

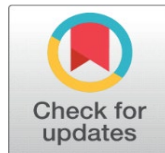
# IN INDIAN ADVERTISING, TYPOGRAPHY AND PACKAGING AS CULTURAL INTERFACES: DIVERSITY, CONTINUITY, AND INTERNATIONAL CONVERSATIONS

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## ABSTRACT

In order to mediate plurality, continuity, and international visual interaction, this study looks at typography and package design in Indian advertising. The study examines how modern Indian branding practices use typographic articulation and material packaging tactics to navigate linguistic diversity, historical visual traditions, and transnational design standardization. It is situated within the discourse of design studies and visual culture. The study combines visual semiotic analysis with comparative case studies of a few Indian consumer brands Amul, and Patanjali Ayurved representing heritage-based, indigenous- market, and internationally focused branding settings using qualitative and interpretive research approaches. To understand how packaging serves as a medium of cultural signification rather than merely commercial display, the case studies assess typographic choices, script applications, compositional structures, chromatic systems, illustrated languages, and material execution. According to the investigation, multilingual scripts, regional aesthetic vocabularies, and vernacular graphic idioms are often integrated into Indian packaging to embody visual plurality. By reinterpreting historic themes, indigenous alphabet traditions, and folk visual grammars within modern design frameworks, it simultaneously maintains cultural continuity. The results also show that global design elements, such international typographic norms, standardized package forms, and minimalist layout systems, are deliberately adapted to create hybrid visual languages that strike a compromise between culturally rooted identity and universal readability. According to the study, typography and packaging are active cultural translators that add to the conversation about Indian art and design as dynamic, historically informed, and internationally dialogic activities. Thus, Indian advertising becomes a location of visual negotiation, preserving culturally unique modalities of representation while engaging in global design discussions.

**Keywords:** Design Semiotics, Branding and Identity, Visual Culture, Cultural Pluralism, Typography, Packaging Design, Indian Advertising, and Globalization in Design



## 1. INTRODUCTION

Advertising serves as a dynamic site of cultural production and symbolic exchange in modern consumer society, going beyond its traditional economic role. Instead of only marketing items, cultural theory and media studies scholars contend that advertising creates meanings, identities, and societal goals (Appadurai, 1996; Bhabha, 1994). Typography and packaging stand out as essential visual interfaces that mediate relationships between brands and audiences within this broadened communicative space. While packaging combines materiality, color, images, and layout into a cohesive story surface, typography converts linguistic content into visual identity through script, shape, weight, and spatial

organization. When combined, these components do more than merely adorn goods; they influence the encoding and decoding of cultural values, memories, and aspirations in daily consumption.

In the Indian setting, multilingualism, regional diversity, and intricately layered artistic traditions enhance the cultural value of typography and packaging. India's visual culture includes print traditions that still influence modern design, folk art practices, regional calligraphic styles, and ancient scripts like Devanagari and Urdu. Multiple languages and scripts coexisting in public communication produces a special design context where typographic choices are inevitably influenced by sociocultural factors. Bilingual layouts, script choices, and hybrid linguistic forms like the blending of Hindi and English all serve as indicators of modernity, inclusivity, and identity. According to design studies, typography serves as a semiotic resource that can evoke tradition, authority, nostalgia, or global sophistication in addition to being a technical instrument (Lupton, 2010; Bringhurst, 2013). Because of the wide range of consumers and the symbolic importance of language, these semiotic functions are heightened in Indian advertising. An important turning point in India's integration into the global production, distribution, and consumption circuits was the economic liberalization measures that were started in 1991. International branding and packaging design standards were created, competition grew, and the entry of multinational firms was made easier by liberalization. Domestic advertising techniques started to be influenced by global aesthetic frameworks, which were typified by minimalist layouts, sans-serif font, modular grid systems, and standardized packaging designs. However, this contact led to a complicated dialectic between local cultural continuity and global modernity rather than homogenization. Cultural theorists contend that rather than merely copying, globalization creates hybrid forms through processes of adaptation and reinterpretation (Bhabha, 1994). Thus, typography and packaging serve as spaces where pluralism, continuity, and international interchange meet in Indian advertising.

