

## اشكالية التواصل للعلامة والرمز في تصميم العلامة التجارية في المجتمع: الفروقات الناجمة عن التزوير والتقليد (دراسة تحليلية)

د. ستار حمادي الجبوري - جامعة الشرق الأوسط

**The problem of communication of the sign and symbol in the  
design of the brand in society: the differences resulting from  
forgery and imitation (analytical study)**

Dr. Sattar Hammadi Al-Juboori – Middle East University

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**Middle East University, Jordan**

**Abstract**

The research problem focused on studying the consequences of communicating through signs and symbols in the context of the current world, given the huge amount of diverse industrial and commercial products and the challenges related to distinguishing those products. The research aims to find out the problem of perception of the sign and symbol in the designs of logos and trademarks for the consumer, the role that the sign or symbol plays in the symbolic representation of the consumer, and the desires and motivations that the brand raises for the consumer in the purchasing process. The research community is limited to famous international brands that have been imitated. Using the descriptive analytical approach (content analysis) to find out the changes occurring in the formal or color structure of the brand, as this approach is based on describing the current situation or problem by defining its circumstances and dimensions and describing the relationships between them with the aim of arriving at an accurate and integrated scientific description of the phenomenon and to obtain the results of the research. Among them: The imitation process focuses on well-known and widely popular trademarks in the world. Most imitation operations focus on the visual aspect, as the imitator imitates the mark, relying on the same composition and structure in terms of shapes, colors, and internal symbols with the original mark, as in the first, second, third, and fourth cases. Fifth, resorting to names where the imitator changes some letters or their arrangement or adds letters to the imitated sign so that it does not change the pronunciation of the original sign. As in the first, second, fourth and sixth cases. He recommended the necessity of reducing this phenomenon by spreading graphic and advertising awareness among consumers and activating laws that limit the phenomenon of counterfeiting because of its major economic impacts on the national economy.

**Keywords: communication, mark, trademark, symbol, design.**

**اشكالية التواصل للعلامة والرمز في تصميم العلامة التجارية في المجتمع: الفروقات الناجمة عن التزوير****والتقليد (دراسة تحليلية)****د. ستار حمادي الجبوري****جامعة الشرق الأوسط، عمان - الأردن****الملخص**

تركزت مشكلة البحث على دراسة النتائج المترتبة على التواصل من خلال العلامات والرموز في سياق العالم الحالي ، بالنظر إلى الكم الهائل من المنتجات الصناعية والتجارية المتنوعة والتحديات المتعلقة بتمييز تلك المنتجات. يهدف البحث إلى معرفة اشكالية ادراك العلامة والرمز في تصاميم الشعارات والعلامات التجارية لدى للمستهلك الدور الذي تلعبه العلامة او الرمز في التمثيل الرمزي للمستهلك وماتثيره العلامة التجارية من رغبات ودوافع للمستهلك في عملية الشراء. وتحدد مجتمع البحث بالعلامات التجارية العالمية المشهورة التي تم تقليدها. استخدم المنهج الوصفي التحليلي(تحليل المحتوى) لمعرفة التغيرات الحاصلة في البناء الشكلي او اللوني للعلامة التجارية اذ يقوم هذا المنهج على وصف الوضع الراهن او المشكلة من خلال تحديد ظروفها وابعادها وتوصيف العلاقات بينها بهدف الانتهاء الى وصف علمي دقيق ومتكامل للظاهرة و للحصول على نتائج البحث، ومنها: تتركز عملية التقليد على العلامات التجارية المشهورة وذات الرواج الواسع في العالم، اغلب عمليات التقليد تركز على الناحية البصرية حيث يقوم المقلد بتقليد العلامة معتمدا على نفس التركيب والبناء من ناحية الاشكال والألوان والرموز الداخلية مع العلامة الاصلية، كما في الحالات الأولى والثانية والثالثة والرابعة والخامسة، اللجوء الى الاسماء حيث يقوم المقلد بتغيير في بعض الحروف او في ترتيبها او اضافة حروف الى العلامة المقلدة بحيث لا يتغير عن نطق العلامة الاصلية. كما في الحالات الاولى والثانية والرابعة والسادسة. واوصى بضرورة الحد من هذه الظاهرة وذلك بنشر الوعي الجرافيكي والإعلاني بين المستهلكين وتفعيل القوانين التي تحد من ظاهرة التقليد لما لها من اثار اقتصادية كبيرة على الاقتصاد الوطني.

**الكلمات المفتاحية: التواصل ، العلامة ، العلامة التجارية، الرمز ، التصميم.**

## Chapter One:

### The introduction:

Technological developments associated with new lifestyles and new social and consumer behaviors are leading to changes in how organizations, companies and brands develop their branding systems, create their own visual identity systems and how they communicate, which cannot be imitated. In this changing context, design processes are evolving to meet new realities in the way brands think about and create their visual identity systems (Daniel Raposo, 2022).

