Utilizing the semiotic framework of Roland Barthes, who came up with the concept of denotation, connotation, and mythology, the research systematically delves into the five most popular logos: Kuwait TV, Qatar TV, Sharjah TV, Rotana TV, and Bahrain TV. Each logo is dismantled to expose its actual physical features, cultural ties, and more extensive ideological messages, which give hints about the interaction between tradition and globalization. The results show then that Arabian television logos represent a double requirement: they keep spiritual authenticity but on the other hand, they adopt world trends to cut across different social groups. Besides having a national and Islamic orientation, Arabic calligraphy, national emblems, and Islamic imagery bring out the component of identity and heritage, while modern-edge design concepts like minimalism and geometric fashion underscore innovation, and the community. As an example, Kuwait TV's maritime-themed logo is a fitting tribute to its naval history, whereas the graphical representation of Qatar TV with a circular background exhibits its intention to reach the global level. This study adds to the fast research area of semiotic media studies by showing how television logos can be viewed as multinetwork of symbols which integrate both local customs and global attraction. The visual language understood from the sign of these logos, on the one hand, the research therefore, points at the key importance of branding for manifesting audience perception and the cultural identity of the Arab contemporary media.

Keywords: Semiotics, television logos, Arab media, cultural identity, visual communication.

دراسة سيميائية للشعارات في القنوات العربية

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المستخلص

تبحث هذه الدراسة في العناصر السيميائية لشعارات القنوات التلفزيونية العربية الرائدة في عام 2024، مع التركيز على الطريقة التي تعكس بها المكونات البصرية والنصية والرمزية الجوانب الثقافية والدينية، بالإضافة إلى الجوانب الحدائية للمجتمع. وباستخدام الإطار السيميائي لرولان بارت، الذي قَدّم مفاهيم الدلالة، والمواضعة، والأسطورة، تتناول الدراسة بشكل منهجي خمسة من أكثر الشعارات التلفزيونية شهرة: تلفزيون الكويت، تلفزيون قطر، تلفزيون الشارقة، تلفزيون روتانا، وتلفزيون البحرين. يتم تحليل كل شعار للكشف عن خصائصه الفيزيائية الفعلية، وصلاته الثقافية، والرسائل الأيديولوجية الأوسع التي توحى بالتفاعل بين التقاليد والعولمة. تشير النتائج إلى أن شعارات القنوات التلفزيونية العربية تمثل مطلباً مزدوجاً: فهي تحافظ على الأصالة الروحية، وفي الوقت نفسه تتبنى الاتجاهات العالمية لتخاطب شرائح اجتماعية متعددة. فإلى جانب الهوية الوطنية والتوجه الإسلامي، تُبرز عناصر مثل الخط العربي، الرموز الوطنية، والصور الإسلامية جانب الهوية والإرث الثقافي، بينما تؤكد مفاهيم التصميم الحدائي مثل البساطة والأسلوب الهندسي على الابتكار والانتماء المجتمعي. فعلى سبيل المثال، يُعد شعار تلفزيون الكويت ذي الطابع البحري بمثابة تكريم لتاريخه البحري، في حين أن تمثيل تلفزيون قطر بخلفية دائرية يعكس تطلعاته للوصول إلى مستوى عالمي. تُسهّم هذه الدراسة في مجال دراسات وسائل الإعلام السيميائية المتنامي، من خلال إظهار كيف يمكن النظر إلى شعارات القنوات التلفزيونية كشبكات متعددة الرموز تُدمج بين العادات المحلية والجاذبية العالمية. ومن خلال اللغة البصرية التي تُفهم من إشارات هذه الشعارات، تُبرز الدراسة الأهمية المحورية للهوية البصرية في تشكيل تصورات الجمهور وهويتهم الثقافية ضمن الإعلام العربي المعاصر.

الكلمات المفتاحية: السيميائيات، شعارات القنوات التلفزيونية، الإعلام العربي، الهوية الثقافية، الاتصال البصري.