This essay makes the case that Indian advertising uses typographic and packaging techniques to negotiate cultural identity in globalized marketplaces, not just to increase aesthetic appeal or market visibility. The study investigates how brands position themselves differently within heritage-based, indigenous, and globally oriented frameworks using interpretive case analysis of Amul, and Patanjali Ayurved, Ancestral imagery and modern minimalism, regional scripts and global intelligibility, vernacular memory and transnational branding logic all of these examples demonstrate how design serves as a medium of cultural translation. This study advances our knowledge of Indian advertising as a culturally entrenched practice by placing typography and packaging within the framework of visual culture studies and design semiotics. It illustrates how visual design in India is a dynamic conversation influenced by history, variety, and cross-border connection rather than being strictly traditional or completely globalized.

## **2. REVIEW OF LITERATURE**

### **2.1. THE SIGNIFICANCE OF TYPOGRAPHY IN CULTURE**

From a largely technical and mechanical trade, typography has developed into a sophisticated semiotic system that influences identity, meaning, and perception in visual communication. Typography is acknowledged by contemporary design studies as an expressive medium that may transmit emotional tone, historical resonance, and ideological positioning in addition to serving as a neutral medium for language transmission (Lupton, 2010; Bringhurst, 2013). Weight, spacing, rhythm, calligraphic versus geometric construction, serif versus sans-serif structures, and other formal characteristics of type convey values like authority, tradition, modernity, or playfulness. As a result, typographic shape functions as a cultural code that is incorporated into larger representational systems.

Typographic plurality can be a strategic tool in culturally diverse markets, according to research in branding and design semiotics (Kress & van Leeuwen, 2006). Bilingual and hybrid typographic systems, frequently represented by "Hinglish" idioms or dual-script packaging, serve as visual compromises between local rootedness and global desire in multilingual situations like India. The construction of a "third space," where local and global elements converge to build new symbolic formations, is reflected in such hybridity, according to cultural theorists (Bhabha, 1994).

### **2.2. PACKAGING AS A BRIDGE ACROSS CULTURES**

In marketing literature, packaging has long been viewed as a "silent salesman," serving as a persuasive communication tool at the time of sale in addition to being a protective container (Underwood & Klein, 2002). However, packaging is becoming more widely recognized in cultural studies and design theory as a symbolic interface that acts as a mediator between culture and commodity. It functions as a material-textual surface that is used to write, negotiate, and

spread meanings. Beyond its practical uses in transportation, preservation, and protection, packaging uses thoughtfully designed visual and tactile components to convey legacy, authenticity, quality, and brand ideology.

Packaging is structured by signs, including color schemes, typographic hierarchies, imagery, spatial composition, and material textures, all of which combine to create culturally entrenched narratives, according to semiotic study (Barthes, 1977). Material finishes like matte paper, recycled textures, or metallic foils may indicate sustainability, luxury, or technological sophistication; illustrative motifs may allude to folklore, spirituality, or agricultural traditions; and colors may evoke ritual symbolism, regional associations, or emotional states. Beyond overt advertising promises, these design choices influence consumer perception by operating within larger cultural standards. As a result, packaging becomes a location where both economic and symbolic value are created. Packaging takes on greater relevance as a mediator of identity and belonging in culturally diverse cultures like India. In order to create authenticity and trust, design elements usually use regional iconography, script-based aesthetics, and vernacular art traditions. To ground things in culturally identifiable frameworks, folk patterns, temple-inspired geometry, Ayurvedic flora imagery, and color schemes associated with festivals or spiritual practices are frequently used. In modern Indian packaging, where indigenous iconography is commonly incorporated into internationally recognizable design grammars, this hybridity is especially evident. For instance, a product can use contemporary, clear layouts that adhere to global retail standards, but it might also use old graphic styles or regional scripts. Both local resonance and global legibility are improved by this multi-layered approach. Thus, packaging becomes a place of negotiation—a balancing act between commitments to cultural rootedness and ambitions toward international modernity. Additionally, packaging takes part in more general ideological discussions about sovereignty, sustainability, and moral consumerism. Growing interest in cultural sustainability and decolonizing design techniques is reflected in the resurgence of handcrafted visual references, eco-friendly substrates, and indigenous materials. In this way, packaging goes beyond branding to support discussions about global competitiveness, economic independence, and identity creation. As a result, packaging should be seen as a cultural interface that actively influences the visual economy of consumer goods rather than just a marketing tool. It mediates several identities, expresses continuity with tradition, and places businesses in international design discourses through its semiotic and material characteristics.

