

**SEMIOTICS OF DECEPTION: A
LINGUISTIC ANALYSIS OF PACKAGING
INDUSTRY IN PAKISTAN**

BY

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Semiotics of Deception: A Linguistic Analysis of Packaging Industry in Pakistan

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ABSTRACT

Title: Semiotics of Deception: A Linguistic Analysis of Packaging Industry in Pakistan

This study explores the semiotic construction of cultural meanings and consumer perceptions within the Pakistani biscuit packaging industry, employing Roland Barthes' Semiotic Theory (1964) as its foundational framework. Through an in-depth qualitative analysis of one hundred packaging samples from ten local biscuit brands, the research deciphers both linguistic elements—such as brand names, slogans, and textual descriptions—and visual components, including color schemes, imagery, and symbolic motifs. The findings reveal that packaging functions as a complex site of myth-making, where layered connotative and denotative messages shape consumer understanding beyond the product's physical attributes. By applying Barthes' tripartite model of linguistic message, non-coded iconic message, and coded iconic message, this study elucidates how brands craft narratives that evoke cultural familiarity, tradition, and modernity. The concept of “deception” is reframed here as a semiotic process of idealization and symbolic embellishment, rather than deliberate dishonesty. Eschewing empirical methods, the research maintains a theoretical focus, offering valuable contributions to linguistics, marketing, and media studies. It highlights the ethical considerations inherent in packaging design and advocates for a critical awareness of semiotic strategies in shaping consumer identity and behavior.

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DEDICATION

This thesis is dedicated to my beloved parents, whose unwavering support and prayers have been my guiding light throughout my academic journey.

To my late brother, Najeeb Ullah, who passed away on April 14, 2024, he remains a source of inspiration and strength for me. May his soul rest in eternal peace!

CHAPTER 1

INTRODUCTION

In the contemporary market, packaging no longer serves as a means of merely containing a product, but as a communicative phenomenon, it provides the language of signs and symbols to the consumer even prior to making a purchase. Packaging as meaning-making process can be analyzed via semiotics i.e. the study of signs. It also investigates the effectiveness of visual communication as it runs on metaphors, analogy, allegory, metonymy, and symbolism, and is useful not only in making the product appealing, but also in the interpretation by the consumers (Contributor, 2017). The importance of semiotic elements in the context of Pakistan packaging industry is specifically found within high competition surrounding the biscuit industry where packaging is a vital part in creating narratives of culture, tradition, modernity and consumer aspiration.

This research theorizes semiotic deception using Roland Barthes semiotic theory not as a kind of deception or dishonesty but a highly advanced myth-generative process incorporated in package. To Barthes, myths are secondary sign systems where deceptively innocent signs are converted to signs of cultural power, thus hiding the historical truth or real meaning of a sign behind the layer of ideological and emotional implication.

Semiotic deception in the background of the Pakistani biscuit packaging involves the use of both linguistic and visual traits to make the idealized stories that are more than a description of the product. Rather than making the biscuit a food product, on the packaging signs appeal to more cultural associated elements, like family care, tradition, social bonding, and nostalgia that are significant to the consumers and appeals to their identity and emotions.

This research analyses the combination of lingual and visual signifiers to relay a signified in a biscuit pack design using the Semiotic Theory of Roland Barthes (1964) as the theoretical outline. Barthes teaches that all images or signs possess several levels of meaning: denotative, connotative, and mythological,

and that these levels influence how a society behaves and thinks about something. Language on packaging does not merely serve as a source of information, but as a symbolic code that displays cultural attributes and social identity. Brands employ such tactics as wordplay, slogans, and color schemes or imagery to emotionally connect with consumers. In the example of Pakistani biscuit packaging, such things like mother-child images, tea cups, palaces and the national colors can be taken as familiar and therefore create a myth about authenticity, quality, or nostalgia.

Ferdinand de Saussure, one of the pioneers of semiotics, argued that signs are part of the broader social life, while Peirce emphasized the triadic relationship between the sign, its object, and its interpretant. Barthes built upon these foundations and proposed that signs within cultural products—such as advertising and packaging—function as vehicles of ideology, subtly shaping consumer beliefs through layered meanings. This research engages with those layers by analyzing how local Pakistani biscuit brands use semiotic codes to promote not only their products but also embedded cultural narratives.

Despite the ubiquity of such packaging strategies, there is a lack of academic focus on the Pakistani context in terms of how packaging semiotics is locally constructed and interpreted. This study addresses this gap by conducting a qualitative, theory-driven analysis of biscuit packaging from ten well-known Pakistani brands. It excludes empirical tools such as surveys or questionnaires, relying solely on semiotic textual analysis in line with Barthes' tripartite model. The research highlights how visual and linguistic features work together to influence consumer perceptions and reflect deeper societal values.

1.1. Background of the Study

In the dynamic consumer market realm in Pakistan, packaging is one of the key activities in addition to other market tools used to supplement the protection viral of the product, communicating its identity, values, and its attraction to target audience. As the local food sector has grown, especially in the biscuit sector, packaging has become an important tool through which food firms address consumers. In addition to aesthetics, packaging is a semiotic framework, a set of systems of signification, a code of meanings, myths and ideologies. My work is based on the Se-miotic Theory in reference to Roland Barthes (1964). According to this theory, the packaging can be perceived as

having different levels of meaning: denotation (likeness), connotation (association), and myth (subconscious cultural narrative). The combination of these levels forms consumer perception and brand story.

In the culturally rich and ideologically varied Pakistani society, such packaging effects like color, choice of language, iconography, and slogan, have a potent symbolic meaning. These are elements that are not only being used to notify but also to encourage and effect. But, they are also able to manipulate the consumer realization by making ideal or misinforming messages about the product; what Barthes calls on mythologizing. An example is a mere picture of a child on a biscuit package which will imply either that the product will have some quality of care by the mother, or food nutrition. In this paper, we aim to critically discuss those cases in local biscuit packaging in which linguistic and visual means are deployed not simply to inform but also to conceal, embellish or mythologize the reality of the product.

1.2. Statement of the Problem

Despite the central role of packaging in shaping consumer behavior, little scholarly attention has been given to its semiotic and linguistic dimensions in the Pakistani context, particularly within the biscuit industry. While existing studies address packaging from a visual design or marketing perspective, they often overlook the nuanced interplay between language, symbolism, and cultural connotation. Furthermore, there is a communication gap among manufacturers and consumers; buyers often remain unaware of the meanings behind product names, slogans, logos, imagery, and symbolic elements embedded in the packaging. This study addresses this gap by exploring how Pakistani biscuit packaging constructs and conveys meaning using linguistic and visual signs. Drawing exclusively on Barthes' semiotic model, the research investigates how packaging operates not just as a functional container, but as a cultural artifact—carrying both explicit messages and underlying ideological myths. The problem, therefore, lies in the lack of a theoretical, semiotic understanding of how these signs influence consumer perception, cultural identity, and potentially create deceptive impressions.

1.3. Research Objectives

This study is guided by specific research objectives. These objectives aim to explore how these elements shape consumer perceptions and behaviors.

- a. To investigate the linguistic features present in Pakistani biscuits packaging, including brand names, slogans, and textual messages
- b. To conduct a semiotic analysis of the visual elements in biscuits packaging, focusing on culturally significant symbols, images, and colors
- c. To examine the dynamic relationship between linguistic and visual elements on biscuits packaging

1.4. Research Questions

This study addresses the following questions:

1.4.1. Primary Research Question

- i. How do linguistic and visual features combine in Pakistani biscuit packaging to convey cultural meanings and shape consumer perceptions?

1.4.2. Secondary Research Questions

- a. What linguistic strategies are used in Pakistani biscuit packaging, including brand names, slogans, and other textual elements?
- b. How do visual elements such as culturally relevant symbols, images, and colors contribute to meaning-making in Pakistani biscuit packaging?

1.5. Theoretical Framework

The present research is grounded on Barthes Semiotic Theory (1964) to explore text, slogan, brand name, picture, logo and design etc. Essentially semiotics assumes meanings of signs inside packaging. There are three kinds of messages:

- i. **Linguistic Message:** This message contains the text like slogan, product name or any statement.
- ii. **Non-coded Iconic Message:** It is the natural message, which explore the denotative analysis of what Barthes called “first degree of intelligibility”.
- iii. **Coded Iconic or Symbolic Message:** It carries connotative and symbolic analysis of what Barthes called “rule-governed transposition” which means the packaging may have different meanings according to viewers’ cultural background.

1.6. Research Methodology

1.6.1. Research Design

This study adopts a qualitative, theoretical design rooted in Roland Barthes' Semiotic Theory (1964) to observe how linguistic and visual signs on Pakistani biscuit packaging construct meaning and influence consumer perception. The research employs an exploratory and interpretive approach, suitable for uncovering underlying cultural narratives and symbolic representations embedded within packaging. Rather than collecting participant responses or numerical data, the study analyzes signs—texts, slogans, images, brand names, colors, and symbols—found directly on 100 packaging samples selected from prominent local biscuit brands in Pakistan.

The exploratory nature of this design allows the researcher to investigate under-researched phenomena within cultural semiotics and packaging. The interpretive aspect ensures a deep contextual reading of signs based on connotation, denotation, and myth as proposed in Barthes' model. The aim is not to quantify behavior but to decode how meanings are constructed and culturally understood in the Pakistani context.

1.6.2. Research Method

The research applies Barthes' semiotic analysis as the sole methodological tool to decode linguistic and visual signs present on wrappers packaging. Barthes' theoretical concepts—denotation, connotation, and myth—form the analytical triad for interpreting how packaging communicates not just product information, but cultural values, ideologies, and persuasive narratives.

Each packaging sample is treated as a semiotic text. Visuals (colors, icons, fonts, symbols) and linguistic elements (brand names, slogans, descriptors) are analyzed as signifiers that create layered meanings. This method uncovers how such elements function beyond their surface value and are used strategically to appeal to emotions, tradition, identity, and consumer behavior. Where appropriate, references to Barthes' own iconic analyses—such as his deconstruction of the Panzani advertisement—serve as guiding models.

1.7. Significance of the Study

This current research grasps theoretical and practical importance in considering the part of semiotics in consumer communication within Pakistan's fast-moving consumer goods sector. By applying Barthes' framework to Pakistani biscuit packaging, it decodes how meaning is intentionally constructed through a combination of text and visuals. These meanings are not neutral—they reflect and reproduce cultural myths, social ideologies, and brand values that deeply influence consumer choices.

From an academic perspective, this research contributes to the field of linguistic semiotics and packaging discourse by showing how brands embed cultural symbols and manipulate meanings to position themselves in the consumer's mind. From a practical standpoint, the findings can guide designers, marketers, and packaging developers in crafting messages that are ethically persuasive, culturally resonant, and semiotically rich.

1.8. Rationale of the Study

Despite the global expansion of semiotic research, there remains a notable gap in Pakistan-specific studies that explore how linguistic and visual signs interact on product packaging. Particularly in the case of biscuits—ubiquitous, affordable, and widely consumed—branding plays a critical role in shaping perception, often unconsciously. This study addresses that void by examining how packaging becomes a powerful medium of communication through semiotic strategies tailored to Pakistani cultural norms, linguistic practices, and social identities.

Moreover, in a society marked by multilingualism and diverse ethnic identities, brands often blend Urdu, English, Roman Urdu, and regional signifiers to construct hybrid narratives. The research unpacks how such hybridity manifests through packaging and calls for ethical considerations when cultural signs are commodified. The study also sets a foundation for future scholarship that bridges semiotics, visual design, and cultural studies in South Asian contexts.

1.9. Delimitations

The research is surrounded to the semiotic analysis of local Pakistani biscuit packaging only, excluding any imported or non-local products. The

analysis is confined to the visual and linguistic features observable directly on the packaging of 100 biscuit products selected from top-selling local brands. These packages were chosen based on market popularity and availability through official brand websites and advertisements, ensuring relevance and visibility in the Pakistani consumer market.

No empirical data (e.g., questionnaires or surveys) has been used. The focus remains on theoretical interpretation of signs within packaging, strictly guided by Barthes' semiotic lens.

1.10. Organization of the Thesis

The current research is arranged in five chapters Chapter one begins the study by stating its background, the research problem itself, objectives, questions, the significance of the research, delimitations, and structure as a whole. In chapter 2, critical review of literature is added, which explains the origin of semiotic thought, culture association with signs, and the studies that have been done regarding packaging. Chapter Three presents the theoretical framework of the Semiotic Theory by Barthes and describes the qualitative approach to be used in the analysis of elements of packaging. Chapter Four provides the analysis of 100 examples of biscuit packaging based on research of brands storytelling, signs and cultural myths incorporated through linguistic and visual elements. Chapter Five presents the identification of findings in relation to the research objectives, provides a critical reflection on the implications of the analysis and a conclusion of the research.

CHAPTER 2

LITERATURE REVIEW

2.1. Overview of the Literature Review

Three separate sections make up the literature review for this work, which is called "Semiotics of Deception: A Linguistic Analysis of the Packaging Industry in Pakistan." The historical development of semiotics is examined in the first section, which follows its progression from Plato's time to the present. With an emphasis on the Pakistani context, the second portion reviews the literature on packaging, highlighting its purposes, tactics, and the part that dishonest practices play. The third portion, which focuses on the integration of semiotics into packaging, provides an overview of text semiotics and the role of various visual elements that are crucial to packaging, such as pictures, icons, logos, monograms, paintings, photographs, and symbols.

2.1.1. Defining Semiotics: Key Concepts and Principles

A major contribution to social psychology and linguistics, semiotics is the study of signs and symbols and how they are used or interpreted in society. One of the leading authorities in the field of linguistics, Ferdinand de Saussure (1916), asserted that semiotics studies the characteristics of signs and the laws governing them. Furthermore, signs are ingrained in culture and daily life. Road traffic lights, for instance, utilize the hues red, yellow, and green: green for drive, yellow for caution, and red for stop. Other examples are gender symbols for restrooms and washrooms and the indicators on an automated teller machine (ATM) for money withdrawals and service payments. Financial institutions in Pakistan, including Habib Bank Limited (HBL), employ signs to point clients toward banking services. Signs also feature application icons like Google Chrome, Microsoft Word, Excel, and PowerPoint, as well as tools like the painter's bucket of colors. Because of this, popular symbols like f and X are utilized on social media platforms like Twitter and Facebook. Additionally, a

single signifier may represent multiple meanings; for instance, a rose's color may signify various meanings. A lavender rose symbolizes love at first sight, a white rose indicates innocence, purity, and clarity (typically used in traditional weddings), a red rose represents passion and love, and an orange rose represents pride, excitement, and intrigue (Rose Color Meanings - Fifty flowers, 2021). Every shade of rose symbolizes a distinct cultural concept.

2.1.2. The Concept of Semiosis

A triadic relationship between the sign, the object, and the interpretant is represented by semiosis. According to Morris (1946, p. 253), semiosis is "a sign-process, that is, a process in which something functions as a sign for some organism" that enhances the interpretation and comprehension of signs.

2.1.3. Distinction between Semiosis and Semiotics

Peirce coined the term "semiosis" to refer to any process in which signs interact and meaning is created. Semiosis is cyclical in nature, reflecting the recurrent phases of society evolution, and is intrinsically triadic, encompassing cognitive, affective, and bodily characteristics. Over a wide temporal range, ranging up to three billion years, it offers insights into past and future events. On the other hand, semiotics is the study of signs and how meaning is created. Semantics, syntax, and pragmatics are its three main constituents. Additionally, semiotics stresses cognitive techniques and the examination of everyday human behavior (Sebeok, 1975).

2.2. Modern Applications of Semiotic Analysis

Three main historical periods can be used to track the evolution of semiotics: the Graeco-Roman era up to Augustine, the Middle Ages, which produced Dante, and the Renaissance, which culminated in Campanella (Romeo, 1977). Semiotics saw substantial development throughout these times, advancing our knowledge of signs, symbols, and logos. Their symbolism and historical development are examined in this paper. Originating in Russia and Czechoslovakia, formalism—which later gave rise to structuralism—focused on analyzing the internal structures of texts and signals rather than their exterior referential meanings. The Slavic states, Finland, Estonia, the United States, and Italy were the countries where semiotics grew the fastest (Cobley, 2001). Traditional formalist techniques that focused on the inherent qualities of literary

texts underwent a significant change with the advent of structuralism, which focused on the underlying structures of signals and their interactions.

By examining the inner workings of literary works and artistic creations, formalism—which is mostly linked to intellectuals from Russia and the Czech Republic—established the foundation. The wider application of structuralism to cultural phenomena was made possible by this method of comprehending the shape and purpose of signs and symbols. By applying formalism's ideas to a variety of cultural artifacts and highlighting the ways in which meanings are created within various systems and structures, structuralism broadened the scope of formalism.

2.3. Evolution of Semiotics: From Classical to Contemporary

Approaches

2.3.1 Plato (427 BC -347 BC)

According to Plato, the essence and true nature of things cannot be adequately conveyed by spoken words alone. He underlined that because of its own limitations, language is unable to fully express the actuality of thoughts, which exist apart from words. Additionally, according to Plato, information conveyed by signs is indirect and of lesser importance than actual knowledge (Coseriu, 1970, as cited in Noth, 1995). It frequently takes a lot of words to express a single notion. However, the diminishing effect of cognitive intensity may mean that even with prolonged verbal expression, the full depth of a thought may not be fully transmitted. As a result, concepts become signs, which Plato thought had the same capacity for communication as concepts. This viewpoint emphasizes how signals are widely used in contemporary technologies like social media, computer software, and cell phones, where they effectively communicate strong messages. Furthermore, although words can represent feelings, they might not be as authentic as real emotional manifestation. Lastly, Plato claimed that firsthand knowledge is faulty and subjective, thus objective study is necessary to counteract any biases that may be present (Coseriu, 1970, as cited in Noth, 1995).

2.3.2 Aristotle (384 BC-322 BC)

By characterizing written manifestations as symbols that correspond to spoken sounds, Aristotle clarified his conception of signs. According to his theory, spoken words are signs and symbols of thoughts, whereas thoughts and mental occurrences are intimately related to physical objects. Aristotle's theory contained the idea that signals had different structures, which contemporary semioticians have since challenged (Kretzmann, 1967). According to Aristotle, written and spoken expressions combine to form signs, with letters representing symbols and sounds representing utterances. By considering thoughts as signs of utterances and utterances as signs of written language, he investigated the metacognitive processes involved in communication.

2.3.3 The Stoics (300 BC - 200 BC)

The development of semiotics underwent a major phase during the Stoic period, which began with Zeno of Citium and Chrysippus (280 BC–206 BC) and continued until Marcus Aurelius (121 BC–180 AD) (Polenz, 1948, as quoted in Noth, 1995). The interrelated ideas of the signifier, signified, and external object are fundamental to the Stoic Theory of Signs (c. 300 BCE). In Stoic philosophy, meaning is seen as incorporeal, whereas the signifier and the object are physical beings. Signs were divided into two categories: commemorative signs, which show things that have never been seen, and indicative signs, which reflect something that is not immediately present (Bochenski, 1951). Similar to form and matter, respectively, the Stoics made a distinction between structured and unstructured phonetic expressions in relation to language signs (Kretzmann, 1967). These differences established the framework for subsequent advancements in language theory and semiotics.

2.3.4 The Epicureans (ca. 307 BC - 280 BC)

A famous ancient Greek philosopher named Epicurus argued that humanity's ultimate objective should be to pursue pleasure. He suggested that in order to attain it, one should lead a modest life and pursue knowledge while being aware of one's limitations. According to Epicurus, there are gods who don't care about human happiness or sorrow (Epicurus, Stanford Encyclopedia of Philosophy, 2024, May 20). The study of human signs, or anthroposemiotics, benefited from the work of the Epicurean School (c. 341 BC–c. 270 BC), which

was represented by Roman authors such as Horace and Lucretius (c. 99 BC–c. 55 BC). In many different cultures and faiths, symbols have significant meanings. For instance, the six-pointed star symbolizes Judaism, the crescent symbolizes Islam, and the cross symbolizes Christianity. In a similar vein, the swastika, associated with the supreme deity and thunder god, has been used as lightning bolts by a number of civilizations, including Hindu, Egyptian, Greek, and Nazi cultures. Standards like flags are also used by numerous political groups, ethnic groups, and sects. The Epicureans adopted Saussure's Dyadic Theory of signs, which makes a distinction between the signifier and the signified, in contrast to the Stoics (Chandler, 1994). Studies on gestures, verbal and nonverbal communication, zoosemiotics (animal communication signals), and similarities between human and animal signaling and communication systems are among their most significant contributions (Sebeok & Eco, 1975).

