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**MOTIVACE V OBCHODNÍCH LOGOTYPECH A
NÁZVECH**

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**MOTIVATION IN BUSINESS LOGOTYPES AND
NAMES**

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Plzeň 2017

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

Plzeň, 30. června 2017

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vlastnoruční podpis

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ABSTRACT

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The topic of this undergraduate thesis is linguistic motivation in business logotypes and names.

The main aim was to determine the ratio of Charles S. Peirce's icons, indexes and symbols in graphic and linguistic realization of signs.

The first chapter covers the theoretical background behind *meaning*, *motivation* and *signs* and its most used models, following with a brief description of methods used in the research.

The central part of the thesis is the analysis of hundred units – fifty logotypes and fifty names of various companies, covering several branches of expertise. The analysed material was collected by an internet survey of the best known companies around the globe.

Results confirmed that in graphic realization of signs icons, indexes and symbols are mostly combined, while the linguistic realization of signs had indexes most dominant.

Keywords: motivation, logotype, name, sign, icon, index, symbol, Peirce, Saussure, Ogden, Richards, meaning, phonetic, morphological, semantic

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1. INTRODUCTION

Choosing a name and a logo to represent a newly found company is one of the first important steps in order to become successful, recognizable and unique amongst rival companies. With companies like Apple, Hewlett & Packard, Coca-Cola, McDonald's and so on (all of which are analysed further on), rumours and gossips circulate the creations of the images and names that became their trademarks and only a few can truly pinpoint which of them are true and which false. The founders and owners of various companies usually share the stories behind their names and logos, while some refuse to comment on it in order to become more mysterious in their customers' eyes.

The goal of this thesis is to analyse the real stories behind the creation of fifty units of logotypes and fifty units of company names and assess the use of icons, indexes and symbols in them to determine to what extent the phenomenon of motivation is used.

The chapter Theoretical Background covers semiotic terms beginning with the definition of *meaning*, after which follows the description of a *linguistic sign* and its most significant models, last of which is the creation of Charles Sanders Peirce, whose methodology is used in the fourth chapter, Analysis. The theoretical part then concludes with the definition, explanation and categorization of *motivation*.

Chapter three, Methods of Research, briefly explains the working procedure, the choice of material for analysis and the reason for the choice of literature upon which the chapter Theoretical Background is based.

The fourth chapter contains the actual analysis of fifty logotypes followed by fifty names of chosen companies. The last part of the thesis presents the main results, the conclusion and the possibilities of further research.

2. THEORETICAL BACKGROUND

2.1 Meaning

Meaning is especially hard to define and nowadays, it does not have a generally accepted definition. Perhaps the most known book about semantics and meaning is Ogden's and Richards's *The Meaning of Meaning*, published in 1923. They included so much as twenty two definitions of meaning, some of which are:

- An intrinsic property
- The other words annexed to a word in the dictionary
- The connotation of a word
- The place of anything in a system
- The practical consequence of a thing in our future experience
- That to which the user of a symbol actually refers
- That to which the user of a symbol ought to be referring
- That to which the user of a symbol ought to be referring
- That to which the interpreter of a symbol refers/believes himself to be referring/believes the user to be referring¹

In 1933, Bloomfield published his book *Language* which was the most influential book on language published between the wars. He too, like Ogden and Richards, tries to explain meaning through science but not as thought and symbolization but through the scientific definitions of everything language may refer to.

“We can define the meaning of a speech-form accurately when this meaning has to do with some matter of which we possess scientific knowledge. We can define the names

¹ Leech, G. N. (1981). *Semantics: The Study of Meaning*. Harmondsworth: Penguin.

of minerals, for example, in terms of chemistry and mineralogy, as when we say that the ordinary meaning of the English word salt is ‘sodium chloride (NaCl)’, and we can define the names of plants or animals by means of the technical terms of botany or zoology, but we have no precise way of defining words like love or hate, which concern situations that have not been accurately classified – and these latter are in the great majority.”²

2.1.1 Types of Meaning

Word meaning is divided into two main types:

- Lexical meaning
- Grammatical meaning

Grammatical meaning refers to grammatical categories and grammatical relationships within and between sentences, while lexical meaning refers to things, states, qualities, actions etc. in extra-linguistic reality.³

2.1.2 Changes of Meaning

Vocabulary of any given language grows through time alongside extra-linguistic reality and is doing so by either including new words, especially from different languages (borrowed words), or through the inner resources (word formation), or by adding meaning to already set lexical forms.⁴

Most frequent changes of meaning:

- Widening

² Bloomfield, L. (1933). *Language*. New York: H. Holt and Company.

³ Peprník, J. (2003). *English Lexicology*. Olomouc: Univerzita Palackého

⁴ *ibid*

- Narrowing
- Branching
- Transfer

Widening of meaning occurs when a word originally referred only to a certain aspect, a particular animal species or a young animal, yet the meaning shifted to a larger group, e.g. *pig* was formerly used to refer to the young animal of the species, while the species was called *swine*, *dog* used to be a special breed, while the general word was *hound*, *box* was used to refer only to small containers while now it is used to refer to any box or chest.

Change of meaning through narrowing is an opposite process of widening, e.g. *mistress* was narrowed from a woman with responsibilities to a sexual partner, *wealth* originally meant well-being, and nowadays it is linked to property and money. Narrowing can also be accompanied by deterioration (a positive meaning changed to negative, e.g. *odd* used to mean *individual*) and amelioration (the opposite process, e.g. *nice* used to mean *ignorant*).

Through branching, word becomes polysemous by adding different meanings to an already established word. A typical example would be *head*, a word that in its original meaning only referred to a part of a body and had its further meanings gradually developed – *cost per head*, *hot head*, *head of state*, *a clear head* etc.

Transfer changes a word into polysemous through metaphor, metonymy and synecdoche. It is based on relations and similarities that can be seen by a naked eye or logically explained etc.⁵

⁵ Peprník, J. (2003). *English Lexicology*. Olomouc: Univerzita Palackého

2.2 What is a Sign?

New Oxford American Dictionary defines the sign as “an object, quality, event, or entity whose presence or occurrence indicates the probable presence or occurrence of something else.”⁶

A linguistic sign can take the shape of basically anything – words, sounds, images, flavours, odours, feelings. Sign is generally defined as “something that represents something else”, therefore anything can be interpreted as a sign as long as it stands for something other than itself and at the same time, nothing is a sign unless it is interpreted as a sign.⁷

To be more specific, the sign serves as a carrier of information from person A to person B, either through language (words) or non-verbal communication (a raised thumb, a shake of a head, a smile etc.). Signs and their part in communication are deeply analysed and studied in semiotics.

In semiotics, there are three major models describing linguistic sign, dyadic sign model by Ferdinand de Saussure, triadic sign model by Ogden and Richards and triadic model by Peirce, all of which are explained further on.

It can be assumed that the most important and profound system of signs is language.

According to Peprník, word as a sign can be divided into:

- Operational sign: an arbitrary sign representing a speech sign, e.g. + for *plus*
- Symptom: between a symbol and reality exists causal relationship, e.g. tears are symptoms of sadness
- Symbol: originally an arbitrary sign accepted by society, e.g. cross as a symbol of Christianity

⁶ New Oxford American Dictionary. *Sign*. (On-line).

⁷ Peirce, Ch. S. *Collected papers of Charles Sanders Peirce*. 2nd edition. Edited by Charles Hartshorne and Paul Weiss. Cambridge (Mass.): Belknap Press of Harvard University Press, 1960

- Signal: traffic signals – red, amber, green
- Language sign: conventional, usually arbitrary with certain exceptions
- Iconic sign: based on similarities, not arbitrary⁸

2.3 Saussure's Sign Model

The father of modern linguistics, Ferdinand de Saussure's conception of signs is divided into two parts – bilateral model. He defined sign as a form that comprises of two different entities: something physical (letters, sounds, gestures, etc.) and the concept to which the physical refers. The physical part was named by Saussure the *signifier*, while the concept was named the *signified*. The relation between the two is *signification*.⁹

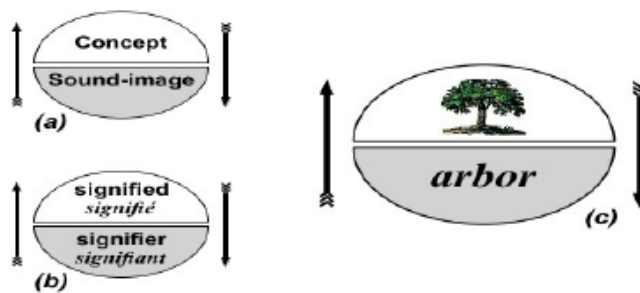


Fig. 1. Saussurean model

In the picture above, there is the signifier (the word “*arbor*”) and the signified which is the concept a person pictures in his mind when he hears the word.

Saussure believed that the relationship between the signifier and the signified is completely arbitrary, established randomly by humankind and that every sign must have both the signifier and the signified, since there cannot be meaningless signifier or a signified without a form.

⁸ Peprník, J. (2003). *English Lexicology*. Olomouc: Univerzita Palackého v Olomouci

⁹ Saussure, F. De. (1977). *Course in General Linguistics*. (C. Bally & A. Sechehaye, Eds.; A Riedlinger, Trans.) London: Fontana.

It is also important to mention that one signifier can have different signified, depending on context. For example the word *bat* can mean sport equipment or a flying animal; the word *seal* can either mean an animal or a device used to close an opening; the word *match* can mean a short piece of wood that burns when rubbed against a certain surface or it can mean a game where an individual or a group compete against each other, etc.

2.4 Triangle of Reference

The triangle of reference, also known as the semiotic triangle or the triangle of meaning, was introduced and described by Ogden and Richards in their book from 1923 *The Meaning of Meaning*.

Ogden and Richards' triangle comprises of three parts that describe the relationship between linguistic sign and extra-linguistic reality. Each point of the triangle below is connected to the remaining two and represents a certain aspect of a sign.

The triangle comprises of:

- Thought or reference
- Referent
- Symbol

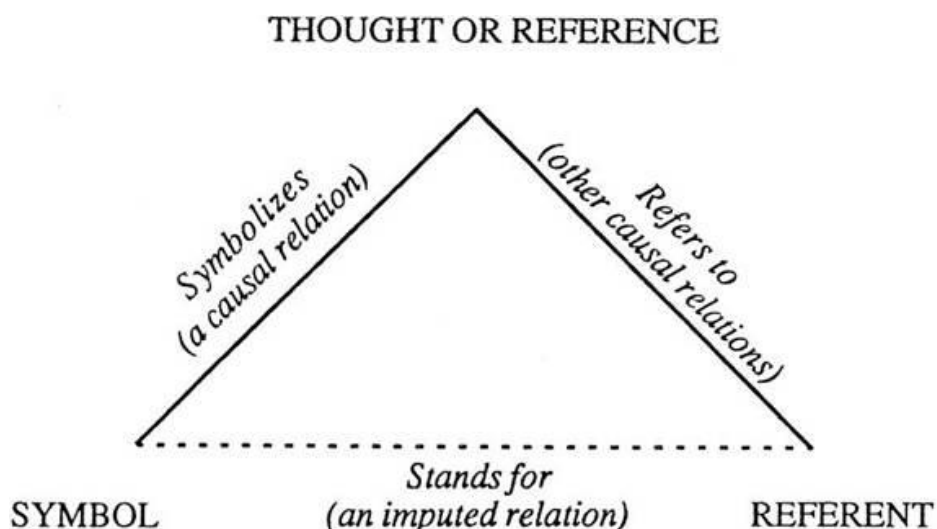


Fig. 2. The Semiotic Triangle

Symbol is the word used to communicate something to somebody, while the thought, or reference, is what is actually communicated (an idea, a feeling, a fact etc.). The referent then is what we are referring to in extra-linguistic reality.¹⁰ A good example might be traffic lights.