1. Introduction

Logos are the main components of brands, which are the transmitters of organization identities and values. The visuals, as indicators, play a very important part in the creation of brand perception, engaging the audience, and communicating an organization's mission. In terms of television, the logos are the visual representation of channels, thus are the signs of their distinctive nature and also their ability to reach specific audiences. These emblems are not just the pretty things that can attract a viewer but are the precisely built semiotic systems that can express the intricate messages of a culture, organizational ethos, and strategic positioning (Machin, 2010).

In the Arab world, TV channel logos have a great cultural connotation. They are strongly connected to customs, express religious, language, and national identities. Meanwhile, these logos have to meet the needs of globalization and present a cultural connection and at the same time be modern and have an international appeal. The dichotomy of the situation is different and forces Arab TV channels to compete with each other for survival in the technologically developed media industry where remaining authentic to their tradition is a priority (Hamdan, 2015; Naji, 2020).

Semiotics, which is the study of the different signs and their meanings, is a sound system of examining logos. Initially upheld by Ferdinand de Saussure



(1916) and continued by Roland Barthes (1967), semiotics looks into how the visual and symbolic elements function as signs that express the meaning. Barthes' model of **denotation** (literal meaning), as well as **connotation** (emotional or cultural associations), and **myth** (larger ideological narratives), are useful in understanding the visual intricacy of the logos. This analyzing tool enables researchers to investigate not only what logos emerge but also what they signify in their cultural and ideological contexts.

This study deals with the semiotic elements of logos from eminent Arabian television channels, such as *Kuwait TV*, *Qatar TV*, *Sharjah TV*, *Rotana TV*, and *Bahrain TV*. By means of their visual, textual, and symbolic elements, this research answers the following questions:

1. How do Arabian television logos use semiotic elements to convey cultural and religious identity?
2. What role do these elements play in balancing tradition with modernity?
3. How do logos create myths that resonate with their audiences?

This study adds to the growing body of semiotic media studies as a contribution to how Arabian television logos function as complex sign systems. It also points to the broader implications of media branding in regions where cultural, religious, and modern influences converge. This paper, using the semiotic model of Barthes, evidences the broad entwinement of tradition and globalization in the visual branding of Arabian television channels and points to their duality in being cultural artifacts and signs of modern media.

2. Literature Review

2.1 Semiotic Theory

Semiotics theories are the tools used to investigate how the connection between signs and meaning is formed. Aside from the originating school of linguistics which came up with this term, semiotics developed the framework dividing the sign into two parts: the *signifier* (the physical aspect of the sign, e.g., a word, image, or sound) and the *signified* (the conceptual meaning of the sign). It was Saussure (1916) who stressed that the metaphoric and metaphoric connection of the signifier to the signified is not natural but culturally founded. This finding is the basis of semiotic analysis for designed elements like the logos, which are seen as culturally constructed sign systems.

Based on Saussure's work, Charles Sanders Peirce (1931) developed semiotics further into a triadic model of sign types: the iconic signs resemble their referent - for example, a tree icon for nature, the indexical signs have a direct, usually causal link to their referent - for example smoke representing fire, and the symbolic signs establish meaning through cultural conventions - for example a flag symbolizing a nation. The said categorization of signs is



important in explaining the layered meanings of logos because most of the logos combine these kinds of signs.

Roland Barthes (1967) extended semiotic analysis beyond linguistics into cultural studies. He introduced a three-tier model to analyze signs:

1. **Denotation:** The literal or surface meaning of a sign (e.g., a crescent in a logo as a moon).
2. **Connotation:** The cultural or emotional associations linked to the sign (e.g., the crescent symbolizing Islam).
3. **Myth:** The broader ideological or cultural narrative conveyed by the sign (e.g., the crescent as a marker of Islamic identity).

Barthes' model can be applied to break down logos and give an understanding of how abstract ideas are communicated through designs. As an example, a television logo could not only identify a channel name, but also convey professionalism and construct a myth about the riveting cultural pride of the society it portrays.