### 2.3. HYBRID VISUAL LANGUAGES AND GLOBALIZATION

Because globalization has spread aesthetic norms beyond national borders, it has drastically changed the visual environment of branding and advertising. The spread of recognizable corporate design conventions, such as minimalist compositions, sans-serif typography, modular grid systems, standardized packaging formats, and restrained color palettes, has been aided by the growth of multinational corporations, digital media networks, and global supply chains. These components project universality and cross-cultural readability and are frequently linked to efficiency, reason, and corporate modernity. Such visual homogeneity is commonly presented in branding discourse as a calculated reaction to transnational consumer markets and worldwide competitiveness.

This bargaining is especially evident in typographic and packaging methods used in Indian advertising. Clean layouts, sharp images, and simple iconography are examples of global minimalist aesthetics that frequently coexist with culturally particular scripts, motifs, and story components. To ensure international readability while preserving local resonance, regional scripts can be used with Sans-serif English typography. Similarly, indigenous drawing techniques or culturally meaningful color schemes are often found in contemporary packaging structures that adhere to international retail norms. Instead of visual fragmentation, the outcome is a well-planned synthesis that strikes a balance between rooted identity and international aspiration. India's broader socioeconomic position within global capitalism is reflected in this hybridization: it is highly committed to maintaining cultural individuality while still being incorporated into international markets. Indian audiences are becoming accustomed to international design standards thanks to their exposure to global brands through social media, e-commerce sites, and streaming services. At the same time, regional storytelling, indigenous crafts, and vernacular aesthetics have all gained popularity again as indicators of authenticity. A defining feature of modern Indian visual culture is hybridity, which is further supported by this convergence.

Therefore, in Indian advertising, globalization does not imply cultural dilution but rather innovative adaptation. Typography and packaging serve as tools for the selective absorption and indigenization of global visual grammar. As manifestations of pluralism, hybrid visual languages show how design facilitates cross-cultural communication in a globalized society by being both local and transnational, modern and traditional.

### 3. METHODS OF RESEARCH

Design semiotics, cultural theory, and visual culture studies serve as the foundation for this study's qualitative, interpretive research methodology. A qualitative approach is suitable for investigating symbolic meaning, aesthetic strategies, and cultural positioning because the research is exploratory in character and aims to comprehend typography and packaging as cultural interfaces rather than quantifying consumer responses. Because they allow for a close reading of visual artifacts as culturally embedded texts, interpretive methodologies are especially well-suited for design study (Barthes, 1977; Kress & van Leeuwen, 2006).

#### 3.1. DESIGN OF RESEARCH

Three complimentary analytical techniques visual semiotic analysis, comparative case study analysis, and contextual cultural interpretation are integrated into the methodological framework. When combined, these methods provide a thorough analysis of the ways in which typographic and packaging strategies function within larger sociocultural and international contexts.

##### Analysis of Comparative Case Studies

Comparative case studies of three Indian brands Amul, and Patanjali Ayurved make up the second methodological element. According to Yin (2014), case study research is especially useful for investigating intricate, context-dependent phenomena in authentic environments. These brands a heritage-based national cooperative, an indigenous revivalist business, and a globally styled but culturally nostalgic brand—were specifically chosen to reflect different cultural and market approaches.

Finding similarities and differences in typographic and packaging tactics across various branding ideologies is made possible by the comparative approach. For example, although one brand emphasizes simple visual composition and minimalist English type, another may prioritize vernacular scripts and extensive textual information. The study clarifies how pluralism, continuity, and global adaptation seem differently in various branding environments by comparing and contrasting them.

#### 3.2. INFORMATION GATHERING AND ANALYTICAL ATTENTION

Data were gathered by methodically observing and documenting the packaging of a few chosen food categories, including as dairy, Ayurveda.

Four main dimensions were the focus of the analysis:

- 1) Script Usage and Linguistic Strategy: The hierarchical structuring of bilingual or multilingual typography.
- 2) Typographic Form and Hierarchy: Patterns of emphasis, space, weight distribution, and typeface classification.
- 3) Iconography & Visual Motifs: Utilizing narrative imagery, illustrative traditions, and indigenous symbols.
- 4) Packaging substrates, textures, finishes, and conformity to international retail standards are all examples of material and structural aesthetics.

### 4. CASE STUDIES

#### 4.1. AMUL: TYPOGRAPHIC CONTINUITY AND POPULAR CULTURE

As a dairy cooperative and a cultural icon, Amul holds a unique place in Indian advertising history. The brand, which was first created in 1946 as a component of the Indian cooperative movement, has grown to become one of the most recognizable visual representations in the nation. Its advertising and packaging serve as examples of how font and imagery may serve as timeless cultural interfaces that mediate between popular culture, national identity, and business. Branding experts contend that by strengthening collective memory, long-standing visual consistency promotes trust and emotional attachment (Keller, 2013). For Amul, typographic consistency is now essential to both its cultural resonance and brand identity.