According to Ogden and Richards, the relationship between the symbol and the thought is causal, influenced by symbolism and social and psychological factors, while between the symbol and the referent, there is no relevant relation, except an indirect one – the symbol being used by someone to represent the referent. Between the thought and the referent, a relationship can be direct (a thought as a result of an immediate experience, e.g. thinking of a colour we see, etc.) or indirect (a thought of historical occasions, people etc.).¹¹

2.5 Peirce's Sign Model

Charles Sanders Peirce is considered the father of modern semiotics, one of many sciences to which he brought great contributions throughout his life. According to him, signs serve as “middlemen” between the extra-linguistic reality and the internal world of thought and so all thoughts are dependent on the use of signs.

Peirce established a triadic sign typology that comprises of:

- Representamen
- Object
- Interpretant

¹⁰ Ogden, C. K., & Richards I. A. (1972). *The Meaning of Meaning* (B. Malinowski & F. G. Crookshank, Eds.). London: Routledge & Kegan Paul, p.10 - 12

¹¹ *ibid*

The representamen is the form which represents the denoted object. The object is what the sign refers to and the interpretant is the sense made of the sign.¹² To simplify, the representamen, or the sign as it is sometimes called, can be viewed as an utterance, a written or spoken word, a cloud in the sky as a sign of rain etc. – in Saussure’s terminology, it would be the signifier. On the other hand, the object is, in Saussure’s terminology again, the signified, ergo what the representamen refers to in extra-linguistic reality – an actual dog, tree, or colour etc. The interpretant then can be understood as a thought or a logical conclusion in an individual’s mind connected to a certain representament and object.¹³ Peirce claimed that a sign can signify something only when being interpreted and this is where he and Ferdinand de Saussure differ.

Representamen can be further divided into another three types based upon whether the representamen signifies virtue or qualities, existential facts or laws and conventions.¹⁴

The division is as followed:

- Qualising
- Sinsing
- Legisign

Qualisign is a sign which represents a certain quality, character or is a certain feature of its object, therefore qualisign can be considered an icon. Sinsign, also referred to as “token”, is such a sign whose representamen is an actual existent thing or event, while legisign, also known as “type”, is a sign whose representamen is a certain legitimacy, convention, or rule.¹⁵

¹² Atkin, A. (2010). Peirce's Theory of Signs. Retrieved June 8, 2017, from <https://plato.stanford.edu/entries/peirce-semiotics/>

¹³ Atkin, A. (2010). Peirce's Theory of Signs. Retrieved June 8, 2017, from <https://plato.stanford.edu/entries/peirce-semiotics/>

¹⁴ *ibid*

¹⁵ *ibid*

Qualising is quite difficult to imagine, but David Savan came up with a clear example of sinsign: “I use a colour chip to identify the colour of some paint I want to buy. The colour chip is perhaps made of cardboard, rectangular, resting on a wooden table etc., etc. But it is only the colour of the chip that is essential to it as a sign of the colour of the paint.”¹⁶

According to Savan’s description, there are many variables to the coloured chip, yet only the colour is what matters, not any other feature. Therefore, any sign that is reliable on an abstract quality or feature is considered qualisign.

Sinsign, on the other hand, relies on existential connections. For example smoke that signalizes fire, or fever that signalizes illness etc.

Legising, as was mentioned before, signifies certain conventions or laws. A good example are traffic lights, which serve as signs of priority.¹⁷

The object can be divided into icons, indexes and symbols which will be analysed further on in this thesis.

As well as the representamen and the object, the interpretant can be divided into another three types, depending on the effect the interpretant has, or more precisely depending on what an interpreter of the sign is focusing.

The division is as followed:

- Rheme
- Dicient
- Delome

Rheme is a sign with such an interpretant that leads its interpreter to focus on a certain quality, character or feature of its given object and as such has no ability to truly say

¹⁶ Savan, D., (1988). *An Introduction to C. S. Peirce’s Full System of Semiotics*. Toronto: Toronto Semiotic Circle.

¹⁷ Atkin, A. (2010). Peirce's Theory of Signs. Retrieved June 8, 2017, from <https://plato.stanford.edu/entries/peirce-semiotics/>

anything about its object. Dicent is a sign that leads the interpreter with its interpretant to focus on an existential attributes and features and as such has the ability to say something about the object. Delome, or argument, is a sign that shown through its interpretant a certain rule, legitimacy or convention.

Proper names and classes (like animal, vertebrate etc.) can be considered rhemes. Dicent can be thought of as a predicate, or a proposition, like: “Sun is yellow.”, “He likes cookies.” etc. An example of delome could be logical conclusions that result into acquiring new information that was not included in the original premise.¹⁸

Since, according to Peirce, every sign comprises of a representamen, an object and an interpretant, each of which can be further divided into its own subtypes, all signs can be classified as some combination of either qualising, sinsign or legisign/icon, index or symbol/rheme, dicent or delome.

For the purpose of this thesis though, only the triad of icon, index and symbol is relevant because motivation lies between the relationship between a sign and its object.

2.5.1 Icon

Icon is described as a sign that is meant to resemble or mirror its referent in a certain way. A photograph or a drawn picture may be considered an iconic sign for its visual representation, as well as onomatopoeic words which imitate its referent in an acoustic way and so on. Iconic sign is not arbitrary and as such is not randomly chosen. The word *star* can be considered an icon as well when used to refer to a certain person, usually very well known – *a Hollywood star, a pop star* etc. – because it is a direct comparison in visibility, shining etc.

¹⁸ Atkin, A. (2010). Peirce's Theory of Signs. Retrieved June 8, 2017, from <https://plato.stanford.edu/entries/peirce-semiotics/>

T. Sebeok claims that “the manifestation of iconicity can be seen across species, suggesting that the ability to manufacture concrete simulative representations of the world, consciously or unconsciously, is a basic semiotic capacity in most (if not all) life forms”.¹⁹

2.5.2 Index

Unlike icons, indexes bear no resemblance to their referents but they refer to them in terms of existence or closeness in location in time and space. There is always a causal relationship between the symptom and what it represents and as such is not arbitrary either. For example, *tears* is an index indicating sadness, *clouds* is an index of rain, *coughing* is an index of cold, *smoke* is an index of fire etc.

On index, T. Sebeok claims that “a sign is said to be indexical insofar as its signifier is contiguous with its signified, or is a sample of it.”²⁰

2.5.3 Symbol

A symbol differs from an icon and an index with its complete arbitrariness in relations to its referent. Symbols are unmotivated and randomly chosen by societies and so there is no reason for a certain word to be denoting its counterpart in extra-linguistic reality. For example, there is no reason for a *dog* to be called a dog, as well as there was no reason in its origin to choose the colours red, amber and green in traffic lights, or to associate pink colour with love.

¹⁹ Sebeok, T. A. (2001). *Signs: an introduction to semiotics*. Toronto: University of Toronto Press.

²⁰ Sebeok, T. A. (2001). *Signs: an introduction to semiotics*. Toronto: University of Toronto Press.

2.6 Motivation

Signs are considered to be mostly arbitrary, meaning there is usually no reason for a certain sign to represent the given reality and while it is true in most cases, there are, of course, exceptions in which the arbitrariness is not complete. Words that indicate a reason for their form to be denoting a particular concept are then motivated.

The exact definition of motivation is that “it is used to denote the relationship between phonemic or morphemic composition and structural pattern of the word on the one hand, and it’s meaning on the other”.²¹

Motivation can be divided into primary, which contains phonetic motivation, and secondary, which contains morphological and semantic motivation. Primary motivation is based on a direct link between the form of the sign and its meaning, while secondary motivation is a link between former meaning and new meaning.

2.6.1 Phonetic Motivation

In phonetically motivated words, or onomatopoeic words, the phonetic structure of the word has a certain similarity to the actual sound. Words like *splash*, *cuckoo*, *hiss* and *bang* are phonetically motivated.

2.6.2 Morphological Motivation

Morphological motivation is based on the connection between the lexical meaning of the morphemes and the meaning of the word. Words containing only one morpheme are morphologically non-motivated, like the words *think*, *quiet*, *eat*, *eye*, *sing* and so on. There is no reason or connection between the words and their meaning, yet once an affix

²¹ Merriam-Webster Dictionary. *Motivation* (On-line).

is added, the words will become motivated, like *rethink*, *quieter*, *eatable*, *endless*, *singing* and so on. On the other hand, gradable adjectives do not always need to be morphologically motivated. For example, groups of words like *good – better – best*, *bad – worse – worst* are morphologically non-motivated because morphological motivation must be visible.

Another problem may occur when a word is analysed from different points of view, like the words *televise* and *television*. From a synchronic point of view, *televise* is a non-motivated word while *television* is motivated by adding a suffix but from diachronic point of view *television* is non-motivated and *televise* is motivated because the word *televise* was derived through back-formation from the word *television* only after the invention of television.

Morphological motivation can be further divided into words that are completely motivated and partially motivated. For example, *rethink* is completely motivated (both lexically and structurally), while a word like *cranberry* is motivated only partially because there is no lexical meaning of the morpheme *cran*.

2.6.3 Semantic Motivation

Semantic motivation is, like morphological, a secondary motivation. It is based on co-existence of literal and figurative meaning of the same word, based on transfer of meaning. For example, the word *mouth* can refer to a part of a human face, in which case the word is non-motivated, yet when it refers to some kind of an opening, it is motivated – *mouth of a river*, *mouth of a bottle*, *mouth of cave*, *mouth of a furnace* and so on. As for other examples, *eye* meaning a human organ is non-motivated and *eye* meaning an *eye of a needle*, *eye on a potato* etc. are semantically motivated.

3. METHODS OF THE RESEARCH

As was mentioned before, the overall goal of this thesis is to determine to what extent motivation is used in naming a business company and the chosen depiction in their logo, focused exclusively on Peirce's methodology of icons, indexes and symbols. Therefore, fifty logotypes and fifty names will be introduced to be analysed.

The first step before the actual analysis could take place was to choose the companies that would be appropriate to analyse. The list (See Appendix) of analysed companies was based on an internet survey of most popular and best known companies from various branches of expertise (e.g. electronics, car-manufacturers, fast-foods, clothing etc.) to add variety between the analysed units and to show possible differences between companies with different products and origins.