It is important to know what a sign means in its general sense, what is the difference between a symbol and a sign, and what is the role of the sign and symbols in the relationship between human and reality. The sign includes two ideas, one is the idea of the thing represented and the other is the idea of the thing represented. The first raises the second idea in the mind, and this idea is conjured through mental representation. There are different types of signs, including natural signs, artificial signs, and linguistic signs, which are cultural signs that refer to a specific culture. (Benkrad, 2014)

There is a difference between a sign and a symbol. A symbol belongs to the field of signs, but it is a sign used with a special meaning. If the relationship between the sign and what it refers to is arbitrary, then the sign that uses a symbol maintains a natural relationship between it and what it symbolizes without there being a complete correspondence between them. Knowing the nature of the sign is related to knowing how this sign reaches the eye and how it represents the thing it represents. If the pure reference is to a subject that is represented through an iconic reference, then the relationship between the signifier of the sign and its meaning is based on a similarity that makes the first refer to the second without intermediaries. However, visual signs do not provide a neutral representation of an objective given separate from the cultural context in which they are used. Visual signs depend on culture and personal interpretation, and vary in the extent of their understanding and interpretation from one individual to another. (Benkrad, 2014). The development of technology plays a major role in the development of branding systems and the creation of visual identity systems. Technology provides new tools and resources for designers and

companies to explore creativity and innovation in brand design. For example, advanced software and applications can be used to create innovative and attractive designs, and augmented reality and virtual reality technologies can be used to enhance the user experience and interaction with the brand. In addition, the Internet plays a huge role in developing and spreading brands. Companies can reach a wider audience and expand their influence through digital platforms such as websites and social networks. Consumers can interact with the brand online, participate in user experiences and provide feedback.

**First: Research problem:**

The research problem focused on studying the consequences of communicating through signs and symbols in the context of the current world. given the huge amount of diverse industrial and commercial products and the challenges related to distinguishing those products. It has become necessary for companies and institutions to protect their trademarks and educate consumers about the differences between the original product and the counterfeit, as this process has become dependent on the use of language, letters, and colors for manipulation. The researcher identified a sample of traditional trademarks for a group of products and well-known international brands and compared them with the original.

**Second: research importance:**

The importance of the research comes from the challenge that companies and commercial institutions face with regard to protecting and preserving their brands from imitation and counterfeiting. This is due to the increase in the number of industrial and commercial products in their various forms and types, which increases the intensity of competition between companies and commercial institutions. Therefore, brands and their distinctive symbols become vital to differentiate their products from competitors. In addition, the importance of this study is to raise awareness and educate consumers about this dangerous phenomenon that has spread widely throughout the world, especially in the Arab world. Consumers need to be aware of counterfeiting, and understand the negative effects that can result from purchasing counterfeit products. This study enhances consumer awareness and education about this phenomenon, and contributes to directing them towards making informed and informed purchasing decisions.

**Third: Research objective:**

The research aims to understand the problem of perceiving the symbol and logo design in trademarks and brands among consumers. It explores the role played by the symbol or logo in representing the consumer symbolically and examines the desires and motivations that the brand evokes in the consumer during the purchasing process.

**Fourth: Research questions:**

1. Does the average consumer have the ability to differentiate between these signs?
2. What formal elements or color elements did the imitator use to mislead and deceive the consumer by imitating or counterfeiting the trademark

**Fifth: Justifications for the study:**

Among the important justifications for the study, the following can be mentioned:

1. Changing the shape or label: Counterfeiters may change the shape of the mark or label with the aim of deception. The colors, shapes or visual elements of the mark may be changed to make it more closely resemble the original mark. This change aims to make the consumer believe that he is dealing with the original mark and thus raise doubt and confusion among the consumer.
2. Changing some of the letters of the mark while maintaining the original form of the mark: Counterfeiters can modify some of the letters in the original mark without changing the general form of the mark. They may replace similar letters, add extra letters, or delete some letters. This aims to manipulate the consumer's perception and make them believe that they are dealing with the original mark, thus leading to misinformation and confusion in the consumer's mindset.

**Sixth: Limits of research:**

1. Spatial boundaries: international, Arab and local markets.
2. (What is meant here is the circulation and spread of these signs throughout the world, especially in Eastern Europe, the Middle East, and the Arab world. The researcher here is talking about the formal structure and the ability of the counterfeiter to mislead the

consumer. There are many examples in our local markets, especially the popular ones, and this is what the research sample indicated.

3. Time limits: the period from 2013-2023.
4. Objective boundaries: famous international brands and logos.

### **Seventh: Methodology**

1. Collecting information and data from sources.
2. Using the descriptive analytical method (content analysis) .The researcher relied on the descriptive analytical approach (content analysis) in conducting this research to find out the changes occurring in the formal or color structure of the brand, as this approach is based on describing the current situation or problem by identifying its circumstances. Dimensions and descriptions of the relationships between them with the aim of arriving at an accurate and comprehensive scientific description of the phenomenon (Al-Fandi, 2018).

### **Eighth: Research community:**

The research community is determined by the famous international brands that have been imitated.

**Research sample:** The researcher chose (6) brands at the global level, as they are the most widely used in terms of imitation in most markets in the world. The intended meaning here is the circulation and dissemination of these brands worldwide, especially in Eastern Europe, the Middle East, and the Arab world. The researcher discusses the structural composition and the forger's ability to deceive the consumer.

Choosing these brands as a sample for research in the field of counterfeiting could be justified based on several factors and possible reasons, including:

1. Brand reputation: Those brands that enjoy wide fame and global popularity are more susceptible to imitation. The public knows these marks well and may be more willing to purchase counterfeit products due to their widespread presence.

2. The spread of trademarks: The presence of trademarks in most global markets enhances the opportunity for imitation. When a brand becomes popular and present in many countries and markets, the opportunity for product imitations to emerge and spread is greater.
3. Brand success: Successful brands that have achieved great success and gained popularity and public trust are the target of imitators. Counterfeiters try to exploit the reputation and quality of the original brand to market their counterfeit products.
4. The influence of brands on popular culture: Those brands that have become part of popular culture and famous icons are more susceptible to imitation. For example, brands such as McDonald's and Starbucks have become symbols of consumer culture and urban style, thus experiencing widespread imitation.