2.3.5 Aurelius Augustine (354-430)

Considered a pioneer in the field of semiotics, Aurelius Augustine (354–430) is frequently called "the greatest semiotician of antiquity" (Coseriu, 1970, p.123, as referenced in Noth, 1995). Differentiating between natural and conventional signs is one of Augustine's contributions (Simone, 1972, as referenced in Noth, 1995). Conventional signs refer to culturally particular symbols, such as mystic dances in Turkey connected to individuals like Rumi or celebration dances in Pakistan or the Kalash Valley's symbolic dances commemorating death. Conversely, natural clues include things like weather patterns or indicators of men working in forests. In the context of Christianity, Augustine also adopted Epicurean ideas on signs, seeing semiosis as a reflection of God's purposes in creating the universe, as outlined in Genesis. Adam, for instance, emphasizes the theological aspects of semiotics by symbolizing God's act of creation (Simone, 1972, as cited in Noth, 1995).

2.4. Semiotic Frameworks and Deception in Packaging

Based on the same mentalist approach rooted in Idyllo-Port-Royal semiotics and Saussurean dyadic model of the sign, there are four main types of signs (Swiggers, 1981, as cited in Noh, 1995). Although these traditional categories formed the foundations of contemporary semiotic thinking, they can find application in the modern world of marketing, in which signs are not only employed to inform, but also to persuade (and in some instances, to deceive).

Within the environment of packaging, notably amongst competitive fast-moving consumer goods (FMCG) in Pakistan, such sign types can be communicated to generate levels of significance beyond the utilitarian features of the products. This application of semiotics to persuasive purposes may even collide with the principle of semiotic deception in which packaging conveys a symbolic or mythic message that is, in truth, covering the less appealing realities of the product.

Indexical Natural Signs are those whose meaning arises from a direct, causal connection to the thing they signify. Breathing, for example, is an index of life, just as the presence of water can index the possibility of life on another planet. In packaging, such signs often appear in the form of “freshness indicators” — imagery such as dew drops on biscuits or steam rising from a cup of tea. While these images index freshness or warmth at a denotative level, they may deceive at the connotative and mythic levels when they imply production processes or product qualities (e.g., “freshly baked” or “farm-sourced”) that do not actually exist. Thus, indexical signs in packaging can subtly shift from truth to persuasion, creating an impression that influences consumer trust without corresponding changes in the actual product.

Indexical, Iconic, and Motivated Symbols are equally important in packaging strategies. Motivated symbols, such as the crescent in Muslim contexts or the cross in Christian contexts, carry culturally anchored connotations that are almost universally recognized within a community. In Pakistani biscuit packaging, the use of a crescent moon alongside green colouring might communicate halal authenticity and national pride, thereby persuading the consumer of ethical compliance. However, when such symbols are deployed purely as a marketing device without genuine alignment with the product’s sourcing or manufacturing ethics, they become tools of deception. At the mythic level, as Barthes observed, the repeated coupling of such symbols with certain product categories naturalizes the association, making it part of the cultural “common sense” — even when the basis for it is unsubstantiated.

Natural Icons are images that mirror their real-life counterparts. Barthes described such images as “pure” in their apparent transparency, often seen in advertising where the product image is shown in hyper-real detail — for example, a biscuit depicted as golden, crumbly, and perfectly shaped. While these icons denote the physical appearance of the product, their presentation is

often idealized beyond reality. This gap between image and actual product experience is where semiotic deception operates, as the consumer's expectations are shaped by the visual perfection of the icon rather than by the tangible qualities of the item in hand. The Nokia advertisements Barthes refers to as "pure images" illustrate how the absence of overt textual persuasion can still carry strong ideological weight — in packaging, the same principle is used to imply premium quality without direct verbal claims.

Arbitrary Signs: Linguistic elements like words, slogans, or binary oppositions are one of the most important places where deceptive strategies of the packaging are in action. These signs are arbitrarily in the Saussurean, in the sense that there are no natural connections between the signifier and the signified; these are conventional links. In biscuit packaging, words such as *homemade*, *traditional*, or *farm-fresh* are used which have associations of care and authenticity although mass production might be taking place. Likewise, dualities like *natural/artificial* or *fresh/stale* are commonly assumed, although they are being assumed through strategic wording and imagery to associate the product with the desirable category without any sort of empirical testing. In Barthes denotation-connotation model, the arbitrary linguistic signs that aim to target those aspects which the purchasers desire most can become charged with ideological messages that differ more with consumer desires than the nature of the products.

Contemporaries in modern packaging are increasingly applying the theory developed at Port-Royal, such as the differences between proper and accessory signification. Proper signification: the actual meaning (e.g. chocolate-flavoured), accessory signification: insinuated connotations (e.g. indulgence, luxury, cultural tradition) that have no place in a natural product. It is here where deception is likely to take place, with connotative meanings having much more prevalence over the actual information. This is echoed in the much-abused definition of intension-extension, where intension is the conceptual description of a word and extension is the range of objects to which that word is applied. A term such as *organic* has a certain intended meaning, but may be extended to products that contain an ingredient not meeting all of the required points of the definition, based upon consumer inference, rather than a certified set of standards.

The illusion of packaging can be analyzed using Barthes tri-level system of signification: denotation, connotation and myth. Implied symbolically in a biscuit wrapper that includes a picture of wheat stalks is the connotation of natural origin and nutritional wholesomeness, naturalized regionally at the mythic level, to suggest the idea that the brand is itself natural or traditional. Such myths are especially strong in culturally diverse market of Pakistan where the codes are visual and linguistic, based on shared religious, national, and family stories. These codes can be incorporated into packaging design so that the brands can establish symbolic associations that dominate over factual recipe or quality composition of a product, thereby effecting a sort of deception on the consumers in an almost invisible way.

In conclusion, given the expanded version of semiology by Barthes, and the principles of semiological classes by Port-Royal, it can be implied that such a construct can be employed to analyze the misleading aspects of packaging in the biscuit system in Pakistan. Packaging can create narratives that are ideologically convincing and commercially efficient, whether it is indexical cues about freshness, culturally-charged symbols, hyper-real images of the product, or through the linguistically arbitrary but discursively charged slogans. However, when decoupled of factual product attributes, these very same strategies amount to semiotic deception that influences consumer perceptions on a brand in the interest of that brand, but concectively hiding material realities.

2.5. Significance of Colour in the Pakistani Context

Colour on the package works at various semiotic levels and thus is expected to be read both in denotative and connotative manner. The denotative or literal meaning of a colour of a package is the sensory perception, i.e. green, red, white or brown etc., whereas the connotative meaning translates the denotative meaning to the socially constructed perceptions such as fresh, patriotic, purity or nostalgic, etc. as it is portrayed in the life of Barthes in Columbus and in the life of Theodore in Columbus. By using the same colour sign combination repeatedly, decentring consumer beliefs becomes naturalised at the mythic level. As applied to Pakistani biscuit packaging, the cultural codes bestowed in certain colours do not simply occur to strengthen their decorative character but directly affect the interpretation and choice by a consumer. A green wrapper may be literally green but culturally, it may refer to Islamic

values, halal compliance, and patriotism; this becomes a naturalized myth where there is no need of any explicit explanation over time.

The current studies on packaging and visual semiotics have backed up this layered meaning of colour. According to Pereira (2021), product colours that are standardised automatically act as instantaneous symbolism that consumers relate on based on the learned cultural assumptions. Erlyana (2019), demonstrates that an effective packaging design decision such as colour is strategically made to evoke a certain emotional and symbolic appeal among the intended customer base. In Pakistan, these results coincide with the known advertising and marketing trend within the local market where sound and sight words are intentionally used in order to create persuasive messages. Jamil and Asif (2023) and Yasin et al. (2023) corroborate this argument and emphasise that colour is one of the most evident rhetorical devices in FMCG branding that can influence consumer taste, whereas Mahmood et al. (2025) apply it to the Pakistani advertising industry, where colour is such a powerful image-making medium to generate myths in the urban environment.

Pakistan is a culturally rich nation consisting of diverse people that reside in different localities, and as such, the meanings associated with colour are both universal and localized. The green colour is the most convenient in the political and religious context because it is inherently connected with the state flag and Islamic religion. Its application in biscuit packaging poses the connotations of freshness, wholesome, and an authentic source of halal food, therefore, building the perceived ethical force behind a product. Given that Red possesses the meaning of energy and intensity, it is a symbol of celebration, festivity, and increased appetite; in a cultural setting (e.g. weddings or Eid celebrations), it is symbolic of abundance and happiness. White can be used to represent purity, safety and trust, so it can be very useful when the brand in question wants to make a claim of purity of ingredients or safe manufacturing. Dark and brown hues depict natural rustic simplicity and handcrafted tradition evoking nostalgic impressions of rural communities or family cuisine. Bright and warm colors such as yellow and orange speak of vitality and optimism, and work especially well with products targeting children or otherwise aimed at breakfast consumption.

Such cultural colour connotations are further strengthened via the notions of Barthes signifier, signified and myth. The signifier colour green will be

connected with the signified notion of nature or religion; repetition of the sign across brands with crescent features or halal signs makes it mythologised into the visual shorthand of moral and patriotic products. Red wrapping of celebratory biscuits is similarly a signifier of energy, but in combination with culturally encoded symbols of fireworks or festoon lighting the result is mythologized overabundance and decadence. Packaging goes beyond the protection it provides through such combinations and evolves into a platform where ideologies are manufactured in the market.

These effects are further emphasized with the interplay of colour and linguistic and visual elements. As an example, a green backdrop combined with an Urdu tagline that discusses purity further augments interpretation within the frame of religious compliance, whereas English-language text that details a natural or organic text suggests interpretation within global discourses of health and wellness. In a similar vein, brown color and rural imagery as well as traditional script fonts reinforce a myth of heritage and authenticity. It is this nested formation of meaning that Barthes became preoccupied with when he analyzed the Panzani advertisement, however, because here each sign is part of an exchange with other signs such that the degree of connotative energy increases.

The local advertising research also supports this ideological weight of colours in the packaging market of Pakistan. Mahmood et al. (2025) observe that the urban billboard campaigns tend to use green and white to combine religious and national myths, whereas Yasin et al. (2023) argue that the repetition of certain colours in FMCG products can stabilise the product or service awaited, and can lead to brand familiarisation. This implies that colour application in biscuit industry is not one done arbitrarily or due to a whimsical urge in line with aesthetic development, but an opportunity to use colour in a careful semiotic manner that helps to position the product within culture-validated narratives. Eventually, these kinds of strategies affect purchasing behavior in the sense that the brand identity becomes part of the symbolic landscape of everyday life.

In sum, colour in Pakistani biscuit packaging is a powerful semiotic tool that communicates far beyond its surface appearance. Through Barthes' framework, it becomes evident that colours function as signifiers that, when paired with culturally resonant signs and language, construct connotative

meanings and enduring myths. These myths, whether tied to patriotism, purity, festivity, or tradition, shape consumer perceptions and behaviours in ways that are subtle yet deeply ingrained. Recognizing and decoding these mechanisms is crucial for understanding how packaging serves not just to sell a product but also to circulate and reinforce broader cultural ideologies.

2.6. British and Continental Contributions to Semiotics

2.6.1. Empiricism and the Study of Signs

According to Sir Francis Bacon, words are symbols or indicators of concepts that are widely accepted. He has made the following contributions to semiotics:

First, he used stylistic analysis to evaluate the effectiveness and clarity of written texts as part of his critique of language. Second, Bacon popularized binary code, which highlights distinctions and improves intelligibility by using contrasting phrases. Last but not least, he made a distinction between iconic signals—which visually resemble the signified, such as a rose signifying a flower—and arbitrary signs, which do not visually resemble what they represent (such as the "\$" symbol for money)—a principle later linked to Saussure (Nöth, 1995).

2.6.2 Thomas Hobbes' Influence on Semiotic Thought

Hobbes moved the theory of signs closer to association and mentalism (Sebeok, 1985). He distinguished between signals and marks. While signs are used to convey concepts to others, marks are employed by individuals for their own personal recall (Nöth, 1995). Signs are dynamic and widely used in society, whereas marks are unique and unchanging. For this reason, in Pakistani civilization, signs are used in packaging to communicate concepts rather than marks.

2.6.3 John Locke's Theory of Signs and Language

According to Locke, words are “signs of ideas” and ideas are signs (Nöth, 1995, p. 24), indicating that ideas and signs are fundamentally equivalent. In his novel 1984, published in the 1950s, George Orwell stressed the need to remove derogatory terms like “violence” from the lexicon in order to eradicate harmful concepts from society. Similarly, language influences

thought, according to the Sapir-Whorf hypothesis. Saussure's concepts of signifier and signified differ from Locke's in that they distinguish between the representation (signifier) and the thought (signified).

2.7. Continental European Influence: From Enlightenment to Modern Semiotics

Port Royal Semiotics had a major impact on the development of semiotics during the Age of Reason, particularly on French intellectuals. Furthermore, the three main trends of encyclopedism, sensualism, and ideology propelled the development of semiotics at this time.

2.7.1. French Contributions to Semiotic Theory

Condillac identified three types of signs:

Condillac began by identifying natural indicators, which are noises that are naturally made when experiencing emotions like surprise, fear, or delight. These noises are frequently employed in print and electronic media in contemporary advertising to arouse strong feelings and astonish the viewer. Second, he defined accidental signals as those that are connected to concepts by incidental connections, in which certain interpretations are ascribed to objects or actions based on contextual factors. Finally, human-made signs that are established by social convention and have no intrinsic value are known as institutional signs (Nöth, 1995).

Many theories have been put up to try to figure out where language came from. He began by outlining the prestructural stage's characters' thorough sequential development. Second, he described the origins of language as a universal message (Noth, 1995). Consequently, new forms and meanings are also incorporated into the language of biscuit packaging. Additionally, the linguistic or textual statement on the container is changed into a universal message that is instantly identifiable in the contemporary world.

According to Todorov (1977), Diderot distinguished between linguistic and non-linguistic signs, favoring non-verbal expressions over verbal language. Diderot emphasized the value of nonverbal communication while examining sensual and sensuous traits. Nonverbal clues are often integrated into print

media in modern advertising, as evidenced by imaginative orthographic variations like "I.Q." being styled as "Eye Q" in different ads.

2.8. German Semiotics: Kant, Wolff, and the development of Semiotic Hermeneutics

2.8.1 Christian Wolff (1679-1754)

According to Leibniz's follower Christian Wolff, signs are markers of the past, present, and future (Roeder, 1927, as stated in Noth, 1995). Batman's emblem, for instance, has changed 36 times, each time reflecting the time period it symbolizes. In a similar vein, Google has changed its logo on occasion, and Sooper biscuits have consistently simplified their packaging over time. Due to religious beliefs, biscuit packaging in Pakistan initially shunned images after gaining independence. These days, biscuit packaging, even gluco biscuits, commonly uses feminine imagery.

2.8.2 Johann Heinrich Lambert (1728-1777)

In the same way that Barthes extended the idea of semiotics to encompass artworks, images, paintings, photographs, and words, acknowledging that all of these are signs, and that myths can transform commonplace words or photographs into meaningful symbols, Johann Heinrich Lambert was the first philosopher to use the term "semiotic" in relation to the theory of signs. Lambert identified nineteen different categories of signs (Jakobson, 1975).

2.8.3 Immanuel Kant (1724-1804)

Immanuel Kant distinguished between two types of semiotics: analytic and synthetic. He created the symbolic cognition theory, which focuses on how people use and comprehend symbols (Walther, 1974, as cited in Nöth, 1995). Later, Barthes echoed Kant's views by emphasizing the significance of symbolism in semiotics.

2.8.4 Semiotic Hermeneutics

By analyzing how signs can reveal semiotic layers, symbolic meanings, cultural identity, and aspects of reality, this study supports Georg Friedrich Meier's theory that signs are powerful instruments for understanding the reality of other phenomena (Szondi, 1975, as cited in Nöth, 1995).

2.8.5 Semiotic Aesthetics

According to Alexander Gottlieb Baumgarten and Gotthold Ephraim Lessing, aesthetic components like art, icons, colors, and captivating lyrics are crucial parts of packaging, and they emphasized the significance of iconicity in artistic expressions like painting, poetry, and art (Todorov, 1977).

2.9 Journey from 19th Century to present-day Semiotics

2.9.1 Romanticism (1790-1830)

The idea that human cognition is iconographic was put out during the Romantic period. This indicates that images, which metaphorically leave their mark on the mind, play a significant role in shaping human comprehension and knowledge (Krampen, 1987). By appealing to these mental ideas, biscuit packaging also uses imagery to instill product information in our minds and influence consumer behavior.

2.9.2 Georg Wilhelm Friedrich Hegel (1770-1831)

According to Hegel, symbols are representations of the genuine thing with minor changes, while signs are instantaneous sensations that are essentially different from their true objects (Malmberg, 1977, as cited in Noth, 1995). In a similar vein, Barthes expanded the use of signals to convey multifaceted messages by considering them to be symbolic. This distinction highlights the differences between indicators in life and their physical counterparts.

2.9.3 Wilhelm Von Humboldt (1767- 1835)

By combining arbitrary and iconic features into linguistic analysis, Humboldt established the scientific study of language (Sebeok, 1975). According to Humboldt, language is a dynamic, ever-changing phenomena that adjusts to new situations, as evidenced by the shifting packaging techniques and styles. Furthermore, he established the foundation for linguistic relativity by

making a distinction between "inner forms" and the "formative organ of thought" (Schmidt 1968, pp. 66-79, as cited in Noth, 1995). This difference emphasized the interaction between forms and content in language signs. Additionally, Humboldt highlighted that the total effect of communication is where words originate (Kretzmann, 1967, p. 392).

2.10 Contributions in 19th century Semiotics

A number of important individuals made substantial contributions to semiotics during the 19th century. One important person is Benjamin Humphrey Smart (1786–1872), who is well-known for his foundational writings "Signs," "Rhetoric and Logic," and "Grammar" (Eschbach, 1978, as cited in Noth, 1995). J. L. Boeckmann investigated telegraphic codes, and Karl Christian Friedrich Krause (1781–1832) created a metaphysical theory of signs and language (Walther, 1974, as referenced in Noth, 1995). Prominent semioticians of the time included American linguist and philosopher Alexander Bryan Johnson (1786-1867) and Jeremy Bentham (1748-1832), who was influenced by the idéologues in language theory. Alongside Gottlob Frege, a pioneer in logic, John Stuart Mill (1806–1873) made important contributions to the discipline (Kretzmann, 1967). Another important contributor was the Polish philosopher Joseph Maria Hoëne-Wronski (1778–1853), who was noted by Jakobson (1975). Other notable individuals include the pioneers of semantics and semiotics, Auguste Comte (1789-1857), Oswald Kulpe (1862-1915), Ernst Schröder (1841-1902), William Dwight Whitney (1827-1894), and Michel Bréal. While Andrea de Iorio (1769-1851), Charles R. Darwin (1809-1882), Garrick Mallery (1831-1894), and Wilhelm Wundt (1832-1920) made fundamental contributions to sign theory, ethnosemiotics, and the study of gestures, Rud Kleinpaul (1845-1918) investigated nonverbal and visual signs (Aarsleff, 1982).

2.11 Semiotics in the Twentieth Century

2.11.1 Edmund Husserl (1859-1938)

Edmund Husserl's phenomenological theory of signs and meaning made him a key player in twentieth-century semiotics. By stressing that cognitive acts and semiosis are grounded in phenomenological experiences rather than just visual information, he deviated from the theories of pansemiotics and

empiricists (Sebeok, 1986). According to Husserl's theory, cognitive acts are significant and long-lasting, impacting a variety of applications, including biscuit packaging design and associated research in the context of visual information in the Pakistani packaging sector.

2.11.2 Ernst Cassirer (1874-1945)

Three stages of semiosis were identified by Ernst. The distinctions between signifier and signified are so entwined during the expression stage that they constitute an indivisible unity. Second, the distinction between signifier and signified starts to show during the representation stage. This distinction was called "Coded Iconic Message" and "Non Coded Iconic Message" by Roland Barthes. Thirdly, the distinction between the conceptual signified and the perceptual signifier is well-established during the signification stage. Cassirer refers to this change as "mimetic, analogical, and symbolic expression" since it signifies a move from the sensory to the abstract (1923, p.186). This approach is used to analyze biscuit packaging, as many of these packages use perceptual and intellectual signifiers to communicate their messages.

2.12. Key Theorists of the Twentieth Century

2.12.1. Charles Sanders Peirce: Pragmatic Semiotics and Symbols

Saussure studied signs from a psychological point of view, in which mental processes shaped the signifier and signified. A sign conveys a message or concept to a person (Peirce, 1902), possibly making a lasting imprint or even a more powerful one on the viewer's mind. A sign is composed of four essential elements: Representation, Interpretant, Object, and Ground (Peirce, 1902). First of all, any kind of sign is considered "representation." Second, the "interpretant" is defined as the reader, interpreter, or viewer's mental reaction to the sign. Participants' emotional responses to certain biscuit packaging were investigated in this study, and the results showed that these emotions differed according to personal knowledge, cultural background, and comprehension. Thirdly, the "object" is the particular thing that the sign is referring to; logos and monograms are obvious examples of signs that are frequently seen on packaging. Last but not least, the "ground" is the environment or context in which the sign is displayed; in this study, the influence of the foreground and background on the message was examined.