Each analysed unit features a brief description of the company, the reason why a certain logotype or a name was chosen to represent the company, all of which is followed by a conclusion in each individual case.

In the analysis of the graphic realization of signs, the focus is laid on every aspect of the logo, including any featuring images, writings, colours etc. The analysis also introduces some interesting facts related to the origin of the logotype and reasons for such a choice by the company. For example:



Fig. 3

The logotype above, belonging to a care brand known as *Dove*, is a good example of each – an icon, an index and a symbol. The picture of a flying dove is an icon imitating the bird, the presence of the brand’s name in the logo is an index referring to the company while the word *dove* itself is a symbol. The logo comprises of a delicate dove symbol, which serves here as an emblem of peace, love, gentleness and purity. The yellow colour in the *Dove* logo represents joy and prosperity, whereas the blue colour symbolizes excellence and reliability of the *Dove* products.

The analysis of the linguistic realisation of signs, is mostly based on the relationship between the name of company and the founder, product, origin etc. Such example is “7-*eleven*”, the name of a convenience store extended throughout over eighteen countries. The store was renamed in order to reflect their opening hours and as such is an index. On the other hand, “*Virgin Group Ltd*”, a British multinational company, gained its name for the sole reason of its founders being inexperienced in business, therefore the metaphor “virgin” is a semantic icon.

4. ANALYSIS

4.1 Graphic Realization of Icons, Indexes and Symbols

A logotype, or logo, is a basic visual representation of any and all companies, serving as a trademark to be recognized and to appeal to potential customers, distinguishing their products among rival companies and vouching for quality.

Some of the following companies date their beginnings to over two hundred years ago and as such had their logos become almost synonymic to their offerings, while others, no older than twenty or forty years, managed the same due to sheer popularity and quality of their products, thus the distinction between the three types of signs is not always clear and more than one type can apply.

The following analysis comprises of fifty logotypes of well-known companies from various branches of expertise (See Appendix A).

1) Apple Inc.



Fig. 4



Fig.5



Fig.6

Being founded in 1976, the logo of the Apple Company has changed throughout the years several times and was, ever since, surrounded by myths supported by the fact that the founder, Steve Jobs, never commented on the logo's origin. It was, however, commented on by the graphic designer, Rob Janoff.

The first picture below featured as the company’s logo only for a year and it depicts Isaac Newton sitting under a tree with an apple above his head with a phrase around its lower border, saying “*Newton... A Mind Forever Voyaging Through Strange Seas of Thought... Alone.*” Nonetheless, the logo changed into the apple with a bite we know today not even a year after the company was founded. According to Janoff, the bite was initially created for the sole purpose of people not mistaking it for a tomato. Inconsequently, the bite provides a play on words bite/byte which is a convenient reference to a technological company.

Conclusion: The original logo would be an **index** – the relationship between the name and the logo and the celebrated scientist undeniable and an **icon** of Newton himself. The reason for creating the bite in the apple marks it as a **symbol**, but when the wordplay is taken into consideration, it is an **index**.

2) Hewlett – Packard Company



Fig. 7

An American IT company, Hewlett-Packard Company, shortly HP, was founded in 1939 with its logo simple from the beginning and changing only in colour across the years. The simplicity of the logo is said to represent their reliance and strength, while the blue

and white colouring was chosen due to the contrast the two colours provide which makes it look captivating and inspiring to potential customers.

Conclusion: The letters on their own are **symbols**, but when the name of the company is taken into consideration, it is an **index**. Colouring of the logo was chosen deliberately and as such is a **symbol**.

3) International Business Machines Company, IBM



Fig. 8

An American multinational technology company that spreads out almost over two hundred countries worldwide, IBM has made a name for itself in more ways than one. Probably one of the simplest logos around has changed only slightly in over sixty years. The horizontal stripes that now adorn the logo are meant to stand for speed and dynamics of the company, as well as their goodwill and straight corporate look.

The blue that made the logo since 1947 is thought of as very professional and as such is highly used in logos, projecting strength and dominance of the company.

Conclusion: Each letter in the logo stands for a word in the company name and as such is an **index**, on their own, they are **symbols**. While the colour blue in the logo is meant

to represent the company's qualities, it was chosen randomly and as such is a **symbol**, as well as the chosen stripes.

4) Amazon.com, Inc.



Fig. 9

A giant in online purchases, Amazon began as a small online bookstore and gradually evolved into a multi-billion company, now relied on and sought after in hundreds of countries in the World.

When only a bookstore, Amazon's logo featured the online address on a blue water texture before it was changed into a mere black address with a yellow stripe underlining it as their assortment grew. At the turn of the millennia the underlining stripe changed into a golden arrow pointing from A to Z, harbouring a hidden message that shows they do indeed sell everything, from A to Z. Since establishing this version, the logo has not changed.

Conclusion: The logo features nothing but the online address and the hidden message to their offers, making it an **index**. Without the connection to the company, the word is a **symbol**.

5) Google Inc.



Fig. 10

With specialization in internet related services and products, Google was founded by two Ph.D. students in 1996 as a research project. Originally named “BackRub” for the system’s checking backlinks to assess the importance of a searched site, the name was changed to “Google”, basing the name on the misspelled word “googol” (the number 1 with 100 zeros) to signify that the search site provides great quantity of information.

Changing only fonts, Google mostly focused on the use of colours in their logo. Ruth Kedar, the designer of the famous logo, claimed that the blue, red and yellow were used for their status as primary colours, while green was used to show that Google “does not follow the rules”.

Conclusion: The name of the company in the logo makes it an **index**, while the colouring was once again chosen deliberately to represent a certain quality and as such is a **symbol**.

6) Cisco Systems, Inc.



Fig. 11

A great American network provider, Cisco is based in San Francisco, a city that, despite appearances, has a lot in common with their logo. Not only can one interpret the simple blue lines different only in length as an illustrated digital signal – which is the company’s main interest – the logo also applies to their place of origin. Originally, Cisco’s logo featured a drawing of the Golden Gate Bridge, a landmark of San Francisco, and the current design is a simplification of its older version.

Conclusion: The present logo is an **index** to the company’s service. The newest logo stands as a **symbol** due to its development, since none would be able to recognize the similarity between Golden Gate Bridge and Cisco’s logo. Had the original logo stayed to represent the company, it would have been an **index**. Colouring of the logo is a **symbol**.

7) FedEx Corporation



Fig. 12

A multinational courier company based in the US, mainly recognized for its fast delivering system and the ability to locate any shipping, was founded as Federal Express with headquarters in Memphis, Tennessee in 1971.

The logo is an abbreviation from its original name that was used until the year 2000 with a cleverly hidden message – an arrow pointing right between the letters “E” and “X”, representing the speed of the company.

Conclusion: Firstly an abbreviation and later the original name of the company, it stands as an **index**, with the hidden arrow representing fast deliveries an **index** as well. The chosen colours stand as **symbols**.

8) The Walt Disney Company



Fig. 13



Fig. 14

One of the most famous creators in animation industry, The Walt Disney Company was founded by two brothers almost a hundred years ago. Inspiring as well as owning several theme parks based on their stories, Disney strikes to provide a magical and fairy-tale like world for its fans, which is reflected in the logo chosen for the company – a castle with a star shooting above it with the name of the company that is actually a signature of the creator below it.

The logo on the left is one of the earliest drafts, used for decades, featuring a castle with a beam of a star above it, the logo on the right however is a modernized version of the original logo featuring the newest animation possibilities. Nowadays, every Disney movie has its own version sequence of the logo starring at the beginning of a movie, yet the logo remains unchanged.

Conclusion: The fairly-tale style of the castle and the shooting star is an **icon**, being an exact reflection of the worlds the company creates in movies. The picture of the signature of Walt Disney is an **icon** as well. The colouring of the logo is a **symbol**.

9) Finnair



Fig. 15

Finnair is the largest airline of Finland and one of the oldest airlines in the world, founded as early as 1923. Their logo is simple, featuring nothing but an aeroplane with an “F” instead of its tale, with the name sometime added on top of it. With their headquarters in Vantaa, Finnair dominates both international and domestic air travel in Finland.

Conclusion: The lower part of the logo is in a shape of an airplane, which makes it an **icon**. The “F” on the right sight of the aeroplane represents the name “Finnair” and therefore is an **index**, all the while the letter “F” on its own is a **symbol**. Having the same colour as the country’s flag, the blue is an **index**.

10) Swissair



Fig. 16



Fig. 17

A national airline in Switzerland from 1931 to 2002, Swissair was formed by communion between Balair and Ad Astra Aero. Due to the economic decline after the terrorist attack in 11 September, Swissair's value dropped dramatically, leading to its ultimate demise in 2002.

The logo of the company was a simple red plane with the name written upon it that was later switched for only a name and the flag of Switzerland.

Conclusion: The airplane in the logo is an **icon**, while the name written on it is an **index**, as well as the colour of the plane since it bears the same colour as Swiss flag. The second logo is an **index**, the name and the flag both.

11) Skoda Auto



Fig. 18

A trademark of the Czech Republic, Skoda dates its origin to the end of the 19th century, beginning as a bike manufacturing company, named Laurin & Klement, which merged with Pilsen's Skodovka in 1925 and Skoda Auto was born.

The right pointing arrow is said to represent progress and movement forward, while the wings that resemble an Indian headband are surrounded in mystery. There are several theories that circle the car manufacturer's logo, one being that the inventor of the logo brought an Indian servant back to the Czech Republic from his travels, while the second claims it is a wing carrying a stylized girder since Skoda used to focus on building bridges in that time. Skoda recognizes none of the two stories, claiming the wings a representation of progress, freedom and the wide range of offerings.

The recent colours of the company, black and green, adorn the logo for a reason as well. The black is supposed to stand for the maker's history, while the green shows their friendliness towards the Earth's environment.

Conclusion: The arrow pointing right is an **index**, the relationship between a right-pointed arrow and movement undeniable, while the headband stands for a **symbol**. All of the colours that featured in Skoda's logo at some point are once again chosen deliberately and as such are **symbols**.

12) Bayerische Motoren Werke AG, BMW



Fig. 19

Originally founded in 1916 as an aircraft manufacturer, BMW was forced to abandon aircrafts after the World War I, due to the Versailles Armistice Treaty, and thus, it shifted its focus into car production.

A common misconception about the German manufacturer's logo is that it represents a white propeller against blue sky – a so called nod to their origins – when in truth, the blue and white are the national colours of Bavaria, home to BMW. The logo also has a certain resemblance to a wheel with black tire.

Conclusion: Both of the stories mark BMW's logo as an **icon**, since it is a reflection of reality. The abbreviation featuring in the upper part of the logo is an **index**. The logo's resemblance to a tire is also an **icon**. The blue and white colours are **indexes**, while the black is a **symbol**.

13) Porsche AG



Fig. 20

Unlike other logos, Porsche's image changed very little throughout its history and its unique shape – a coat of arms – makes it one of the most iconic logos in the World.

Black and red stripes and antlers are national symbols of Baden-Württemberg, a German state from where the company originates. Both the stallion and the name, Stuttgart, are a nod to company's origins. Stuttgart is the state's capital and the home city to Porsche, while the stallion represents the history of the city itself, since it was founded as a stud farm in the 10th century. It can also be argued that the stallion expresses "horse power".