2.2 Semiotics in Visual Media

Semiotics in visual media has been highly explored by Kress and van Leeuwen, 1996, who also presented the "grammar of visual design." They argued how the aspects of layout, color, and typography within a grammar-like system operate on the basis of certain rules and conventions. In relation to a logo, these authors have stated that the placement of the visual elements, their spatial relationships, and their hierarchical prominence make different layers of meaning which the viewer decodes instinctively. Arabic calligraphy at the center of a logo may denote tradition or cultural identity, while modern fonts denote innovation and global outlook.

Machin (2010) also showed how visual imagery such as logos stand for "identity markers." According to him, the adoption of minimalist design in the logo showcases the latest brand marketing strategies that give more weight to simplicity as well as global legibility. Such factors are quite important in the Arabian context, where Al-Arabiya and MBC, for example, strive to find a middle ground between culturally prescribed and globally attractive.

2.3 Semiotics in Arabian Contexts

Visual semiotics in the Arab world usually goes hand in hand with cultural and religious symbols, hence, the people being able to ensure survival of their own culture and identity. Some of the researchers have studied how semiotics is expressed in Arab media, which allows the scholars to observe the cultural and symbolic facets of logos, thus deepening the understanding.



1. Arabic Calligraphy in Branding

According to Hamdan (2015), Arabic calligraphy is one of the means of artistic expression, but it is also a semiotic means of communication that expresses cultural pride, elegance, and authenticity. In Arab television logos, calligraphy is used both as an iconic and a symbolic sign. It is typical for the Al-Jazeera's golden Arabic calligraphy to be used as a source for the connotative concepts of enlightenment, knowledge, and cultural richness. Al-Jazeera's logo consists of golden Arabic calligraphy, which is used as a metaphor for knowledge, culture, and richness.

2. Cultural Symbols in Media

El-Daly (2011) observed how the frequently used symbols of the West such as crescent moon and stars and geometric figures operate as referential signs of Arab and Islamic idiosyncrasy. These symbols, in addition, serve as cultural references that prompt the inner sense of where they belong and the fact of the shared values. He pointed out that the state-run channels very often quite subtly use the national flags or Islamic motifs to back the very fact of their high cultural level.

3. Color and Design in Arab Media

Al-Omari and Attia (2018) studied the connection between the role of colors in Arab media branding and the symbolic meanings of colors in culture. They presented the information that some colors are symbolic of meanings besides those surrounded by religion and culture and that these meanings even carry to other areas. No doubt green, colored to Islam and wealth is therefore included in logos for its spiritual and positive connotations. The green that carries religious and cultural meanings in Arab countries and the black that stands for power and elegance are two of the colors that have been used in logos for this reason. Red, being the ruler of the energy and aggression colors, also stands for restlessness.

4. Modernization and Global Appeal

Current Arab media channels have to deal with the problem of catching the interest of both regional and international viewers. In a recent study, Naji (2020) found a trend towards logos that are simplified and have a global vibe in such channels as MBC and Al-Arabiya. These designs perfectly describe the intention to be progressive and professional yet at the same time the cultural element, such as Arabic typeface or regional color palette, is the one that brings the style of the text.

2.4 The Role of Logos in Identity Formation

Logos in media branding act as strategic devices for the construction of identity. Van Dijck (2013) refers to logos as "cultural scripts," which are visual cues that interact with audience perceptions and match their values and ideologies. In the



Arabian context, television channel logos express pride in the national culture along with an aspiration for modernity.

For example, Saudi TV's logo showcases its national palm tree and crossed swords which stand for tradition, monarchy, and Islamic values. Unlike the non-categorical branding strategy used by Saudi TV, MBC comes up with the strong minimalist path to reach out to the pluralistic, urban audience. All of these can be seen within the framework of Giddens's (1991) idea of "reflexive modernity" where the old symbols are fused with the new styles to establish the identity that is flexible, and in development.

