

SYMBOLISM AND IDENTITY: A COMPARATIVE SEMIOTIC ANALYSIS OF NATIONAL DAY LOGOS IN ISLAMIC COUNTRIES AND THEIR REFLECTION OF ISLAMIC VALUES

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Abstract: *This study examines the role of National Day logos in Islamic countries as visual representations of national identity intertwined with Islamic symbolism. Through a comparative analysis of selected logos from Saudi Arabia, Malaysia, the United Arab Emirates, Egypt, and Indonesia, the study explores how these visual designs embody key Islamic values such as unity (Ummah), excellence (Ihsan), and remembrance (Dhikr), as reflected in the Quran. Rooted in Islamic artistic traditions of calligraphy, geometric patterns, and symbolic colors (e.g., green and gold), these logos reveal a dynamic interplay between contemporary national identity and enduring Islamic principles. The aim of this study is to analyze how National Day logos incorporate Islamic visual elements and values, thereby reinforcing both religious and national identities in an increasingly globalized world. Methodologically, the research employs a qualitative case study approach, enabling in-depth examination through multiple data sources, including documents, archival materials, and visual analyses of selected logos. Findings highlight that National Day logos serve not only as celebratory symbols of national pride but also as vehicles of religious and cultural continuity, emphasizing unity and faith across Muslim nations. This research contributes to a deeper understanding of how modern design practices sustain Islamic identity in visual communication and opens new perspectives on the evolving relationship between Islamic art and national symbolism in contemporary design contexts.*

Keywords: *National Day logos, Islamic symbolism in design, Visual identity in Islamic countries, Islamic art and design, Semiotic*

Introduction

National Day is the designated date on which the celebration marks the citizenship of a country or a non-sovereign state. This statehood can be denoted by the date of independence, being a republic, or an essential date in government (such as a birthday, participation, or removal). National Day is often a national holiday. National Day is a defined date in which the celebration represents the citizenship of a country or a non-sovereign state Hashim et al., (2023). The state can be denoted by the date of independence, its status as a republic, or an essential date in the country's history. National Day will always be a national event.

Many Islamic countries celebrate a national day to mark a significant event in their history, such as independence or the anniversary of a revolution. These days are often celebrated with parades, festivities, and public holidays. National Day celebrations in Islamic countries are important cultural milestones that commemorate independence, sovereignty, and collective identity. According to the News, (2025), The Kingdom of Saudi Arabia celebrates its national day on September 1 September 23 of each year to commemorate the unification of the Kingdom and its founding at the hands of His Majesty King Abdul Aziz bin Abdul Rahman Al Saud, may Allah have mercy on him.

Malaysia celebrates National Day on August 31 every year. To commemorate the date of the Federation of Malaya's independence from British colonial rule on Saturday, August 31, 1957. Malaysia Day is celebrated on September 16 every year to commemorate the establishment of the Malaysian Federation on the same date in 1963. It marked the merger of Malaya, Sabah, Sarawak, and Singapore to form Malaysia. According to Sairin Karno (2020) the Malaysia Day celebration on September 16 every year should serve as a basis to commemorate, appreciate, and understand the history of the establishment of the Federation of Malaysia, thereby maintaining Malaysia as a sovereign nation.

The national day, celebrated annually, is accompanied by a logo that represents the special theme of the celebration (Yunus et al., 2019). To remember the national day of each country, some countries have introduced their national day logo. National Day, celebrated throughout the country, has its logo. The National Day logo has become part of this celebration, serving as a visual representation of Malaysia's national identity. The logo has evolved, with each iteration reflecting the country's political and social changes. Since 1976, when the first National Day logo was introduced, Malaysia has unveiled up to 35 different logos, encompassing a total of 42 distinct themes. This trend is expected to continue until 2020 (S. F. M. Hashim et al., 2021). A wide variety of designs is represented in the logos designed for Malaysia Day, ranging from abstract and symbolic to logotypes. However, not all countries in the world use the logo in conjunction with Independence Day (Yusoff & Hassan, 2014). In addition, Islamic countries, such as those in Southeast Asia, including Malaysia, Indonesia, Singapore, and even Brunei, have national day logos that are introduced every year in the month of their country's independence. Arab countries, such as Qatar, Oman, and Jordan, also have their national day logos. Countries, including Saudi Arabia, Malaysia, Indonesia, the United Arab Emirates, and Qatar, have created distinctive visual strategies for their National Day logos over time (Oman, 2025). For example, the Qatar National Day 2019 logo features the slogan 'Al Maali Kaydah,' which translates to 'the path of excellence is difficult.' National Day commemorates the

founding of the State of Qatar by Sheikh Jassim bin Mohamed bin Thani on December 18, 1878. In nations where Islam is not only a religion but also a fundamental component of the law, government, and national identity, these symbols assume special significance (Hermaniawati et al., 2023).