Bold, approachable typography, usually in capital Latin type with excellent legibility and striking weight contrast, is a distinctive characteristic of Amul's visual language. Over decades of packaging, the use of strong, sans-serif white text

over a vivid red backdrop has established itself as a reliable typographic and chromatic signature. According to semiotic theory, this kind of consistency results in what Barthes (1977) refers to as a mythological signification, in which recurring visual cues signal familiarity, dependability, and national identity in addition to their functional value. The red-and-white color scheme functions as a culturally imbedded code in addition to being a color option, bringing vitality, energy, and visibility to busy shopping areas. Amul regularly incorporates bilingual features and regional scripts into their packaging and marketing efforts in addition to its English logotype. This typographic diversity conveys inclusivity across linguistic communities and represents India's diverse landscape. According to design researchers, script choosing serves as a symbol of identity positioning and cultural connection (Lupton, 2010). Amul manages plurality without compromising brand coherence by preserving English as a unifying national and international language while allowing for regional languages.

Continuity with mid-century print traditions is further reinforced by the brand's hand-drawn art approach, which is most famously embodied in the Amul Girl campaign. The cartoon style is reminiscent of early Indian billboard art and newspaper advertising, with its sharp edges and flat color application. Kress and van Leeuwen (2006) contend that by placing viewers into specific cultural narratives, illustrating techniques help to create representational meaning. As a visual repository of socio-political criticism, Amul's vintage cartoon format serves to ground the brand in popular culture while retaining its commercial relevance.

Crucially, Amul's typographic core has stayed fairly consistent despite sporadic modernization in production processes and packaging materials. The basic red-and-white identity and striking typographic treatment are still present in modern packaging, even though it may use improved layout grids, modern printing techniques, or digitally ready versions. According to design theorists, this intentional maintenance of visual cues is an example of brand heritage strategy, which turns historical continuity into a competitive advantage in quickly evolving marketplaces (Urde, Greysier, & Balmer, 2007). Amul uses typographic stability as a symbol of legitimacy and institutional confidence rather than giving in to the worldwide homogenization of minimalist design.

## 4.2. PATANJALI AYURVED: AUTHENTICITY OF THE SCRIPT AND INDIGENOUS REVIVALISM

In India's fast-moving consumer goods (FMCG) industry, Patanjali Ayurved stands out as a unique branding concept that places a strong emphasis on cultural revivalism and indigenous knowledge traditions. Since its founding in 2006, the company has deliberately included Ayurveda, yoga, and Swadeshi (self-reliance) into its corporate brand. In contrast to many Indian firms that use packaging styles that are globally standardized, Patanjali emphasizes script authenticity and vernacular visuality as key elements of its design language. By doing this, it turns packaging and typography into tools for cultural assertion in a cutthroat international market. Devanagari script, which is frequently utilized for brand naming, product descriptors, and advertising claims, is a distinctive feature of Patanjali's packaging. The visual hierarchy usually favors Hindi in Devanagari form, even if English is commonly used in secondary informational content, especially to satisfy export and regulatory requirements. In this situation, typography serves as a semiotic indicator of ideological stance and cultural identity. Visual communication scholars contend that script choice serves as an identity indicator, bearing meanings influenced by cultural, political, and historical linkages (Kress & van Leeuwen, 2006). Thus, Devanagari's popularity appeals to home customers' linguistic and cultural familiarity while also signaling a connection to indigenous epistemologies.

In order to evoke manuscript traditions and classical writings, Patanjali's packaging frequently combines bold, traditional-style typography with calligraphic or serifed elements. This visual technique is consistent with what Barthes (1977) refers to as myth-making, in which certain ideological narratives are naturalized through repeated signs. Here, typography plays a part in creating the myth of authenticity by implying a connection to traditional Ayurvedic texts and holistic medical procedures. The packaging portrays items as symbols of civilizational heritage rather than as commodities by physically evoking linguistic traditions. The use of earthy color palettes—greens, ochres, browns, and saffron tones—that are strongly linked to nature, spirituality, and traditional medicine complements the script-based approach. These color selections support ideas of purity, natural origin, and cultural integrity by being consistent with Ayurvedic iconography.