Conclusion: The logo in its entirety is an **index**. The picture of a horse featuring in the middle of the logo is an **icon**. The colouring is a **symbol**.

14) Audi AG



Fig. 21

Founded in the early 20th century as many other automobile companies, Audi's original owner first started a company named Horch, the name derived from his own surname. After being driven out of his company no longer than a year since its creation, Horch, whose name means *listen* in German, founded another company *Audi*, a Latin expression for *listen*.

Each of the four circles that represent *Audi* stand for one of four companies, Audi, Horch, DKW and Wanderer, that merged together in 1936 to create *Audi's* predecessor, *Auto Union*.

The silver colour, especially in contrast with sometimes used black background, is said to stand for innovative power, slight design and sophistication.

Conclusion: Again, there is a causal relationship between the logo and the structure of the company, which makes it an **index**. The silver colour is a **symbol**.

15) Mercedes-Benz



Fig. 22

Another German car company originating in Stuttgart, Mercedes-Benz's brand, has been around for decades, since Karl Benz's creation of the first petrol powered car in 1886, and its three-pointed star in a circle can be traced back to the beginning of the 20th century. It was one of the creator's dream that their company should stand above all

others and the three pointed star that adores their logo ever since would shine above them, marking their dominance over the three ways of transport – land, sea and air.

Conclusion: The intention of the logo's creation would make it an **index** had the company in fact dominate modern transport, yet it is safe to say they do not and thus, it is a **symbol**. The colour of the logo is a **symbol**.

16) Chevrolet Division of General Motors Company



Fig. 23

Another of American automobile companies, Chevrolet was founded in the early 20th century by Louis Chevrolet and William C. Durant, gradually making itself known across the globe.

Two stories circulate the bowtie of Chevrolet, the first claiming that one of the company's founders, Durant, was inspired by a wallpaper in a hotel which he ripped down and later introduced as the ideal logo for their newly founded company. The second tells a similar story, differing only in the way Durant found his inspiration – in a newspaper ad.

Conclusion: While certainly interesting, both of these stories mark the logo as a **symbol**, since there is no connection whatsoever towards the company, as well as the colour of the logo.

17) Ferrari N.V.



Fig. 24

Founded in the early 1940', the Italian car manufacturer's logo resembles to that of Porsche, both having a prancing stallion upon it and both having the logo in the shape of a coat of arms. While the stallion adorns the middle of Porsche's logo and is only a small part of it, Ferrari logo has the black stallion alone, with only stripes in Italian colours on the top.

The story of the logo's creation was confirmed by the founder himself. According to him, parents of a fallen Italian hero from World War I approached and asked him to take their son's personal mark – a prancing stallion – as an emblem for the company.

Some versions of the logo also feature the letters "S" and "F" below the stallion, which are initials of the founder, Scuderia Ferrari.

Conclusion: While admirable act on the founder's part, the logo has no connection to the company or its products and thus is a **symbol**. The letters "S", "F" are **symbols** as well but when connected to the founder's name, they are **indexes**. The picture of a horse is an **icon**. The green, white and red in the upper part are **indexes**, since they represent the company's national colours, while the yellow and black are **symbols**.

18) Automobili Lamborghini S.p.A.



Fig. 25

Another Italian brand and manufacturer of sports cars and another company that took a coat of arms for their representation, the golden bull upon a black field was inspired by the Zodiac sign of the owner as well as his passion towards bullfighting.

The snorting golden bull is said to represent consistency, power and fortitude in their products, as well as point out by its similarity to Ferrari's logo their long time enmity.

Conclusion: The obvious ties of the logo to its founder and the claimed representation of it marks the logo as an **index**. The picture of a bull is an **icon**. The colouring is a **symbol**.

19) Volkswagen



Fig. 26

Founded before World War II, Volkswagen's cars were originally intended as easily affordable cars for the people of Germany, "Volkswagen" in German literally meaning "people's car". Gradually becoming the largest car manufacturer in Europe, Volkswagen now holds the title of the largest manufacturer of cars worldwide.

The logo's current appearance was first introduced in 1939, a black colour dominating, until 1960' when the company decided to adopt light blue and silver in order to undertake more appealing image for the brand. The precisely placed initials of the company, "V" and "W", in a perfect circle are meant to highlight German technical traditions.

Conclusion: The letters on their own are again **symbols**, but in the relationship to the name of the company, they are **indexes**. The colouring is once again a **symbol**.

20) Mazda Motor Corporation



Fig. 27

A Japanese automaker founded in 1920 produces over a million vehicles a year for global sales.

The middle of Mazda's logo which resembles a simplified cartoon sketch of a bird is actually a highly styled "M" with its legs raised like wings, symbolizing both the

company's name and "flight towards future". The circle around is said to represent "the doorway to the 21st century".

The emphasized "V" in the middle stands for self-proclaimed creativity, flexibility any passion.

Conclusion: If the logo was to be indeed based on flying bird sketch, it would be a **symbol** but since it is supposed to be a highly stylized "M", it is an **index**. The imitation of flying wings on its own would stand as an **icon**. The chosen colour, as well as the circle, is a **symbol**.

21) Alfa Romeo Automobiles S.p.A.



Fig. 28

Alfa Romeo has one of the oldest logos amongst other car companies – its changes slight to none since its creation. The red cross in the left part of the emblem is the symbol of Alfa Romeo's hometown, Milan. The snake with a human coming out of its mouth is a coat of arms of the family that used to rule Milan, the Visconti family. There have been disputes whether the man is being eaten by the snake, which usually is the first thing to come to mind, or is in fact leaving the snake. Alfa Romeo proclaimed that the true meaning behind it is the man is coming out of the snake, symbolizing a rebirth of a new man.

Conclusion: While the logo has little connection to the company's products, it does have a double connection to its place of origin, which marks it as an **index**, as well as the colouring the two emblems. The picture of a snake is an **icon** as is the picture of the emblem, while the colouring around the logo is a **symbol**.

22) Mitsubishi Group

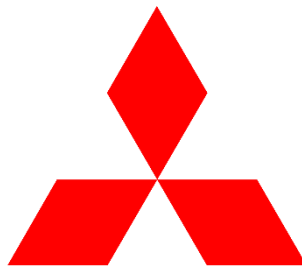


Fig. 29

Yataro Iwasaki, the founder of Mitsubishi, chose an emblem for his company that combined crests of two families together. First a three-oak-leaf crest of Yamauchi family, Lords of Yataro's hometown, and the crest of his own family – three-tiered water chestnut.

Conclusion: Again, the logo is in no way connected to the company's products, it does however have strong ties to the creator, which makes it an **index**, as is the red in the logo since it bears the same colour as the family's emblem.

23) Ford Motor Company



Fig. 30

Many believe that the “Ford” written upon the company’s logo is in fact handwriting of the founder, Henry Ford, when in fact, the writing was simply designed by a Chief designer of the company.

Like many other automobile manufacturers, Ford used a simple logo that changed only slightly across its hundred years of existence. Instead of a picture representing them, the logo contains the name of the company wrapped in a blue oval with silver lining. The logo looks elegantly simple and as such is recognized around the globe.

Conclusion: The word on its own is a **symbol** while with the connection to the name of the company, it is an **index**. The colouring is a **symbol**.

24) Groupe Renault

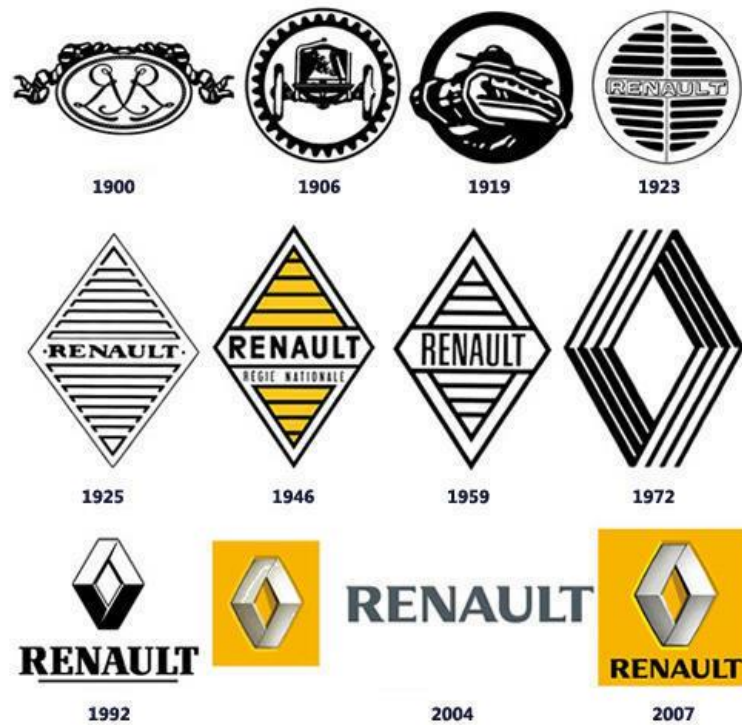


Fig. 31

A French car company founded in 1899 by three brothers firstly used initials of each of the brothers in its logo, until in 1925 chose the diamond shape we know today. The logo has been frequently adjusted so that only finest and newest designer methods represent the company.

The silver colour of the diamond is meant to represent creativity while the yellow colour in the background to depict optimism and prosperity.

Conclusion: The logo is largely known nowadays and a diamond shape is widely associated with Renault, yet when created, it was chosen randomly with no reason whatsoever, which makes it a **symbol**, as was the colour.

25) Adam Opel AG



Fig. 32

Having their first car produced in 1899, the German car manufacturer Opel AG is one of the oldest around the World. Taking the full name of its creator, Adam Opel, the company started as a bicycle manufacturer before shifting its focus on automobiles. The logo of the company initially featured a zeppelin before being inspired by Opel Blitz truck model, “blitz” meaning “lightning” in German.

Conclusion: The name of the company in the upper part of the logo is an **index**, while the simplified imitation of a lightning is an **icon**. The circle shape was chosen randomly and as such is a **symbol**, along the colouring.

26) Coca-Cola

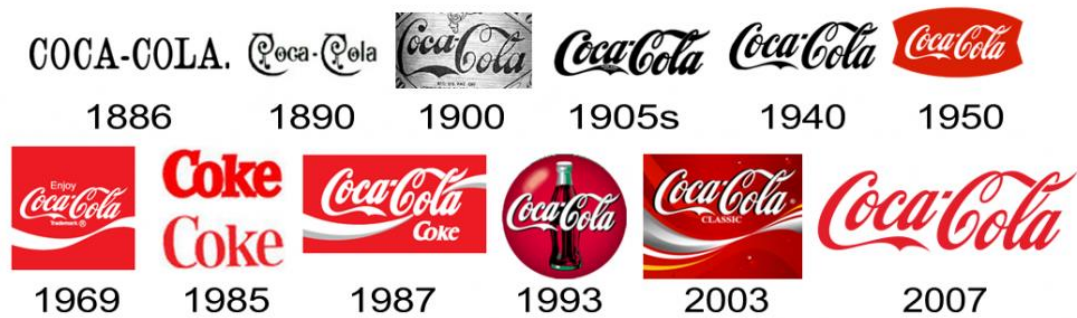


Fig. 33

Both the beverage and the company itself are amongst the most recognizable around the entire globe. Introduced by the end of the 19th century by John Pemberton, the company's logo changed several times throughout its existence. The writing style used in the logo, the Spencerian script, was developed in the middle of the 19th century and in United States was dominant form of handwriting in that period. Despite the slight changes throughout the years, the logo mostly contains the name of the company written in the same script.