2.12.2 Ferdinand de Saussure: Language, Sign, and Meaning

There is no denying that one of the pioneers of contemporary linguistics is Ferdinand De Saussure (1857–1913). Among his notable contributions are the sign model and the evolution of semiology (Lyons, 1968). Language was viewed only as a means of communication before Saussure, but he gave it more significance by presenting it as a "nomenclature"—a methodical approach to creating terms in a particular field (Thaibault, Paul J., 1997). Saussure's dyadic model of signs consists of two components: the signifier, or the form of the sign, and the signified, or the thought it transmits. The love feelings associated with a rose are the signified, and a picture of a tree, rose, or emblem is the signifier. The link between the signifier and signified is referred to as meaning.

A sign is made up of the signifier and signified, which are intimately related and evoke each other (Saussure, 1959). A single signifier might evoke many signifieds. For example, the signifier "rose" can stand for several distinct concepts. diverse colored roses have diverse cultural meanings, claims Singh (2023). Orange represents pride, passion, and excitement; lavender represents love at first sight; pink represents thanks, sympathy, and elegance; white represents purity, innocence, and traditional weddings; and red represents romance and love. Yellow also represents platonic love, joy, and appreciation.

According to Saussure, the signifier and signified are psychological creations. He believed that a linguistic sign was more than just a reference to an object or its name; it was a relationship between a mental concept and a sound pattern, or phonic pattern. The phonic pattern—rather than merely a sound—is the sensory effect of sound perceived and known as a "acoustic image" (Saussure, 1959). Therefore, the phonic pattern and the associated thinking comprise a linguistic sign.

2.12.3 Roland Barthes: Mythologies, Deception, and Consumerism

In his seminal book, Barthes demonstrates the shift from structuralism to textual semiotics. He gained international fame in the 1960s as a key person who promoted Saussure's semiotics and widely applied it to visual communication in the fields of architecture, film, advertising, painting, and packaging. Recognizing Barthes as a key theorist in this area, this study also

focuses on semiotic analysis of the Pakistani packaging business. Barthes created a system of signs that emphasized how the sociocultural setting affects the signifier- signified connection. Like Saussure, he asserted an arbitrary relationship between signifier and signified, suggesting that anything may serve as a sign. This perspective extended language signals into monograms, coded iconic motifs, and photographic images—all of which are examined in the current packaging business research in Pakistan.

By stating that "everything falls within the realm of semiotics" (Eco, 1976, p.7), Barthes extended the scope of semiotics to include all facets of life, including communication, media studies, packaging, advertising, dance, music, and film. In his introduction, he defined the semiotics of myth as encompassing not just oral discourse but also photography, film, news reporting, television, and advertising. According to Barthes, myth is made up of pre-fabricated speech patterns and functions through "second-order signification," in which it conceals its true intents by substituting mythological conceptions for the original meaning of a linguistic sign, which is made up of a signifier and a signified. For example, Barthes examined the Paris-Match cover, which showed a black French soldier who appeared to be saluting the flag. Although it first represents respect and military duty, second-order meaning turns it into a representation of obediently accepting French imperialism (Barthes, 1972, pp. 110–114). "Myth is 'A complex system of images and beliefs which a society constructs in order to sustain and authenticate its sense of its own being i.e. the very fabric of its system of meaning'" Hawkes (2003), page 107. Over time, myth affixes new signifieds and identities while removing signifiers from their historical connotations. In product branding, for example, names such as "Pampers," "Always," "Bonanza," "Surf," "Ariel," and "Marie biscuit" are now only connected with their contemporary connotations. Through myth, society confers social values on signs, which are then used in both packaging and cultural activities.

2.12.4 Louis Hjelmslev (1899-1965)

A key contributor to the creation of glossematics (1943), a theory that combines linguistic and non-linguistic facets of language, was Louis Hjelmslev (Fischer, 1965, as cited in Noth, 1995). His method, referred to as the

Copenhagen School of Linguistics, has grown to be a semiotics mainstay (Krampen et al., 1981).

2.12.5. Roman Jakobson (1896-1982)

A significant person in semiotics and a well-known linguist of the 20th century was Roman Jakobson (Krampen et al., 1981). His career can be divided into four distinct stages, each of which made a substantial contribution to the field:

First, during the Formalist Period (1914–1920), Jakobson co-founded the Moscow Linguistic group and was a member of the Opoyaz poetics group. Second, he became well-known during the Structuralist Period (1920–1939) in the Prague School of Linguistics and Aesthetics. Thirdly, during the Semiotic Period (1939–1949), he collaborated with Hjelmslev's Copenhagen Linguistic Circle and established the Linguistic Circle of New York. Finally, Jakobson expanded his research into fields including biology, physics, mathematics, neurolinguistics, and information theory while lecturing at Harvard during the Interdisciplinary Period (1949–1982) (Koch, 1981, as cited in Noth, 1995). Jakobson made important contributions to morphology, dialectology, aphasiology, and phonology, among other language disciplines. He then developed an interest in aesthetics and culture. In the domains of semiotics and applied semiotics, he studied the concepts of sign, system, communication, code, function, and structure, as well as their applications in theater, folklore, cinema, and painting.

2.12.6 Karl Bühler (1879-1963)

The introduction of psychology into the study of language was pioneered by the German linguist and psychologist Karl Bühler. His contributions to the comprehension of nonverbal cues have earned him widespread recognition. His theory of metaphors and sematology was one of his major contributions (Cobley, 2001). In order to distinguish his study from Saussure's "semiology," Bühler purposefully coined the name "sematology." According to Bühler, sematology is the study of language cues in thought and reasoning processes. Syllabification, word definitions, metaphors, anaphora, and other facets of language and its structure are all included in his theory of language.

2.12.7. Charles William Morris (1901-1979)

In the 1930s and 1940s, Charles William Morris made significant contributions to the area of semiotics and is regarded as a "classic of semiotics." According to Morris (1938), he created a theory of signals that complemented the larger concept of "Unified Science." His contributions significantly influenced the evolution of semiotic aesthetics and the notion of iconicity. Morris outlined three essential steps in the semiosis process.

- a) Vehicle: This is the entity that functions as a sign.
- b) Designatum: This is what the sign indicates or points to.
- c) Interpretant: This is the overall effect the sign has on the interpreter (Morris, 1938, p. 3)

Morris's theory provided a comprehensive understanding of how signs operate and influence interpretation.

2.13 Semioticians Bridging the 20th and 21st Century

2.13.1 Thomas Albert Sebeok (1920-2001)

A prominent American semiotician and Charles Morris's pupil, Thomas Albert Sebeok made important contributions to the study of semiotics. By introducing the semiotic tetralogy and serving as the principal editor of the journal *Semiotica*, which has published more than 70 volumes since 1969, Sebeok played a significant influence in expanding the field of semiotic studies. Sebeok maintained that the environment and the species that inhabit it both influence communication (Sebeok, 1976), which is consistent with Barthes' theory that culture and society are mutually formative. Furthermore, Sebeok added biosemiotics, anthroposemiotics, zoosemiotics, and endosemiotics to the field of semiotics, expanding it beyond its philosophical and linguistic roots. These subfields investigate the semiotic roles of immunological responses, genetic codes, cybernetic systems, and biological metabolism (Sebeok, 1976).

2.13.2 Thure von Uexküll (1908–2004)

One of the first people to include psychosomatic medicine into the field of semiotics was Thure von Uexküll. The ideas of biosemiotics are closely aligned with his unique method, which made it possible to diagnose and treat

physical, mental, and psychological problems through a semiotic lens (Williams & Wilkins, 1939). A practice that is still relevant and significant today, Uexküll's methodology proposed an interdisciplinary research that blends aspects of semiotics and medicine. When NGOs used psychosomatic techniques to help with the rehabilitation of those impacted by natural disasters, like the terrible earthquake in Bagh, this strategy proved especially helpful. A comprehensive framework for comprehending and managing the intricate interactions between the mind and body in the context of trauma rehabilitation was made possible by the incorporation of semiotic concepts into medical treatment.

2.13.3 Umberto Eco (1932–2016)

Through his creative and analytical contributions, Umberto Eco—a well-known Italian semiotician, essayist, and novelist—significantly improved the use of semiotics. The novel "The Name of the Rose" is a prime example of his deft use of semiotic theory in narrative fiction, which enables a wider readership to comprehend intricate concepts of signs and symbols. With his work on encyclopedias, critical evaluations of different theories, and comprehensive semiotic interpretations, Eco made significant contributions to semiotic theory itself in addition to his novels (Umberto Eco - Italian literary critic - Encyclopaedia Britannica, n.d.). His multidisciplinary approach bridged literary, philosophical, and semiotic studies in a distinctive and significant way, enriching our understanding of how signs function within cultural contexts.

2.13.4 Theo van Leeuwen (1947-Present)

The work of Theo van Leeuwen (social semiotics) is highly relevant in understanding communication in social contexts as he offers a robust framework that allows the analysis of the manner in which meaning is constructed by making use of the various modes of communication. His methodology is particularly valuable in such fields as advertising, media, or cultural studies, as his idea of multimodality is worth considering, with the statement that it is not only language that matters in the context of creating a meaning, but also the multifaceted interplay of language with picture, sound, and gesture (van Leeuwen & Kress, 2006). A broader analysis of how the media and ads reify societal norms and inequalities through reflecting it is enabled by

Van Leeuwen incorporating into the toolkit the approach of critical discourse analysis, which makes visible how the semiotic resources are enmeshed with social practices and power with regard to their re-creating by the media (van Leeuwen, 2005). His theory of visual grammar helps to organize the analysis of visual communication by illustrating the effect of individual elements of art such as color, composition and perspective in conveying specific meanings (Kress & van Leeuwen, 2006).

To comprehend the interactive and context-sensitive process of the interpretation of signs, it is necessary to understand the contributions made by Van Leeuwen that demonstrate the interactive nature of semiotics, where the meanings are not only created but also negotiated and challenged by various agents of the social framework (van Leeuwen, 2005). Taking everything into account, van Leeuwen introduced the contributions that seem to help stretch the boundaries of semiotic analysis further to expand beyond signals of language and offer new interpretations of a multimodal nature of the process of creating meaning in contemporary communicative practices.

In another publication that pursued a Roland Barthes semiology study, Aykur, Rusdiawan, and Sukri (2018) examined the feelings and imagery elicited by A-Mild cigarette advertisements in the city of Mataram. They applied the semiology of Barthes to demonstrate the possible influence that the A-Mild cigarette symbol had on the perceptions of the readers and how the myths of the signifier and signified the myths were authored to interact collectively. In a similar fashion, Patel and Bhutiani (2018), in their article entitled, *A Semiotic Approach Through Print Advertisements: The Changing Indian Urban Male*, employed Multimodal Discourse Analysis and Barthes semiotic approach to analyse the last 25 years of advertisements in print done by male grooming products in India. Their study showed how shifts in social and cultural values were found in advertising.

In his work *Advertising in India*, Oarr (2008) argued that advertisement ideology is understood through the prism of semiotics and argues that commercials prompt consumers to adopt consumerist ideologies and other existing ideologies by creating meaning beyond what is being expressed. In a similar vein, Sharma and Gupta (2015) conducted an exploratory study on the effects of Indian television advertisements and their impact on customers irrespective of their use of digital media. They stressed that the same advertising

was interpreted with variations by the widespread and various population of India.

Sathvika and Rajasekaran (2021), in their article called *A Visual Analysis of Advertisements in Feminism: Logics and Illogicality*, conducted semiotic analysis of ads where feminism was portrayed. They analyzed the gender stereotypes and how commercials of merchandises like chocolates, detergents, and soft drinks portray women models in sexy attires. They discussed the irrational and rational aspects of feminist image usage in advertising through the notions of Barthes and Saussure.

A comparative analysis on advertising semiotics between high-end smartphone firms including Apple and Samsung in the USA, China, and South Korea was provided by Oputa and Ahmed (2019). Their research examined how in cross cultural advertising there are various ways which signs and symbols are used and that through these signs and symbols there is an ability to elicit hidden meanings and hence create an attachment between the people and the company. Finally, Cian (2012) provided the application of semiotics of Barthes and Greimas in the study of the Chrysler PT Cruiser commercial, showing how signs gain meaning when they are understood within a system and revealing the visual elements of denotative layer of meaning and the connotative layer of meaning used in the ad.

2.14 PACKAGING

Packaging as a tool is a core component of communicating products and contacting customers. It contains a set of semiotic elements which can influence customer attitudes and behaviours. This section will review the past literature on the topic of the packaging with a focus on Pakistani context and the focus will be on the discussing the purposes, tactics, and the role that unscrupulous practices have on the same.

2.14.1 Definition, Purpose, and Significance of Packaging

In packaging, we are talking about the ingredients and the packages that surround a product throughout its production, transportation all the way to the end user. It includes not only the material enclosure of items but also the outwards messages that send key information and branding. Packages would consist of structural elements such as boxes, bottles, and wraps, and graphic

elements such as labels, color, and typography use to convey to the target audience the message being sent (Soroka, 2002).

The raw materials, and the packaging, containers that are used to protect, confine and hold a product during the manufacturing stage, and until the end user reaches them, are known as packaging. It consists not only of the actual physical wrapping of the products but also of the communication elements that give it branding, and other information deemed important. Other than the graphic elements such as labels, colors, and typography, the packaging also contains structural elements such as a box, bottle, or wraps (Soroka, 2002).

The main goals of packaging are to allow ease of use, guarantee product integrity and safety, and protect goods during storage and transportation. Beyond these practical uses, packaging is essential to marketing because it draws in customers, sets things apart, and communicates brand identity (Underwood, 2003). Packaging has a big influence on customer behavior when it comes to buying decisions because of its informative content and aesthetic appeal, which can increase perceived value and trust (Silayoi & Speece, 2007). Effective packaging also serves as a silent salesperson in a market that is becoming more and more competitive, offering a crucial point of contact between the product and the customer that affects brand loyalty and awareness (Orth & Malkewitz, 2008).

2.14.2 The Functions of Packaging

Packaging as a silent salesman is crucial in conveying marketing messages, identity of company and product details. Packaging helps in selection of consumer goods by integrating both text and graphic elements as a strategy of attracting customers along with communicating relevant product information (Underwood, 2003). To create a visual appeal that helps the product to stand out of the competition and even enhance the brand identity and values, colors, imagery and typefaces are chosen with precision (Nancarrow et al., 1998). In this way, establishing an emotional connection and providing the possibility to instantly recognise the product, a good packaging can attract and persuade the customer.

Besides its communicating role, packaging plays very critical protective roles and ensures that goods are secure, undamaged, and free of contaminants

throughout the supply chain. By shielding contents against the effects of outside factors such as light, moisture, and physical damage, it extends shelf life and preserves quality (Lockhart & Paine, 1996). Further, packaging enhances utility by making things more convenient to store, transfer and use. The overall functionality and effectiveness of the packaging are then increased by features such as tamper-evident seals, or ergonomic configurations and resealable closures which boost the degree of consumer comfort and safety (Sonneveld et al., 2005)

2.14.3 PACKAGING STRATEGIES

2.14.3.1 Visual and Textual Elements

To express a clear and persuasive message, current packaging strategies rely on combination of writing and graphical elements. Visual semiotics (use of color schemes, shapes, and imagery) is required in order to trigger emotional responses and convey brand values (Ampuero & Vila, 2006). Prior to reading through any text, colors can dictate the impressions and judgments of consumers as they can indicate luxury, freshness and health (Kauppinen-Raissanen & Luomala, 2010). On the same note, pictures on the packaging can trigger certain emotions or conjure up certain associations in a person and make the product more enticing.

Textual elements include brand names and slogans, product descriptions, and often-found in small fonts in the bottom line of the bottle, something like this: brand name and catchphrase, contains 100 per cent juice, and similar bits of essential information, as well as facilitating trust, when the visual component is received. Combined, these elements create a powerful narrative that can leverage customer behavior and help build a unique brand image. That is why all linguistic, coded and non-coded messages in packaging are examined with the help of a semiotic concept of Roland Barthes (1964).

2.14.3.2 Branding and Identity

In order to differentiate items in a crowded market, brand identity must be established and reinforced, and packaging plays a key role in this process. Brand awareness and customer loyalty are increased when visual and linguistic cues are used consistently on packaging (Silayoi & Speece, 2007). By expressing the brand's personality and values, well-designed packaging builds an emotional bond with customers. For example, eco-friendly firms may use

earthy hues and recyclable materials to stress sustainability, while premium goods frequently employ simple designs with premium materials to communicate exclusivity (Keller, 2009). Packaging adds to long-term brand equity by forging a distinctive identity that improves shelf visibility.

2.14.3.3 Functionality and Usability

Past that, the usefulness and functionality are key ingredients in an effective packaging strategy. Easy to open, portability, and resealable packaging are also important factors that consumers are paying more and more attention to (Rundh, 2009). Exquisite packages that make the users happy and loyal can be achieved by a design that makes better use of the product basically by providing intuitive ease. Moreover, such features as ergonomic design and good labels help the safety of the user and convenient usage of the products, as well as customer requirements of information and practicality (Hawkes, 2010). Therefore, out-of-the-box packaging suggestions to promote visual styles along with functional applications are able to give a company a competitive advantage.

2.14.3.4 Psychological and Behavioral Influences

Moreover, a packaging plays a psychological role in the customer behavior. These were to say that packaging can determine the perception of value, quality and even flavor (Wansink, 2006). Tactile and visual cues in the packaging can stimulate emotions and associations that influence the consumer behavior. As an example, extravagant packaging can create higher expectations of higher quality whereas quirky designs can attract children and motivate them to have fun (Hine, 1995). By having knowledge of such psychological triggers, marketing professionals can design packaging that will touch consumers aesthetically, in addition to their motives and preferences.

2.15 Packaging Industry in Pakistan

2.15.1 Overview

Due to factors like rising consumer demand, fast urbanization, and technological improvements, Pakistan's packaging sector is undergoing substantial change. In order to satisfy the wide range of consumer demands, the industry, which was previously dominated by conventional packaging techniques, is increasingly adopting contemporary technologies (Bhutta et al.,

2021). The demand for creative packaging solutions that satisfy both practical and aesthetic needs has increased due to the expansion of the consumer goods, pharmaceutical, and food and beverage industries. Furthermore, packaging that not only safeguards goods but also improves brand exposure and appeal during display and transportation has become necessary due to the growth of the retail and e-commerce industries (Naveed et al., 2022).

Efficiency and sustainability are becoming increasingly important in packaging design, according to recent trends. Demand for eco-friendly products and procedures is rising as a result of consumers' growing environmental consciousness. In line with worldwide sustainability trends, this change is pushing firms to investigate alternatives to traditional packaging, such as biodegradable materials and reusable designs (Khan et al., 2023). By providing more personalized and interactive packaging options, technological integration—such as digital printing and smart packaging—is also revolutionizing the market by improving consumer involvement and product distinction.

2.16 Semiotics in Packaging: Textual and Visual Integration

2.16.1 Overview of Semiotics in Packaging

A fundamental foundation for comprehending how packaging interacts with customers is semiotics, the study of symbols and signs and how they are interpreted or employed. The study of both verbal and visual elements in packaging to interpret the meanings sent by design is known as semiotics. While textual semiotics focuses on the language used in packaging, such as product names, descriptions, and slogans, visual semiotics examines the images, icons, logos, and other graphic elements present in packaging. When combined, these elements produce a coherent story that not only educates but also shapes the attitudes and actions of customers. The use of semiotics in Pakistan's packaging sector is essential for product differentiation, brand identity development, and customer engagement in a cutthroat market (Naveed et al., 2022).

2.16.2 Textual Semiotics in Packaging

The field of packaging textual semiotics studies how written language conveys information and creates meaning. Brand names, slogans, and product

descriptions are examples of signifiers that support brand messaging and offer crucial information about the product. Product descriptions, for example, can draw attention to important attributes and advantages, setting expectations for customers and influencing their decisions to buy (Kotler & Keller, 2016). Conversely, brand names and slogans use linguistic strategies like alliteration, rhyming, or metaphor to increase memorability and appeal while encapsulating the brand's character and ethos. The utilization of regional languages and culturally relevant idioms can enhance the bond between the brand and its target market in Pakistan (Aslam et al., 2021)

2.16.3 Role of Visual Elements: Images and Icons

In the semiotics of packaging, visual components like pictures and icons are essential since they are effective means of drawing attention to themselves and swiftly communicating complicated ideas. Packaging images can be anything from product photos to illustrative representations, all of which are intended to arouse particular feelings or connections. An excellent photograph of a food item, for instance, might arouse desire and appetite, whilst stylized graphics can allude to originality or handcrafted features (Ampuero & Vila, 2006). Icons serve as universal symbols that convey significant traits quickly. They are frequently used to indicate aspects like recyclability or product certifications. Visual components can be especially useful in conveying messages to a variety of customer categories in Pakistan, where literacy rates can differ (Bhutta et al., 2021).