Crucially, Patanjali's packaging defies the global FMCG branding trend of minimalist reductionism. Instead, then using simple layouts, lots of white space, and subtle typographic systems, the design frequently uses stacked informational blocks and textual density. A visually rich and somewhat crowded surface is produced by the prominent

presentation of several claims, product benefits, and certificates. Even if this would go against global corporate design standards, it represents the vernacular communication techniques that are common in Indian print culture, where a wealth of information denotes value and transparency.

Patanjali's visual approach demonstrates selective adaptation as opposed to the complete acceptance of worldwide design standards from the standpoint of globalization. In conclusion, Patanjali Ayurved is a prime example of how packaging and typography may serve as tools for indigenous revivalism. Through a focus on vernacular density, script authenticity, and culturally relevant images, the brand turns packaging into a vehicle for ideological expression. Its typographic decisions reinforce identity in the modern FMCG landscape by expressing a narrative of cultural continuity and opposition to homogenizing global design standards, in addition to conveying product information.

## 5. DISCUSSIONS

### 5.1. PLURALISM IN VISUALS

One distinguishing feature of modern Indian packaging design is visual plurality, especially in the thoughtful use of multilingual scripts and regionally specific aesthetic vocabularies. Packaging functions as a location where various identities coexist and are negotiated in a sociocultural environment characterized by linguistic diversity and complex visual traditions. Many Indian brands use typographic multiplicity and hybrid visual systems to convey inclusion, accessibility, and national integration rather than focusing on a single, homogenized design language. With multiple official languages and scripts recognized by the constitution, India's multilingual reality fosters a communicative atmosphere where choosing a script becomes a culturally meaningful act. Typography serves as an indicator of identity, belonging, and sociocultural alignment in addition to being a medium for textual information (Lupton, 2010). Brands may concurrently reach a variety of audience segments by using both regional and English scripts into their packaging design. While scripts like Devanagari or other regional forms convey familiarity,

authenticity, and local rootedness, English frequently signifies cosmopolitanism, education, and global connectivity. Brands may cross language barriers with this multi-layered strategy without losing cultural uniqueness.

According to Kress and van Leeuwen (2006), multimodal meaning-making is reflected in the coexistence of numerous scripts on a single packaging surface. Every script has unique meanings that have been influenced by political, educational, and historical factors. These scripts convey nuanced power dynamics and the intended audience positioning when they are ordered hierarchically, for example, by using variations in size, placement, or typographic weight. Prioritizing English in headline typography, for example, might convey aspirational modernism, while putting a regional script front and center can highlight cultural pride or vernacular authenticity. Thus, rather than being only a translation, the interaction between scripts turns into a visual bargaining tactic.

The incorporation of regionally inspired aesthetics into packaging is another example of visual diversity. Alongside modern layout structures, folk art themes, traditional patterns, geometries influenced by temples, and regional color palettes are commonly seen. This synthesis is a prime example of hybridity in visual culture, where local artistic traditions collide with international design frameworks (Bhabha, 1994). Instead of visual fragmentation, the end effect is a precisely balanced brand identity that embraces variety.

Furthermore, in a marketplace that is becoming more networked while still being culturally aware, visual pluralism meets customer expectations. Urban consumers frequently move fluidly between regional languages and English while navigating multilingual environments in their daily lives. Resonating with lived experience, packaging that reflects this language hybridity increases relatability and trust. At the same time, brands may remain unique in crowded retail spaces by strategically utilizing multiple aesthetics.

Visual plurality in Indian packaging is therefore fundamentally ingrained in design process rather than being an afterthought. Packaging becomes a cultural interface that reflects India's sociolinguistic diversity through hybrid compositional techniques, regionally nuanced imagery, and multilingual typography. It turns the commodities surface into a place of cultural coexistence and symbolic integration by acting as a mediator between local identities and larger national narratives.