## **Chapter Two:**

### **Previous studies and theoretical framework:**

**study :Daniel Raposo, Ricardo Correia, Rogério Ribeiro, and João Neves: Brand Marks' Performance in Digital Media, Human Dynamics and Design for the Development of Contemporary Societies, Vol. 81, 2023, 40–48, 2023. Published by AHFE Open Access. All rights reserved.**

This paper aimed to evaluate the effectiveness of graphic designs and visual performance of brands used on websites and social media. And to shed light on the impact of digital media on contemporary brand design, especially the limitations observed in brands that originated during the twentieth century or earlier. Given the impact of today's online and digital communication, and the Internet of Things, With the diversity of multiple screen dimensions, it is important to take a closer look at the performance of brands on websites, responsive web pages, audio-visual materials, and social media. This topic is very important when studying or developing flexible systems for brand identification or even brand variants and related visual guidelines. Specifically, we intend to observe how brand design and the digital environment influence the graphic coherence of visual identity and brand identification. A non-intrusive, methodological approach is adopted with case studies of 32 large, global brands. What is



meant by “a non-intrusive, systematic approach” indicates that the study or research was carried out in such a way that the results were based on observation and analysis without any intervention or change in the existing conditions. In this context, the researchers did not interfere or influence the large, global brands that it was studied. In other words, the data and observations were collected in an objective and accurate way, without any interference or external influence. This allows for more reliable results, conclusions based on reality, and careful analysis of the cases studied.

**Study :Zeyu Cao: The Application of Intelligent Generation Technology in the Visual Communication Design of Exhibition Brand, Hindawi Wireless Communications and Mobile Computing Volume 2023, Article ID 1550761, 11 pages <https://doi.org>**

This article explores the value and principles of corporate branding in the exhibition industry. Research shows that the design of corporate brand visual communications at exhibitions should be based on the brand architecture system, reflect the connotation of brand culture, and highlight the innovation of brand design. Taking corporate brand visual communication design in exhibition industry as a research object, to explore its design value, the value of corporate brand visual communication design at trade shows is very great, and companies should attach great importance to trade shows. From a visual communication design perspective, it can be analyzed into three levels: color, space shaping, and compatibility of graphics and text. To rebuild brand design, companies must plan, innovate, and rebuild these three levels and promote trade shows. The impact and attractiveness of Chinese enterprise brand visual communication design can truly enhance the influence and popularity of enterprise brand and ultimately promote the sustainable development of enterprise brand.

**Study :Dasuni Pandithasekara, Ishan Chandrakamal: The Influence of Brand Communication Tools on Consumer-Based Brand Equity (with Special Reference to Young Consumers in Sri Lanka), Re-envisioning the Business Management Landscape for VUCA World, Proceedings of the 11 International Conference on Management and Economics. 2022.**

This study aims to measure the impact of each of the brand communication tools on consumer-based brand equity and identify the social media brand communication tool that is best suited to influence each dimension of consumer-based brand equity. The hypotheses for this study were developed and then tested on university students. Under the deductive approach, descriptive research design was involved in testing hypotheses. 375 online questionnaires were distributed to undergraduate students and the researcher received 373 responses. This research used Cronbach's alpha test to examine the reliability of variables. Factor analysis is used to measure the validity of the sample to test the quality of the data. According to the results . The table below shows a complete summary of previous studies and their comparison with the current study in terms of objectives, methodology and results.

<b>Interviewer</b>	<b>Current search The problem of communication of the sign and symbol in the design of the brand in society: the differences resulting from forgery and imitation (analytical study)</b>	<b>Brand Marks' Performance in Digital Media, Human Dynamics and Design for the Development of Contemporary Societies</b>	<b>The Application of Intelligent Generation Technology in the Visual Communication Design of Exhibition Brand, Hindawi Wireless Communications and Mobile Computing</b>	<b>The Influence of Brand Communication Tools on Consumer-Based Brand Equity (with Special Reference to Young Consumers in Sri Lanka</b>
<b>Objectives.</b>	The research aims to understand the problem of perceiving the symbol and logo design in trademarks and brands among consumers. It explores the role played by the symbol or logo in representing the consumer symbolically and examines the desires and motivations that	This paper aims to evaluate the graphic resistance and visual performance of Brand Marks in use on websites and social media. It aims to bring knowledge about the impact of digital media on the design of contemporary Brand Marks, but especially the limitations observed in brand trademarks that	This paper focuses on the analysis and reconstruction of the corporate brand visual communication design system in commercial exhibitions and reconstructs the corporate brand visual communication design system by analyzing the color symbols, space symbols, graphic symbols, and text	this study aims to find the answers to key questions of how firm-created content influences each dimension of consumer-based brand equity and how user-generated content influences each dimension of consumer-based brand equity in Sri Lanka..