The red colour, so associable with Coca-Cola brand, was used to paint barrels so that they could be easily recognizable from alcoholic beverages in transports and in time was adopted into the logo itself.

The name itself was derived from the plants that originally made the drink – Coca and Cola.

Conclusion: The logo corresponds to the name of the company as well as the original ingredients, which makes it an **index**. The picture of a bottle that featured in Coca-Cola's logo in 1993 is an **icon**. The colouring is a **symbol**.

27) Pepsi



Fig. 34

Being established along with its main rival, Coca Cola, the logos of the two companies originally resembled each other quite a bit. In 1950, Pepsi changed its logo, placing the name of their product in the middle of a bottle cap whose round shape stayed with the company to this day. Within a few years, the circle stopped resembling the original bottle cap,

The name is derived from one of the original ingredients, pepsin, which aids with digestion and the colours derived from the American flag, Pepsi's state of origin.

Conclusion: Even though the original bottle cap was replaced by a simple circle, the origin of it is clear and the resemblance still present, which makes it an **index**. The picture of the cap itself is an **icon**. The name of the company in the logo, as well as the bases for the name and the chosen colours, mark it an **index** as well.

28) Subway IP, Inc.



Fig. 35

Founded in the 70' as means to repay college loan, Subway became one of the most popular fast-food franchises around the globe. The logo comprises of nothing but the name of the company, focusing mainly on the use of colours in their name.

Starting with black and yellow depiction, the logo slowly evolved into what we know today, choosing the colour green to show that unlike other fast-food franchises, Subway offers fresh and healthy food.

The arrows coming from the letters “S” and “Y” are used in every restaurant to point to the entrance and exit.

Conclusion: Again, the word on its own is a **symbol**, but with the connection to the name of the company, it is an **index**. The green colour representing the freshness of their food is an **index**, as are the arrows pointing to the entrance and exit, while the white and yellow are **symbols**.

29) McDonald's



Fig.36

Perhaps the most popular fast-food chain around the entire globe, McDonald's original logo, as many others, lasted only a while before the popular and known logo was introduced. Similarly to other food franchises, McDonald's chose to have only its name or the letter standing for its name in the logo, instead of a picture.

Conclusion: It is both an **index** and a **symbol**. **Symbol** is the letter "M" itself while standing for the name of the company makes it an **index**. The colouring is a **symbol**.

30) Kentucky Fried Chicken, KFC

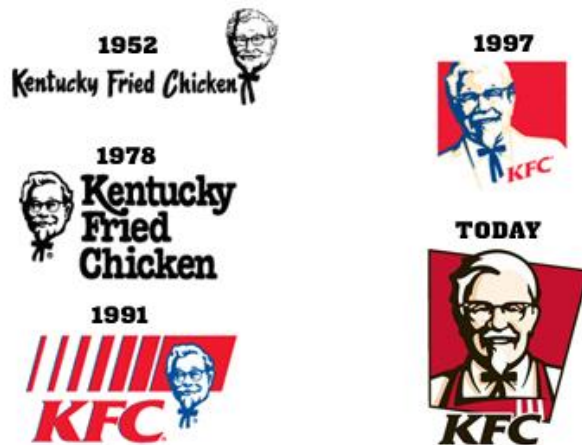


Fig. 37

Established in the middle of the 20th century, the logo of yet another fast-food restaurants that spread across the World, endured little to no changes. Featuring a face of the founder, Colonel Harland Sanders, along the name of the company which changed to the abbreviation “KFC” in the early 90’ in order to avoid negative connotations with the word “fried”.

Conclusion: Since the logo features the picture of the founder, it is an **icon**, while the letters connected to the name are **indexes** and **symbols** when on their own. The colouring is also a **symbol**.

31) Taco Bell



Fig. 38

Established in 1962 in California, Taco bell stands as an American leader in Mexican fast-food industry. The first part of the company's name was derived from one of their product, while the latter is the surname of the founder of the company. Originally, the logo contained only the letter of the name leaned against each other, the picture of a bell added in 1985, featuring in the logo ever since.

Conclusion: The name in the logo is an **index**, with the bell above the name stands as an **icon** and the colouring a **symbol**.

32) Starbucks Corporation



Fig. 39

Beginning in Seattle in the early 1970', the now worldwide renowned coffee shop sought a logo that would represent not only their addicting coffee but their roots in Seattle as

well. Seattle is known for its seafaring history. Rummaging through old marine books, the creator of the logo, Terry Heckler, came across a two tailed mermaid who adores the logo to this day. It is also claimed, that the two tailed mermaid, or a siren, also stands for addiction – which is highly appropriate for a coffee chain.

Conclusion: Considering the origin of the logo and the desire of the company itself to reflect a connection with its hometown, it can be safely assumed it is an **index**. The picture of a mermaid is an **icon** and the colouring is a **symbol**.

33) Pringles



Fig. 40

Even though the renowned potato chip makers' logo is very well known across the globe, the history behind its creation is much less so. The name Pringles was taken randomly from yellow pages and once the name was created, a mascot bearing said name, whose face features on the logo along the name, soon followed.

Conclusion: The face was assigned name 'Julian Pringles' and the face drawn randomly which would make both **symbols** as are the colours. The word "Pringles" however is an **index**, since it corresponds with the name of the company.

34) Red Bull



Fig. 41

Originally aimed at workers and farmers in Thailand to overcome fatigue, the high energy drink found its way across the globe. The symbolism behind its logo is quite straightforward – the two red bulls charging towards one another are meant to represent speed and power, as advertisement to the drink promises, while the chosen colours – red and yellow – stand for human emotions. On the other hand, the blue and silver square around is supposed to represent intellect.

Conclusion: The caffeine drink is advertised to give strength, awareness and higher focus upon drinking and as such is very connected to the logo meant to represent it, therefore, it is an **index**. The picture of the two bulls is an **icon**, while the colouring is a **symbol**.

35) Nike, Inc.

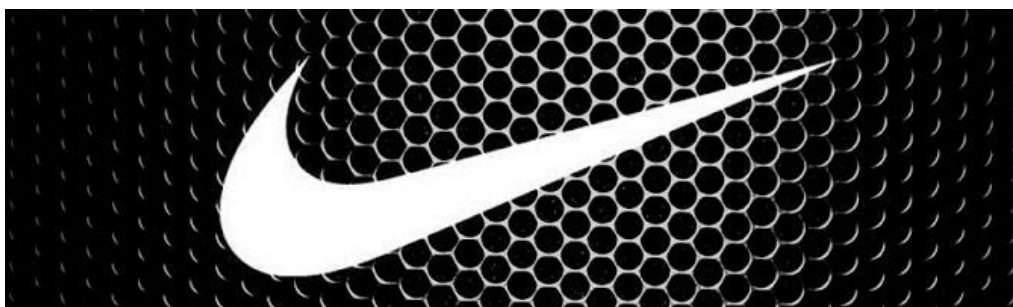


Fig. 42

The Nike logo, commonly known as “swoosh”, could not be simpler and yet the curved line carries more meaning than any other. The creator of the famous logo herself commented on its creations. The name “swoosh” is derived from the sound of very fast movement – considering the company creates sport’s clothing, it is highly appropriate – and the name of the company “Nike” derived from “Niké” – a Greek Goddess of flight, victory and speed.

Conclusion: The swoosh itself (the imitation of a fast sound) is an **icon**, while the chosen colours are **symbols**.

36) Adidas AG



Fig. 43

A great rival to Nike and to Puma, Adidas gained its name from the combination of one of its founders name and surname, Adolf “Adi” Dassler. Adi founded the company alongside his brother with whom he later separated and assumed control of the company by himself.

The company has changed its logo altogether three times since its creation, although one significant trait featured in each and every one of them – the three stripes. The three stripes were originally put in place to better distinguish Adidas shoes from other sports shoes which all had two stripes on its sides for support and to avoid legal complications

when the two founders of Adidas split. Once the third stripe was added, Adidas changed its slogan to “*The Brand with 3 Stripes*”.

The middle logo, the three raising bars are meant to symbolize a mountain and the hardship and determination needed for any accomplishment.

Conclusion: In its origin, the three stripes were **symbols**, since they were added only for the purpose of distinction, yet with its relationship to the company’s slogan, it would be an **index**. The picture of the leaf, the mountain and the ball in all three logos are **icons**.

37) Puma SE



Fig. 44

Cain and Abel of modern sportswear, Puma and Adidas are two companies whose animosity goes even further than that of two rival franchises. Both founded by two brothers who found themselves at a crossroad and both highly accomplished in sport’s equipment manufacturing.

Puma was created after Adidas and as such chose a logo that was meant to show an aggressive approach to marketing. It is also meant to depict the durability of its products, agility and inclinations towards adventure.

The depiction of a leaping puma adorning the logo above the name is an emphasis for the name and the brand itself.

Conclusion: Between the intended meaning of the company's logo and the logo itself, it is safe to say another **index** is in place. The puma on the logo itself is an **icon**, since it is a real world representation of the name with the colour black a **symbol**.

38) Lacoste S.A.



Fig. 45

A French clothing company, initially specializing in polo shirts, was founded in 1933 by René Lacoste, whose name was given to the company, and André Gillier. The crocodile which now stands as a synonym to Lacoste has little to do with the company or its products, although it does tie to one of the founders. René Lacoste gained a public nickname – the crocodile – following a bet with the captain of the French David Cup team. René Lacoste was promised a suit made of crocodile skin should he win and even though he lost the bet in the end, his nickname remained and ultimately provided an identity to his company upon creation.

Conclusion: With the obvious ties to the founder, Lacoste's crocodile is an **index** as is the name featuring in the logo. The picture itself though, is an **icon**, while the colouring of the crocodile is an **index**.

39) Hennes & Mauritz AB



Fig. 46

A multinational clothing shop based in Sweden, Hennes & Mauritz AB, commonly known only as H&M, was founded in 1947 by Erling Persson. Despite being criticized for unoriginality and lack of style featuring in the brand's logo, it is one of the most recognizable logotypes in the World and as such has established itself in the subconscious minds of people.

Conclusion: The logo of the company features nothing but the letter "H" and "M" as abbreviations of their full title, which makes the logo an **index**. The letters, on their own, are **symbols** as is the colouring.

40) Versace S.p.A.



Fig. 47

Gianni Versace, the founder of the Italian clothing company, is said to have been fascinated by Greek mythology that was also of great importance in the place of his birth. By picking a Medusa to represent his company upon creation, Versace not only chose a depiction close to his interest but a fitting metaphor for his products – so beautiful and irresistible that they leave people stunned.