National Day logos in Islamic countries are important visual symbols that serve as a powerful means of expressing national identity, pride, and cultural values. These logos often incorporate Islamic artistic traditions, such as calligraphy, geometric patterns, and symbolic color schemes, which connect the design to Islamic cultural and religious heritage. However, despite the significance of these logos in reflecting both national and Islamic identities, there is a noticeable gap in academic research that specifically examines how Islamic visual elements and values are embedded within these logos. This lack of focused analysis makes it difficult to understand the depth of cultural, religious, and historical meaning conveyed through these national symbols. Furthermore, the evolving nature of national identity in the context of globalization raises questions about how Islamic countries balance modernity with tradition in their National Day logos. Every logo designed for the Malaysia National Day has its meaning, message, and symbol. These logos are designed to promote the annual Independence Day event. The government has introduced the Malaysian National Day logo through various methods. Yusoff & Hassan, (2014) believe that the National Day logo incorporates a patriotic element that indirectly serves as a platform for conveying a message to the community regarding issues involving unity and loyalty.

Although National Day logos in Islamic countries play a crucial role in articulating national identity, pride, and values, there is a lack of academic analysis regarding the specific role of Islamic visual elements in these logos. Existing studies on logo design and national identity often overlook the reflection of Islamic faith, heritage, and symbolism in contemporary national symbols, particularly within the context of Islamic countries. This lack of research limits our understanding of how these logos function as powerful vehicles for cultural preservation, expression of religious values, and national unity. The problem is exacerbated by the growing influence of globalization, which challenges Islamic countries to maintain a balance between modern design trends and the preservation of Islamic cultural and religious values in their National Day logos. Therefore, there is a need for a focused study that examines the role of Islamic art and values in National Day logos to better understand how these logos serve as symbols of both modern national identity and Islamic heritage.

This study aims to analyze the National Day logos of five Islamic countries Saudi Arabia, Malaysia, the United Arab Emirates, Egypt, and Indonesia through a comparative study. The goal is to examine how these logos incorporate Islamic visual elements and values, thereby contributing to the reinforcement of both religious and national identities in an increasingly globalized world. By examining design features such as calligraphy, symbolic colors, and geometric motifs, this research emphasizes the enduring influence of Islamic principles in contemporary visual communication. Through visual analysis, this study offers insights into how Islamic values are preserved and expressed through national symbols, enriching the broader discourse on Islamic art, national identity, and the role of symbolism in shaping collective memory.

Central to these celebrations is the National Day logo, which serves not only as a symbol of national pride but also as a powerful medium for conveying cultural, religious, and historical values. These logos are often designed to reflect Islamic heritage, incorporating visual elements

inspired by the rich traditions of Islamic art, architecture, and symbolism. Islamic art, characterized by its focus on calligraphy, geometric patterns, arabesque designs, and symbolic use of color, reflects core Islamic values such as Tawhid (the oneness of God), Ihsan (the pursuit of excellence), Ummah (the unity of the Muslim community), and Dhikr (remembrance of Allah). In modern National Day logos, these elements are creatively adapted to project a national identity while maintaining a deep connection to Islamic traditions (Baydoun et al., 2025). This interplay of tradition and modernity ensures that the logos do more than serve as decorative motifs they affirm faith, unity, and cultural continuity.

Visual symbols have historically played a pivotal role in Islamic culture, serving as expressions of faith, cultural identity, and aesthetic excellence. Unlike figurative imagery, which is generally discouraged in Islamic tradition, Islamic design emphasizes calligraphy, geometry, and architectural forms to communicate spiritual and cultural values. From the intricate patterns of mosque architecture to the beauty of Qur'anic calligraphy, Islamic visual language has historically reinforced the principles of Tawhid, Ihsan, and Ummah. Over time, Islamic visual expression has evolved, yet it remains deeply rooted in these foundational principles. In contemporary times, National Day logos have emerged as essential tools for expressing modern national identity while preserving and promoting cultural and religious heritage. These logos synthesize traditional Islamic motifs such as Arabic calligraphy, geometric ornamentation, and symbolic color schemes, helping Islamic countries maintain their historical roots and religious values in a rapidly globalizing world.

Despite the growing prominence of National Day logos, academic research on their Islamic dimensions remains limited. While general studies in visual communication have explored branding, national identity, and logo design, few have specifically examined how Islamic faith and heritage are visually expressed through these symbols. This gap underscores the need for scholarly work that situates National Day logos within the broader context of Islamic art, culture, and contemporary national identity. This study examines the incorporation of Islamic values, identity, and heritage in the logos of National Days from selected Islamic countries, with a particular focus on Saudi Arabia, Malaysia, the United Arab Emirates, Egypt, and Indonesia. It provides a comparative analysis of how Islamic artistic traditions and religious concepts are conveyed through modern design, focusing on elements such as calligraphy, geometric patterns, color symbolism, and cultural references.

Literature Review

There Semiotics and Visual Communication

The relationship between logos and semiotics is deeply interwoven, as both are fundamentally concerned with the communication of meaning through symbols. S. F. M. Hashim, (2023) highlights that semiotics is intrinsically linked to symbols and logos, while Aro, (2019) defines semiotics as the study of signs, symbols, and meanings, emphasizing how these elements are applied and interpreted in various contexts. Onipede, (2020) reinforces this by noting that signs constitute a core component of logos. In practice, logos and visual symbols are designed to convey messages through the integration of elements such as shapes, lines, colors, typography, imagery, sound, and even gestures. Semiotics, as a field, investigates these sign systems in detail, seeking to understand how meaning is constructed and communicated (Ab. Gani, 2014). Sebeok, (1991) further explains that semiotic analysis involves interpreting signs to uncover their implicit or hidden meanings.