	the brand evokes in the consumer during the purchasing process.	originated during the 20th century	conformity of corporate brand visual communication design.	
Methodology.	Using the descriptive analytical method (content analysis). The researcher relied on the descriptive analytical approach (content analysis) in conducting this research to find out the changes occurring in the formal or color structure of the brand.	systematic methodology with a non-interventionist research Based on direct observation, and descriptive case study of large and International brands. This study focuses exclusively on brand marks.	Four types of images were selected, and 36 images of similar categories were selected, respectively, which were set as A-type images, B-type images, C-type images, and D-type images, respectively. Among them, type A images mainly collect images of interior architectural decorations of families, type B images mainly collect images of pets, type C images mainly collect images of household daily necessities and type D images mainly collect images of natural scenery	There are some hypotheses conducted concerning this study and then testing them over university undergraduates. This study represents the deductive approach. Under the deductive approach, descriptive research design engages in hypotheses testing. The goal of utilizing a descriptive study approach is to show the nature of cause-and-effect interactions between social media brand communication tools and consumer-based brand equity characteristics. The hypotheses are followed by a model that reflects the links between social media brand communication tools and consumer-based brand equity to fulfill the study objectives. Researchers used the survey method to collect data by asking

				questions from university undergraduates. The researcher used a cross-sectional approach and this approach explains that the data is collected only once.
Results.	<p>The imitation process is focused on the famous and widespread trademarks in the world., Most of the imitation processes focus on the visual aspect, where the imitator imitates the mark based on the same composition and construction in terms of shapes and colors The internal symbols with the original sign, as in the first, second, third, fourth and fifth cases, resort to names where the imitator changes some letters or their arrangement or adds letters to the imitated sign so that it does not change from the pronunciation of the original sign. As in the first, second, fourth and sixth cases. He recommended the</p>	<p>he results consist of the identification of a set of principles and graphic features that Brand Marks should follow to ensure its recognition, the coherence of Visual Identity, and brand identification</p>	<p>Experimental Results and Analysis. When evaluating the parameter attributes, it is necessary to test the influence of the key parameters of the method in the paper on the performance of computer graphics and image processing, such as the distribution law of the feature space and the capacity of the dictionary space. At this time, the influence of parameter changes on other indicators</p>	<p>The findings of this study recommend brand managers and marketing specialists which social media brand communication tool is most suitable for social media brand communication.</p>

	<p>need to reduce this phenomenon by spreading graphic and advertising awareness among consumers and activating laws that limit.</p>			
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of this study, both company-generated content and user-generated content significantly influence consumer-based brand equity. However, user-generated content has a greater impact on consumer-based brand equity than company-generated content. On the other hand, this study provides vital information to marketing and branding managers to identify effective brand communication tool to improve each dimension of consumer-based brand equity as required and strategies to implement the selected brand communication tool.

### **Theoretical literature:**

#### **What is the sign:**

A brand is an ideological concept, a set of symbols, arguments and beliefs that serves as a value proposition to emotionally connect with stakeholders in a way that differentiates itself from the competition (Olins, 2008; Raposo, Moreira da Silva et al., 2018). It is a sign in the semiotic sense because it represents something other than itself. A brand must be understood and used by everyone at all touchpoints (Abbing, 2010). Therefore, a brand is defined as more than just promotional activities and a communication device; it is a complete and continuous process that links a range of marketing initiatives (Ashworth and Kavaratzis, 2009). We must understand that branding is the process of creating a brand as a set of concepts (Sher, 2021), but it also includes the procedure of marking things and goods and managing the brand image (shaping how people see the brand). Therefore, a brand is a set of concepts (identity, purpose, values, emotions, symbols) organized to evoke a desired idea about a person, a company. A sign is something that indicates something else. De

Saussure divides signs into two parts, the signifier (the sound or thing) and the signified (the concept it represents). He shows that the relationship between the signifier and the signified is a necessary relationship like the relationship between the two sides of a note or a coin. (Barnard, 2005). As for Peirce, he believes that there are three categories of signs in his study of visual messages: iconic, indicative, and symbolic. Iconic signs are those that communicate through resemblance or resemblance where the relationship between the sign and the object is natural; "A sign indicates something by being like it" (Lury, 2004). Pointer tags can be used to represent an object through causal connection, Like smoke means fire; "A sign refers to a thing through an existential connection to it" (Lury, 2004) Symbolic signs are those that have abstract connections and whose meaning is determined by the boundaries of cultural traditions; For example, the dove symbolizes hope and peace. In other words, "the sign refers to the subject through its relationship to the interpreter" (Lury, 2004). However, for Peirce, the sign is not a fixed relationship between the signifier and the signified. It is a relationship that is in a constant state of change and transformation. We cannot study anything in this universe. Except that they are semiological (indicative) systems (Al-Khamash, 2008), We notice here the convergence between de Saussure and Peirce in terms of content, as the two agree that it is a sign or indication of something whose meaning is agreed upon. The sign refers to something (or at least refers to the perception we have of something), and in this case, the meaning Given through the manifestation of the sign itself. Nothing can stand between a sign and its meaning, and in a semiotic perspective, a brand sign is a graphic sign (a pre-defined element representing something absent, presented by recall), while a visual identity system is a set of signs with rules of use that give them A meaningful relationship associated with the brand. In other words, a brand's visual identity is a set of signs, the rules of their use (code or design principles) constitute the visual language, ensuring identification and differentiation as well as the construction of arguments, accounts and narratives associated with a particular brand experience. It is not only about defining and differentiating the brand, but also communicating how the organization, business or brand is structured and what it stands for or means in comparison with competitors and according to a specific audience (Raposo,