2.16.4 Importance of Logos and Monograms

Monograms and logos are essential to the semiotics of packaging and are common representations of brand identity. In addition to offering visual recognition, a well-designed logo captures the essence of the company's personality and ideals. In order to differentiate products in the marketplace, logos frequently use particular colors, forms, and typography that arouse particular emotions or connections (Henderson & Cote, 1998). Usually utilized by premium firms, monograms provide a more individualized and elegant way to represent the company, frequently communicating exclusivity and tradition. Effective logo and monogram design can have a big impact on customer loyalty

and brand equity in the Pakistani market, since brand loyalty is frequently linked to trust and recognition (Raza et al., 2022).

2.16.5 Use of Paintings, Photographs, and Symbols

Products' visual and emotional appeal is enhanced by paintings and photos on packaging. Paintings can convey a feeling of artistry and tradition; they are frequently used to imply authenticity and craftsmanship in packaging for luxury or legacy companies. When utilized properly, photographs can convey a feeling of transparency and reality while placing the product in an approachable or aspirational setting (Orth & Malkewitz, 2008). Icons that indicate organic certification or allergy information are examples of symbols that enhance the practical value of packaging by providing important information in a clear and concise manner. The use of culturally appropriate pictures and symbols can improve brand resonance and customer engagement in Pakistan, where cultural symbols and motifs may have particular meanings (Ali et al., 2023).

2.16.6 Function of Visual and Textual Elements

Packaging that combines textual and visual components produces a complete semiotic system that communicates a single brand message. By ensuring that visual cues and written information are in harmony, this integration produces a cohesive story that improves comprehension and attractiveness. For instance, a packaging may convey vitality and excitement with vivid colors and dynamic imagery, and textual parts may employ words such as "refreshing" or "invigorating" to further emphasize these qualities (Silayoi & Speece, 2007). The successful integration of semiotic aspects is crucial for effective communication and distinction in the Pakistani market, where visual appeal can significantly impact purchasing decisions (Khan et al., 2023)

2.17. Semiotics and Deception in Consumer Culture

In consumer culture, where packaging and advertising are effective means of communicating a brand, semiotics is crucial. These media are intended to influence and convince customer behavior in addition to providing information. Brands can include deeper levels of meaning into the surface

components of their communications by employing semiotic strategies, which frequently results in deceit. With an emphasis on how these strategies affect consumer perceptions, this section examines the numerous applications of semiotic concepts in the verbal and visual facets of packaging and advertising.

2.17.1 Linguistic and Visual Semiotics in Advertising and Packaging

The application of semiotics in packaging and advertising goes well beyond the literal interpretations of words and visuals. Product names, slogans, and descriptions are examples of linguistic components that are frequently skillfully constructed to arouse feelings, desires, and aspirations in the buyer. For example, even when a health drink contains artificial chemicals, a phrase like "pure goodness" may convey feelings of naturalness, wholesomeness, and wellbeing. These messages are reinforced by the visual components, which include color, imagery, typography, and shapes. These visual components provide levels of meaning that are frequently more potent than the text itself (Chandler, 2007).

For instance, colors like blue and green are frequently employed to suggest eco-friendliness or freshness, even though the product may not actually reflect these ideals. Similar to this, the packaging's shape—whether sleek and contemporary or classic and rustic—helps create the brand's identity and frequently leads customers to deduce attributes like luxury or dependability just by looking at it (Kress & van Leeuwen, 2006). In this way, the distinction between persuasion and information is often blurred as language and visual components combine to provide a coherent message that subconsciously appeals to the customer.

2.17.2 Semiotic Codes of Deception in Brand Communication

Semiotic codes are widely used by brands to influence consumer perception by using linguistic and visual cues to link their products to desirable attributes. This technique frequently entails using connotation—a sign's suggested meaning—to establish associations that might not be based in reality. For instance, even if processed food products are mass-produced in industrial settings, the packaging's depiction of a farm or pastoral environment conveys natural and organic beginnings (Barthes, 1977).

Denotation, or the precise meaning of a sign, and connotation, or the connected, frequently more abstract meaning, interact delicately in this type of deceit. Even though a product's true quality or composition differs greatly from the semiotic cues it conveys, consumers may be misled into thinking it is healthier or more opulent. Therefore, a distorted perception of the actual nature of the product may result from semiotic manipulation in brand communication (Eco, 1986).

2.17.3 Case Studies: Deceptive Packaging Practices in the Global and Pakistani Context

Globally, deceptive packaging tactics are common, and both domestic and foreign firms have come under fire for deceiving customers. The marketing of health beverages, which frequently employ green packaging to convey a sense of naturalness and health even while they include artificial ingredients, sweeteners, or preservatives, is a typical example (Hall, 2018). Even when the reality does not match the visual cues given by the packaging, this semiotic deception capitalizes on the growing customer preference for organic and health-conscious products.

Another glaring illustration of the deceptive use of semiotics is found in the packaging of regional biscuit brands in Pakistan. Exaggerated pictures of goods like butter or chocolate chips are frequently found on packaging, giving the impression that there is more of these items or that they are of greater quality than there actually is. This strategy manipulates consumer expectations by producing a misleading sense of quality through the use of both visual signals (large photos of ingredients) and language statements ("rich in flavor" or "buttery goodness"). These case studies demonstrate the pervasiveness and cultural adaptability of semiotic deception, which caters to the distinct tastes and values of various consumer groups.

2.18 Contemporary Semiotic Analysis in the Packaging Industry

In order to draw in customers and sway their purchasing decisions, firms are depending more and more on both verbal and visual components in the current packaging market. A semiotic examination of modern packaging techniques shows that these components are purposefully created to influence consumer perceptions rather than just serving as communication tools. This manipulation frequently goes too far and becomes dishonest.

2.18.1 Visual and Linguistic Deception: The Role of Symbols and Slogans

Modern packaging now relies heavily on symbols and phrases, which act as abbreviations for intricate concepts that have the capacity to subtly but effectively influence customer views. Symbols like awards, certifications, or seals of approval frequently imply that a product has fulfilled a particular safety or quality requirement. Nevertheless, a large number of these symbols are either unauthenticated or useless, existing only to give the appearance of validity (Gaines, 2022).

In a similar vein, slogans usually try to elicit inflated statements regarding the advantages of the product. A processed snack with a tagline like "the healthiest choice" could suggest a degree of healthfulness that is not supported by the nutritional value of the food. Together, these components form a façade that conceals the true nature of the product's components or quality, leading buyers to base their selections on untrue assumptions (Vestergaard & Schroder, 1985).

2.18.2 Consumer Perception and Semiotic Manipulation in Packaging

When making selections about what to buy, customers frequently rely on the semiotic clues found in packaging, according to research. For instance, a package's color might affect whether a customer thinks a product is high-end or low-cost. In a similar vein, perceptions of quality are influenced by texture and substance; a heavy, glossy box may be linked to luxury, whereas a minimalist, matte design may suggest eco-friendliness (Underwood, 2003). Another important component of this semiotic manipulation is language. Consumer impression can be significantly impacted by the word choice used in product descriptions. Even when used lightly or deceptively, terms like "organic," "artisanal," or "handcrafted" have powerful connotations. Customers may be misled by this manipulation into thinking they are buying a product that fits their wants or ideals when in fact it does not (Ponte & Gibbon, 2005).

2.18.3. Interdisciplinary Approaches: Marketing, Semiotics, and Consumer Behavior

Semiotics, psychology, and marketing are combined in an interdisciplinary manner to offer a thorough foundation for comprehending how packaging affects consumer behavior. Psychology investigates how these signs

elicit emotional and cognitive reactions, whereas semiotics aids in deciphering the signs and symbols found in packaging. According to Solomon (2010), marketing tactics utilize these findings to create packaging that appeals to both the emotional and rational parts of consumer decision-making. Marketers can create packaging that frequently blurs the distinction between dishonest and informative tactics by combining these skills. Although packaging is used to communicate product information, it also acts as a psychological trigger, causing consumers to perceive products differently than they actually are.

2.19 Bridging Semiotics and Consumer Deception

2.19.1 Semiotic Theories of Deception: Barthes, Eco, and Van Leeuwen

The knowledge of how semiotic practices can be utilized deceptively has been greatly influenced by the works of Umberto Eco, Roland Barthes, and Theo Van Leeuwen. Barthes' idea of myth examines how culturally produced meanings can be applied to goods, obscuring the truth through associations. For instance, even when a product is mass-produced, it may conjure ideas of heritage and authenticity if it is packed in a rustic, handmade manner (Barthes, 1972).

This concept is furthered by Eco's theory of semiotic overcoding, which looks at how companies can purposefully overlay numerous meanings onto a single sign, making it challenging for customers to distinguish between the implied messages and the truth (Eco, 1986). The contributions of Van Leeuwen, especially in the area of multimodal communication, center on the ways in which language and visual components are blended to influence perception, frequently using nuanced strategies that match a product with desired social or cultural values (van Leeuwen, 2005).

2.19.2 Ethical Implications of Deceptive Practices in Packaging

Deceptive packing techniques have serious ethical ramifications. Intentionally misleading customers can cause a breakdown in trust, not just with the brand but also with the industry at large. When customers discover that the goods they buy do not live up to the claims made on the package, they could feel duped or deceived. Customers and regulators are calling for more honesty

and clarity in product communication, which has led to a rise in calls for transparency in packaging design (Belk, 2001).

In order to ensure that packaging accurately represents the product, corporations are being urged to match their semiotic practices with truthfulness, which has led to a growing trend toward ethical marketing. In a time when customers are more knowledgeable and discriminating than ever, this change reflects a larger social demand for accountability.

Packaging semiotics can be used to convey positive brand traits, but it can also be utilized dishonestly to deceive customers. Exaggerated images, unclear iconography, or deceptive textual statements that misrepresent the true qualities or advantages of the product are examples of deceptive tactics (Ford et al., 1991). For example, a processed product's packaging may feature images of lush, fresh vegetables, giving the impression that the product is more natural or fresh than it actually is. In the packaging sector in Pakistan, where such dishonest methods may be common and governmental supervision may be weak, undermining consumer confidence and warping market justice. In order to ensure that packaging appropriately portrays the product and upholds ethical standards, it is imperative to comprehend the semiotics of deception when creating methods to improve transparency and consumer protection (Raza et al., 2022).

Additionally, the study looks at packaging design in visual communication (Yana Erlyana, 2019). Erlyana focuses on the particular needs of this industry and emphasizes the technical, artistic, communication, and marketing elements that packaging needs to have since it directly communicates with customers. Erlyana employs stuffing systems methodologies and signal analysis methods to investigate how visual elements of the design serve as communication tools, with a particular focus on the Promina Puffs weaning formula.

Similarly, the study by Ariel Chen and Goran Eriksson (2019) looks at the marketing tactics used to encourage the consumption of protein-rich meals as a healthy choice, emphasizing how packaging contributes to a myth or discourse about the supposed advantages of increasing protein intake. Studies reveal a notable expansion of the protein food market and the incorporation of protein into diets that were previously categorized as harmful, despite the

paucity of data substantiating the alleged benefits on bodily composition and physical function. The authors examined food packaging materials using critical discourse analysis (CDA), which showed a trend in the amount of focus placed on protein. The study shows how, in line with neoliberal values of wellbeing and active lifestyles, these packaging materials playfully and comfortably position themselves as products of science and contemporary technology.

Carla Pereira (2021) investigated how container design, specifically in the Brazilian setting, satisfies the nutritional, psychological, and cultural needs of customers. This study emphasizes how a wide variety of products and consistent packaging may strengthen the value of visual communication in the food sector. The study evaluated the color of 612 food containers using a qualitative methodology and instruments including label analysis. It determined that colors in packaging serve three main signaling purposes: expressing the color of food (branding function), revealing the features of the target product (informative activity), and representing cultural and ideological aspects (symbolic exercise). The results show that different user group identities are reflected in the Brazilian food packaging color scheme, which is organized on color qualities. For example, black is linked to "sophistication," pink to ladies, green to "ecological" identities, and white to "healthy" people. The study comes to the conclusion that colors serve as identity markers, reflecting the disparities and inconsistencies between consumer groups.

Additionally, in order to identify the sign system and meanings contained in these visual communications, the study by Faiz et al. (2023) looked at a semiotic analysis of Zeera biscuit advertising. The analysis looks at both verbal and nonverbal aspects, like words, images, and color, to comprehend their symbolic structure and meanings using Roland Barthes' (1964) semiotic theory. The study shows intricate relationships between cumin biscuit producers, customers, and the larger sociocultural setting. Crucially, there is very little difference between verbal and nonverbal cues, despite the fact that verbal information is deemed to be significantly more significant. This study improves our understanding of consumer culture, Zeera Plus design, and visual communication while providing researchers, designers, and marketers with insightful information.

2.20 Summary

The literature review gave a thorough summary that was necessary to frame the current investigation. It started by charting the development and theoretical underpinnings of semiotics in chronological order. The review then looked at previous studies on packaging, emphasizing its strategic methods, functional elements, and the widespread problem of dishonest practices in Pakistan. In addition to emphasizing the negative impacts of dishonest tactics on customer trust and market integrity, this investigation highlighted the packaging's diverse function in supporting product communication, marketing, and protection. The review also looked at how semiotics may be included into packaging, highlighting the importance of textual semiotics as well as other visual components including pictures, icons, logos, monograms, paintings, photos, and symbols. Lastly, the review evaluated previous studies on packaging design in relation to visual communication.

CHAPTER 3

RESEARCH DESIGN

3.1. Introduction

This chapter outlines the methodological approach adopted to investigate the semiotic construction of meaning—and potential deception—embedded in Pakistani biscuit packaging. The study is guided exclusively by Roland Barthes’ Semiotic Theory (1964), which offers a systematic framework for decoding signs and their cultural, ideological, and persuasive functions. Packaging is treated here as a multimodal text, where linguistic and visual elements work together to construct messages that can inform, persuade, or mislead consumers. In the context of Pakistan’s culturally diverse and highly competitive packaging industry, these semiotic strategies often extend beyond straightforward communication into the realm of subtle deception, where connotative and mythical layers obscure or exaggerate the product’s true qualities.

The methodology adopted is qualitative, interpretive, and theory-driven, focusing entirely on textual and visual analysis rather than consumer-based surveys or experiments. By employing Barthes’ tripartite model—linguistic message, non-coded iconic message, and coded iconic message—this research investigates how packaging constructs cultural meanings, shapes consumer perceptions, and, in certain cases, employs rhetorical devices to mislead.

3.2. Research Questions

The research questions are aligned with the study’s objectives and remain tightly connected to Barthes’ framework. They are designed to explore the interplay between linguistic and visual features, as well as the ideological implications of their interaction.

3.2.1. Primary Research Question:

How do linguistic and visual features combine in Pakistani biscuit packaging to convey cultural meanings and shape consumer perceptions?

3.2.2. Secondary Research Questions

- a. What linguistic strategies are used in Pakistani biscuit packaging, including brand names, slogans, and other textual elements?
- b. How do visual elements such as culturally relevant symbols, images, and colors contribute to meaning-making in Pakistani biscuit packaging?

These questions directly link the semiotic analysis to the broader phenomenon of deceptive packaging by acknowledging that meanings at the connotative and mythical levels can serve persuasive ends that are not always aligned with the literal qualities of the product.

3.3. Research Objectives

The study is guided by the following objectives:

- To investigate the linguistic features present in Pakistani biscuits packaging, including brand names, slogans, and textual messages
- To conduct a semiotic analysis of the visual elements in biscuits packaging, focusing on culturally significant symbols, images, and colors
- To examine the dynamic relationship between linguistic and visual elements on biscuits packaging

3.4. Theoretical Framework

The research is grounded in Roland Barthes' Semiotic Theory as articulated in *Rhetoric of the Image* (1964) and *Elements of Semiology* (1967). Barthes' framework is particularly suited to packaging analysis because it systematically breaks down multimodal communication into three distinct but interrelated messages:

3.4.1. Linguistic Message

This refers to the textual components on packaging, including brand names, slogans, product descriptions, and legal labels. According to Barthes, linguistic messages serve two functions: anchorage, which fixes the interpretation of an image by directing attention to a preferred meaning, and relay, where text and image work in complementary sequence to advance meaning. In the context of deceptive packaging, anchorage can selectively highlight positive attributes ("freshly baked") while omitting or downplaying

less appealing truths, thus guiding consumers toward a favorable yet incomplete interpretation.

3.4.2. Non-Coded Iconic Message (Denotation)

At this level, the visual elements are interpreted literally—what is seen is what is represented. A golden-brown biscuit, a splash of milk, or wheat stalks are all literal representations of objects. While these may appear neutral, their careful composition and hyper-real presentation can pre-condition the consumer's expectations, especially when the real product differs from the denotative promise.

3.4.3. Coded Iconic Message (Connotation & Myth)

This level involves the cultural and symbolic meanings that go beyond the literal. Barthes argued that these meanings are shaped by the viewer's cultural knowledge and social codes. In Pakistani biscuit packaging, green and crescent motifs may connote halal purity and national pride, while ornate script and traditional patterns may evoke nostalgia for “home-made” authenticity. At the myth level, these connotations become naturalized truths—consumers come to accept the association between such imagery and product quality as common sense. It is here that deception most powerfully operates, as myths can obscure the commercial and industrial reality of mass production, replacing it with an ideologically pleasing but materially inaccurate narrative.

3.5. Research Methodology

The study employs semiotic analysis as its sole research method. This method is appropriate for investigating how signs—linguistic and visual—function within packaging to create layered meanings. Semiotic analysis enables a systematic reading of packaging as a sign system, uncovering not only what is said (denotation) but also what is implied (connotation) and what is naturalized as truth (myth).

The analysis follows Barthes' step-by-step model:

- Identification of linguistic messages and their anchorage/relay function.
- Description of denotative visual elements (non-coded iconic message).
- Interpretation of connotative and mythical meanings (coded iconic message), with particular attention to instances where these create a deceptive or exaggerated impression.

3.6. Data Selection

A corpus of 100 biscuit packaging designs from ten leading Pakistani brands was compiled using images sourced from official brand websites. Brands were selected based on their high market share and cultural visibility, ensuring the analysis reflects the most influential packaging strategies in the industry. Each packaging sample was treated as an independent semiotic text for detailed analysis.

3.7. Data Analysis and Interpretation

The analysis was conducted without consumer testing, relying solely on Barthes' theoretical framework to decode meaning. For each package, the linguistic message was first analyzed to determine its anchorage or relay function. The non-coded iconic message was documented in terms of literal representation, followed by interpretation of the coded iconic message in relation to Pakistani cultural codes, consumer ideologies, and potential deceptive narratives.

This approach mirrors Barthes' own analysis of the Panzani advertisement, adapting it to the Pakistani context and biscuit packaging specifically. Instances of semiotic deception—where denotation and connotation diverge significantly—were identified and discussed in relation to broader marketing practices and cultural myths.

3.8. Summary

This chapter has presented the research design, theoretical framework, and analytical process used to decode semiotic messages in Pakistani biscuit packaging. By grounding the study exclusively in Barthes' Semiotic Theory, it ensures theoretical precision and analytical depth. The tripartite model of linguistic, non-coded iconic, and coded iconic messages provides a structured lens through which to uncover both transparent communication and subtle deception. The following chapter applies this methodology to the selected corpus, offering detailed semiotic readings that reveal how packaging communicates, persuades, and—at times—misleads.

CHAPTER 4

DATA ANALYSIS

This chapter applies Roland Barthes' Semiotic Theory (1964) to the analysis of one hundred Pakistani biscuit packaging designs, decoding their linguistic message, non-coded iconic message (denotation), and coded iconic message (connotation and myth). The analysis focuses not only on how these elements communicate cultural meaning but also on how they may contribute to semiotic deception, where the packaging's ideological and symbolic layers obscure or exaggerate the product's actual qualities.

4.1. COOKANIA

Cookania is a biscuit brand of Volka Food International (Pvt.) Ltd., positioned in the Pakistani market as a symbol of quality and indulgence. The Tea Time variant serves as an example of how textual and visual signs are orchestrated to create a narrative that is both appealing and potentially misleading, given the gap between the packaging's idealized presentation and the likely reality of the product.

4.1.1. TEA TIME



The primary textual anchor is the brand name “Cookania”, rendered in bold white capital letters set against a red heart-shaped background. In Barthesian terms, this serves as anchorage—directing the consumer’s interpretation toward warmth, affection, and quality. The product name “Tea Time”, also in bold white font on a yellow background, reinforces the intended consumption context. Secondary text includes the flavor description (“lemon &

vanilla”) in brown, evoking natural and premium taste associations, and the slogan “flavoured cookies”, which works as a subtle promise of sensory pleasure.

While these linguistic signs appear straightforward, the semiotic deception emerges in their selective emphasis: the words highlight indulgence, warmth, and quality, while omitting factual content about ingredients, production scale, or artificial additives—thus anchoring interpretation toward an idealized product identity.