As a discipline that examines signs and symbols as components of communicative behavior, semiotics provides valuable analytical tools for understanding how visual elements convey meaning. Roland Barthes (1972) introduces the concepts of denotation the literal, surface meaning of a sign and connotation the cultural or ideological meaning layered upon it. National symbols often function as "myths" in Barthes' framework, where they serve to naturalize political or cultural narratives, making them appear self-evident or universally accepted.

Charles Sanders Peirce's triadic model of the sign which includes the icon (a sign resembling its object), the index (a sign that is causally or physically linked to its object), and the symbol (a sign connected by social or cultural convention) offers a more nuanced framework for analyzing logos and emblems. For instance, in the context of Islamic nations, elements such as the crescent moon or star serve as symbolic representations of the Islamic faith. At the same time, colors like green may function as indexes referencing religious tradition.

Through the lens of semiotic analysis, National Day logos can be seen as complex visual texts that blend religious symbolism, national identity, and political ideology Yusoff & Hassan, (2014). These visual components are far more than decorative they function as communicative tools that shape public perception and contribute to the construction of collective memory.

Semiotic Philosophers: Charles Sanders Peirce

The American philosopher and logician Charles Sanders Peirce, who lived from 1839 to 1914, made significant contributions to the growth of semiotic theory. He suggested that visual components, such as pictures and numbers, can also be used as indicators in addition to language. This viewpoint expanded the field of semiotics beyond the linguistically based model developed by Ferdinand de Saussure. Peirce presented the triadic model of the sign, which serves as a fundamental framework for comprehending how signs or what he called "representations" are used to produce meaning.

The representamen, also known as the sign or representation itself, the object, or the reference or subject to which the sign points, and the interpretant, or the meaning or effect created in the observer's mind, are the three interconnected parts of Peirce's triadic model, which has its roots in philosophical thought (Cowin & Matusitz, 2011). A dotted line at the base of the semiotic triangle, signifying the indirect connection, is frequently used to show Peirce's point that there is no fixed or direct relationship between the sign and the object it represents, in contrast to Saussure's dyadic model. Peirce's semiotic triangle, which graphically depicts the three elements of representamen, object, and interpretant, is depicted in the diagram below.

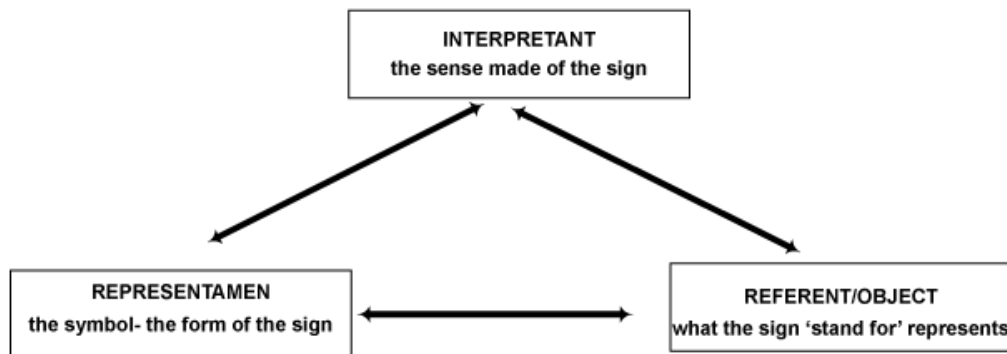


Figure 1: Charles Sander Pierce Semiotic Triangle

Source: (Haizra Hashim et al., 2022)

i) Representamen (Representation): This refers to the form that the sign takes or the medium through which the sign is expressed. It is not necessarily a physical or material object; rather, it can be an image, or an abstract form perceived by the mind during the interpretation process.

ii) Object (Referent): The object is the actual subject or thing to which the sign refers. It represents the external reality or concept that exists independently of the sign itself and may not always be explicitly present within the context of the sign.

iii) Interpretant: The interpretant is the meaning or concept that emerges in the mind of the observer because of encountering the sign. It is not the interpreter (i.e., the person) but the understanding or sense-making that the sign generates within the interpretive process.

Pierce's semiotic graphic above illustrates the three levels of semiotics: representation, object, and interpretation. There is no direct or truly similar relationship between the representation and the object, as indicated by the dotted line at the base of this triangle.

Islam and Modern Graphic Design

Arabic calligraphy, geometric patterns, and iconic symbolism are only a few examples of the vast and rich history of Islamic visual traditions. Nonetheless, there remains a dearth of comprehensive scholarly research on how these traditions have influenced contemporary governmental graphic design. The development of digital technology and the pervasive influence of international design trends have created a complex design environment in modern Islamic nations, presenting graphic designers with both significant challenges and innovative opportunities.

Traditional Islamic design features can now be more readily and successfully integrated into official visual identity systems, such as logos and branding materials, thanks to the development of contemporary design software and technologies. Intricate geometric patterns, arabesque motifs, and Arabic calligraphy are examples of elements that can be recreated to suit contemporary aesthetic tastes, protecting cultural and religious history while simultaneously making them acceptable to a wider international audience (Baydoun et al., 2025). This combination enables the production of visual creations that resonate both domestically and globally.

However, designers must strike a careful balance between preserving traditional Islamic aesthetics and adapting to popular global trends, which are often minimalist and secular. The design of National Day logos, which must appeal to a diverse range of modern audiences while preserving symbolic religious and cultural values, exemplifies this conflict (S. F. Hashim et al., 2022).