2012, 2018). Signs can be classified according to multiple perspectives, including voluntary signs that are issued by humans intentionally and forcefully. They are of two types: the first is purely communicative, intended to convey information only, such as: traffic lights, fire and disaster bells, and car horns. The second is aesthetic communication and is used to convey ideas in aesthetic forms, such as artistic images, statues, and musical pieces. As for involuntary signs, they are those that come from a person without his intention, and over which he has no control. There are types, including: vocal, motor, and formal. (Fakhoury, 1990). Signs are also classified from a natural perspective and are represented by signs produced by nature. They are types (audio, motor, formal, olfactory, gustatory, tactile),

From an industrial perspective, signs are represented by artificial signs: they are those that are man-made, such as (audio, movement, formal, gustatory, and tactile). The brand must be authentic, distinctive and relevant, and it needs to be communicated explicitly and consistently, which implies collaborative work and a shared culture among the organization's employees, because the CEO by itself is not enough (Benbunan, 2019). The challenges of the digital and global world are increasing and changing, especially in consumer behaviour, requiring the ability to adapt and respond quickly. The question about the sign is in fact inseparable from the concept of the symbol.

#### **what is the symbol:**

The symbol and its various connotations are linked to all types of arts over time and in different places. Arts throughout history are also characterized by symbolic features that distinguish them from other arts. It is something by which we prove a permanent relationship between two elements (objective or meaningful), and it is not possible to precisely determine what belongs to Symbols and what cannot be classified as such. The issue is not related to the symbolic phenomenon as it appears in itself through its intrinsic characteristics, but rather it is related to the point of view adopted by this or that student. It is possible to limit the circle of the symbol to essences and functions that are specific in number and nature, since the symbol does not carry its identity in itself. This identity cannot be something that preceded its existence before people circulated it and used it in that capacity. Therefore, the limits of this

identity can only be revealed through the definition by which the symbol can be known. The symbol does not have signs of its own, and is not independent of a specific topic. It is everywhere, and everything is suitable for being transformed into a symbol, starting with human behavior, passing through the topics of the world, and ending with the language with its letters and sounds, as well as gestures and social rituals. Therefore, the symbol uses signs and signs that precede it. Its presence, which are actions, gestures, or words that can be perceived, understood, and interpreted independently of what the symbol indicates. (Penkrad, 2014).

Amira Helmy Matar believes that the symbol in itself has its own meaning, but in fact, the symbol only acquires its semantic meaning through its presence within a specific context and its presence within a special system of signs that gives it a special semantic meaning. However, in itself and in its absolute form, it has no meaning. Its own in itself. (Matar, 1979). As for the philosopher (Susan Langer), she distinguishes between two types of symbols: inferential symbols, which are used in science, and representative symbols, which are used in art. The first is conventional, but the second has no fixed meaning or rules, and cannot be replaced by other symbols, as is the case with conventional symbols. Because representative symbols are connected to the self, and according to her opinion, the sign does not have a meaning that we derive from our contemplation of it, but rather its meaning is agreed upon. As for representative symbols, their meaning is in themselves that we contemplate and react to, because the connection between form and content in art is a natural connection and not an agreement. It also makes a clear distinction between a sign and a symbol, saying: The "sign" is something we work by, or a means to serve the action, while the "symbol" is a mental tool, or a manifestation of the effectiveness of the human mind. When a person succeeds in communicating his idea to others through some symbols, we say that he has expressed that idea well. A person may work for a long time to formulate his opinion in the best possible form. He searches for the precise words that can express his meanings, and he introduces organization and sequence into his expressions that make them successful tools for presenting his case or demonstrating his argument. There is no doubt that such mental effort



cannot be considered an automatic response: it is clear that there is a big difference between expressing an idea and expressing an emotional state. (Ibrahim, 1988). Anthropologists also divide symbols into two basic categories: Edmund Leach goes on to explain these two types, saying that general symbols are those symbols that require reaching a collective agreement on the basic (one) meaning that these symbols say, and thus these - general - symbols become a means of communication between (the actor and the recipient), and “Edmund Leach” states: For example, when a traffic man raises his hand, everyone here agrees that this means only one interpretation and no other interpretation is possible. The matter differs in the specific symbols. For example, if we are dealing with a man kissing a beautiful girl, this may have more than one interpretation. The existing relationship between them may be a relationship of friendship. It may be a purely emotional or sexual relationship, and hence this behavior carries an individual or private symbol. (Zaid, 1985). Therefore, the symbol is a means of expressing emotions and feelings as abstract things on the one hand, and on the other hand it is a means of formulating an “intellectual” experience through which a specific thing is intended, of which the symbol is an image through hinting or suggesting some things or feelings and emotions in common between it and the thing it signifies on him.

### **Sign and symbol in graphic design:**

An icon is one of the most common tools a graphic designer uses to create a logo. A symbol is one of the most common shapes a graphic designer uses to create a logo. When designing a logo for a company, one of the main things is defining identity, in other words a clear representation of what the company is, which for us in the world of design is usually a set of graphic elements that represent something, in other words, it is the image that tells the story, and our interest as designers lies in how Use symbols correctly, to avoid any misrepresentation. The idea of words imitating things was an ancient idea, which we find in Eastern civilizations. So Plato introduced it into his own philosophy, as this philosopher believed that codifying the language was the prerogative of the legislator (philosopher) who knew how to make words, because names must be of the same type as the things they express. This is so that it is identical to it and can influence it. The Platonic thesis, in this form,

combines two conceptions: the philosophical conception that confirms that language is an imitation of nature, and the classical philosophical conception that makes the status of language limited to some legislators and sages.) And this is what the designer seeks in translating these images. Linguistics refers to shapes and colors that express the gender of these things. An example of this is the logo of IBM, which has a hidden message to the whole world hidden in the large blue logo that represents the company, where there are white lines running through the logo. The company's hidden intent with this logo is a sign of equality. Look at the lower right corner “=” . See Image no. (1)