Conclusion: The logo is closer to the founder than to the company, possibly a **symbol**, yet due to the relations of Medusa's beauty and irresistibility and the beauty of Versace's products, it is an **index**, while the picture itself is an **icon**. The colouring is a **symbol**.

41) Calvin Klein Inc.



Fig. 48

An American fashion designer, Calvin Klein started as a coat shop in New York City in 1968, taking a full name of its founder. Like some clothing companies, Calvin Klein chose a logo consisting only from two letters standing for its name and in some versions with its full name below in simple black colour.

Conclusion: The letter “C” and “K” on their own are **symbols** as is the colour, while with the connection to the company’s name, they are **indexes**.

42) Converse, Inc.



Fig. 49

Starting in 1908 in Massachusetts as a rubber shoe manufacturer and quickly rising to success, Converse shoes revolutionized basketball after 1917 with the help of Charles H. “Chuck” Taylor, a professional basketball player who helped promote Converse All Star shoes and whose signature features in their logo to this day.

Conclusion: The star in the middle corresponds to the part of the name “All Star”, which makes it an **index**, while the picture itself is an **icon** as well as is the signature of Chuck Taylor. “Converse” is an **index**, being both the name of the company and the name of the founder. The colours are **symbols**.

43) Dolce & Gabbana



Fig. 50

An Italian fashion house founded in 1985 by Domenico Dolce and Stefano Gabbana, Dolce & Gabbana focus on providing clothing, shoes, perfumes and others on a large scale. Similarly to some of the other companies, Dolce & Gabbana did not choose a complicated logo to speak for their products but the two simple letters in black colour standing for their names, with the entire title below it in smaller print.

Conclusion: Both of the letters stand as **indexes** given their relation to the company as does the full name below them. On their own, they would be **symbols**, as it the black colour.

44) Shell Oil Company



Fig. 51

Today, Shell is known as a gas and oil company yet when the company was founded in 1833, its purpose was quite different – transporting oriental shells to be used in interior design. It was not until 1892, when the company was already in the hands of the founder’s two sons that they turned their eyes towards oil transport.

While the company is much older, their logo was not introduced until the turn of the century. Due to the small choices in colouring, the logo was black and white featuring a mussel shell until 1948, when red and yellow replaced the original colouring.

Conclusion: The picture of the shell is an **icon**. In its original purpose, the logo was an **index**, but since the company’s focus shifted, the logo stands as a **symbol** with no further connection to the original subject of trade, as does the colouring.

45) Tchibo



Fig. 52

A renowned brand of coffee, Tchibo saw its birth in 1949 when the founder, Carl Tchilling Hiryan sent a single parcel of coffee beans to his first customer through post. Despite slow beginnings, Tchibo saw its highest rise from the middle of the 90' up until now, creating over 850 sales branches.

The name of the company was created by merging the words "Tchilling Hiryan", the owner, and the word "bean". The logo features both the name of the company as well as a stylized bean above it.

Conclusion: The name as an abbreviation of three words makes it an **index**, while the picture of the bean stands as an **icon** and since it also refers to the object of trade, it is an **index** as well. The colours are **symbols**.

46) Nestlé



Fig. 53

The Swiss food and drink company was established in 1866 by the merging of two companies, Anglo-Swiss Milk Company and Farine Lactée Henri Nestlé. Based on the Nestlé family crest which featured a bird in a nest, Nestlé meaning “nest” in German, Henri Nestlé added three young birds (later reduced to two) being fed by their mother to promote sales of his infant cereals.

Changes to the logo almost non-existent, Nestlé’s trademark is very well known across the world for over hundred and fifty years.

Conclusion: The logo is an **icon** of the name of the company and an **index** to the meaning of the owner’s name. The image of the young being fed is an **index** related to their original products. The black colour is a **symbol**.

47) Bacardi Limited



Fig. 54

Best known for its white rum, Bacardi is one of the largest privately owned companies. Established in 1862 in Cuba, the company's beverages made a name for itself in all corners of the World. The logo features the name of the company and a black and golden bat inside a red and gold circle around it. The association between Bacardi drinks and a black bat is clear nowadays yet upon its creation, the bat was chosen for the sole reason of large amount of bats residing in the company's original distillery. Another reason might be that bats are in fact considered a sign of good luck in Cuba.

Conclusion: The name on the logo stands as an **index**, so does the bat due to the historical explanation, while the depiction of a real bat is an **icon**. The colouring is a **symbol**.

48) Mast-Jägermeister SE



Fig. 55

One of the most popular German hard liquor beverages, Jägermeister dates its origin to 1878. Being passionate hunter, the founder's son, Wilhelm, named the company Jägermeister which translates to "hunting master", and chosen a logo for the company that has not changed since – a stag with a cross between his antlers that was inspired by patrons of hunting and their legendary conversion to Christianity when during a hunting trip a cross appeared above a deer's head and Jesus spoke to them.

Conclusion: The logo is an **iconic** representation of a Christian legend, yet in context with the company stands as an **index**, with the colouring a **symbol**.

49) Carlsberg Group



Fig. 56

The Danish brewing company was founded in 1847 by J. C. Jacobsen who named the company after his son, Carl.

Originally, the logo featured swastika and an elephant yet in 1930's, the logo was changed, not wishing to be connected to German political parties. The current look of the logo was designed in 1904 by Danish designer initially meant only for one of their beers, Carlsberg Pilsner – name of the company written in hand with a golden and red crown above it. The crown is meant to represent the association of Carlsberg with the Danish Royal Court.

Conclusion: Due to the connection between Carlsberg and Danish royalty, the crown stands as an **index**, as well as the name of the company featuring beneath it. The picture of the crown itself is an **icon**. The colouring is a **symbol**.

50) Heineken N.V.



Fig. 57

A Dutch brewing company based in Amsterdam since 1864, Heineken is, along Guinness, one of the most popular and known breweries in the World. Heineken uses two logos, one an “authenticity logo” and the other the “Star-Heineken logo” and while the “authenticity logo” was created in order to promote their quality and long legacy, it is the red star that serves as the company’s main trademark that is said to represent the company’s originality and modernism.

Conclusion: While the star is widely associated with Heineken, designing it as the company’s trademark held no reason, therefore, it is a **symbol**, as are the chosen colours. The name and the text in the green circle related to the object of business featured in the logo is an **index**, while the picture of the red star is an **icon**.

4.2 Linguistic Realization of Icons, Indexes and Symbols

The following analysis comprises of fifty names of well-known companies from various branches of expertise (See Appendix B).

1) Asus Tek Computer Inc.

A Taiwanese multinational computer company, Asus was founded in 1989, producing laptops, mobile phones, hardware computer equipment and more. The name of the company was derived from the last four letters of the word “Pegasus”, a Greek mythological creature that symbolized inspiration and learning.

The name is meant to evoke innovation and quality, as well as strength and purity that is associated with the mythological beast.

Conclusion: Connecting the name to Asus’s products, it can be assumed the name stands as an **index**.

2) Acer Inc.

Another Taiwanese computer company, Acer was founded in 1976 and now stands as the seventh greatest provider of personal computers world-wide. The name is taken from Latin origin from which it translates to “acute”, “fierce” or “sharp”.

Conclusion: The Latin meaning of the word marks it an **index**.

3) Dell Inc.

An American multinational computer technology company, Dell is based in Texas. Founded in 1984, the company was named after its founder, Michael Dell, and grew to become one of the largest technological corporation across the globe.

Conclusion: The name of the company was inspired by the last name of the founder and as such is an **index**.

4) Microsoft Corporation

Founded in 1975, Microsoft Corporation focuses on providing software for computers and nowadays is probably the most renowned amongst its competitors. The name was chosen by Paul Allen and is a result of connecting the first part of the word “microprocessor” and the first part of the word “software”.

Conclusion: Due to the company’s products, the name is an **index**.

5) Oracle Corporation

Headquartered in California, Oracle Corporation is an American computer technology company focused on development of computer software and technology. Founded in 1977 by Larry Ellison, Bob Miner and Ed Oates, Oracle is considered the second largest software maker after Microsoft. Upon its creation, the company was named “Software Development Laboratories”, or “SDL” for short, changing it several times until 1995, when the name “Oracle Corporation” was introduced. The name is based on their first main product “Oracle Database” which was originally a CIA project where the founders served as consultants.

Conclusion: The name is based on the name of the founders first project yet still holds no deeper meaning and as such is a **symbol**.

6) Intel Corporation

A technology company headquartered in California, Intel was founded in 1968 by Robert Noyce and Gordon Moore. The name itself holds a double reference, one being a blending of words “integrated electronics” and the other the meaning of the word “intel”.

Conclusion: The name is an **index**.

7) BenQ Corporation

Headquartered in Taipei, Taiwan, BenQ Corporation trades with technology products, electronics and computing services. Originally a part of the Acer brand, BenQ partly separated in 2001 and in 2006 Acer completely disposed of any remaining shares in BenQ, making it a separate company. The name is an abbreviation of their slogan: *“Bringing Enjoyment and Quality to life.”*

Conclusion: The name is an **index**, since it is derived from the company’s slogan.

8) ING Groep N.V.

Beginning in 1991 through a merge between two insurance companies, Nationale-Nederlanden and NMB Postbank Group whose roots can be traced back to the end of

the 19th century. The companies proclaimed their merged name Internationale Nederlanden Groep, abbreviation ING.

Conclusion: The abbreviation of the name is an **index**, as well as is the full name that was put together from two merging companies.

9) Sony Corporation

A Japanese conglomerate corporation, Sony is based in Tokyo since 1946, originally named Tokyon Tsushin Kogyo. When the company looked for name to present themselves at the market, they wished to be known under the initials of the name, TTK. The reason for not adapting the name was a railway company that was already known as TTK. The name Sony was then devised from two words, the Latin word “Sonus” which means “noise” or “sound”, and the word “sonny”, a slang term for a boy. Another reason might be that “sonny boys” was a loan word in Japan at that time, meaning bright and representable youths, which is how the founders viewed themselves.

Conclusion: The name is an **index**.

10) Samsung Group

A South Korean conglomerate, Samsung was founded in 1938 in Seoul, starting as a trading company. While reasonably successful, it was not until late 1960’ that Samsung shifted its focus op electronics, constructions and shipbuilding – the three branches that would ultimately turn into a corporate giant. The name Samsung is a blend of the Korean words “Sam” and “Sung”, literally meaning “three stars”. The name was chosen by the founder in hopes that his company will be everlasting, powerful and big.

Conclusion: Due to the lack of reasoning for the name, it is a **symbol**.

11) Nokia Corporation

The Nokia has been around for over hundred and fifty years and in recent years has been focusing on producing communications and information technology. Starting as a wood pulp mill and changing its focus onto rubber, forestry, cable and electronics in 1960.

The name was inspired by the Nokianvirta River upon which was built their second pulp mill.

Conclusion: Being inspired by the river near one of its mills, the name is an **index**.