Therefore, incorporating Islamic art into contemporary graphic design is more than just a decorative touch; it speaks to a larger cultural conversation about globalization, identity, and upholding religious principles in public life. In this regard, National Day logos serve as both visual representations of sovereignty and platforms for cultural negotiation, allowing for the expression, preservation, and modern reinterpretation of Islamic history and national pride.

National Day Logo in the Islamic country

National Day and Islamic Identity: In academic literature, there is still a lack of treatment of National Day logos in Islamic nations. According to S. F. Hashim et al., (2024), one of the causes of this neglect is that not every nation has a logo designed especially for National Day festivities. Only a small number of countries, including Indonesia Wildan, (2021); Allyn Priscilla Santoso, (2017), and Malaysia Subramaniam et al., (2021); (S. F. M. Hashim, 2023b) have discussed or analyzed their National Day logos, according to the researcher's thorough review. Rarely are scholarly studies of the design, symbolism, and communication function of such logos published, even in nations that do embrace them.

One notable example is Malaysia, which annually creates a new National Day logo to foster a sense of patriotism. Nevertheless, there is still little scholarly interaction with these logos. Yusoff & Hassan, (2014), for instance, examined the National Day logo about the 1Malaysia concept, highlighting its function, influence, and communication implications in Malaysians' day-to-day lives. In the meantime, Yunus et al., (2019) highlighted issues with color, form, and the application of design principles to identify structural and visual communication shortcomings in logo design. Subramaniam et al., (2021) concentrated on the creative contributions of designer Hashim Hassan, whereas Subramaniam et al., (2021) examined the 2020 National Day logo from the perspective of art appreciation.

Islamic art and design have long been powerful means of conveying spiritual principles and fostering a sense of community, even beyond the realm of contemporary design. Islamic art is fundamentally non-figurative, according to scholars such as Grabar, (2013) an, who emphasize calligraphy, geometry, and pattern as symbolic representations of the timeless and the holy. Islamic art, according to Grabar, is a form of "visual theology" in which beautiful shapes are employed to convey philosophical ideas rather than solely for aesthetic appeal.

In Islamic design, calligraphy is especially important because it frequently incorporates Qur'anic passages or stylized writing, which symbolizes the sacred standing of the written word in the Islamic tradition. Geometric patterns and arabesques also convey a worldview based on unity, order, and the limitless nature of divine creation. According Leeuwen, (2017), symbols and pictures serve as culturally particular "visual languages" with ingrained social and ideological connotations in the context of visual communication. Thus, national logos can be seen as contemporary elaborations of classical Islamic aesthetics that have been modified for the goals of identity creation and state representation when used in Islamic contexts.

The importance of national symbols in forming post-colonial identities in Islamic countries has also been highlighted by earlier research. The intentional use of Islamic symbols in National Day logos is no coincidence; rather, it affirms the state's religious heritage and fosters solidarity among the country's diverse communities. This study explores the understudied relationship between Islamic art, visual communication, and the design of National Day logos to expand the current body of knowledge. The study aims to demonstrate the dual role of National Day logos as symbols of Islamic cultural values and national pride by examining how contemporary design methods in Islamic nations continue to draw on historical ideas.

Theoretical Framework

A research study's structural underpinning is its theoretical framework. By describing the theories and concepts that inform and direct the research process, the conceptual scaffold aids in the study's development. A theoretical framework, according to Varpio et al., (2020), is a coherently constructed and related collection of ideas drawn from one or more theories. It is created by the researcher to provide coherence to the study and to clarify the connections between essential variables or phenomena.

The researcher must define the concepts and theories pertinent to the investigation precisely, establish logical linkages between them, and connect these components to the main objectives of the study to construct a theoretical framework. The method by which a researcher uses theoretical ideas to inform and stabilize their investigation is essentially reflected in the theoretical framework. It helps to place the research into a larger academic discourse and is usually derived from preexisting theories in a pertinent field of study.

The semiotic theory of Charles Sanders Peirce (1839–1914) serves as the theoretical basis for this investigation. The representamen (or sign/representation), the object (the referent), and the interpretant (the meaning gained from the sign) are the three interconnected parts of Peirce's triadic model of the sign. This triadic relationship serves as the foundation for examining National Day logos in Islamic contexts and demonstrates how meaning is created through signals.

The semiotic blueprint presented Staude, (2012), depicted in Figure 2.78, "Blueprint of the Steps of Meaning in Communication, Cognition, and Reality," serves as a guide for applying Peirce's semiotic theory in this study. In line with this model:

The name or shape of a symbol or feature inside the National Day logo is referred to in Step A (Representation). In this step, the visual elements that make up the logo's identity are defined. The actual visual element or symbol that the logo embodies—what it visually represents—is represented by Step B (Object). Step C (Interpretant): This step involves the target audience's interpretation or meaning of each logo element.