Image No (1) IBM logo (Source: <http://www.thaqafaonline.com/2012/09/ibm.html>)

Some believe that the logo is in fact a symbol, but the matter is not as simple as some imagine. Rather, the logo becomes a symbol of the company's identity based on the visual expression that these logos carry and the symbols that give the company its identity and integrate with the life of the citizen. Its design depends on three important aspects: the idea, imagination, and feeling. The technician. The designer must take into consideration three basic criteria when designing the logo:

1. The designer should not rely on another logo from which the most prominent contents are taken.
2. The logo must express the purpose for which it was designed.
3. Simplicity in form.
4. Lack of colors, their proportionality and harmony.

Therefore, designers must understand the ideas behind the symbols. Otherwise, they may end up sending unintended messages through their work.

### Chapter Three:

#### Sample analysis and results

##### Study cases

##### 1. First case :Adidas brand



Image No (2) the original tag

<https://www.freepnglogos.com/pics/adidas-logo-png>

<https://www.pixilart.com/photo/abcids>



Image No (3) the counterfeit mark

When looking at image number (2), which represents the original trademark of Adidas, and comparing it to image number (3) (the counterfeit trademark), we can see that this product is a sports bag for Adidas based on the accompanying typographic shape. The imitator focused on the visual aspect by imitating the structure of the letters, making them four diagonal and gradient stripes instead of three, while maintaining the same spirit. This is a case that the average consumer may not perceive. As for the writing, the imitator was able to manipulate the letters in a way that does not affect the pronunciation of the trademark. They replaced the letter "d" with the letter "b," which are very similar in shape. As for the last "d" letter, the imitator skillfully chose the letter "a," which closely resembles the letter "d" and belongs to the ITC Avant Grade Bold font family. The following typographic illustration demonstrates this manipulation.

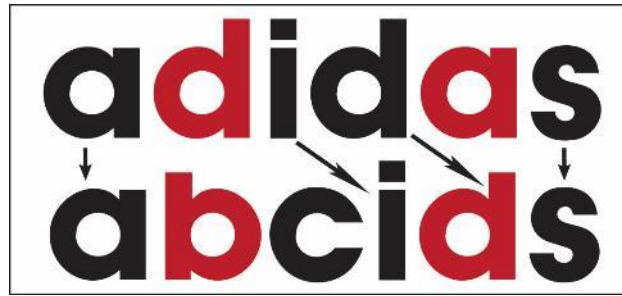


Figure No. (1): Structural analysis of the form of the original letters and those used in imitation. (The work of the researcher)

## 2. Second case :Puma brand



Image No (4) the original tag



Image No (5) the counterfeit mark

[https://upload.wikimedia.org/wikipedia/ar/b/b1/Puma\\_Logo.png](https://upload.wikimedia.org/wikipedia/ar/b/b1/Puma_Logo.png) <http://prikol.bigmir.net>

In image number (5), the imitator, or rather the designer, attempted to focus on both the visual and typographic aspects. They employed the same leaping animal shape found in image number (4), representing the original trademark, in a nearly identical manner, except for the area of the animal's head where they replaced its ears with hair pointing upwards. This is a very subtle observation that is not easily noticed. As for the typographic aspect, they used the same font type, "my puma," with the same spirit. However, as we can see in image number (2), there was manipulation in the third and fourth letters, where they replaced the letter "m" with "n" and the letter "A" with the letter "K," which closely resembled the essence of the original letter.

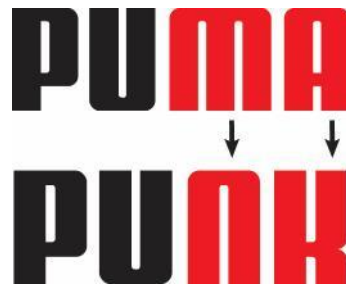


Figure No. (2): Structural analysis of the form of the original letters and those used in imitation. (The work of the researcher)

### 3. Third case :McDonald's sign



Image No (6) of the original tag <https://www.wazifa2day.com/2021/09/Job-McDonalds.html>



Image No (7) of the counterfeit tag

<https://pozdravrebenka.ru/gde-provesti/kafe-goroda-petrozavodska-dlya-detskogo-dnya-rozhdeniya.html>

The international chain of McDonald's restaurants is famous in various countries of the world, and just by seeing the letter M with its usual movement and arcs, in conjunction with the yellow and red colors, these restaurants and their meals come to mind, as in Picture No. (6). the imitator was able to play on the consumer's perception from a visual perspective, as the imitator imitates the mark. Relying on the same composition and structure in terms of shapes, colors and internal symbols with the original sign, with a simple manipulation of the position of the letter M and focusing on the color element. He also used mental simulation in which the imitator creates a mental rapprochement between the original sign and the imitation sign by relying on antonyms and synonyms as in image number. (7).