3. Methodology

3.1 Data Collection

The study utilizes a categorical content analysis approach, based on the semiotic theory by Roland Barthes (1967), which is the main rationale. Moreover, qualitative content analysis shows the intricacies of cultural, religious, and modernist thinking of the logos because it aids in their visual and symbolic valuations. Thus, in this way, the cultural, religious, and modern aspects can be broadly interrogated. (Krippendorff, 2004). The five frequently used Arabian television logos of Kuwait TV, Qatar TV, Sharjah TV, Rotana TV, and Bahrain TV are used to examine the content of the news programs aired by them. The focus on these five logos that are actual logos on different TV channels gives us a consideration of the ideological, cultural, and aesthetic orientations of this Arabian-based television channel. Thus, the logos exhibit different ideological, cultural, and aesthetic dimensions.

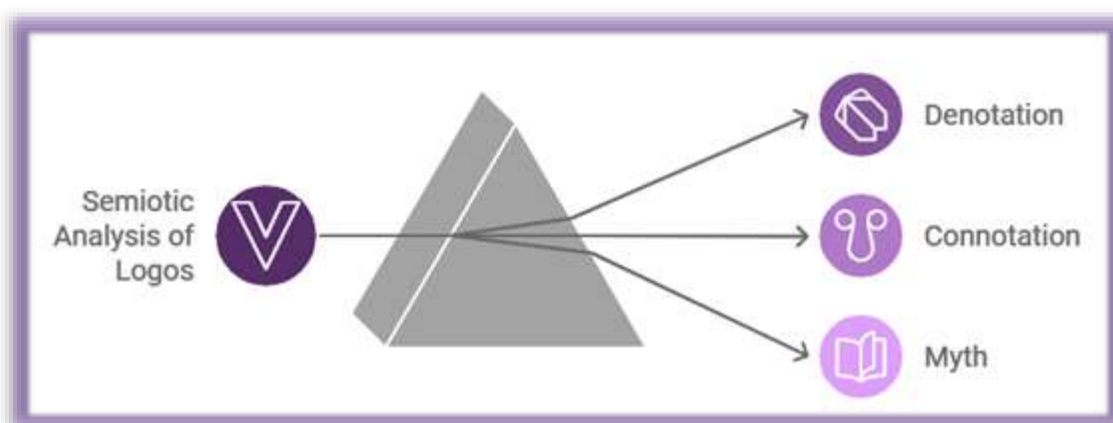
The high-resolution images of the logos were collected from the official websites, branding materials, and online repositories. These images were the graphical database, through which, the syntactic analysis was accomplished in the context of the semiotics of communication. Furthermore, then, secondary sources, such as the academic literature, the industry reports, and the branding guides, were examined to achieve the knowledge of the logos and their design decisions inside the corresponding context.

3.2 Semiotic Framework

The analysis is structured around Barthes' three-tier semiotic model, a model that uses the systematic compositional method to analyze information expressed via logos. This is a well-known model in semiotics, and it is the key to bridging the literal and symbolic sides of the signs (Chandler, 2007; Barthes, 1972).



1. **Denotation:** At this level of study, the literal components of the logos, such as shapes, colors, and text, have been identified. Denotation, a simple description of what is visible, thus, forms the base for the analysis (Barthes, 1967). Thus, in Al-Jazeera's logo the golden element of a flame-shaped calligraphy is directly pointed out as a literal design element.
2. **Connotation:** Connotation has to do with the cultural, emotional, and symbolic meanings that accompany the visual parts of the image. This level investigates the artworks that listeners are likely to predict based on their cultural or ideological background. For example, Al-Jazeera's logo of the gold color refers to wealth, prestige, and enlightenment, which is a harmony of the Arab cultural values of the Machin, 2010.
3. **Myth:** Myth refers to the social views of the mass or cultural myths that the logos radiate. This analysis investigates how logos aid in the creation of identity, values, and aspirations. As an example, Saudi TV's logo of Saudi palm tree and swords form myths that demonstrate national pride and Islamic heritage (Hamdan, 2015).