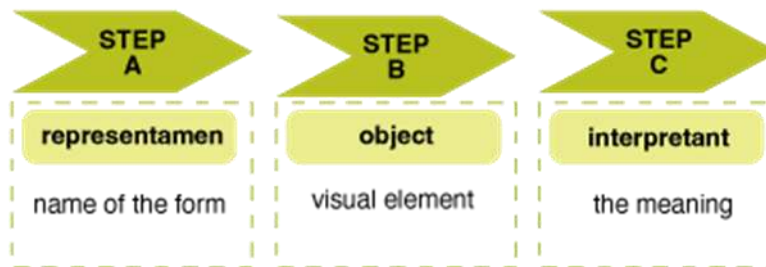


Figure 2: Blueprint of the Steps of Meaning in Communication, Cognition, and Reality, Staude's (2012) semiotic blueprint, serves as a guide for the application of Peirce's semiotic theory in this study.

Based on this model, the three interrelated elements of Peirce's triadic model of semiotics Representation (Representamen), Object, and Interpretant serve as the foundation for examining the National Day logo. Every phase illustrates how the logo's visual components are used to create meaning.

Step A: Representation (R):

This describes the sign's external form, including its color, shape, and general layout. This refers to the visual components that establish the identity of the National Day logo. For instance, the human figure serves as the visual representation in the 2015 Malaysian National Day logo. These are the first things that visitors notice and identify.

Step B – Object (O):

The notion, value, event, or symbolic meaning that the design is attempting to convey is referred to as the object. The object of this study is the intended meaning of the visual component. For example, the Malaysian logo's red, white, and yellow human form represents unity, patriotism, and pride in one's country.

Step C – Interpretant (I):

The meaning that arises in the viewer's mind because of the interaction between the object and the representation is known as the interpretant. It includes cognitive, cultural, and emotional reactions. Here, it relates to how each component of the logo is interpreted, understood, or felt by the audience. It is how the spectator interprets the visual meaning incorporated into the design.

Ultimately, this theoretical framework reveals that Malaysia's National Day logos possess a distinct character rooted in cultural and national symbols. The study uses Peirce's semiotic model to methodically assess the logo's salient visual elements and decipher their meanings in a more comprehensive cultural and communicative framework. A more methodical approach to data collection and interpretation is made possible by this framework, which provides a strong starting point for investigating how visual design conveys meaning in Islamic countries.

Methodology

To investigate how Islamic visual elements such as Arabic calligraphy, geometric patterns, and symbolic color schemes are integrated into the National Day logos of specific Islamic nations, this study employs a qualitative comparative visual analysis technique. The descriptive and

analytical study focuses on the cultural and symbolic values conveyed through visual design. To maintain the emphasis on semiotics and visual communication, theological explanations are intentionally omitted.

Due to its adaptability to non-numerical data and its ability to capture more nuanced meanings, attitudes, and cultural contexts, a qualitative research design was selected. Lebar, (2017) and Creswell, (2018) assert that qualitative research, in which the researcher serves as the primary tool for data collection and interpretation, enables the examination of symbolic communication and visual imagery in natural settings.

The case study method, the qualitative approach used in this research, enables a thorough examination of one or more instances using a variety of data sources, such as documents, archival records, interviews, observations, and artifacts (Lebar, 2017). In design research, case studies are particularly useful for analyzing occurrences in real-world settings, especially when the objective is to comprehend the intricate aspects that impact the design process (Yin, 2016).

Starman, (2014) defines a case study as an all-encompassing narrative that encompasses both the case's features and the events that surround it.

Based on the above explanation, this study applies the case study method to examine the National Day logo as the primary object of analysis (Starman, 2014). The research explores the phenomenon within a real-life context Yin, (2016), focusing on the themes and visual characteristics of the National Day logos (Starman, 2014). This research conducts an in-depth investigation using multiple sources, including literature reviews, document analysis, and direct visual observations of the logos.

Previous research has also provided support for the use of the case study method. For instance, Abdul Aziz et al., (2022) investigated the use of design thinking in creating a tourism logo for the Perak Tengah District Council. An explanatory case study on logo evolution in Indonesia's transportation industry was conducted (Everlin & Erlyana, 2020). Rahim, (2019) examined the symmetry and creative components of two painting series using a case study approach

The study compares the National Day logos of six other Islamic nations Brunei, Singapore, Indonesia, Qatar, and Saudi Arabia in addition to the Malaysian example. These nations were chosen because they have strong Islamic cultural identities and actively employ National Day logos to convey religious beliefs and pride in their country. To investigate parallels and discrepancies in the use of Islamic aesthetics and symbols, the logos of each nation are analyzed.

This study aims to explore how Islamic values such as Tawhid (the oneness of God), Ihsan (excellence), and Ummah (unity) are visually represented in National Day logos by combining case study research, comparative analysis, and a semiotic theoretical framework. It draws attention to both the distinctive regional interpretations and common cultural expressions among the chosen Islamic nations.

Analysis Using Peirce's Semiotic Framework: A Comparative Study of National Day Logos in Selected Islamic Countries

Malaysia National Day Logo, 2024



Figure 3: Malaysia National Day Logo, 2024 (Twentytwo 2024)

The raised hand gesture in the logo stands for the Rukun Negara commitment being recited. The basis for harmony, prosperity, and unity among Malaysians is this commitment. The raised hand is a key symbol of patriotism and allegiance to one's nation. The Jalur Gemilang's basic colors red, blue, yellow, and white are also used in the logo. Every color has a symbolic connotation that supports the idea of national identity and unity: Blue Stands for inclusivity, national unity, and the sense of fraternity among all citizens. Red: Stands for bravery, individuality, and tenacity in the face of adversity. Yellow: In keeping with the monarchy's sovereignty, it represents traditional values, regional culture, and inherited wisdom. White: Denotes noble character, innocence of heart, and earnest hopes for the advancement of the country. All things considered, Malaysia's national identity, which is based on core values, patriotism, and a spirit of harmony in its diverse society, is reflected in the symbols and colors used in this logo.