#### 4. Fourth case :Sony brand



**SONY**

Image

No (9) Counterfeit brand

Image No (8) the original tag

<https://www.Pinterest>

The Sony company logo was designed in pure typographic form, without any formal additions. In doing so, the company relied on creating a typographic letter named after it, which is SONY FONT, as in image number (8), which facilitated the process of imitating this logo, as the imitator relied on a simple game by modifying the letter O and making it Q This is one of the methods used by imitators by changing the letters of names in a way that does not affect the general shape and artistic structure of the logo. As in image number (9), which represents the counterfeit logo placed on the radio (note Figure No. 3), in which the letters of the counterfeit brand were analyzed.



Figure No. (3): Structural analysis of the form of the original letters and those used in imitation. (The work of the researcher)

#### 5. Fifth case :Lavache quirit cheese brand



Image No (10) the original mark



Image No (11) the counterfeit mark

<https://discountsonline.cheap2022.ru/content>

Mental simulation in counterfeit brands relies on creating a cognitive resemblance between the original brand and the imitation brand through the use of contradictions and synonyms. Counterfeiters employ this approach by focusing on the prominent element of the original brand and modifying it in a way that captures attention, as shown in Figure 11 representing the counterfeit logo. For example, some counterfeiter's use the image of a laughing cow as a distinctive symbol, as this image has become associated with the original brand. When consumers see this logo, they recall its association with "La Vache Qui Rit" cheese, as depicted in image number (10). This technique is common in counterfeit brands. Furthermore, some counterfeiters resort to transforming photographic images into drawn illustrations to incorporate them into the counterfeit brand. They rely on the psychological and physiological

aspects of the consumer, as initial stimulation and perception occur within the first moments of viewing without delving into intricate details. In this manner, counterfeiters innovate visually similar elements to the original brand, whether by altering shapes or employing distinctive symbols, with the aim of establishing a cognitive resemblance between the two brands. Consequently, they attract the consumer's attention and encourage the purchase of the counterfeit product.

#### 6. Sixth case :Starbucks Coffee Brand



Image No (12) of the original tag.



Image No (13) of the counterfeit tag

<https://lens.google.com/>

[https://pbs.twimg.com/media/CX\\_HiKaUEAEituN.jpg](https://pbs.twimg.com/media/CX_HiKaUEAEituN.jpg)

The counterfeiter in this case focuses on the visual aspect, imitating the brand by relying on the same structure and composition in terms of shapes, colors, and internal symbols as the original brand, as shown in image number (12). We can observe the overall similarity of the logo's shape, which is a circle, and the style of text distribution within it. Even the color resemblance gives an initial impression to the viewer that it is the famous global brand Starbucks Coffee found in various countries. However, the truth is that the counterfeiter manipulates the letters and gives it a different name (SUN) while maintaining the same pronunciation as the original (STAR). The most noticeable aspect here is the emphasis on the green color element and its contrast with the letter shapes, as seen in image number (13). Analyzing the logo's letters, we can observe this visual resemblance in the letter construction, as shown in Figure 4.





Figure No. (4) Structural analysis of the form of the original letters and shapes used in imitation. (The work of the researcher).

### Research results:

In light of the above, the most important results that the researcher came out with can be summarized:

- 1- The imitation process focuses on well-known and widely popular brands in the world. These brands are usually well-known to the public and have a large consumer base. This is partly due to the fame and popularity of these brands, their reputation for providing quality products or services, and being considered a symbol of elegance, luxury, or any other attribute associated with them. These well-known brands invest in building a strong and distinct identity, including visual elements, distinctive logos, and distinctive brand names. The imitation process aims to exploit this fame and distinction by reproducing the famous trademark in a similar or identical form, and this is often an attempt to benefit from the fame, reputation, and wide spread achieved by the original trademark. Another aspect that may make well-known brands a target for counterfeiting is economic. When a brand is widely known and achieves high sales, imitators can benefit from this commercial success by imitating products or services and selling them at lower prices. This gives consumers an opportunity to obtain similar products at a lower cost, which can impact sales of the original brand.
- 2- Most imitation operations focus on the visual aspect, as the imitator imitates the mark relying on the same structure and structure in terms of shapes, colors and internal symbols with the original mark, as in the first, second, third, fourth and fifth cases. The section that was presented indicates that the majority of imitation operations focus on the visual aspect, as the imitator imitates the brand with the same composition and structure in terms of shapes,

colors, and internal symbols. The first, second, third, fourth and fifth examples are used to illustrate this point, and it is true that many imitations target the visual aspect of the brand, with imitators trying to imitate distinctive visual elements such as logos, colors and designs. This is done to take advantage of the fame and distinction of the original brand and attract consumers to buy counterfeit products. When counterfeiting is carried out carefully, it may be difficult for consumers to distinguish between an original product and a counterfeit.

3- During the analysis of samples, resort to names appeared, where the imitator changes some letters or their arrangement, or adds letters to the imitated sign so that the pronunciation of the original sign does not change. As in the first, second, fourth and sixth cases. During the analysis of samples, names are used as another means in imitation operations, as counterfeiters sometimes change some letters in the name, their arrangement, or add letters to the counterfeit mark in order to maintain the same pronunciation that does not differ from the original trademark, as in the first, second, fourth, and sixth cases to clarify this point. When imitators change some of the letters in a name or their arrangement, they seek to create an association between the counterfeit brand and the original brand, while maintaining similarity in pronunciation. This can be a strategy to attract consumers who are looking for products similar to the original brand, but who may prefer to purchase them at lower prices. It is important to note that this strategy is not limited to names only, and does not apply in all cases of imitation. This method may be used in some cases to create a superficial resemblance between the counterfeit brand and the original, but there may be differences in visual design, performance or quality.