To ensure a comprehensive analysis, the study examines three primary dimensions of the logos:

1. **Visual Elements:** Visual aspects such as color schemes, shapes, and imagery, are part of the logo, which are the fundamental tools for the visual design of the logo. Color this is an aspect of great importance in Arab cultural contexts, as it serves as an icon for the underlying meanings based on very old traditions and religion. As a case in point, the color green comes to be looked upon as one of declaring Islam and a prosperous future, whereas gold is a sign of wealth and desert heritage (El-Daly, 2011). Shapes and geometrical patterns, which are regarded as the vernacular of Islamic art, serve as the means of a cultural and religious expression of values.
2. **Textual Elements:** Textual elements are the font kind, language, and arrangement employed in the logos. Arabic calligraphy, which is frequently seen in Arabian logos, acts as a graphical and symbolic component. It hints at cultural



identity and believability along with linking the classical heritage of the area. Various types of the Arabic script, like Kufic or Naskh, could be utilized to bring traditional or modern connections to mind (Hamdan, 2015).

3. **Symbolic Elements:** Symbolic elements are cultural or ideologically loaded signs melted into a logo. These may cover religious symbols (e.g., crescents, stars), national emblems (e.g., palm trees, swords), or modern motifs, which show that the company is innovative and the company is globally known. For example, the MBC's smooth, modern design shows the modern and cosmopolitan identity, which has an impression of international appeal (Naji, 2020).

This methodology is appropriate for the interpretation of the highly semiotic content of the Arabic television logos. The adopted logos based on Barthes' scheme have wedged the discrepancy between the morphological appearance and its cultural and ideological meaning. Moreover, the addition of the visual, textual, and symbolic elements strengthens a comprehensive appreciation of the way they function as elaborate signs which communicate with their audiences at different layers.

4. Data Analysis

4.1 Kuwait TV



The logo of Kuwait TV has a beautiful, modern representation of a dhow (traditional boat) in the center of a circle of waves in blue and gold. The dhow is the central motif and it is a signifier that denotes Kuwait's maritime heritage which is the country's cultural heritage, the circular waves are signs of the new movement and dynamism. The blue color represents the sea and is the color of the water, hence it brings about the trust and stability hence the blue, and the golden color is for the prosperity and prestige .



On the implied level, the dhow and the waves are the symbols of the past where the connection was with Kuwait's history as a seafaring nation, the geometric design and clean lines are the modernity and progress. This combination of colors shows the channel's determination in being a national pride and reliability thus, projecting a professional and confident image .

Metaphorically, at the level of mythology, Kuwait TV is a perfect example of how a medium such as this can be used to mythologize a country's rich maritime traditions and its role as a Gulf leader. The logo, bearing the name of the channel, conveys the feelings of belonging and of the constant advancement, thus the channel's cultural identity is tied to the plans of the country towards modernization and the relevance of the network in the global media landscape.

4.2 Qatar TV



Qatar TV's emblem consists of a minimalist rendering of Arabic typography in circular design, and it is colored maroon and white. In the denotative meaning, the maroon stands for the Qatari national identity, while the white color exemplifies the nature of peace and openness. The text's circular layout stands for the inclusivity and unity concepts related to a circle.

At the connotative level, the logo is the implicit sign of Qatar TV's two functions as a national and international broadcaster. The maroon tint symbolizes the country's history and heritage and its unity with authority and culture. The simple text design, which is in line with the growing popularity of worldwide brands, shows professionalism and modernity. The employment of the Arabic script signifies the channel's rapport with its vernacular and cultural roots.

In the mystical sense, the logo of Qatar TV abstracts the national symbols to the country of Qatar as a progressive and inclusive nation. The rounded shape of the logo together with the neat lines symbolize Qatar's global-mindedness without losing its cultural authenticity, thereby promoting a balanced and progressive image.