At the denotative level, the imagery depicts a hand dipping a biscuit into a white cup of tea, with three biscuits arranged neatly on a plate. The background is divided into half-red and half-yellow, creating visual contrast and clarity. This literal representation simply conveys that the product is a tea-time snack, encouraging immediate recognition without requiring cultural decoding.

However, the high-gloss, perfectly rounded biscuits and the pristine tea cup are idealized portrayals—a common advertising tactic. While not deceptive in themselves, such images can still contribute to implied perfection that rarely matches the consumer’s real-life experience.

The connotative reading begins with the red heart behind the brand name, symbolizing love, care, and domestic warmth. The yellow background for “Tea Time” connotes joy, sociability, and energy, tying the act of biscuit consumption to positive emotional states. The flavors “lemon & vanilla” in brown evoke natural authenticity and artisanal quality—mythologizing the product as wholesome and crafted with care.

Here, semiotic deception is most evident: the imagery and colors naturalize the idea that the biscuits are “home-like” and “pure,” yet mass production, preservatives, and artificial flavorings are likely realities of the product. In Barthes’ terms, the myth transforms a commercial commodity into a symbol of tradition and affection, masking its industrial nature. The consumer accepts this as common sense, not realizing that it is a constructed narrative.

In this packaging, the linguistic message (anchoring product identity around warmth and flavor) and the visual message (depicting idealized biscuits in a cozy tea-time scene) work synergistically to create a myth of quality and comfort. This myth becomes persuasive precisely because it blends truth (the product can indeed be eaten with tea) with constructed symbolism (that it is a

lovingly crafted, wholesome treat). Such interplay is a textbook example of how Barthesian coded iconic messages can be used to shape perception in ways that edge into semiotic deception.

4.1.2. TIKIT



The brand name “Tikit” appears in bold black-tan letters, with a font style that visually recalls the word “ticket,” suggesting an invitation to a special event. The slogan “Royal Tea Cookies”, positioned centrally, uses the term “Royal” to anchor interpretation toward luxury and exclusivity. In Barthes’ terms, these textual elements act as anchorage, narrowing the viewer’s reading toward high status and indulgence.

From a deception perspective, the word “Royal” functions as a symbolic exaggeration—its denotation (“belonging to or befitting royalty”) is literal, but its connotation here is purely associative, implying prestige without evidence of actual premium ingredients or artisanal preparation.

The central image depicts a white teacup with a biscuit above it, implying direct consumption with tea. The color palette combines reddish-purple (background) and brown (lower panel), with the former evoking richness and the latter giving a rustic touch. These literal visuals show exactly what the product is and how it is consumed, requiring minimal decoding.

Yet, the clean, perfectly proportioned biscuit and pristine cup are idealized representations—a form of visual hyperbole common in advertising, where the actual product may differ in texture, freshness, or appearance.

The reddish-purple background connotes sophistication, prestige, and exclusivity, while the brown base suggests tradition and warmth. The “ticket” resemblance of the brand name connotes access to a special experience, implying that buying these biscuits grants entry into a refined lifestyle.

The myth here transforms a mass-produced biscuit into a symbolic luxury object, naturalizing the idea that it is superior or rare. The semiotic deception lies in this myth-making: the imagery and wording create an emotional and cultural association with exclusivity, while in reality, the product is likely no different in manufacturing or quality from standard biscuits.

The textual anchor of “Royal Tea Cookies” works hand-in-hand with the image of a biscuit over tea to reinforce the myth of refined indulgence. The visual sophistication of the color scheme masks the fact that the “royal” quality is entirely symbolic. This is a classic case of Barthesian connotation producing an ideological effect, persuading the consumer to accept an inflated product identity as natural truth.

4.1.3. MAGIC



The brand name “Magic”, centered in bold white letters, instantly evokes enchantment and the promise of a delightful, almost supernatural taste. The slogan “Egg & Milk Cookies” provides factual ingredient cues, which serve as relay—supporting the product’s descriptive accuracy by naming key components.

However, the term “Magic” introduces a layer of semiotic deception by suggesting extraordinary qualities that cannot be literally verified—transforming ordinary biscuits into an idealized experience through linguistic suggestion.

The visuals show two biscuits, a white glass of milk with one biscuit partially dipped, and two eggs (one cracked open to reveal the yolk). These elements literally correspond to the “Egg & Milk Cookies” description. The background combines blue (dominant) and red (accents). The denotative reading is simple: these biscuits contain egg and milk, and can be enjoyed with milk.

As with Tikit, the representation is idealized—the milk is perfectly white, the biscuits flawless in shape, and the eggs fresh and photogenic, which may not reflect real product conditions.

The color blue connotes trust, reliability, and calm assurance, reinforcing the idea that the product is wholesome and dependable. The red accents symbolize energy and warmth, adding excitement to the narrative. The depiction of eggs and milk connotes nutritional richness and natural goodness, creating a symbolic link between the product and traditional home baking.

The myth transforms these industrially produced biscuits into a symbol of authentic, homemade nourishment. This is deceptive in the Barthesian sense: the imagery makes the industrial product appear artisanal and pure, concealing the likelihood of preservatives, artificial flavors, or mass-scale processing.

Here, the linguistic claim of “Egg & Milk Cookies” is visually reinforced by literal ingredient imagery, but the name “Magic” overlays an emotional and fantastical quality. This creates a two-tier persuasion strategy: factual anchorage for credibility, and mythic connotation for emotional appeal. The deception is subtle but powerful—the consumer accepts the combination of real ingredients and imagined “magic” as a natural truth.

4.1.4. OKAY



The brand name “Okay” appears in bold white letters with a subtle blue shadow, ensuring immediate visibility. The slogan “Tea Biscuits with Sesame Seeds” provides descriptive anchorage, telling the consumer exactly what the product is and highlighting the sesame seeds as a value-adding ingredient. Barthes notes that the linguistic message serves either to anchor or to relay meaning; here, the anchorage directs interpretation toward trustworthiness and clarity.

From a deception standpoint, the word “Okay” functions as a reassurance strategy—its denotation (“satisfactory condition”) implies reliability, but this is a self-certified quality claim with no external verification, subtly persuading the buyer that the product meets acceptable standards simply because the packaging says so.

The central visual depicts a round biscuit with an empty center, accompanied by a white cup filled with tea placed on a white plate. This is a literal representation of the product and its intended consumption context. The background features calming blue tones and a heart motif. The denotative reading is direct: these are biscuits designed for tea-time enjoyment.

However, as with most commercial packaging, the image is idealized—the biscuit’s perfect symmetry, the pristine tea cup, and the flawless lighting may differ from the actual product experience.

The name “Okay” connotes trust, dependability, and satisfaction. The heart shape in the design symbolizes affection and care, implying emotional warmth in the act of consuming these biscuits. The navy blue background connotes stability and reliability, while the lighter cornflower shade softens the tone, making it approachable.

The myth naturalized here is that this product guarantees a satisfactory, comforting experience—suggesting that “tea time with Okay biscuits” is a wholesome ritual. The deception emerges in this mythic leap: the emotional assurance of satisfaction is culturally and symbolically constructed, not objectively measured or guaranteed.

The bold brand name, direct slogan, and realistic tea-time imagery combine to create a unified, trust-centered narrative. The linguistic promise of satisfaction (“Okay”) and the visual cues of comfort (tea cup, heart) work together to naturalize the idea that this product delivers emotional and gustatory reliability—an association built on connotation rather than verifiable quality.

4.1.5. PEANUT PLUS



The brand name “Peanut Plus” is displayed in bold white letters, centrally positioned for maximum impact. The slogan “Made with Real Peanuts” in smaller yellow text emphasizes authenticity, anchoring interpretation toward naturalness and premium ingredient use. In Barthes’ terms, this serves as anchorage, guiding the consumer to read the imagery through a “real ingredient” frame.

The deceptive potential lies in the unverified claim—while “real peanuts” are likely present, the phrase may suggest higher peanut content or purity than actually delivered.

The background is a solid green with contrasting white and yellow text. A cluster of more than ten peanuts appears on the left side, visually confirming the key ingredient. The imagery is literal: these are peanut-flavored biscuits, containing actual peanuts.

Yet, the flawless peanuts and vibrant green imply a freshness and natural quality that may not match the processed, packaged reality—another example of visual idealization.

Green connotes nature, health, and freshness, reinforcing the slogan’s “real peanut” claim. White signals purity, and yellow suggests energy and warmth. The term “Plus” adds an implication of extra value or enhancement, even though no specific “plus” element is defined. For some consumers, the color pairing of green and white may subconsciously evoke the Pakistani flag, generating national pride and cultural affinity.

The myth created is that these biscuits are not just peanut-flavored snacks but symbols of wholesome, natural goodness and even cultural identity. The semiotic deception lies in naturalizing the industrially processed product as

something inherently healthy and patriotic through color and imagery rather than through actual nutritional superiority.

The textual claim of authenticity (“Made with Real Peanuts”) works in tandem with the visual abundance of peanuts and the green backdrop to create a symbolic link between the product and nature. The addition of “Plus” implies hidden benefits, encouraging consumers to believe they are getting something above the ordinary—a belief constructed entirely by connotation, not by disclosed fact.

4.1.6. PIK A NUT



The brand name “Pik a Nut” is centrally placed in an apricot color, a stylistic choice that conveys freshness and visual warmth. The slogan “Peanut Biscuits” is in white, clearly identifying the product type. According to Barthes (1977), the linguistic message can anchor the consumer’s interpretation by framing the image through specific words; here, “Pik a Nut” anchors the interpretation toward nut content and a playful act of choosing. The repetition of the name and slogan on both sides ensures brand recall from multiple viewing angles.

The deceptive element lies in the playfulness of the name, which draws attention away from the actual proportion or quality of nuts used. The phrasing implies a personal choice and abundance of nuts, yet no factual guarantee is provided about the nut content.

Visually, the packaging depicts biscuits studded with visible nuts, supported by a background in earthy tones—brown, golden syrup, and chocolate. These visuals literally present the product as nut-filled and wholesome. The imagery is clear: these are biscuits with nuts, meant to be eaten as a hearty snack.

However, the idealized biscuits shown on the packaging—with perfectly distributed nuts and uniform coloring—may differ from the actual product inside, introducing a subtle visual idealization.

The apricot text suggests freshness and uniqueness, while the earthy palette connotes naturalness, comfort, and warmth (Smashing Magazine, 2010). The visible nuts in the imagery connote health, richness, and premium quality. The playful pun “Pik a Nut” conveys a casual, engaging tone, potentially appealing to younger demographics or those seeking novelty.

The myth promoted here is that the consumer is actively choosing a fresh, natural, and generously nut-filled product. The semiotic deception arises in equating the visual abundance of nuts with actual nutritional richness, a connection that relies more on imagery and naming than on verifiable content.

The catchy, pun-based name and straightforward slogan anchor the product’s identity as nut-based. The imagery of nut-studded biscuits in earthy tones reinforces this, creating a tightly woven narrative of natural goodness and fun. This synergy produces a naturalized truth—that the biscuits are wholesome and generously nut-filled—without directly substantiating the claim.

4.1.7. SEASONS



The brand name “Seasons” is displayed in bold capital letters, with an especially enlarged and stylized “S” for emphasis. Above it, the slogan “The Original” in white font projects heritage and authenticity. Below the brand name, the descriptor “Egg & Milk Cookies” anchors the consumer’s reading toward understanding the main ingredients. In Barthes’ framework, this clear textual hierarchy serves as anchorage, directing interpretation toward tradition and quality.

The potential deception here lies in the use of “The Original”—a heritage claim that implies historical primacy or unmatched quality, without offering any objective verification.

The packaging visually depicts two biscuits, two eggs, and a splash of milk against a dark red background. This literal imagery aligns with the product description, indicating that the biscuits contain egg and milk. The dark red backdrop contrasts with the white text and images, making them stand out clearly.

As in other cases, these images are idealized representations—the milk splash is stylized, and the biscuits appear perfectly shaped and textured, which may not exactly match the real product.

The deep red background connotes richness, warmth, and indulgence (Smashing Magazine, 2010). The bold, oversized “S” symbolizes strength, prestige, and brand prominence. “The Original” connotes heritage, authenticity, and superiority, suggesting that this product is a benchmark for others. The eggs and milk imagery connote wholesomeness and nutrition, implying a home-made quality in an industrially produced item.

The myth here is that “Seasons” offers a time-tested, premium, and nutritionally rich snack—a construction rooted in connotation rather than provable fact. The deception lies in romanticizing industrial production as artisanal tradition.

The textual claims of originality and wholesome ingredients work hand-in-hand with the rich color palette and ingredient imagery to form a cohesive message of authenticity and quality. The interplay of bold typography, heritage claims, and wholesome imagery naturalizes the idea that “Seasons” biscuits are both traditional and nutritionally superior—an idea driven by semiotic construction more than empirical evidence.

4.1.8. CLASSIC



The word “Zeera” appears at the top in bold red font, anchoring the consumer’s attention immediately on the flavor variety. Below it, “Classic” in bold maroon font emphasizes tradition and timelessness, followed by “Biscuits” in the same maroon tone to identify the product category. In Barthes’ (1977) terms, the linguistic message functions here as anchorage, guiding the reading of the imagery toward cumin-flavored biscuits with a traditional appeal. The hierarchy of text ensures that flavor, brand identity, and category are immediately understood.

The deceptive aspect lies in the word “Classic,” which connotes heritage, artisanal quality, and authenticity—suggesting a long-established recipe—without necessarily providing evidence of such a legacy. “Zeera” as a flavor cue also suggests abundance of cumin seeds, which may be more prominent visually on the packaging than in the actual product.

The imagery presents three cumin biscuits beside a white cup of tea, along with a sprinkling of cumin seeds on the left side of the packaging. The background is split between white (right) and peach (left), providing a clear contrast for the visuals. These literal depictions directly communicate the flavor, ingredients, and intended use—tea-time consumption.

The maroon and red text connote warmth, richness, and tradition (Smashing Magazine, 2010). The tea-and-biscuits imagery evokes comfort, hospitality, and relaxation. The split white/peach background suggests a balance between purity (white) and subtle indulgence (peach). The myth promoted here is that of a homely, time-honored snack rooted in cultural tea-time rituals. The semiotic deception emerges in how this imagery romanticizes mass-produced biscuits as artisanal and tradition-bound.

The bold “Zeera” and “Classic” text work with the tea-and-biscuits visuals to naturalize the idea of a wholesome, heritage-rich snack. The balance of purity and indulgence in the background colors reinforces the narrative, creating a unified yet idealized product identity.

4.1.9. DEWBERRY



The brand name “Dewberry” appears centrally in white with an underline, implying distinction and premium quality. Beneath, the slogan “Sandwich Cookies with Cream and Strawberry Flavoured Jam” describes the product precisely, while the word “Vanilla” at the right signals an additional flavor layer. According to Barthes (1977), the linguistic message here not only anchors interpretation but also multiplies meaning (relay), combining flavor cues with brand positioning.

The deceptive layer comes from the word “Dewberry” itself—a term evoking freshness, natural fruit, and orchard-like origins—while the product is industrially manufactured and may contain only artificial strawberry flavoring.

The packaging shows two sandwich biscuits with a central layer of red jam and white cream. Three playful strawberry emojis in red are positioned amidst the cream, reinforcing the flavor association. The dark red background heightens contrast with the white text and imagery, making them stand out.

Dark red connotes indulgence, passion, and richness (Smashing Magazine, 2010). The strawberry emojis introduce playfulness and youth appeal, suggesting joy in consumption. The underline beneath “Dewberry” connotes prestige and emphasis. The myth here is that the biscuits deliver real strawberry freshness and creamy indulgence, while the deception lies in using playful imagery and natural fruit associations to imply authentic ingredients.

Text and imagery together create a rich, playful identity. The indulgent red tones, cream-and-jam visuals, and youthful emojis work in synergy with the precise product description to form a coherent narrative—one that blends fun with premium appeal, yet subtly masks the industrial and artificial aspects of production.

4.1.10. HAPPY FACE



The name “Happy Face” appears in bold, with “Happy” in purple and “Face” in green, evoking cheerfulness and freshness. The slogan “Chocolate Flavored Cream Biscuit” appears in white on a black emoji-shaped background, anchoring the consumer’s reading toward both flavor and playful design. Interjections like “wow,” “lol,” and “hahaha” in varied colors amplify the fun, casual tone.

The deceptive potential lies in the name “Happy Face,” which directly appeals to emotional well-being and joy, implying the biscuits themselves can create happiness—a symbolic rather than factual promise.

The packaging displays two biscuits shaped like emojis, clearly indicating the playful product design. The pineapple and chocolate color scheme reinforces the flavor theme while adding visual brightness. The textual interjections are literal depictions of verbal expressions associated with amusement.

Purple connotes joy and creativity, green signals freshness, and black adds contrast and sophistication (Smashing Magazine, 2010). Emoji shapes connote digital-age fun, social connectivity, and youthful culture. The myth here is that consuming these biscuits equates to partaking in a modern, joyful, socially connected lifestyle. The semiotic deception lies in selling not just a snack but an emotional state—happiness—through playful symbolism.

The colorful typography, playful interjections, and emoji-shaped biscuits form a cohesive communication strategy that blends fun with flavor. This creates an identity deeply tied to emotional appeal, turning the act of biscuit consumption into a symbolic gesture of joy and social connection—an effect more semiotically constructed than substantively real.

4.2. ENGLISH BISCUIT MANUFACTURERS (PVT) LIMITED

English Biscuit Manufacturers (Private) Limited, formerly known as Peek Freans Pakistan, is one of the leading names in Pakistan’s biscuit industry. Founded by Khawar Masood Butt and headquartered in Karachi, the company holds the Pied Piper trademark and has built a diverse product range that includes popular brands such as Marie, Butter Puff, Peanut Pik, Gluco, Rio, Lemon Sandwich, Sooper, Jam Delight, Click, and Nan Khatai. The company’s branding strategies rely heavily on both linguistic clarity and visual storytelling, often drawing on cultural associations, nostalgic cues, and symbolic color usage to influence consumer perceptions.

4.2.1. MARIE



The brand name “Marie” is centrally displayed in bold maroon, with “BISCUITS” in capital black text directly beneath, ensuring category clarity. Above it, the italicized slogan “Queen of biscuits” lends an air of prestige and refinement, positioning the product as superior in quality. In Barthes’ (1977) terms, the linguistic message functions primarily as anchorage, guiding the viewer’s interpretation toward sophistication, quality, and tradition. The semiotic deception lies in the implied historic grandeur of the title “Queen,” which is a metaphorical claim rather than a substantiated heritage.

The packaging features the Peek Freans magician logo, a cup of tea, and three round biscuits. The magician, wearing a hat and holding a long jaba instrument, is visually suggestive of charm and entertainment. The overall white background denotes cleanliness and purity.

The maroon lettering signifies elegance and sophistication; the magician logo acts as a metaphor for a delightful, almost magical taste experience. The tea-and-biscuits imagery connotes hospitality and comfort, particularly resonant with Pakistan's breakfast and tea culture. The white background connotes purity, subtly promising quality and wholesomeness (Smashing Magazine, 2010). The myth presented is that Marie biscuits are a refined, timeless choice, fit for moments of elegance.

The textual and visual elements integrate to suggest a product that is both traditional and premium, using cultural tea-time imagery to solidify its appeal.

4.2.2. BUTTER PUFF



The name “Butter Puff” is written in bold white letters, with the slogan “Original Crackers” placed below. The term “original” anchors the idea of authenticity and longevity, implying a historic recipe.

A single cracker biscuit is depicted, punctuated with small holes, representing the product literally. The royal blue background provides contrast and visual impact.

White text against royal blue signifies purity, reliability, and high quality. The word “Butter” suggests richness and indulgence, while “Puff” implies lightness and crispness. The myth is that these crackers embody a timeless, trusted standard in snacking. The deception lies in the romanticized “original” claim, which is often a marketing narrative rather than a verifiable lineage.

Both linguistic and visual cues combine to present a familiar, trustworthy, and premium snack, anchored in tradition but manufactured at scale.

4.2.3. PARTY PIK



The name “Party Pik” is in golden letters, instantly evoking celebration and festivity. The slogan “biscuits with peanuts & raisins” in small white text offers specific ingredient cues, acting as a straightforward anchorage for the imagery.

Peanuts and six bronze-toned biscuits are pictured, visually confirming the flavor components. The purple and indigo packaging provides a rich, eye-catching backdrop.

Gold connotes luxury, success, and festivity, while purple and indigo signify elegance and exclusivity (Smashing Magazine, 2010). The combination of peanuts and raisins suggests richness and indulgence. The myth here is that the biscuits are a premium choice for celebratory occasions, an image strengthened by the festive color scheme. The semiotic deception arises when everyday biscuits are elevated through visual and verbal codes into a “special occasion” product.