## 5.2. CONTINUITY OF CULTURE

In Indian advertising, where visual methods usually rely on historical print traditions, calligraphic forms, and vernacular images, cultural continuity is a key component of typography and packaging design. These design components serve as stabilizing anchors in a marketplace that is fast modernizing and becoming more linked globally, maintaining ties to pre-digital visual cultures and collective memory. Such continuity functions as an active design technique that upholds authenticity, trust, and cultural rootedness rather than just symbolizing nostalgia. An especially important part of this procedure is typography. Letterforms are historically placed artifacts influenced by regional aesthetic practices, printing technology, and manuscript traditions; they are not neutral receptacles of language (Bringhurst, 2013). Scripts like Devanagari, Bengali, Tamil, and Urdu carry centuries of artistic, religious, and literary legacy in India. These scripts elicit associations with handwritten manuscripts, temple inscriptions, early lithographic prints, and vernacular publishing cultures when they are reproduced in calligraphic or historically inflected ways inside modern packaging. As a result, typography serves as what Barthes (1977) refers to as a cultural signifier, one that builds up levels of meaning beyond its direct communication purpose. Crucially, cultural continuity represents selective preservation within changing circumstances rather than opposition to change. Globalization, according to Appadurai (1996), alters rather than eradicates regional cultural customs. Traditional characters and themes coexist with contemporary layout systems, legal labeling regulations, and international retail standards in Indian packaging. This coexistence shows that continuity is not static but rather negotiated. Typography becomes an archive as a living resource that is reinterpreted over time, rather than as a frozen replication. Additionally, typography's historical quality adds to its emotional impact. Familiar visual cues that evoke shared histories, holidays, or educational experiences might trigger collective memory. When consumers come across traditional scripts or illustrative styles, they might think of early commercial signage, religious artifacts, or textbooks from their childhood. In competitive markets, these associations reinforce trust by fortifying the affective ties between the brand and its audience. As a result, traditional motifs, calligraphic styles, and colloquial imagery are preserved and reinterpreted in Indian packaging to maintain cultural continuity. By serving as a repository of collective memory, typography connects historical visual cultures to modern branding strategies. In this sense, packaging maintains identity in the face of constant global change by serving as a dynamic interface where the past and present meet.

## 6. CONCLUSION

As dynamic cultural interfaces that mediate pluralism, continuity, and international exchange, typography and packaging in Indian advertising have been studied in this study. The research places typographic and packaging practices within larger socio-cultural and economic frameworks, going beyond a purely functional or aesthetic reading of design. The results of the comparative case interpretation and qualitative semiotic analysis show that Indian branding functions as a site of cultural articulation and negotiation in addition to being a means of commercial persuasion. Analyzing companies like Patanjali Ayurved, and Amul reveals unique yet related design approaches. Together, these examples show how typography and packaging function as tools for identity formation, global positioning, and cultural memory repositories. Amul's typographic continuity demonstrates how maintaining design coherence upholds national identity and communal trust. In a cutthroat global FMCG market, Patanjali's script-dominant packaging highlights local epistemologies. Typography becomes an especially potent cultural signifier, embodying both communicative clarity and symbolic meaning. Script choice, letterform style, and typographic hierarchy operate simultaneously at functional and ideological levels. The study also demonstrates that continuity remains central to Indian branding practices. Even amid rapid digital transformation and retail modernisation, brands frequently retain calligraphic forms, traditional motifs, and chromatic schemes rooted in pre-digital print cultures. In this sense, packaging design acts as an archive of collective memory, sustaining connections between past and present. Continuity, therefore, should not be understood as resistance to change but as strategic adaptation an evolutionary process that integrates innovation while preserving recognizable identity markers.

At the same time, Indian advertising actively participates in global visual conversations. Global design principles minimalism, modular composition, sans-serif typography, and brand standardization are adapted rather than uncritically adopted. The resulting hybrid forms reflect India's engagement with transnational markets while maintaining culturally grounded semiotic structures. Typography and packaging thus function as agents of cultural

translation, mediating between local authenticity and global legibility. They materialize India's evolving identity within globalized economies, where cultural specificity becomes an asset rather than an impediment. From a theoretical perspective, the findings reinforce arguments within cultural globalization scholarship that global exchange produces hybridity rather than homogenization. Indian packaging design exemplifies how global and local elements intersect to generate new visual grammars that are neither purely indigenous nor entirely global. Such hybridity signals creative agency and design innovation emerging from the Global South, contributing meaningfully to international branding discourse.

Future research may extend this inquiry through empirical consumer reception studies to examine how audiences interpret typographic and packaging cues across demographic and regional contexts. Quantitative perception analysis could measure the impact of script usage, colour symbolism, and layout structure on trust, authenticity, and purchase intention. Additionally, cross-cultural comparative frameworks contrasting Indian packaging strategies with those of other pluralistic societies may deepen understanding of how typography functions as a cultural interface in diverse global markets.

In conclusion, typography and packaging in Indian advertising transcend their commercial function to operate as complex cultural mediators. They negotiate pluralism, sustain continuity, and engage global dialogues, revealing design as a powerful medium through which contemporary India articulates its identity in an interconnected world.

## CONFLICT OF INTERESTS

None.

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None.

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