4.3 Sharjah TV



The Sharjah TV logo has a white falcon above the words written in Arabic and English "Sharjah TV". The falcon symbolically, stands for strength, vision, and authority. The neat, contemporary design of the falcon and text makes the logo appear both simple and professional. A black and white color scheme sets off the design representatives in a classic, and sleek manner.

Connotatively, the falcon, as a symbol of ancestry and Arab culture, has, therefore, the falcon symbolizes the qualities that Sharjah TV possesses. The channel prefers the ease of viewing or searching for content such as news, entertainment, sports, etc. According to the black-and-white color symbolism, the channel's professionalism and integrity are the main elements to attract viewers who tend to be more clear-sighted and purposeful persons.

In the mythical sense, the falcon symbolizes the channel's affiliation with ancient Arab and Islamic culture and its role in TV broadcasting. The slogan of the Saudi channel hearkens back to a past when no separation existed between religion, art, architecture, tradition, and even life itself, while at the same time moving forward with newness. The logo connects the past and the future, hence appealing to those who appreciate both tradition and modernity, and so connects with Sharjah's role as a cultural and educational leader in the UAE.

4.4 Rotana TV



The logo of Rotana TV contains a circular insignia with a green gradient and curves that run smoothly. It is round, so it formally symbolizes the eternity and unity, whereas its green hue connects to the logo the country's cultural and Islamic heritage.

Connotatively, the green color represents the growth, the prosperity, and the regeneration, thus, they, the channel, see themselves as a dynamic and innovative media leader. The dynamic movements of the curves in the circle are expressions of creativity, entertainment, and flexibility, which go hand in hand with Rotana TV's aim to present manifold programs for the Arab audience.

At the mythical level, Rotana TV's logo borrowing its shape from a bridge implies a company supporting both tradition and modernization. The logo is a very stylish design that is, in turn, twinning that the company is a global entertainment brand and still having its authenticity, thus you can attract the viewers who prefer modern and high-quality programs.

4.5 Bahrain TV





The logo of Bahrain TV combines the contemporary idea of a shield along with the red and white zigzag pattern taken from the national flag of Bahrain. On one hand, the shield stands for protection and power. On the other, the red color of the shield represents strength and passion whereas the white color communicates peace and openness.

Connotative, the ajar stands for the unifying and trustworthy voice of Bahrain TV inside the country. The shield shows steadfastness and stability while the minimalist typography indicates professionalism and fashionableness. The usage of these national signs symbolizes the channel's closeness to Bahrain's identity and culture.

Through myth, Bahrain TV portrays itself as the custodian of Bahrain's heritage and values. The logo, on the one hand, underlines the truthfulness of its cultural authenticity, coupled with the modern communication strategies it embraces, and cleaves to both local and regional audiences with a rich mixture of traditional and modern elements.

5. Results and Discussion

The analysis of the logos employed by Kuwaiti TV, Qatar TV, Sharjah TV, Rotana TV, and Bahrain TV reveals that these stations cleverly incorporate elements of tradition, national, and modernity which are precisely the tools for manipulating the public image. Such logos are showing the values and uniqueness of each channel yet their staying unique to the local audience as well as the world media.

Cultural Identity can be seen as the dominant factor in the logos of Kuwait TV and Sharjah TV, as they have made their traditional elements as the main component. Kuwait TV's logo, a traditional dhow boat, is highlighting the maritime history of Kuwait and its role as a trade route of the Arabian Gulf. The surrounding of the circular waves creates a movement, which makes it one of the country's largest regions of seafaring as well as the continuation of its historical legacy. In the same way, Sharjah TV's logo contains Arabic calligraphy and geometric patterns that are derived from Islamic arts. These elements are clearly emblematic of Sharjah's prestige as a cultural and educational center in the UAE that is characterized by its loyalty to the principles of Islamic and Arab traditions. Both logos are relatable to the audiences through the arousal of the connection to the cultural and historical roots.