The 41st National Da Logo of Brunei Darussalam, Year



Figure 4: National Da Logo of Brunei Darussalam
(The Ministry of Youth and Sports Brunei 2025)

Under the guiding principles of the Malay Islamic Monarchy (MIB), Brunei Darussalam's 41st National Day Celebration emblem for 2025 represents the solidarity and resolve of its citizens in pursuing national goals. The letter Alif and a green and yellow ribbon, resembling the traditional *dastar* knot (*dastar sapu-sapu aing*), are used in the design, signifying the nation's unity under monarchical rule and the power of cultural legacy.

In the national insignia, red represents the bravery and tenacity of the populace in defending the country's independence, green symbolizes the nation's adherence to Islamic principles, and yellow signifies the monarch's sovereignty. The logo, which aligns with the subject "United in Achieving the Nation's Aspirations" (*Bersatu Mencapai Cita Negara*), calls on all citizens to unite in realizing Brunei Vision 2035, emphasizing social peace and sustainable development.

Traditionally worn by Brunei Darussalam's leaders, the "Tambatan Dastar" is a sign of leadership rooted in Malay customs, traditional values, and the monarchical institution the fundamental tenets of the country's identity.

In the quest for knowledge, the letter Alif (ا) signifies both a starting point and a fundamental component. Its straight, upright shape represents the idea of a straight road and stands for self-control, sincerity, and good intentions. The letter Alif has profound educational value within the Malay-Islamic cultural context, inspiring people to pursue knowledge with sincere intentions grounded in moral rectitude and faith.

The ribbon design in the emblem, which echoes the *dastar*'s intricately woven pattern, also represents the unity of Bruneians under monarchical rule. To commemorate 41 years of Brunei Darussalam's independence and sovereignty, the number 41 is incorporated into the interlaced pattern and appears in both Jawi and Roman numerals.

Singapore National Day Logo 2024



Figure 5: Singapore National Day Logo 2024

The number "59" and the letters "SG" are cleverly combined in the NDP 2024 logo to symbolize Singapore and the country's 59th anniversary of independence. This visual performance marks a significant turning point in the nation's history and its identity.

Five stars, which represent Singapore's eternal national ideals of democracy, peace, progress, justice, and equality, are included in the logo. The nation's dedication to creating an inclusive, equitable, and just society for all is reflected in these principles.

The six pillars of Total Defense military, civic, economic, social, psychological, and digital defense are also represented by the design's six ascending strokes. These components help to emphasize this year's TD40 commemoration, which marks 40 years since Singapore's Total Defence policy was first implemented.

This year's National Day Parade theme, "Together, As One United People," is a sincere appeal for Singaporeans from all walks of life to unite in celebration of the country's achievements, love for the nation, and compassion and care for one another as a whole.

National Day Logo of Indonesia



Figure 6: The 79th Anniversary of the Republic of Indonesia's Independence Logo

The visual identity for the 79th Anniversary of the Republic of Indonesia's Independence has been thoughtfully crafted to reflect the nation's renewed spirit and determination, rooted in the values of equality and unity, in line with the overarching theme "New Nusantara, Advancing Indonesia." The logo features the number 79, composed of interconnected elements that represent Indonesia's nature as an archipelagic country—diverse in its islands, yet unified in identity. The tip of the number 7 resembles the beak of the Garuda, Indonesia's national emblem, symbolizing strength, authority, and the foundational values of Pancasila. The arrow-like upward direction of the number 7 also signifies the country's aspirations for economic growth, highlighting efforts to enhance investment and exports. Curved lines within the design convey the idea of sustainability, representing the importance of interconnectedness and environmental stewardship. The number 9, shaped like branches and leaves, reinforces Indonesia's commitment to a green economy that respects both nature and cultural heritage. Furthermore, the base of the numbers 7 and 9 is formed to resemble two hands joining together, symbolizing unity among Indonesia's diverse communities. Finally, the presence of parallel waves at the top and bottom of the logo reflects the nation's goal of equitable development and decentralization, striving for social justice and economic equality for all its citizens.

The Qatar national day logo 2024



Figure 7: The Qatar national day logo 2024

The 2024 Qatar National Day (QND) logo draws inspiration from the Qatari flag, a powerful symbol of unity, pride, and national strength. The emblem illustrates multiple hands coming together to raise the national flag, conveying a sense of solidarity, hope, and unwavering patriotism. These hands, seamlessly emerging from the calligraphy of the National Day slogan, embody a collective commitment to the nation. The logo's typography enhances its visual identity, with the Arabic typeface Bahij The Sans selected to reflect a harmonious blend of tradition and modernity, used consistently across headlines, subheadings, and body text. For English applications, the same typeface ensures clarity, simplicity, and a cohesive brand identity. The color scheme was carefully curated to distinguish the QND brand while promoting public engagement during the celebrations. It includes a Primary Colour Palette for official materials and a Secondary Palette for supplementary promotions and events. Gold metallic and foil may be used sparingly to highlight key elements like headlines and logos, maintaining the core principles of elegance and simplicity. To preserve visual coherence, the logo must adhere to approved color variations across all media, reinforcing a consistent and recognizable national identity throughout the QND 2024 celebration.