12) LG Corporation

Focusing mainly on electronics and telecom products, LG is considered the fourth largest business in South Korea. LG was created by a merge of two separate companies, Lak-Hui (pronounced “Lucky”) and GoldStar Co. Ltd. Originally named Lucky-GoldStar, the company was renamed to “LG” in 1995. The original name is not the only thing the company associates with the letter “LG” but also their slogan which says: “Life’s Good”.

Conclusion: The name is an abbreviation of its previous one and has ties to the company’s slogan as well, therefore, it is an **index**.

13) Vodafone Group

Headquartered in London, Vodafone is one of the major mobile operators in the World. Founded in 1982 as Racal Millicom, the company gained the name “Vodafone” in 1991 with detaching from its parent company. The name was created from a joint of three different words – “voice”, “data” and phonetic version of “phone”, making an abbreviation of their services.

Conclusion: Due to their services, the name of the company is an **index**.

14) Xerox Corporation

An American corporation engaged in document management industry, Xerox was founded in 1906 by Joseph C. Wilson and Chester Carlson. Based in Connecticut, the company operates in over hundred and sixty countries worldwide. Starting with manufacturing paper and equipment for photographs, the company was named “The Haloid Photographic Company”. The company changed its name to “Haloid Xerox” in 1958 and to “Xerox Company” three years later, the name derived from xerography – a joint of two Greek words, meaning “dry writing”.

Conclusion: While the original name might have been a **symbol**, the current name is an **index**.

15) eBay Inc.

A corporation providing online sales between customers or businesses, eBay was founded in 1995 by Pierre Omidyar under the name “AuctionWeb” and has since became a multi-billion dollar business operating in over thirty countries. The name

“eBay” was introduced in 1997 when the founder tried to register the domain name echobay.com only to find out it was already taken by Echo Bay Mines and so he shortened the name to eBay.

Conclusion: At the moment of its creation, there was no reason for the name to represent the company and as such is a **symbol**.

16) Visa Inc.

An American company engaging in financial services, Visa Inc. provides electronic fund transfers across the globe. Founded in 1958 under the name BankAmericard, the company changed its name to Visa in 1976. The name was originally chosen because it was short and acceptable in every language. The name’s positive connotation with “access” was yet another reason for the name to take place.

Conclusion: Despite some reasoning for the naming of the company, the name stands as a **symbol**.

17) The Lego Group

A Danish toy producing company, The Lego Group was founded in 1932 by Ole Kirk Christiansen and in 1934 the name of the company came from a competition Christiansen organized amongst his staff. The idea was for the staff to fabricate a name appropriate for the company and the last two finalists were the names “legio” and “lego”. The former came from the word “legion”, as a legion of toys the company was producing, while the latter, a winner of the competition, was contracted from two Danish

words “leg godt”, which translates as “play well”. Inconsequently, the word “lego” also means “to gather or collect” in Latin.

Conclusion: The name of the company is an **index**.

18) Mattel, Inc.

A multinational American toy manufacturing company, “Mattel” was founded in 1945 by Harold Mattson and Elliot Handler with its headquarters in California. The company’s main focus is in producing dolls and board games. The name was created by blending of the names of the two founders, “Matt” from “Matson” and “El” from “Elliot”.

Conclusion: The name is an **index**.

19) Zippo Manufacturing Company

Establishing the firm in 1932, the founder, George Grant Blaisdell, believed he could improve the Austrian lighter, making its usage simpler and more reliable.

The name of the company was based on the word “zipper” which the founder liked the sound of, feeling the word “zippo” sounds more modern.

Conclusion: While the name “Zippo” is widely associated with lighters, the creation of the name has no reason or meaning, making it a **symbol**.

20) Rolex SA

A Swiss watchmaker, Rolex was founded in 1905 by Hans Wilsdorf and Alfred Davis with its headquarters originally in London, though moved to Geneva in 1919. The name “Rolex” was given to the company in 1915 but held no deeper meaning, being invented by Wilsdorf who wanted the name of the company to be short, easy to remember and pronounce in any language and also looked good written on watch. After making up the name, Wilsdorf also felt the name sounded like a noise of watch being wound.

Conclusion: The origin of the name marks is a **symbol**, though the similarity between the name and the sound would make it an **icon**.

21) Tesco PLC

A British grocery and general merchandise shop, Tesco saw its birth in 1919 when Jack Cohen started to sell groceries from a stall in the East End of London. The name itself did not appear until 1924 when Cohen bought a shipment of tea from T. E. Stockwell – combining the initials of the two names, Tesco gained its own. The first official store opened in 1931.

Conclusion: The creation of the name from the initials of its founder and one of its first importers, make the name an **index**.

22) IKEA

A Swedish company designing and selling furniture and home accessories, IKEA was founded in 1943 by Ingvar Kamprad. The name “IKEA” is an acronym of the company’s full name “Ingvar Kamprad Elmtaryd Agunnaryd”. Ingvar Kamprad is the full name of

the founder, while Elmtaryd is the name of the farm he grew up on and Agunnaryd is the founder's hometown.

Conclusion: The acronym is an **index** as well as the full name, since it is derived from the founder's own and two other names that are somehow significant to him.

23) Hornbach Holding AG & Co.

Starting in 1877 as a simple workshop founded by Michael Hornbach, the company now spreads across the World with over hundred and fifty stores. The name of the company is directly derived from the last name of the founder.

Conclusion: The Company bears the name of its founder, therefore it is an **index**.

24) 3M Company

Starting in 1902 as a mining company in Minnesota, the original name of the company was "Minnesota Mining and Manufacturing Company". Nowadays, the company stands as a conglomerate with gains over 30 billion dollars annually. 3M's name was derived from the original name that featured three "Ms".

Conclusion: With the connection to its former name, the standing name is an **index**.

25) Whirlpool Corporation

Beginning in 1911 as a supplier of motor-driven washers under the name Upton, last name of the two founders. With sales gradually increasing, Upton merged with the

Nineteen Hundred Washer Company and adopted its name, changing their brand to Whirlpool in 1948.

Conclusion: Due to the spinning move of an electronic washer, the name is an **index**.

26) Canon Inc.

A Japanese company focusing on manufacturing imaging and optical products, such as cameras, computer printers, camcorders and others. Founded in 1937, as of 2015 Canon Inc. stood as the tenth largest public company in Japan.

The name itself was inspired by the company's first camera called "Kwanon" after a Buddhist Goddess.

Conclusion: In relation to the company's first product, the name can be considered an **index**, although the naming of the first camera was a **symbol**.

27) Eastman Kodak Company

Eastman Kodak Company, usually referred to only as Kodak, is an American technology company that produces imaging products that was founded in 1888 by George Eastman and Henry A. Strong. The name Kodak was created by Eastman and his mother through an anagram set. They were looking for a name for the company that would comply with three principles: short; cannot be mispronounced and resembles no other name in order not to be associated with anything but the company's products.

Conclusion: Kodak's name is a **symbol**.

28) Nikon Corporation

Nikon Corporation was founded in Japan in 1917 as “Nippon Kogaku Kogyo Kabushikigaisha”, which translates as “Japan Optical Industries Corporation”. The company was renamed to Nikon in 1988, the name a merge of “Nippon Kogaku”, literally meaning “Japan optical”, and the word “Ikon”.

Conclusion: Both the original name and the newer name stand as **indexes**.

29) Reebok

Originally founded in 1895 under the name “J. W. Foster and sons”, the company changed its name to “Reebok” in 1958, desiring to have more representable name in the World. The name was adjusted from an African word “Rhebok” which is local type of antelope.

Conclusion: Due to its origin, the name is a **symbol**.

30) Vans

An American manufacturer of shoes, Vans was founded in 1966 by Paul Van Doren, James Van Doren, Gordon C Lee, and Serge D’Elia, originally under the name “The Van Doren Rubber Company”. The name was later changed to simply “Vans”.

Conclusion: The name is a derivation of its original one which was based on the surname of two of the founder which makes it an **index**.

31) DC Shoes

An American company focused on manufacturing and selling sports shoes based in California, DC Shoes was founded in 1994 by Damon Way and Ken Block under the name “Droors Clothing”, now retaining only the initials of the original name.

Conclusion: Due to the connection to its original name, it is an **index**. However, the original name was a **symbol**.

32) Jimmy Choo Ltd.

A British fashion house specializing in shoes and accessories, the company was founded in 1996 by Jimmy Choo and Tamara Mellon. Headquartered in London, Jimmy Choo Ltd. expands through many countries across the World and even though Choo sold his share of the company in 2001, it still retains his name.

Conclusion: Taking the name of one of its founders, it is an **index**.

33) Gucci

An Italian fashion brand of luxury clothing, Gucci was founded in Florence in 1921 by Guccio Gucci. Gucci has over two hundred and eighty stores opened in different countries all across the World with sales over four billion dollars a year. The name of the company is derived from the name of its founder.

Conclusion: The name is the same as the founder’s and as such is an **index**.

34) Giorgio Armani S.p.A.

An Italian fashion house, “Giorgio Armani” designs and manufactures clothing, leather goods, shoes, accessories and more. The company was founded in Milan in 1975 by Giorgio Armani whose name was given to the company.

Conclusion: Again, the company is named after its creator and as such is an **index**.

35) Tiffany & Co.

An American jewellery manufacturer, Tiffany & Co. was founded in 1837 under the name “Tiffany, Young and Ellis”. In 1853 when Charles Tiffany, one of the founders, assumed control and emphasized the company’s focus on jewellery, the current name of the company was established.

Conclusion: Both the original name and the newer one are **indexes**, since they are derived from the names of the founders.

36) Société Cartier

A French jewellery manufacturer based in Paris, “Cartier” was founded in 1847 by Louis-Francois Cartier. The company’s main focus is in designing, manufacturing and selling jewellery, watches and other luxury goods. “Cartier” is also known for its occasional sales to royalty, making the company seem more prestigious and respected.

Conclusion: Given the relationship between the name of the company and the founder, the name is an **index**.

37) Wm. Wrigley Jr. Company

Probably the most renowned American gum company, Wm. Wrigley Jr. Company, also known only as Wrigley Company, was founded in 1891 by William Wrigley Jr., whose name the company adopted. Firstly, Wrigley founded the company in order to sell soap, offering a free baking powder with each package, after which he switched to selling baking powder and providing a free gum package. Subsequently, gums became more popular than his baking powder and he switched his area of expertise one last time.

Conclusion: The name is derived from the founder and as such is an **index**.

38) Robert Bosch GmbH

Widely known merely as “Bosch”, the company is focused on engineering and electronics with its headquarters in Gerlingen, Germany. The company was founded in 1886 and by 2011 was the world’s largest provider automotive components. The founder of the company was Robert Bosch, whose name the corporation assumed.

Conclusion: The name is an **index**.

39) Goodyear Tire & Rubber Company

Founded in 1898 by Frank Seiberling in Ohio, Goodyear produces tires for cars, trucks, motorcycles and others. The company was named after an American scientist, Charles Goodyear, who invented vulcanization (chemical process for creating and manufacturing bendable rubber).

Conclusion: The connection between the company's main products and the scientist marks it as **index**.