The linguistic and visual systems reinforce each other: the celebratory name and ingredient list are visually supported by the golden text and rich color palette, creating a coherent festive identity.

4.2.4. GLUCO



The brand name “Gluco” appears in a distinctive white font set against a rich indigo background, supported by the slogan “Tasty energy” in matching white. The embossed “Gluco” imprint on the biscuit image itself functions as a

visual anchorage, reinforcing brand recall. The presence of the price “Rs 20/=” in the corner provides a pragmatic purchasing cue. The slogan fuses two appeals—taste and vitality—positioning the biscuit as both pleasurable and functional. The semiotic deception here lies in the implied nutritional benefit of “energy,” which relies on cultural associations with glucose rather than a detailed nutritional guarantee.

Literal depictions include a biscuit with “Gluco” embossed, a smiling woman in a white dress, and a young boy in a red shirt and black trousers holding the biscuit. The imagery conveys a family-oriented scene, with the act of sharing reinforcing everyday consumption contexts.

The Blackadder ITC font lends a sense of uniqueness and friendly elegance. The indigo background connotes trust, calmness, and reliability (Smashing Magazine, 2010), while the family vignette aligns with South Asian cultural values of care, nurture, and togetherness. The boy smiling at his mother suggests that the product fosters happiness and trust, subtly casting the biscuit as a bonding catalyst. The myth created is that eating Gluco is not merely a snack but a family ritual tied to emotional well-being.

The linguistic “Tasty energy” promise is visually reinforced by the mother-child scene, while the biscuit embossing physically inscribes the brand into the product identity. Color, text, and imagery create a cohesive appeal centered on reliability, family warmth, and implied health benefits.

4.2.5. RIO



The name “Rio” is displayed in a playful white-and-pink font with a yellow shadow, set inside a white oval. The flavor description “Strawberry & Vanilla” in blue provides clarity, while the slogan “Cream biscuits” at the top functions as a categorical anchor. The linguistic choices promise indulgence and flavor variety. The semiotic deception here lies in the evocation of “strawberry” freshness—an appeal to naturalness that may not correspond to actual fruit content.

The imagery includes a cream-filled biscuit with a strawberry embedded in the cream, directly illustrating the flavor profile. The packaging's dominant pink color links directly to the strawberry theme, reinforcing flavor recognition.

Pink, associated with sweetness, playfulness, and youth, is the dominant color cue, while the white oval background isolates and highlights the brand name for maximum shelf impact (Smashing Magazine, 2010). The strawberry image connotes freshness, juiciness, and natural indulgence, and the creamy biscuit imagery suggests richness and satisfaction. The myth presented is that Rio offers a fun, youthful, and indulgent escape—an everyday treat infused with the sensory pleasure of fresh fruit.

The linguistic cues (“Strawberry & Vanilla,” “Cream biscuits”) clearly state the product type, while the visuals amplify emotional appeal through color symbolism and appetizing imagery. Together, they position Rio as a fun, flavorful, and youthful brand, drawing consumers through both taste expectations and playful aesthetic cues.

4.2.6. WHEAT



The brand name “Wheat” appears in a bold dark blue font against a yellow background, creating high contrast and immediate visibility. Above it, “Whole” in white on a sky-blue panel foregrounds the whole grain content, while “Sugar Free” in white text on a red background announces a clear health claim. “Slices” appears again in white on a sky-blue background, specifying the form. The combination of these linguistic cues positions the product squarely in the health and wellness segment. The semiotic deception is subtle: while “Whole” and “Sugar Free” cue nutritional wholesomeness, they also encourage an assumption of overall health benefits that may not be fully supported by the product’s total ingredient profile.

Literal imagery includes yellow wheat stalks—signifying the key ingredient—and three rectangular biscuits, resembling whole wheat slices. A wheat field-style background in sky-blue and gold enhances the natural aesthetic and reinforces the grain narrative.

The color pairing of dark blue and yellow suggests reliability and natural vitality, while sky blue on the “Whole” and “Slices” panels invokes freshness and purity (Smashing Magazine, 2010). The red “Sugar Free” label employs the attention-grabbing effect of red to foreground a health claim, leveraging consumer trust in “free from” messages. Wheat imagery reinforces a cultural myth of rustic simplicity and unprocessed nutrition, appealing to those who idealize “farm to table” authenticity.

The packaging’s text and visuals work together to sell both function (sugar-free, whole grain) and feeling (natural purity). The health-oriented language, wheat imagery, and calming blue-yellow palette construct a wholesome identity—though, semiotically, this can mask the fact that “sugar-free” does not necessarily mean “low-calorie” or “additive-free.”

4.2.7. LEMON



The product name “Lemon” is printed in a bold red font against a bright yellow background—an immediate flavor cue and attention device. Above it, “original” in black implies authenticity and tradition, while “Sandwich” in dark blue situates the product within a specific biscuit type. This textual hierarchy prioritizes flavor first, then heritage, then product category. The semiotic deception lies in the evoked “fresh lemon” association, which strongly suggests natural fruit content despite the likely use of artificial flavoring.

Visual depictions show two sandwich biscuits with visible lemon-colored cream filling, offering a literal representation of flavor and structure.

The all-yellow backdrop reinforces the lemon theme and provides a uniform visual field for the contrasting text colors.

Yellow here connotes zest, brightness, and citrus freshness, while red energizes the word “Lemon” with vibrancy and appetite appeal (Smashing Magazine, 2010). Black for “original” lends seriousness and credibility, suggesting a trusted recipe, while dark blue for “Sandwich” conveys dependability. The imagery of the biscuits with cream filling visually enacts the promise of a sharp yet sweet citrus indulgence, constructing a myth of natural freshness and homemade authenticity.

The interplay between text and imagery creates a unified, vivid product identity. The bright yellow backdrop not only signals flavor but also draws on cultural associations with summer, vitality, and refreshment. Meanwhile, the strategic color coding of each word amplifies its communicative role—red for energy, black for heritage, blue for stability. Together, they craft a package that feels authentic, bright, and flavorful, even when the real fruit connection may be more symbolic than literal.

4.2.8. SOOPER



The brand name “Sooper” is rendered in bold white lettering, standing out sharply against a red-to-dark-red gradient background. Beneath it, the slogan “Egg & Milk Cookies” appears in black on a bright yellow rectangle, making the nutritional claims instantly visible. The lexical choice of “Egg & Milk” connotes richness, wholesomeness, and home-style baking. The semiotic deception is subtle: the simple ingredient mention implies a natural, bakery-quality recipe, while the industrial production process and possible artificial flavoring remain hidden from the consumer’s immediate perception.

Literal imagery includes two golden-brown biscuits alongside a cracked egg and a splash of milk—clear visual metonyms for the key ingredients. The red and dark red background intensifies the visual warmth, while the yellow banner behind the slogan draws the eye toward the core selling points.

The red-to-dark-red palette conveys warmth, energy, and appetite appeal, reinforcing the “fresh from the oven” myth (Smashing Magazine, 2010). White in the brand name signals purity and quality, while the yellow background of the slogan suggests optimism and vitality. The egg and milk imagery taps into a cultural script of nourishing, family-oriented baking, a signifier of care and comfort.

The linguistic cues promise simple goodness; the visuals validate this with direct ingredient imagery. However, the myth of artisanal, wholesome baking—central to the semiotic appeal—is a constructed one, potentially masking a mass-produced reality.

4.2.9. JAM DELIGHT



The product name “Jam Delight” appears in bold white letters against a deep maroon field, ensuring strong contrast and visibility. The slogan “Strawberry Jam Cookies” delivers an unambiguous flavor cue. The straightforward phrasing avoids technical jargon, making the product feel accessible and familiar. Here, the semiotic deception lies in the implied “real fruit” quality of the jam, which may in practice rely on synthetic flavors or colorings.

The imagery includes two biscuits with a visible red jam center, paired with two strawberries above them. The tricolor background—dark maroon in the middle, white to the right, yellow to the left—frames the product attractively.

Maroon signals indulgence and richness; white connotes cleanliness and purity; yellow radiates warmth and optimism (Smashing Magazine, 2010). The strawberries index natural sweetness and freshness, constructing a fruit-origin myth around the jam. The symmetry of the biscuits and the centering of the red jam filling draw the eye toward the “heart” of the product, semiotically positioning it as the central delight.

Linguistic clarity merges with layered visual coding to create a “luxury snack” narrative. The contrast between the promise of natural strawberry and the reality of processed filling exemplifies the semiotic gap that underpins packaging-based persuasion.

4.2.10. CLICK



The brand name “Click” is printed in bold dark red, making it both weighty and eye-catching. The slogan “The Original Zeera Biscuit” appears in black, a deliberate typographic choice that signals tradition and seriousness. The explicit use of “Original” conveys authenticity, while “Zeera Biscuit” localizes the flavor in a culturally specific snacking tradition. The semiotic deception emerges in the notion of unbroken heritage—“original” implies continuity and purity of recipe, which may be more branding than fact.

Visual elements include multiple round biscuits studded with visible cumin seeds. The packaging background combines white, yellow, and red, delivering high contrast and shelf visibility.

Dark red communicates richness and depth of flavor; black conveys trust and tradition; white suggests purity; yellow signals warmth and joy (Smashing Magazine, 2010). The zeera imagery anchors the product in South Asian tea-time culture, positioning it as both nostalgic and comforting.

Textual and visual codes work in concert to project flavor authenticity, cultural familiarity, and product reliability. Yet, the heavy emphasis on “original” can function as a persuasive myth, one that glosses over possible industrial modifications to a traditional recipe.

4.3. BISCONNI

4.3.1. CHAI WALA BISKUT



The bilingual brand name “Chai Wala Biskut” is prominently displayed in uppercase, with “Chai Wala” in a warm yellow-red gradient and “Biskut” in yellow and aqua, making it both visually striking and culturally grounded. The slogan “Egg & Milk Cookies” in clear English explicitly foregrounds richness and nutritional value, tapping into consumer perceptions of wholesome, home-style baking. The semiotic deception here rests in the alignment of “Egg & Milk” with an artisanal image, potentially masking industrial-scale production and flavor enhancement. The brand mark “Bisconni”, set in white against a red background with a gold frame, lends an aura of prestige and premium quality, signifying trustworthiness.

Literal imagery includes a floral-patterned tea cup—red, blue, and green blossoms—holding a biscuit. This design directly ties the product to tea-drinking rituals in Pakistani culture. The Bisconni logo, with its gold-bordered red tab, asserts brand identity. The deep indigo background with floral crafts further situates the packaging in a traditional aesthetic space.

The Urdu-English blend in the brand name signals inclusivity, bridging modern branding with local language heritage. Yellow and red in “Chai Wala” radiate warmth and energy, while the aqua accent in “Biskut” refreshes the palette (Smashing Magazine, 2010). The floral tea cup works as a nostalgic signifier, evoking domestic hospitality, familial bonds, and the slow comfort of tea-time. Here, the myth is the perpetuation of the “authentic tea-time companion” narrative, which distracts from the possibility of a highly standardized, commercially scaled recipe.

The linguistic promise of tradition and nutrition is reinforced by visual cues of cultural rootedness. Together, they create a persuasive yet idealized image of a biscuit “made for” Pakistani tea-time—an image that serves both as cultural homage and as strategic branding.

4.3.2. CHOCOLATTO



The brand name “Choccolato”—a playful derivative of “chocolate”—is rendered in a deep burgundy, instantly connoting indulgence and luxury. The slogan “Center filled Chocolate Cookies” is a plain but evocative statement that offers sensory specificity: not just chocolate cookies, but cookies with a molten heart. This language primes consumers for an intense flavor payoff. The semiotic deception here lies in the naturalized expectation that “center filled” equates to gourmet or freshly prepared quality, whereas in reality, the filling is likely industrially formulated for shelf life.

Two cookies are pictured in a cycle formation, each revealing a generous chocolate center. This is a literal, easily decoded representation of the product. The color scheme—white, red, and deep maroon—provides strong contrast and directs attention toward the center-filling visuals.

Burgundy, as the dominant text color, signals richness and depth, reinforcing associations with premium confectionery (Smashing Magazine, 2010). The cycle arrangement of the cookies metaphorically suggests continuity of pleasure, “bite after bite.” The interplay of reds and dark maroons creates a warm, sensuous mood, framing chocolate not just as a flavor, but as an indulgent, almost romantic experience. The myth here is the equation of industrially produced filled biscuits with artisan chocolate-luxury culture, a conflation that strategically blurs the gap between everyday snacking and high-end confectionery.

Text and imagery are tightly synchronized: the verbal cue “center filled” is mirrored by the visual emphasis on the cookie’s core. The consumer’s eye is led toward the filling, anchoring the product’s indulgence claim. This packaging exemplifies how linguistic specificity and visual temptation work in tandem to sustain a desire for repeat purchase.

4.3.3. CHIP



The brand name “Chip” appears in bold red, a color choice that instantly seizes visual attention and stimulates appetite. Above it, the word “chocolate” in a rich brown hue cues flavor association, while “cookies” in crisp white offers clarity and contrast. The slogan “More chips in every bite”, in white on a red banner, is a direct promise of abundance. The semiotic deception here lies in the consumer’s mental equation of “more chips” with superior quality, which may disguise the reality of controlled portioning and mass production rather than artisanal generosity.

A visual of a half biscuit occupies the main graphic field, its exposed texture and embedded chips providing a literal depiction of the product. This image is straightforward, requiring little interpretive effort—viewers immediately register it as a chocolate chip cookie.

The chocolate-colored “chocolate” signals richness and depth, while the dominant red conveys urgency, indulgence, and excitement (Smashing Magazine, 2010). The half-biscuit image, paired with the slogan, mythologizes abundance—suggesting every mouthful will be generously loaded. The myth works by equating visible surface chips with overall ingredient density, a visual shortcut that may not match actual product experience.

The linguistic hook of “More chips in every bite” is visually anchored by the exposed chip-studded biscuit. Red, brown, and white form a color triad that is both appetizing and legible, ensuring the brand stands out in competitive snack aisles.

4.3.4. COCOMO



The brand name “Cocomo” is rendered in bright red with a white shadow, making it pop against a sky-blue background. The placement of the word “Milk” in blue between cartoon figures of a boy and girl foregrounds the product’s nutrient claim, reinforcing parental perceptions of it as a “wholesome treat.” Here, semiotic deception hinges on the conflation of milk’s symbolic purity with the nutritional value of a sugar-rich confectionery.

Three Cocomo biscuits are pictured between the illustrated children. The blue background and biscuit emojis clearly denote a snack aimed at a young demographic.

Red (excitement, play) and blue (trust, purity) work in tandem to appeal to both children and parents (Smashing Magazine, 2010). The pink-dressed girl and red-shirted boy, facing each other with mock fighting gestures, add a narrative of playfulness and sibling-like energy. The biscuit emojis provide a whimsical, almost game-like element. The myth here positions Cocomo as a fun, active childhood companion, masking the commercial nature of the product with the innocence of play.

Linguistic claims about milk and visual cues of healthy blue backgrounds create a parent-friendly health frame, while the cartoons and vibrant colors build a child-focused fantasy world—successfully targeting a dual audience.

4.3.5. CRAVING



The name “Craving”, in gold capitals, projects luxury and indulgence. The slogan “coconut natural ingredient” plays on health and authenticity discourses, supported by typographic emphasis—“coconut” in white, “natural ingredient” in gold—inside a dark blue oval for visual focus. Semiotic deception occurs as the term “natural” is unregulated in snack marketing, allowing industrially processed products to borrow the aura of unprocessed purity.

Graphics include a halved coconut and five biscuits topped with coconut flakes. The imagery is literal, visually confirming the flavor profile and ingredient association.

Gold signifies exclusivity, indulgence, and quality; dark blue connotes stability and trust (Smashing Magazine, 2010). The halved coconut and scattered flakes connote freshness and tropical authenticity. The baby blue background offers a calming, health-oriented aura. The myth merges luxury snacking with natural living, implying that premium indulgence and wellness can coexist seamlessly in one product.

The visual cue of coconut pieces mirrors the linguistic stress on “natural ingredient,” ensuring the health–luxury dual appeal lands with the consumer. The refined gold-and-blue palette further elevates perceived product value, securing shelf differentiation.

4.3.6. FLO



The brand name “FLO” is presented in a bold yellow font, instantly catching the eye and radiating warmth. The slogan is split into two color-coded clauses: “white chocolate coated” in clean white, connoting purity and premium quality, and “chocolate cake” in yellow, reinforcing indulgence and pleasure. This strategic chromatic separation guides the consumer’s attention to two distinct promises—an outer layer of luxurious white chocolate and a rich inner chocolate cake. The semiotic deception here lies in the way color and typography create an expectation of artisanal richness, even though the product is industrially produced and standardized.

Visuals of flowing milk and molten chocolate dominate the imagery. These elements literally depict the key ingredients, providing an immediate sensory reference for the viewer. The packaging’s base colors—bronze and cyber yellow—further intensify the product’s physical and indulgent associations.

Yellow signifies happiness and optimism, encouraging emotional readiness for indulgence; white suggests cleanliness, perfection, and premium status (Smashing Magazine, 2010). Bronze adds a subtle metallic cue of sophistication and luxury, elevating perceived product value. The visual pairing of milk and chocolate constructs a myth of natural wholesomeness blended with decadent pleasure, masking the commercial reality behind the imagery.

Linguistic claims about coating and cake work in harmony with visual ingredient depictions to construct an aspirational dessert experience. The bronze–yellow–white palette functions as a prestige signal while also delivering a warm, appetizing invitation.

4.3.7. NOVITA



The brand name “Novita” appears in bold white font, immediately visible against the background and evoking simplicity and trust. The slogan “Extra creamy crunchy” in matching white amplifies the sensory appeal by promising both texture and indulgence. The phrase “Orange wafers” in bright orange font against a white background precisely names the flavor, anchoring the consumer’s expectations. The semiotic deception emerges from how the wording foregrounds texture and creaminess in ways that may overstate sensory experience while using “orange” to imply fresh fruit quality that is largely symbolic rather than literal.

A wafer biscuit image is positioned prominently, functioning as a literal and direct representation of the product. The packaging’s dual orange and blue color scheme ensures shelf visibility and immediate flavor association.

Orange conveys energy, brightness, and citrus freshness; blue evokes trust, dependability, and quality assurance (Smashing Magazine, 2010). This pairing creates a balanced semiotic field: orange excites the appetite, while blue reassures about brand reliability. The wafer image underlines the promised “crunch,” contributing to a myth of sensory abundance and freshness that extends beyond the product’s actual freshness cycle.

The linguistic frame (“Extra creamy crunchy,” “Orange wafers”) aligns with the visual and chromatic elements to create a coherent sensory promise. Blue steadies the message with reliability, orange excites with flavor cues, and the bold white brand name cements recognizability. Together, they form a unified identity that appeals to both impulse buyers and brand-loyal consumers.

4.3.8. RITE



The brand name “Rite” is presented in a bold white font, which offers maximum contrast against the royal blue background, ensuring immediate visibility and memorability. The slogan “Rich chocolate biscuits with vanilla cream” also appears in white, clearly outlining the two main sensory promises—deep chocolate richness and smooth vanilla filling. The lexical choice of “rich” and “cream” foregrounds indulgence and luxury, strategically triggering taste-based anticipation. The semiotic deception lies in how the linguistic precision shapes an image of artisanal confectionery, despite the product being mass-produced.

The central visual is a black cookie with a white cream center—an instantly recognizable representation of the product. This literal imagery minimizes ambiguity and provides a direct preview of what is inside the pack.

The dark hue of the cookie denotes intensity of flavor and premium chocolate quality, while the white cream suggests purity and smoothness (Smashing Magazine, 2010). The royal blue backdrop conveys sophistication, trust, and exclusivity, turning an everyday biscuit into a seemingly refined indulgence. Collectively, these cues create the myth of a luxurious treat suitable for discerning tastes.

The packaging design integrates linguistic promises with visual confirmation, resulting in a unified message of indulgence and elegance. White text on royal blue frames the brand as reliable, while the black-and-white cookie imagery activates flavor memories and cravings.

4.3.9. CRUX



The brand name “Crux” appears in a bold tangerine font, contrasting sharply with the brown background. The slogan “Baked Salty & Crispy Crackers” in white delivers an unambiguous product description that appeals to the senses of taste and texture. The triad “Baked,” “Salty,” and “Crispy” works as a linguistic sensory map, steering consumer expectations toward freshness, savory satisfaction, and crunch.

Five whole crackers and one half cracker are depicted on the front. This literal, unembellished representation underscores the product’s authenticity and leaves little room for misinterpretation.

The earthy brown background paired with tangerine text suggests naturalness, wholesomeness, and grounded flavor authenticity (Smashing Magazine, 2010). The broken cracker subtly signals crispness, implying that the texture will be satisfyingly brittle. Together, these cues construct the myth of a traditional, honest snack that is free from unnecessary additives or artificial embellishments.