94th Saudi National Day Logo 2024



Figure 8: 94th Saudi National Day Logo 2024

Inspired by a dreamer's vision, the Saudi National Day 2024 logo resembles a painter's brush gracefully sketching the borders of Saudi Arabia with passion, determination, and purpose. This artistic gesture reflects the nation's enduring spirit and unwavering resolve to turn its aspirations

into reality. The logotype embodies the transformative power of dreams deeply embedded in the hearts and minds of the people. It symbolizes the strategic and confident steps taken by visionary individuals who are determined to bring their goals to life. The color palette draws inspiration from the Kingdom's natural beauty, the iconic green of the Saudi flag, and the expansive, star-filled skies each element echoing the limitless ambition of its citizens and the strength of its progressive leadership. The structure of the logo consists of two primary components: the emblem and the logotype. Carefully designed to ensure aesthetic harmony and balance, the logo's proportions must remain unaltered to preserve its professional and cohesive visual identity across all official applications.

Research Findings

This section presents a visual analysis of National Day logos from selected Islamic countries. Each case study explores the design elements, symbolism, and cultural significance embedded in the logos, emphasizing how these visuals reflect both national and Islamic identities. The analysis includes a comparative perspective to highlight similarities and differences across regions. The table 1 show comparative Table of National Day Logos in Selected Islamic Countries.

Table 1: Comparative Table of National Day Logos in Selected Islamic Countries

Country	Logo Elements	Islamic Motifs Used	National Symbols	Key Themes
Malaysia	Colors, Typography, Shape	Moden Calligraphy Geometry	Flag, crescent and star.	harmony, prosperity, and unity
Brunei	Colors, Typography, Shape	Islamic Calligraphy, Geometry shape	Flag, National Flower, Map	Islamic principles, unity, solidarity
Indonesia	Colors, Typography, Layout	Islamic Calligraphy, Geometry	Lambing negara	equality and unity, stability, strength
Singapore	Colors, Typography, Layout	Islamic Calligraphy, Geometry	Flag, National Flower, Map	democracy, peace, progress, justice, and equality
Qatar	Colors, Typography, Layout	Islamic Calligraphy, Geometry	Qatari flag. Multiple hands	Strength, optimism solidarity can be felt through the stylisation. The symbol of the hands are reaching out from the calligraphy of National Day showing a strong sense of patriotism and loyalty.
Saudi	Colors, Typography, Layout	Islamic Calligraphy, Geometry	Flag, National Map	unbounded aspirations of its aspirational citizens

Comparative Analysis of National Day Logos in Selected Islamic Countries

The National Day logos of six chosen Islamic nations Malaysia, Singapore, Brunei, Qatar, Saudi Arabia, and Indonesia are compared in this section. Peirce's triadic model of semiotics, which consists of the representamen (the shape or sign), the object (what the sign refers to), and the interpretant (the meaning the observer derives), is used to analyze each logo. The way design components, such as color, font, calligraphy, and national symbols, serve as visual cues that convey layers of cultural and ideological significance can be systematically interpreted using this approach.

The research examines how Islamic motifs such as contemporary calligraphy, geometric designs, and symbolic color usage are employed as both decorative elements and messengers of more profound religious and national ideals through this semiotic lens. The study also highlights how Islamic identity, values, and unity are expressed in various political and cultural contexts through the application of contemporary graphic design tools and aesthetics.

Many common elements emerge despite the distinct historical backgrounds and sociopolitical structures of each nation. The majority of logos convey powerful messages of solidarity, patriotism, leadership, advancement, and spiritual identity, illustrating the role that visual symbols play as tools for cultural continuity and national expression. Both contextually specific and collectively symbolic, each logo also reflects unique local traits, such as Saudi Arabia's emphasis on aspirational vision, Malaysia's encouragement of harmony and multicultural unity, and Brunei's allusion to monarchical leadership.

Essentially, the National Day logos serve as semiotic artifacts that combine contemporary nationalism with a religious tradition, reinforcing graphic design's position as a potent vehicle for cultural narrative in the Islamic world.

Representation (R): Visual Form and Symbol Construction

When creating their logos, all six nations utilize the same visual elements, including colors, fonts, layouts, and shapes. The majority of logos feature Islamic elements, such as geometric shapes and calligraphy, which indicate common cultural origins. Nonetheless, how these components are implemented reflects the state philosophy and design culture of each country.

Country	Islamic Motifs	Design Characteristics
Malaysia	Modern calligraphy, star & crescent	National colors (Jalur Gemilang), balanced composition
Brunei	Calligraphy, dastar shape	Traditional form (dastar), Islamic typography
Indonesia	Calligraphy, minimal geometry	National emblem focus, strong visual hierarchy
Singapore	Modern calligraphy in layout	Clean modern layout, inclusive secular tone
Qatar	Stylised Arabic calligraphy, hands	Organic flow, multiple hands symbolising unity
Saudi Arabia	Dream-like brushstroke, Arabic type	Artistic layout, conceptual expression of identity

Object (O): Referents and National Symbols

The logo's cultural and ideological allusions are referred to as the "Object." Each logo affirms governmental legitimacy and cultural identity by referencing state symbols, national values, or Islamic beliefs.