40) Compagnie Générale des Établissements Michelin

Michelin is another tire manufacturer based in France founded in 1889 by two brothers, Édouard Michelin and André Michelin. The company belongs, along with Goodyear amongst the largest corporations in their brand.

Conclusion: The name is derived from the last name of the founders and as such is an **index**.

41) Citroën

One of the most renowned automobile companies in France, Citroën was founded in 1919 by André Citroën, whose last name the company adopted.

Conclusion: The name of the company corresponds with the name of the founder, making it an **index**.

42) Toyota Motor Corporation

A Japanese car manufacturer, Toyota was founded in 1937 by Toyoda family and as of 2016 stood as the 13th largest company. The name of the company is based on the founding family with a slight change. The name "Toyoda" takes ten strokes to be written in Japanese while the name "Toyota" takes only eight, eight being considered a lucky number in Japanese culture.

Conclusion: With its connection to the founding family, the name is an **index**.

43) Honda Motor Co., Ltd.

The company offers various transports and yet Honda has been mostly known as the largest manufacturer of motorcycles in the World since 1959 and the eight biggest manufacturer of automobiles. The company was founded in Hamamatsu, Japan in 1946 by Soichiro Honda and Takeo Fujisawa.

Conclusion: The name of the company is derived from one of the founders, therefore an **index**.

44) Nissan Motor Company Ltd.

Usually referred to only as Nissan, the company was founded in 1933. Beginning as a company called Datsun, which was derived from the first letters of the founders' names, the company changed names several times, settling for Nissan in 1934. The name "Nissan" was formed by merging its former name "Nihon Sangyo", "Nihon" being derived from "Nippon" (a Japanese term for Japan). The name literally means "Japan Industry".

Conclusion: The name is an **index**.

45) Cadillac Motor Car Division

An American provider of luxurious cars, focused mainly in United States of America, Canada, and China, Cadillac's name had long been considered a synonym for quality and luxury. Founded by William Murphy, Lemuel Bowen, and Henry M. Leland in 1902

in Detroit, the company was named after the founder of the city of Detroit, Antoine de la Mothe Cadillac.

Conclusion: The name is an **index**.

46) The Boeing Company

“The Boeing Company” is a multinational corporation designing, manufacturing and selling airplanes, rockets and satellites across the globe. The company is considered one of the largest aircraft providers in the World and the second-largest defence supplier. The company was founded by William Boeing in 1916 in Seattle, though its current headquarters are based in Chicago.

Conclusion: Due to its ties with the founder’s name, it is an **index**.

47) Netflix

An American entertainment company focused on providing streaming media and video-on-demand online was founded in 1997 by Reed Hastings and Marc Randolph. According to Hastings, the idea of Netflix came to him when he paid a fine for a late return of a VHS. The name is a combination of two words, “net” from the last part of “internet” and “flix” from the word “flicks”, a colloquial synonym for a movie.

Conclusion: Due to their services, the name is an **index**.

48) Home Box Office Inc.

An American cable and satellite television network, “HBO” is the oldest television service still operating. Their programme consist mainly of original television series, motion pictures and documentaries. “HBO” changed names several times since its beginnings, until “Home Box Office” was decided to be the new name, despite it being originally only a working title.

Conclusion: The name is directly related to their products, therefore an **index**.

49) 20th Century Fox Film Corporation

“20th Century Fox Film Corporation” is a result of a merge between two companies in 1935, “Twentieth Century Pictures”, founded by Joseph Schenck and Darryl F. Zanuck, and “Fox Film” founded by William Fox. The corporation is currently owned by “21st Century Fox” and is one of the major American film studios.

Conclusion: Retaining names of both original companies, the name is an **index**.

50) Pilsner Urquell

A Czech brewery founded in 1842 with their headquarters in Pilsen was the first brewery to produce pale lager beer. Many beers made around the World were inspired by Pilsner Urquell in naming pale beer and around two-thirds now bears a name that contains the root “pils”. Both, its Czech name Plzeňský Prazdroj, and Pilsner Urquell can be translated as “the original source of Pilsen”.

Conclusion: The name is an **index**, expressing the relation to the place of origin.

5. RESULTS

The list below shows how frequently icons, indexes and symbols were used in graphic analysis and in linguistic analysis.

Graphic realization of icons, indexes and symbols:

- Icon (35)
- Index (62)
- Symbol (62)

In the results of the graphic analysis, it can be seen that the use of indexes is equal to the use of symbols, while icons were used only half of their number. Even though symbols match indexes, it can be safely said that while they featured largely in colours, images adorning the logos were mostly based on some connections to either the firm's products, its history, its place of origin or its founders and only seldom were arbitrary.

Linguistic realization of icons, indexes and symbols:

- Icon (1)
- Index (42)
- Symbol (9)

While in the graphic analysis the numbers were rather similar, the same cannot be said about the linguistic analysis. In case of icons, it is hardly surprising that they have rare occurrence because icons in linguistic realization are generally onomatopoeic in nature. Symbols are also scarcely used because obviously founders prefer to give their companies names that hold meaning and display personal attachments and relations to the company.

6. CONCLUSION

The goal of this thesis was to analyse stories behind the creation of famous companies' logotypes and names and assess the use of motivation in them. The list of analysed companies (See Appendix) was based on internet survey of the most famous and best known companies around the globe, all of which are used on daily basis by millions of people, from various branches of expertise (e.g. electronics, car-manufacturers, fast-foods, beverages, clothing, etc.). The entire analysis comprises of hundred units, fifty analysed units focus on logotypes and fifty on names.

Following the analysis is the chapter Results in which can be seen the final count of the use of icons, indexes and symbols in graphic and linguistic realization of signs.

Prior to the actual analysis is theoretical background which covers semantic questions of *meaning*, *motivation*, and *signs* with their pioneering theories from Ferdinand de Saussure, Ogden and Richards, and Charles S. Peirce, whose methodology of icons, indexes and symbols is used in the analysis itself.

This thesis shows the differences between choosing a name and choosing a logo for a starting company. While in the graphic representations the owners tried to appeal to others instead of themselves in order to inspire their customers and ensure stability and success of their newly found firm, the naming of the company is far more personal. It can be seen that most of the chosen companies based their names on something that was important to the owner, something they could truly identify with, and something that was only theirs.

In the case of motivation in business logotypes and names, we could even distinguish a different sort of motivation – one that is aimed at the customer and one that is aimed at the owner.

As far as logotypes are concerned, the main relationship lies between a sign and future interpreter (customer), the sign should establish a relationship between a customer and a company. The motivation in this case would be *causal*.

In case of naming a company the main relation lies between sign and its creator instead of an interpreter. The motivation in this case would be *effectual*.

I suspect that the differences between the two types of possible motivation are so vast that we could ask if motivation can be studied from only one point of view. While the former is a task rather for sociologists and marketing theorists, the latter on the other hand seems to fall under the field of psychology.

Therefore I believe that in future research focus should be aimed on distinguishing types of motivation according to their relation to their creator and to their interpreter. This of course should be supported by further analyses of various examples of motivated names and logotypes.

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8. APPENDIX

8.1 Appendix A. List of Company Logotypes Analysed in the Thesis

1. Apple Inc.
2. Hewlett – Packard Company
3. International Business Machines Company, IBM
4. Amazon.com, Inc.
5. Google Inc.
6. Cisco Systems, Inc.
7. FedEx Corporation
8. The Walt Disney Company
9. Finnair
10. Swissair
11. Skoda Auto
12. Bayerische Motoren Werke AG, BMW
13. Porsche AG
14. Audi AG
15. Mercedes-Benz
16. Chevrolet Division of General Motors Company
17. Ferrari N.V.
18. Automobili Lamborghini S.p.A.
19. Volkswagen
20. Mazda Motor Corporation
21. Alfa Romeo Automobiles S.p.A.
22. Mitsubishi Group

23. Ford Motor Company
24. Groupe Renault
25. Adam Opel AG
26. Coca-Cola
27. Pepsi
28. Subway IP, Inc.
29. McDonald's
30. Kentucky Fried Chicken, KFC
31. Taco Bell
32. Starbucks Corporation
33. Pringles
34. Red Bull
35. Nike, Inc.
36. Adidas AG
37. Puma SE
38. Lacoste S.A.
39. Hennes & Mauritz AB
40. Versace S.p.A.
41. Calvin Klein Inc.
42. Converse, Inc.
43. Dolce & Gabbana
44. Shell Oil Company
45. Tchibo
46. Nestlé
47. Bacardi Limited

48. Mast-Jägermeister SE
49. Carlsberg Group
50. Heineken N.V.

8.2 Appendix B. List of Company Names Analysed in the Thesis

1. Asus Tek Computer Inc.
2. Acer Inc.
3. Dell Inc.
4. Microsoft Corporation
5. Oracle Corporation
6. Intel Corporation
7. BenQ Corporation
8. ING Groep N.V.
9. Sony Corporation
10. Samsung Group
11. Nokia Corporation
12. LG Corporation
13. Vodafone Group
14. Xerox Corporation
15. eBay Inc.
16. Visa Inc.
17. The Lego Group
18. Mattel, Inc.
19. Zippo Manufacturing Company

20. Rolex SA
21. Tesco PLC
22. IKEA
23. Hornbach Holding AG & Co.
24. 3M Company
25. Whirlpool Corporation
26. Canon Inc.
27. Eastman Kodak Company
28. Nikon Corporation
29. Reebok
30. Vans
31. DC Shoes
32. Jimmy Choo Ltd.
33. Gucci
34. Giorgio Armani S.p.A.
35. Tiffany & Co.
36. Societé Cartier
37. Wm. Wrigles Hr. Company
38. Robert Bosch GmbH
39. Goodyear Tire & Rubber Company
40. Compagnie Générale des Établissements Michelin
41. Citroën
42. Toyota Motor Corporation
43. Honda Motor Co., Ltd.
44. Nissan Motor Company Ltd.

45. Cadillac Motor Car Division
46. The Boeing Company
47. Netflix
48. Home Box Office Inc.
49. 20th Century Fox Film Corporation
50. Pilsner Urquell

SUMMARY IN CZECH

Tématem této bakalářské práce je užívání motivace v obchodních logotypech and jménech. Hlavním cílem bylo určit poměr užívání „Peircovských“ ikon, indexů a symbolů v grafické a lingvistické realizaci znaků.

První kapitola zahrnuje teoretické zázemí *významu*, *motivace* a *znaku* s jeho nejčastěji používanými modely. Poté následuje krátký popis metod užitých ve výzkumu.

Centrální částí této práce je analýza sta jednotek – padesáti logotypů a padesáti jmen různých společností s odlišným zaměřením. Za účelem nasbírání dat k analýze byl uskutečněn internetový průzkum nejznámějších společností.

Výsledky potvrdily, že v grafické realizaci znaků ikony, indexy a symboly většinou fungují společně, zatímco v lingvistické realizaci znaků byly nejvíce dominantní indexy.

Klíčová slova: motivace, logotyp, jméno, znak, ikon, index, symbol, Peirce, Saussure, Ogden, Richards, význam, fonetická, morfologická, semantická