National Pride is predominantly represented in the logos of Qatar TV and Bahrain TV. Qatar TV has employed the maroon and white colors that are dominant in the national flag and which stand for national pride, unity, and peace. The futuristic circular shape of the logo is not only indicative of inclusivity but also signals Qatar's global aspirations as a nation of modernity and progressive growth. Bahrain TV's emblem, showing a shield design containing the red-and-white zigzag pattern of its flag, reiterates the ideas of



stability, security, and cultural heritage. The national symbols used in these logos are the foundation that ensures the emotional bond with the local audience and creates an atmosphere of togetherness and belonging.

Modernity and Global Appeal form the core of the concepts for Rotana TV and Qatar TV. Rotana TV's sophisticated green gradient and the lively curves show the process of innovation, creativity, and entertainment. Color green here is a bridge to Saudi Arabia's culture and Islamic heritage, while the new style gives it a position of a progressive entertainment brand. Qatar TV pieces together two contrasting elements with its simple round design and big Arabic typefaces that are yet traditional national art and a powerful media player at the world level. Both logos are, thus, examples of how the latest design trends, including simplicity and minimalism, can inherent cultural authenticity which in turn caters to the global audience.

Religious and Cultural Symbols still play a major role in the logo design for Sharjah TV and Rotana TV. The Islamic geometric patterns in Sharjah TV's emblem convey messages of spirituality, harmony, and tradition, thus emphasizing its role as a cultural protector. Rotana TV's use of green, a color that is related to Islam and growth, links it to Saudi cultural values, while at the same time, throwing out a more dynamic and entertaining image. The viewers who are deeply rooted in their cultural and religious backgrounds feel that these elements are deeply connected to them, thus causing them to trust the shows and feel more at home.

The findings showcase the tactics of those who have to stand between the power and the sword, a dilemma they face that easily leads to cultural authenticity on one side and copying global trends on the other. Kuwait TV and Bahrain TV, on the other hand, utilize their national traditions and symbols such as the dhow and the national flag to attract lyrical audiences who are fond of tradition and rhythm. Meanwhile, Qatar TV and Rotana TV are symbolizing elegance and modernity in their designs, yet they try to attract the urban and younger customers still by inclining to cultural references like Arabic calligraphy or national colors. Sharjah TV carefully selects the best from both of these approaches and brings together Islamic art to modern designs for a wide array of viewers to be attracted to.

These logos are an excellent example of the power of visual branding in shaping the perceptions of the audience. In addition, traditional features like calligraphy, the colors and images of the national emblems, and religious motifs become a source of stability, pride, and a sense of connection to the common values. On the other hand, modern design techniques including the clean lines, gradients, and minimalism make sure that the logos are good-looking, professional, and can be used all over the world. The combination of the elements, in such a way, these channels have been able to not only hold on to their identity but also be relevant in the fast-changing media environment.



The findings of this study show that these logos which are vital means of communication, will allow each channel to reflect their own values and give the aspirations they want to achieve to people. Kuwait television according to its superlative maritime history and national pride, while Qatari television is catching up with the modernity and inclusiveness of its citizens. Respectively, the city of Sharjah keeps looking at its past traditions and Islamic culture, while Rotana TV satisfies customers' leisure time through cultural authenticity and Bahrain TV secures the nation's political stability and unity. Thus, these logos prove how Arabian TV channels have been able to not only positively engage their target audience and gradually shift the transition from old to modern but also take up a high position both in regional and global media.

6. Conclusion

This study examined how the logos of Kuwait TV, Qatar TV, Sharjah TV, Rotana TV, and Bahrain TV mediate tradition and established design styles. Though the incorporation of conventional symbols such as calligraphy, national flags and Islamic motifs with contemporary styles such as simplicity, and geometric patterns, is a form of language that these TV channels use to show their values as well as to many different audiences. The results point out that visual elements were the main way they conveyed pivotal information about their identity and made it possible for the audience to interpret the symbol's realism.

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