Country	Referent (Object)
Malaysia	Unity, harmony, patriotism through Islamic elements and national colors
Brunei	Monarchical leadership rooted in Malay-Islamic values
Indonesia	National resilience, equality, and religious diversity
Singapore	Multiculturalism, democratic ideals, and social harmony
Qatar	National pride, optimism, and solidarity via collective symbolism
Saudi Arabia	Aspirational identity, rooted in Islamic leadership and national ambition

Interpretant (I): Cultural Meaning and Audience Reception

The Interpretant reflects how the public interprets or responds to the logo emotionally, cognitively, and symbolically. While all logos seek to evoke national pride, unity, and spiritual connection, each interprets Islamic identity through different visual narratives:

Country	Public Meaning (Interpretant)
Malaysia	Visual cues promote unity in diversity, reaffirming Malaysia's Islamic and democratic
Brunei	Reinforces loyalty to the monarch, religious adherence, and unity under Islamic law
Indonesia	Celebrates equality, resilience, and national strength; religious symbolism is subtly integrated
Singapore	Encourages unity across races and religions; Islamic motifs appear as part of broader inclusivity
Qatar	Stimulates feelings of national solidarity, collective pride, and spiritual unity
Saudi Arabia	Conveys the nation as visionary, rooted in tradition yet driven by unbounded aspirations

Combining Comparative Results

It is clear from comparing the National Day logos of six Islamic nations Malaysia, Indonesia, Brunei, Saudi Arabia, Singapore, and Qatar that each one expresses distinct national beliefs and goals while also referencing a common visual tradition based on Islamic aesthetics. In order to communicate sentiments of solidarity, legacy, and patriotism, common motifs like calligraphy, geometric patterns, and symbolic colours are frequently employed. As an example, Malaysia and Indonesia emphasise inclusivity, unity, and growth while incorporating Islamic aspects into a larger nationalistic and democratic narrative. Saudi Arabia and Brunei, on the other hand, use their logos to support the legitimacy of their monarchical regimes and highlight the principles of Islamic monarchy and traditional leadership. Singapore and Qatar, on the other hand, take a more modern tack, integrating Islamic themes within inclusive, contemporary design frameworks that represent civic ideals as well as religious identities.

Peirce's semiotic theory allows us to deconstruct the logos into three interrelated parts:

1. The visual components of the logo, such as the handwriting, colours, shapes, and layout, that function as widely recognised cultural symbols are referred to as representation (R).
2. The logo's object (O) is the idea or message it conveys, which is frequently related to Islamic values, national identity, historical heritage, or governmental system.
3. Interpretant (I) is a representation of how viewers interpret and internalise certain signs. It represents the audience's interpretation based on common beliefs, emotional reactions, and cultural familiarity.

By means of this semiotic process, every logo not only conveys the unique story of its nation but also strikes a chord with a more general Islamic identity, encouraging solidarity, pride, and ideological coherence in a variety of sociopolitical circumstances.

Conclusion of Discussion

A striking fusion of traditional Islamic principles with modern graphic design techniques is evident in this comparison of National Day logos from six Islamic nations: Malaysia, Brunei, Indonesia, Singapore, Qatar, and Saudi Arabia. The visual components of these logos were examined for their cultural resonance and symbolic depth in addition to their surface beauty, drawing on Peirce's semiotic framework, which encompasses the triadic interaction of representation, object, and interpretant.

Islamic graphic elements, including calligraphy, geometric patterns, and symbolic color schemes, are consistently incorporated into the logos of these countries despite their diverse sociopolitical environments. These components serve as symbols of religious heritage as well as tools for expressing unity, national identity, and shared aspirations. For example, the crescent moon and star are frequently used to symbolize Islam, and old calligraphy frequently acts as a link between traditional religious expression and contemporary nationalism.

The national symbols included, such as flags, flowers, maps, and emblems, also serve as items that ground each design in the local setting. They stand for concrete expressions of patriotism and national sovereignty. The audience's understanding of solidarity, resiliency, and patriotism all crucial to the story of independence and nation-building in the Islamic world serves as the interpretant in this instance.

One important finding is how these designs successfully strike a balance between modernism and religious tradition. The logos, which are based on cultural and spiritual values but possess a contemporary aesthetic sensibility, are often simple in form yet profound in meaning. From pious Muslims to younger generations who identify with modern visual culture, this duality enables logos to speak to a broad range of people.

This study also emphasizes how Islamic nations are becoming more sophisticated in their use of visual communication to convey ideological themes. National Day logos are increasingly strategic tools for social cohesion, cultural preservation, and state branding, going beyond simple ornamental symbols. In this sense, graphic designers play a crucial role as they convert political goals and historical ideals into compelling visual narratives that are easily understood and relatable.

In summary, the National Day logos examined here show how Islamic tradition and contemporary state identity are constantly in conversation. Semiotic research reveals that every

visual component influences a country's collective memory and ideological vision in addition to its public image. The incorporation of Islamic symbols into national iconography demonstrates the flexible and inventive character of Islamic visual communication in the twenty-first century while also reaffirming the religion's ongoing significance in the political and cultural spheres.

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