Linguistic minimalism and literal visuals collaborate to position Crux as a straightforward, no-gimmick savory option. The brown–tangerine–white palette functions as a semiotic anchor for naturalness, reliability, and taste satisfaction.

4.3.10. NUTZ



The brand name “Nutz” in bold white font immediately pops against the turquoise background, ensuring strong brand recall. The slogan “with real peanut chunks” reinforces product authenticity and natural ingredient appeal. The phrase “Chocolate chip” is split into “Chocolate” in maroon and “chip” in red, color-coding the indulgent and exciting aspects of the product.

Two biscuits and a whole peanut are depicted prominently, providing a literal preview of the product and its hero ingredient. This visual straightforwardness strengthens consumer trust and facilitates instant product recognition.

The turquoise background suggests freshness and modernity, while white text conveys purity and clarity (Smashing Magazine, 2010). Maroon carries connotations of richness and sophistication, and red injects excitement and appetite stimulation. The nut imagery grounds the product in natural authenticity, reinforcing the myth of a wholesome, protein-rich indulgence.

The linguistic segmentation of “Chocolate chip” into two differently colored words works in tandem with the literal product imagery to produce a layered promise: indulgent chocolate decadence paired with the earthy credibility of real peanuts. The turquoise–maroon–red–white palette blends freshness, excitement, and trust into a cohesive semiotic statement.

4.4. CONTINENTAL BISCUITS LTD (CBL)

Continental Biscuits Limited (CBL), established in 1984 and headquartered in Karachi, Pakistan, is a major player in the national biscuit industry. As a subsidiary of the UK-based United Biscuits (UB)—one of the world’s largest biscuit manufacturers—CBL produces a diverse range of baked goods, including biscuits, wafers, and cakes. Its packaging designs often blend

global branding strategies with localized cultural semiotics to appeal to the Pakistani consumer market.

4.4.1. ZEERA PLUS



The brand name “Zeera Plus” is typographically segmented: Zeera in black font signals the cumin seed flavor, while Plus in dark red font adds emphasis on enhancement or added value. The “LU” logo—white on a red background—anchors the brand identity through instant recognition. The slogan “Limited time offer” introduces scarcity and urgency, a persuasive marketing technique that prompts quicker purchase decisions. A centrally placed Urdu phrase, “گفتگو ایڈیشن” (Guftgu Edition), deepens the cultural connection by directly referencing the act of conversation, aligning the product with Pakistan’s deeply rooted tradition of social tea-time gatherings.

Visuals include a woman and a girl—both in white dresses—engaged in smiling conversation. A red cup with a scan code and a white cup of tea accompanied by three cumin-seed biscuits are also shown. These images provide literal, product-focused representation while also framing a tea-time scene familiar to Pakistani households.

The woman and girl in white connote purity, familial closeness, and shared domestic moments. The tea and biscuits evoke traditional hospitality, while the red cup with scan code signals modern digital engagement—possibly linking to promotions or brand interaction. The overall peach background offers warmth, comfort, and approachability (Smashing Magazine, 2010). The myth here is one of timeless togetherness, where traditional family values meet contemporary consumer engagement.

The interplay of linguistic cues (bilingual elements, urgency slogans, brand naming) with culturally resonant visuals creates a packaging identity that is both modern and deeply rooted in Pakistani tea-time traditions. This duality broadens appeal across generational and demographic lines.

4.4.2. TUC



The brand name “Tuc” is presented in a bold white font with a sapphire-blue outline and a lemon-yellow border, creating a triple-layer visual frame that amplifies brand prominence. The slogan “Crispiest & lightest” in blue font explicitly promises sensory attributes—crispness and lightness—targeting consumers who want a satisfying snack without heaviness.

Two biscuits are depicted front-and-center, serving as a literal identifier for the product type. This straightforward visual approach minimizes cognitive load, allowing instant product recognition.

The bright yellow background communicates energy, joy, and approachability—psychologically linked to feelings of cheerfulness and appetite stimulation (Smashing Magazine, 2010). The sapphire outline adds a premium touch, while the lemon border complements the brand’s sunny, uplifting feel. Collectively, these cues construct a myth of an everyday snack that is both refreshing and premium in quality.

Tuc’s packaging harmonizes linguistic directness with a high-visibility color palette. The combination of yellow vibrancy, sapphire elegance, and straightforward imagery reinforces the brand’s promise of a light, crispy, and mood-lifting snack.

4.4.3. TIGER



The brand name “Tiger” appears in bold white font with a blue shadow, creating high visibility and immediate brand recall. The lexical choice of

“Tiger” inherently carries connotations of power, agility, and dominance, implying that the biscuit is both flavorful and energizing. The product descriptor “Energy” in white font reinforces the positioning as a performance-boosting snack. Supplementary textual elements—“20% daily dose of iron” (white font on an orange background) and “Zinc” (white font on a green background)—communicate nutritional benefits, strategically targeting parents and health-conscious consumers.

A friendly cartoon tiger mascot is depicted holding a Tiger biscuit and presenting it to the audience. This mascot offers a playful and approachable product identity, particularly appealing to children while maintaining recognition among adults.

The tiger imagery metaphorically signals strength, stamina, and vitality, while the bold white-blue typography visually reinforces resilience and clarity. The dominant red background denotes excitement, energy, and appetite stimulation (Smashing Magazine, 2010), effectively amplifying the “energy” theme. The orange and green blocks framing the nutritional information symbolize vitality and health, completing the message of a fun yet nourishing snack.

By blending energizing visuals, bold typography, and clear nutritional claims, the “Tiger” packaging positions itself as a playful yet functional snack that satisfies both the child’s desire for taste and the parent’s concern for health.

4.4.4. PRINCE



The brand name “Prince” is prominently rendered in a bold white font with a blue shadow, connoting nobility and premium status. The word “chocolate” is partially in white, drawing immediate attention to the flavor. The slogan “Bigger & Creamier”—with Bigger in red and Creamier in black, both set against a golden background—creates strong visual emphasis on the product’s improved size and texture.

A throne icon crowns the brand name, symbolizing royalty. Beside it, a superhero-like character dressed in royal attire (reminiscent of a Spiderman figure) holds a Prince biscuit. These literal visuals, independent of specific cultural knowledge, suggest heroism, leadership, and high status.

The throne reinforces the notion of superiority, while the superhero-prince hybrid character injects a playful dimension—appealing to children’s imaginations while still signalling “premium” to adults. The golden background of the slogan suggests luxury and exclusivity (Smashing Magazine, 2010). The myth here is of a heroic, noble snack—an indulgence that combines imaginative play with high-quality taste.

Prince’s packaging successfully merges childhood fantasy with adult perceptions of quality, creating a transgenerational appeal anchored in both heroism and indulgence.

4.4.5. OREO



The global brand name “Oreo” appears in bold white font against a blue background, achieving maximum readability and immediate recognition. The slogan “The world’s No. 1 biscuit”, placed prominently at the top, asserts brand dominance and reinforces trust. The “3x” in white font on the corner signals a promotional value pack, appealing to cost-conscious buyers.

A black biscuit with a white cream center is displayed, instantly recognizable to global consumers. This literal representation focuses on product familiarity, eliminating ambiguity.

The clean blue backdrop suggests trustworthiness and global standardization, while the bold white logo communicates clarity and confidence. The slogan positions Oreo as the global benchmark for biscuits, and the “3x” reinforces value and abundance. The myth constructed here is that of the

“universal cookie”—a snack enjoyed across borders, symbolizing both indulgence and shared cultural experience.

Oreo’s packaging balances global brand prestige with local consumer incentives through its value-oriented promotional cues, ensuring broad appeal without diluting its premium image.

4.4.6. NANKHATAI



The name “Nankhatai” appears in a luxurious golden font in Roman Urdu, symbolically merging tradition with a premium identity. The brand name “Bakeri” is written in white, ensuring high visibility and brand recall. The slogan “The traditional taste”, presented in black font against a golden background, foregrounds authenticity and heritage, aligning the product with cultural continuity and appealing to consumers who value culinary tradition.

The packaging features an intricate illustration of a palace surrounded by shops, horses, and people—imagery evocative of a historical market scene. Three biscuits are prominently displayed, providing a clear and tangible representation of the product itself.

The golden hue throughout the packaging signifies luxury, prestige, and indulgence (Smashing Magazine, 2010). The palace imagery, paired with lively market scenes, constructs a nostalgic connection to Lahore’s historic bazaars, embedding the product in a broader cultural narrative. The bilingual blend of Roman Urdu and English reinforces cultural authenticity while catering to a modern market, strengthening the perception of Nankhatai as a genuine heritage delicacy.

4.4.7. MILCOLU



The brand name “Milcolu” is displayed in crisp white font, delivering a fresh and clean visual impression. The slogan “Waffle milk biscuits” is rendered in a soft mint font, producing a calming contrast that emphasizes the product’s light and refreshing qualities—attributes likely to attract consumers looking for a delicate yet indulgent snack.

A large, round biscuit is centrally featured, serving as the focal point of the packaging. This literal depiction conveys substance and satisfaction. The palette—white, teal, half-white, green, and sky blue—supports the idea of natural freshness and wholesome appeal.

The interplay of white and mint typography signifies purity, coolness, and quality, aligning with consumer expectations for a milk-based treat (Smashing Magazine, 2010). The dominant biscuit image acts as a visual anchor, suggesting abundance and satisfaction. The overall harmony of the color scheme reinforces the product’s identity as fresh, wholesome, and premium, appealing especially to health-conscious yet indulgence-seeking buyers.

4.4.8. GALA



The product name “Gala” is boldly rendered in striking red font, ensuring instant attention. The descriptor “egg biscuits” in black font provides direct product identification. The slogan “Goodness of egg” positions the biscuit

as nutritious, framing it as a wholesome snack suitable for health-oriented consumers.

Visuals of two eggs, a single biscuit, and two wheat stalks directly reference the product's key ingredients. These literal depictions facilitate quick recognition and convey transparency about the product's composition. The bright yellow background injects warmth and positivity, creating a cheerful shelf presence.

The red font of the brand name conveys vitality and appetite appeal, while the black font ensures clarity (Smashing Magazine, 2010). The combination of egg and wheat imagery encodes the product as natural and nourishing. The yellow backdrop radiates warmth, optimism, and comfort—qualities often associated with home baking. Together, these semiotic elements create a message of health, tradition, and enjoyment.

4.4.9. COCONUT



The packaging employs a minimalistic linguistic approach, with the word “Bakeri” positioned above the main image area. This single textual cue subtly associates the product with traditional bakery items. By keeping the linguistic element concise, the design intentionally shifts emphasis to visual communication, relying on imagery to inform consumers of the product's flavor and theme.

Visually, the packaging features a soft light-blue background, a palm tree with a brown trunk and lush green fronds, and three golden-brown cookies textured with visible coconut flakes. The palm tree suggests a tropical origin, while the cookies directly depict the product, making its flavor and nature instantly recognizable. The light-blue background evokes calmness and cleanliness, reinforcing freshness and product purity.

The light-blue backdrop suggests trust, freshness, and approachability (Smashing Magazine, 2010). The palm tree iconography signifies tropical authenticity, while the visible coconut bits in the biscuits connote naturalness and ingredient integrity. The combination positions the product as a fresh, tropical-inspired snack that is both wholesome and indulgent. The minimal textual content further elevates the role of visuals, allowing the product to speak through its aesthetic cues—appealing to consumers who are drawn to natural and exotic flavor profiles.

4.4.10. BUTTER



The brand name “Bakeri” appears in small white font above the central feature word “Butter”, which is rendered in a bold yellow-red gradient, ensuring high visual impact. This primary linguistic cue quickly identifies the product’s defining ingredient—real butter—while the minimalistic design avoids overwhelming the consumer with excessive information. The typographic hierarchy ensures “Butter” is the dominant takeaway, directly tying the flavor identity to the purchasing decision.

The background imagery blends a calm blue palette with rural and community-inspired scenes: water with people on the left, and on the right, warmly lit homes accompanied by horses. These illustrations subtly frame the cookies as part of a wholesome, everyday lifestyle. The calm blue base also helps the yellow-red text stand out prominently.

The blue background conveys calmness, reliability, and familiarity, while the warm yellow-red “Butter” typography suggests richness, indulgence, and warmth (Smashing Magazine, 2010). The rural imagery of homes, people, and horses encodes a nostalgic, community-based lifestyle, positioning the product as both traditional and trustworthy. This semiotic framing ties the cookies to comfort, heritage, and bakery authenticity, appealing to consumers seeking a familiar yet premium treat.

4.5. GIBS

Established in 2000, SM Foods Limited began as a producer of biscuits, wafers, jellies, chocolates, and confectionery products. Its flagship brand, Gibs, positioned the company among Pakistan’s leading manufacturers of innovative, high-quality, and affordable food products. Over the years, SM Foods Limited has expanded its range to include bakery goods, pasta, ketchup, chili garlic sauce, and mayonnaise, strengthening its presence in both sweet and savory categories.

4.5.1. MAKHAN



The product name “Makhan waala” is prominently featured in red font against a white circular background, surrounded by an orange shadow and a decorative floral motif. The word Makhan is rendered in Roman Urdu, while waala blends English and Urdu, creating a bilingual identity that resonates with a broad Urdu-speaking audience in Pakistan. The phrase “Butter Cookies” in black font appears within the same circular design, clarifying the product category. A slogan, “with goodness of butter” in red font, reinforces the richness of the main ingredient. The price—30 Rs—is placed inside a red star-shaped badge in white font, making it highly visible and appealing to price-conscious shoppers.

The visual imagery features two butter cookies accompanied by a depiction of butter, directly illustrating the product and its core ingredient. The circular floral design adds cultural resonance, while the use of a red-and-white color scheme ensures high visibility. The star-shaped badge draws attention to affordability, making the price a prominent decision factor.

The bilingual naming evokes cultural familiarity and authenticity, appealing to consumers seeking traditional, home-style flavors. The red and white palette combines warmth with clarity, while the tangerine tone of the

overall packaging adds vibrancy (Smashing Magazine, 2010). Butter imagery connotes richness and indulgence, while the floral frame links the product to cultural aesthetics and homemade comfort. The price star badge reinforces the brand's positioning as an affordable yet quality offering.

4.5.2. SUPREME



The brand name “Supreme” is presented in bold white font, ensuring immediate visibility and connoting high quality. Beneath it, the phrase “Baking expert” appears in warm yellow, signaling authority and skill in the baking field. The “Gibbs” logo is placed inside a white heart shape on a rectangular white background, reinforcing the brand’s caring, quality-focused identity.

The bold white product name stands out sharply against a vibrant red background, while the yellow “Baking expert” enhances the theme of trust and warmth. The heart-shaped logo creates a symbolic link to care, quality, and brand affection. The uniform red color dominates the packaging, making it both striking and easy to locate on store shelves.

The term “Supreme” signals a premium product, while the yellow “Baking expert” phrase reinforces credibility and experience (Smashing Magazine, 2010). The heart-shaped logo communicates love and attentiveness in production, aligning with the brand’s promise of quality. The red background exudes energy, passion, and appetite stimulation, ensuring the product captures attention while connoting enthusiasm and indulgence.

4.5.3. JIMJAM



The product name “Jimjam” is prominently presented in a bold white font with a blue shadow, ensuring high visibility against the background. Flavor descriptors—“Vanilla & Strawberry”—are highlighted with “Vanilla &” in the same white-and-blue shadow style, while “Strawberry” appears in a playful pink font with a white shadow. This deliberate color variation visually separates and emphasizes the dual flavors. The slogan “Chocolate & vanilla sandwich with strawberry dip center” appears centrally at the top in white font, providing a detailed and enticing description of the product.

The visual design incorporates a red strawberry emoji, adding a whimsical and attention-grabbing element. Two cookies are depicted to give a direct, realistic representation of the product, enabling consumers to instantly recognize what they are purchasing. The overall pink background suggests sweetness and charm, aligning with the product’s playful tone.

The use of white font with blue shadows conveys vibrancy and energy, suggesting a fun and indulgent snack. The pink background color is associated with sweetness and delicacy (Smashing Magazine, 2010), reinforcing the product’s appeal as a treat. The strawberry emoji connotes freshness and fruitiness, while the cookie visuals offer reassurance of quality and flavor. Together, these elements produce a cohesive, inviting design that promises enjoyment and indulgence.

4.5.4. TEA TIME



The brand name “Tea Time” is displayed in a clean white font against a blue background, maximizing readability and brand recall. The slogan “Fine line biscuits” appears in white font on a warm orange background, creating a contrast that draws attention to the product’s specialty and quality.

Images of eggs, a cake, and a cup of tea are included to suggest both key ingredients and the ideal consumption context. The overall orange color scheme evokes warmth, while the imagery reinforces the association with a relaxing tea-time snack.

The white text on blue conveys clarity and trust, while the orange background for the slogan suggests comfort and warmth (Smashing Magazine, 2010). The visual combination of eggs, cake, and tea symbolizes wholesomeness and hospitality, resonating with the cultural norm of shared tea breaks in Pakistan. The packaging blends these cues to create a homely, inviting appeal.

4.5.5. PANJEERI



The product name “Panjeeri” appears in bold black font, immediately capturing attention. A detailed description of the product is provided in English,

Hindi, and Urdu, explaining its cultural significance as a traditional sweet dish often prepared for Janm-ashtami. This multilingual approach ensures accessibility and celebrates linguistic diversity, enhancing authenticity.

Two biscuits are pictured prominently, offering a tangible representation of the product. The left corner features a dark red background with golden shadows, adding richness and depth, while the cream-colored backdrop softens the design and makes it inviting.

The bold black font signals strength and clarity, while the dark red and gold combination suggests festivity, tradition, and luxury (Smashing Magazine, 2010). The cream background adds warmth, evoking hospitality and approachability. The multilingual text reinforces cultural heritage, ensuring the product is seen not just as a snack but as part of a festive and traditional experience.

4.5.6. DIGESTIVE



The packaging prominently features the product name “Digestive” in bold brown font, creating immediate recognition and aligning with the product’s health-oriented positioning. Above it, the word “Wheat” is presented in striking red font, drawing attention to the core ingredient and emphasizing its nutritional value. The slogan “Whole wheat cookies” in matching brown font reinforces the association with natural, wholesome ingredients. Collectively, these textual elements communicate the product’s focus on health benefits, targeting consumers who value nutrition and whole-grain content in their snack choices.

The visuals depict both wheat stalks and the biscuits themselves. The biscuits are embossed with the word “Digestive” at the center, visually reaffirming the product name and type. The inclusion of wheat imagery creates a direct and unmistakable link to the key ingredient. The vibrant packaging design combines red on the sides with an orange center, producing an eye-catching contrast that enhances shelf visibility.

The brown font evokes associations with earthiness, natural origins, and healthfulness, while the red font for “Wheat” draws the eye to the product’s essential ingredient, symbolizing vitality (Smashing Magazine, 2010). Wheat imagery reinforces ideas of wholesomeness and authenticity, while the biscuit embossing adds credibility and product identity. The combination of earthy tones and bold highlights positions Digestive biscuits as a nutritious yet appealing choice for health-conscious consumers.

4.5.7. KHAS PEANUT



The brand name “Khas Peanut” appears in a brown font with a yellow shadow, making it visually prominent while infusing warmth. The use of the Urdu term “Khas” (meaning “special”) establishes cultural resonance, while the English word “Peanut” ensures accessibility for a wider audience. The descriptor “Biscuits” in brown font clearly identifies the product type, and the slogan “Biscuits with real peanut chunks” in white font effectively communicates the product’s unique selling point, emphasizing authenticity and ingredient quality.

Illustrations of peanuts and biscuits appear prominently, providing a literal representation of the product and its key ingredient. The color scheme features light brown on the sides and dark brown at the center, evoking richness and depth. All textual elements are contained within a decorative yellow circle with a flowery design, adding an ornamental, traditional aesthetic that aligns with local cultural preferences.

The brown font with a yellow shadow suggests warmth, naturalness, and richness, while the Roman Urdu use of “Khas” reinforces local identity and authenticity. The white font for the slogan ensures high contrast and legibility, enhancing the visibility of the product’s core claim (Smashing Magazine, 2010). The imagery of whole peanuts and biscuits signals freshness and quality, positioning the product as both a special indulgence and a wholesome snack.

This blend of linguistic and visual strategies appeals to local consumers who appreciate culturally resonant, ingredient-focused products.

4.5.8. MILKONEY



The linguistic message of the Milkoney packaging is clear, concise, and appealing. The brand name “Milkoney” appears prominently in a blue font against a white background, ensuring instant visibility and readability. The compound structure of the name—combining “Milk” and “Honey”—evokes richness, natural sweetness, and wholesome nourishment. Pricing information, “Rs 30,” is displayed in a yellow font on a red background, ensuring that affordability is immediately communicated to consumers, particularly those conscious of budget considerations.

The non-coded iconic message is expressed through imagery that directly supports product recognition and consumption context. The depiction of biscuits alongside a white cup subtly suggests an ideal pairing with tea or coffee, reinforcing the product’s suitability for everyday snacking occasions. The warm yellow and cream color scheme adds to the approachable and inviting aesthetic, suggesting comfort and taste.