4- The imitator sometimes resorts to the method of mental simulation, in which the imitator creates a mental rapprochement between the original mark and the imitated mark by relying on contradictions and synonyms, as in the fifth case. In this method, the imitator attempts to create mental affinity between the original brand and the counterfeit brand by relying on antonyms and synonyms. When an imitator uses mental simulation, he tries to find words or phrases that express the same idea or concept that the audience deals with when thinking about the original brand. He may change words or phrases slightly to create mental affinity

with the original trademark without using the actual name of the trademark. This method is used to attract consumers who believe they are purchasing a product similar to the original brand, but at a lower price. This method relies on exploiting mental similarity and directing attention towards the counterfeit product through mental simulation of the original brand.

5- The imitator uses visual manipulation and typography to create a mental affinity between the imitated mark and the original mark by using antonyms and synonyms.

6- The imitator relies on the internal shapes, colors, and symbols of the original sign to create a visual similarity that affects the consumer's perception. By using the shapes, colors and symbols internal to the original brand, a counterfeiter can achieve a visual impact that reinforces the inference that it is offering a product that is identical or similar to the original brand. The counterfeit may use colors and designs similar to those used in the original brand, or attempt to perpetuate certain internal symbols that are associated with the original brand. The effect of this visual similarity can affect consumer perception in different ways. The consumer may feel visual closeness to the original brand, making them believe that the counterfeit product has the same quality or positive attributes that the original product is associated with. This visual similarity may enhance trust and loyalty toward the counterfeit brand based on the positive image associated with the original brand.

7- Photographs are converted into drawn drawings based on the psychological and physiological aspects of the consumer, where The focus is on the first moment of viewing without going into details. It means that elements and details are chosen that enhance the emotional response and sensory impact on the consumer. This aims to create a unique visual experience that targets the consumer's initial response without having to focus on fine details. By highlighting the first moment of viewing, motion graphics can quickly and effectively capture the consumer's attention. This is done by employing visual elements, colors, shapes, and the general composition of the image to create a quick and tangible effect. This focus on the first moment aims to convey a strong message and arouse interest and emotional impact to the consumer through the image drawn.

8- The letters are manipulated and changed with letters similar in shape or pronunciation without affecting the general appearance of the logo. There are several ways to do this, including:

A. Using similar letters: A letter can be replaced with another similar in shape or pronunciation, such as replacing the letter “S” with the letter “\$” or the letter “O” with the letter “0”.

B. Using synonyms: A letter can be replaced with a synonym that is similar in appearance or pronunciation, such as replacing the letter “C” with the letter “K” or the letter “F” with the letter “Ph.”

C. Using visual shapes: The shape of letters can be modified to make them resemble other letters, such as forming the letter “B” so that it looks similar to the letter “8.” The goal of these manipulations is to maintain the overall look of the logo and make it unique, while adding some creativity and visual or verbal impact.

9- Color plays an important role in consumer perception and can be used to create a visual similarity to the original sign, being a strong visual element that affects consumer feelings and response. Color can be used strategically to enhance brand recognition and create a visual similarity to the original sign. By using the same shades or distinctive colors of the original mark, a visual link can be created between the products or services bearing the counterfeit mark and the original mark by using color skillfully, as the consumer can feel recognized for the brand and trust and emotional connection with the product or service is strengthened. It is important that colors are used in harmony with the original mark to achieve visual similarity and enhance the emotional response associated with the mark.

There are many companies that have succeeded in dealing with counterfeiting cases quickly and effectively. Of which:

Apple: Apple has been exposed to many cases of imitation over the years, but it has successfully confronted them. The company has developed unique and innovative technology such as the iOS operating system and its own processors, making it difficult to replicate exactly. Apple has also strengthened the protection of intellectual property rights and prosecuted imitators when necessary.

Nike: Nike is one of the most prominent companies in the sports clothing and footwear industry, and frequently faces counterfeiting. Nike relies on continuous innovation, unique designs and distinctive symbols such as the Swoosh logo, and develops advanced technologies to improve athletic performance. Nike is also taking legal action to protect intellectual property rights.

Facebook: Facebook faces many imitations in its user interface and social app features. Facebook responds quickly to these situations by improving the user interface, adding new and unique features, and making regular updates to maintain the excellent user experience.

### **Recommendations:**

**Based on the mentioned results, the following recommendations can be reached:**

1. Increase awareness and education: Awareness must be enhanced among consumers about the dangers of counterfeiting and its impact on the economy and the consumer. This can be achieved through awareness and education campaigns targeting the public and highlighting the importance of supporting authentic brands.
2. Tighten laws and enhance protection: Laws and regulations related to intellectual property rights and combating counterfeiting should be strengthened. There must be deterrent penalties facing imitators and violators of intellectual property rights.
3. Innovation and development: Original companies must work to innovate and develop new products and services continuously. This enhances the strength of the original brand and makes it more difficult to imitate.
4. Continuous monitoring: Original companies should continuously monitor the product market and competition to detect cases of imitation and address them quickly and effectively.
5. Focus on non-visual elements: In addition to the visual aspects, original companies must enhance other elements of the brand such as quality, service, and customer experience. This enhances the emotional connection between the consumer and the original brand.

6. Effective communication: Original companies must clarify the differences between their products and counterfeit products and focus on the added value of the original brand.

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Dr Sattar Hammadi Al-Juboory, Middle East University, Amman - Jordan

[saljboory@meu.edu.jo](mailto:saljboory@meu.edu.jo)