The coded iconic message draws on color symbolism to convey freshness, quality, and value. The blue font for “Milkoney” paired with a white background symbolizes purity and high-quality ingredients, while the red backdrop for the price denotes urgency and draws immediate attention (The Meaning of Color — Smashing Magazine, 2010). The combination of biscuits and a tea cup in the visuals promotes a sense of comfort and social sharing, positioning the product as a versatile and enjoyable snack. Together, these elements create a harmonious presentation that appeals to consumers looking for both quality and affordability.

4.5.9. BAKES



The linguistic message of the Bakes packaging is bold and eye-catching. The brand name “Bakes” is presented in a vivid red font with a white shadow, immediately capturing attention and signaling energy. The supporting term “style” in black font hints at a distinctive baking method or signature approach, which may intrigue consumers who value artisanal qualities. The slogan “Bakery Cookies” in green font reinforces the idea of fresh, high-quality, and possibly homemade treats, appealing to those who associate green with health and natural ingredients.

The non-coded iconic message is communicated through product visuals that include prominent biscuit imagery. These images allow for instant product identification and entice consumers with an appetizing preview. The dominant yellow background increases shelf visibility, while a green corner accented with white and red shadow introduces freshness and contrast, contributing to an overall vibrant design.

The coded iconic message employs the red font for “Bakes” to suggest excitement and importance, while the green of “Bakery Cookies” evokes nature and quality (The Meaning of Color — Smashing Magazine, 2010). The neutral black for “style” offers balance and sophistication, ensuring that the typography remains readable. The visuals of biscuits reinforce the appeal of a satisfying, high-quality snack, positioning Bakes as a product that balances tradition, freshness, and indulgence.

4.5.10. SUPREME



The linguistic message of the Supreme packaging strategically draws attention to the product's quality and key attributes. The brand name "Supreme" is displayed in a clean white font against a green background, suggesting freshness and high standards. The slogan "Egg & Milk Cookies" appears in black font on a yellow background, emphasizing wholesome primary ingredients and appealing to those who prioritize nutrition. The label "New" in black on yellow adds an element of novelty, while the price, "Rs 40," is also presented in black on yellow, ensuring pricing clarity and visibility.

The non-coded iconic message is delivered through imagery of biscuits, eggs, and a milk jug. These visuals directly communicate the product's key ingredients, allowing for immediate understanding of its flavor profile and nutritional foundation. The red background provides a striking visual contrast, increasing the likelihood of the product standing out on store shelves.

The coded iconic message uses color and typography to reinforce brand positioning. The white font on green for "Supreme" conveys freshness and purity, while black on yellow for the slogan and price signals urgency and importance (The Meaning of Color — Smashing Magazine, 2010). The imagery of eggs and milk reinforces themes of wholesomeness and natural quality, suggesting a nourishing snack choice. The bold red background communicates energy and appetite appeal, further encouraging purchase. Overall, the packaging integrates linguistic and visual elements to present a unified, compelling image that appeals to health-conscious and quality-focused consumers.

4.6. INNOVATIVE

4.6.1. DIGESTIVE



The linguistic message of the Innovative Digestive packaging is crafted to present a clear, health-oriented identity for the product, yet it also subtly engages in persuasive framing that borders on semiotic deception. The name “Digestive” is prominently displayed in a clean white font, signaling a connection to biscuits traditionally associated with aiding digestion, although in reality, many such products contain high sugar levels that can offset these supposed health benefits. The slogan “Delicious wheat biscuits” appears in a half-white font, reinforcing the idea of natural grain-based goodness, while leaving unmentioned the extent to which refined flour or processed sugars may be present. The brand logo “iNovative”, rendered in white against a blue background with a yellow shadow, evokes notions of creativity and quality in product development, though the innovation may lie more in branding than in nutritional reformulation. The phrase “no artificial colors or flavors”, presented in bold red font on a white background, is a classic health-assurance technique, directing attention toward what is absent while diverting focus from other less healthful ingredients.

The non-coded iconic message strengthens this wholesome portrayal through carefully chosen imagery. Golden wheat stalks suggest purity and farm-fresh origins, even though the actual wheat used may be industrially processed. The depiction of two digestive biscuits, complete with the embossed product name, reinforces authenticity and tradition, creating an impression of time-honored quality. The bold red background demands visual attention, but also subtly evokes excitement and appetite, which may override critical health considerations.

The coded iconic message uses color symbolism and layout to consolidate trust, health, and vitality. The white text against the bold red background produces a high-visibility effect, implying reliability and clarity. The half-white slogan font suggests purity, while the wheat imagery naturalizes the product, glossing over industrial processing. The blue “inovative” logo connotes dependability, and the red health-claim text creates urgency, nudging consumers toward purchase without deeper scrutiny (The Meaning of Color — Smashing Magazine, 2010).

From a semiotics of deception perspective, this packaging trades on visual and verbal signifiers of healthfulness—wheat, purity, absence of artificial additives—to construct a wholesome image that may not fully align with the product’s actual nutritional profile. By foregrounding selective truths and omitting less favorable details, the design orchestrates a carefully balanced interplay between linguistic clarity and visual reassurance, guiding consumer perception toward an idealized version of the product.

4.6.2. JUMBO



The linguistic message of the Innovative Jumbo packaging adopts a tone of exuberance and playfulness, deliberately targeting a younger demographic while subtly framing the product as larger, more exciting, and more rewarding than it may be in reality. The product name “Jumbo” is rendered in a bold yellow font shaded with orange, instantly suggesting abundance and value. The very choice of “Jumbo” implies a greater size or portion, which may be more of a branding cue than a literal product dimension. The word “junior”, placed in a blue oval decorated with white stars, simultaneously conveys inclusivity for children and a sense of special belonging to a youthful “club” of consumers. Such framing encourages brand loyalty from an early age by embedding the product in playful identity markers rather than nutritional substance.

The non-coded iconic message leverages engaging visuals to reinforce this playful appeal. A humorous cartoon donkey character on the right of the packaging points toward the biscuit, serving as a relatable and amusing brand ambassador. The left-hand red-and-white airplane emoji adds a sense of adventure, creating a symbolic journey from package to consumption. The split background—sky blue on one side and vibrant yellow on the other—intensifies visual excitement and draws attention on crowded shelves.

The coded iconic message uses color and symbolic cues to balance energy, trust, and fantasy. The yellow-orange tones of “Jumbo” project vitality and fun (The Meaning of Color — Smashing Magazine, 2010), while the calming blue oval around “junior” tempers this with a sense of safety and trust. The white stars in the oval invite imaginative association with magic and wonder, while the donkey mascot offers humor and warmth. The airplane emoji reinforces imaginative play, positioning snack consumption as part of an adventure narrative rather than a routine food choice.

From a semiotics of deception perspective, the Jumbo packaging magnifies product excitement through exaggerated visual and linguistic cues that may distract from nutritional evaluation. The emphasis on “Jumbo” size, playful mascots, and adventure motifs shifts attention away from ingredient quality and dietary impact, encouraging an emotional rather than rational purchase decision. By embedding the product in a world of humor, magic, and excitement, the packaging cultivates a narrative that elevates perceived value without necessarily delivering equivalent tangible benefits.

4.6.3. CRUST



The linguistic message of the Crust packaging is concise and descriptive, aiming to instantly inform consumers about the product while employing subtle persuasive cues. The brand name “Crust”, rendered in a strong dark blue font, reinforces a sense of stability and brand authority, yet it also suggests craftsmanship and quality that may exceed the reality of mass production. The

slogan “Crispy strawberry wafers” in matching blue font effectively communicates the flavor and texture, but omits mention of artificial flavors or colorants that may be part of the manufacturing process. This linguistic precision serves to idealize the product by focusing on desirable sensory traits while avoiding any less appealing aspects.

The non-coded iconic message amplifies the appeal through direct visual associations. The depiction of two vivid red strawberries alongside two wafer biscuits creates an immediate sensory link to freshness, sweetness, and natural fruitiness, even though the strawberry flavor may be primarily artificial. The imagery works as a signifier of authenticity, visually promising what may be more of a symbolic than literal ingredient presence.

The coded iconic message relies heavily on color psychology. The dark blue of the brand name signals trust and premium quality (The Meaning of Color — Smashing Magazine, 2010), while the contrasting pink and cream hues invoke sweetness, fun, smoothness, and indulgence. This combination enhances shelf appeal but also plays into semiotic deception by allowing visual cues of naturalness and freshness to stand in for actual ingredient sourcing. The packaging design suggests an elevated sensory experience that may, in practice, be shaped more by artificial enhancement than by fresh, natural ingredients.

From a semiotics of deception standpoint, Crust’s packaging strategically fuses linguistic clarity with imagery and color that suggest purity, fruit freshness, and artisanal crispiness—elements that may not fully align with the realities of industrial production. By foregrounding idealized signifiers, it nudges consumers toward a perception of the product that is more romanticized than literal.

4.6.4. BUTTER CRUNCH



The linguistic message of the Butter Crunch packaging emphasizes indulgence and texture, using the brand name in bold maroon to convey richness. The slogan “Impossibly crunchy!”, punctuated with an exclamation

mark, creates an exaggerated claim—an example of linguistic hyperbole that invites excitement while glossing over the fact that the product’s crunchiness is a standard feature of most biscuits. The phrasing is designed to sound extraordinary, giving the impression of uniqueness without providing objective proof.

The non-coded iconic message centers on a straightforward visual—three golden biscuits presented inside a brown circular frame—reinforcing product familiarity and visualizing abundance. This central placement draws the eye, but also subtly suggests a fullness or premium density that may not reflect the actual biscuit quantity or portion size. The bright yellow background conveys energy and cheerfulness, potentially evoking an emotional connection that outweighs rational considerations such as nutritional value.

The coded iconic message uses maroon to connote richness and a buttery depth of flavor, while the yellow background radiates happiness and appetite stimulation (The Meaning of Color — Smashing Magazine, 2010). The brown circle adds a sense of earthy wholesomeness, visually anchoring the product in a “natural” context.

From a semiotics of deception perspective, the Butter Crunch design leverages visual and verbal emphasis on texture and indulgence to create a sense of rarity and premium quality. The “impossibly crunchy” claim, paired with rich colors and imagery, magnifies the product’s appeal through selective presentation, encouraging consumers to associate it with an elevated sensory experience without concrete evidence of its uniqueness.

4.6.5. GOODIES



The linguistic message of the Goodies packaging is clean and wholesome in tone. The brand name “Goodies” in blue font with a white shadow projects trustworthiness and quality, while the slogan “Egg & Milk Cookies” foregrounds nutritious-sounding ingredients. However, this focus on eggs and milk can function as a semiotic diversion, leading consumers to

assume higher protein or freshness levels than the product may actually provide, given the processing and additive use common in industrial biscuits.

The non-coded iconic message reinforces this wholesome positioning with literal ingredient imagery—two eggs, a splash of milk, and two biscuits. This creates a direct visual connection between the raw ingredients and the finished product, fostering the impression of home-style baking. The emerald background color conveys freshness and vitality, complementing the wholesome narrative.

The coded iconic message ties together the emotional and sensory cues. Blue font conveys reliability, yellow in the oval shape radiates warmth and positivity, and the white shadow enhances brand visibility and memorability (The Meaning of Color — Smashing Magazine, 2010). These color and shape elements work together to frame the product as both cheerful and trustworthy.

From a semiotics of deception perspective, Goodies’ packaging blends overt ingredient imagery with color-coded trust signals to imply a higher naturalness and nutritional benefit than may actually be present. The emphasis on “egg” and “milk” as the core narrative visually overshadows the reality of preservatives, sweeteners, or fillers that are standard in packaged cookies, subtly steering perception toward an idealized, almost farm-to-table image.

4.6.6. CRUST



The linguistic message of the Crust packaging is communicated with an emphasis on simplicity and indulgence. The brand name “Crust” in a clean white font evokes purity and quality, while the phrase “choco rolls” in vibrant orange font instantly signals the flavor profile and dessert-like appeal. The choice of “choco” instead of “chocolate” suggests informality and approachability, catering to a younger audience. Yet, from a semiotics of deception perspective, this linguistic construction idealizes the product by invoking the rich associations of premium chocolate without necessarily

disclosing whether the flavor comes from cocoa solids, compound chocolate, or artificial flavoring.

The non-coded iconic message reinforces this indulgent image through visual depictions of the choco rolls and melting chocolate. These images operate as signifiers of richness, creaminess, and luxury, encouraging consumers to equate the product with artisanal chocolate desserts. However, the imagery may exaggerate the presence or quality of real chocolate in the product, blurring the line between symbolic representation and actual ingredient reality.

The coded iconic message uses a strategic color palette: white for purity and high quality, orange for warmth and sensory stimulation, and brown for richness and earthiness (The Meaning of Color — Smashing Magazine, 2010). The addition of mustard tones subtly suggests a homely, baked-goods authenticity. Together, these cues construct a romanticized perception of the snack, implying gourmet indulgence when, in reality, mass production methods may limit the authenticity the design communicates.

4.6.7. ZEERA



The linguistic message of the Zeera packaging is minimal yet rooted in cultural familiarity. The brand name “Zeera” in a yellow-tan font instantly signals cumin flavor, linking the product to a long-standing tradition of savory Pakistani tea-time snacks. The slogan “Tasty Sally Biscuits” reinforces the flavor profile but also uses the subjective term “tasty” as an unverified quality claim—common in marketing language that shapes perception without measurable evidence.

The non-coded iconic message is expressed through a straightforward image of three biscuits topped with cumin seeds. This visual offers direct recognition of the flavor, but also subtly suggests a higher seed density than might be present in the actual biscuits. The stark white packaging foregrounds the biscuits and spices, conveying an impression of purity and minimal processing.

The coded iconic message uses warm, earthy tan tones to resonate with cumin's aromatic qualities, while the white background connotes cleanliness and authenticity (The Meaning of Color — Smashing Magazine, 2010). From a semiotics of deception angle, this color-image pairing draws on cultural trust in traditional flavors, while potentially masking the industrial, standardized processes behind the snack. By framing the biscuits in a rustic, “pure” visual narrative, the packaging leverages heritage associations to elevate consumer perception beyond the literal product composition.

4.6.8. PEANUT



The linguistic message of the Peanut packaging is direct and bold. The brand name “Peanut” in striking red font grabs immediate attention, while the slogan “Crunchy Roasted Peanuts” foregrounds texture and preparation. This verbal framing primes consumers to expect authentic roasted peanuts embedded in the biscuits. However, it leaves unspecified whether the peanut flavor comes primarily from actual chunks or from flavoring agents, subtly creating space for idealized assumptions.

The non-coded iconic message builds on this through the prominent imagery of eleven biscuits and ten shelled peanuts. This reinforces the message of abundance and real-ingredient authenticity. Yet, the density and size of the peanuts in the image may not match the actual product, making the image more symbolic than literal.

The coded iconic message draws on the psychology of color. Red in the brand name communicates energy, appetite stimulation, and a sense of urgency, while the light sea green background suggests freshness and a natural origin (The Meaning of Color — Smashing Magazine, 2010). From a semiotics of deception perspective, this color interplay blends vibrancy with an implied naturalness, positioning the product as both exciting and wholesome. This carefully crafted visual-verbal balance nudges consumers toward viewing the

biscuits as nutritionally rich and ingredient-authentic, even though production realities may differ from this image.

4.6.9. CHOC N CHIP



The linguistic message of the Choc n Chip packaging is anchored in a casual yet indulgent appeal. The brand name “Choc n Chip” in bronze font, with the “n” in white, uses elision to replace “and” with “n,” producing a conversational, modern tone that suggests informality and approachability. This seemingly playful linguistic choice aligns with contemporary branding strategies aimed at younger or trend-conscious consumers. From a semiotics of deception perspective, however, the phrase subtly leverages the prestige of “chocolate chip” cookies without clarifying whether the chocolate is premium, compound, or artificially flavored, thus allowing consumers to project their own idealized expectations onto the product.

The non-coded iconic message emerges from the visual depiction of a single cookie with visible chocolate chips. This imagery directly supports the product claim, offering an instantly recognizable cue for flavor and texture. Yet, the scale and density of chips in the image may not precisely match the real biscuits, illustrating how packaging can use photographic styling to amplify desirable attributes and enhance consumer perception beyond the literal product reality.

The coded iconic message blends color symbolism with design strategy. The bronze lettering signifies richness and indulgence, tapping into chocolate’s luxury connotations, while the white “n” and slogan ensure visual contrast and legibility (The Meaning of Color — Smashing Magazine, 2010). The light sea green background conveys freshness and quality, subtly positioning the product as both indulgent and wholesome. This interplay of linguistic economy, seductive imagery, and color psychology constructs a layered message in which the promise of quality and abundance may exceed the actual composition of the snack.

4.6.10. TOOO GUD



The linguistic message of the Tooo Gud packaging uses playful orthographic manipulation to stand out. The extended “Tooo” and phonetic spelling “gud” replace standard “good” with a casual, attention-grabbing form. This branding strategy signals fun, novelty, and a willingness to break convention, appealing to younger audiences or those drawn to quirky products. The slogan “Now that’s Different!” in bright yellow font reinforces the brand’s self-positioning as unconventional. However, in terms of semiotics of deception, these linguistic cues build a narrative of uniqueness without specifying what materially differentiates the product, inviting consumers to associate novelty with quality.

The non-coded iconic message depicts a jug of milk, an egg, and two biscuits—visual shorthand for wholesome, home-style baking. These images strengthen the perceived authenticity of the cookies’ ingredients. Yet, they may also romanticize the production process, implying farm-fresh origins even if large-scale industrial baking is used. The selection and arrangement of these visuals function as a nostalgic trigger, reinforcing an emotional rather than factual connection to the product.

The coded iconic message relies on a high-contrast, energetic palette: white for clarity and purity, yellow for warmth and optimism, and blue for trust and reliability (The Meaning of Color — Smashing Magazine, 2010). The yellow diagonal stripe behind the ingredient claim “rich egg & milk cookies” creates a striking frame that elevates the text’s prominence, subtly prioritizing the richness narrative over ingredient specifics. This strategic orchestration of typography, imagery, and color generates an aura of premium fun and nutritional wholesomeness, even when such qualities may be selectively emphasized or idealized in the branding process.

4.7. KIMS

4.7.1. TIKTOK



The linguistic message of the TikTok packaging is anchored in a bold, contemporary identity. The brand name “TikTok”, in a bold white font with an orange shadow, is visually striking and evokes modernity, implicitly associating the product with the globally recognized TikTok app—a platform popular among younger consumers, especially Pakistani TikTokers. This intertextual borrowing leverages the cultural capital of the app to position the snack as trendy and socially relevant, even though there is no literal connection between the product and the digital platform. From a semiotics of deception perspective, this creates an aura of novelty and youth culture affiliation without needing to deliver any substantive link beyond the name. The slogan “wafers peach” uses white for “wafers” and yellow on a green background for “peach,” directly indicating product type and flavor while ensuring visual differentiation.

The non-coded iconic message is communicated through straightforward visuals: a peach with green leaves and a wafer biscuit. These images clearly depict the flavor and texture, yet their polished, idealized rendering amplifies the fruit’s freshness and vibrancy, encouraging consumers to associate the product with genuine fruit content—even if the flavor may be synthetically derived. This enhancement through stylized imagery is a common packaging technique that blurs the line between representation and reality.

The coded iconic message emerges in the use of bold typography and a high-contrast palette. The orange shadow on the white product name conveys energy and liveliness (The Meaning of Color — Smashing Magazine, 2010), while the green-and-yellow combination for “peach” evokes freshness and naturalness. The coral background adds warmth and sweetness, reinforcing the product’s playful, inviting tone. These combined visual cues construct a multi-layered brand identity that projects vibrancy and authenticity, even when certain

associations—such as the link to the TikTok app or fresh peach content—remain more symbolic than factual.

4.7.2. ROYAL



The linguistic message of the Royal packaging strategically combines notions of prestige and indulgence. The brand name “Royal” in white font with a blue shadow suggests elegance and authority, positioning the product as a premium choice. The slogan “Chocolate cream biscuits” in yellow font directly appeals to chocolate lovers, while the word “energy” in white font on a red background adds a functional health cue, implying that the biscuits offer nutritional benefits or a revitalizing boost. Semiotics of deception is evident here: “energy” is an ambiguous term that can evoke vitality without specifying the nutritional basis, enabling consumers to interpret it in ways favorable to their desires.

The non-coded iconic message is conveyed through the image of a prince in a red suit with a royal emblem overhead, symbolizing luxury and high status. This image fosters an emotional connection to the idea of indulgence and quality, even though the regal association is purely symbolic and unrelated to the biscuits’ actual production or ingredients. The sky-blue packaging background adds a sense of calm and trustworthiness, subtly reinforcing the product’s premium positioning.

The coded iconic message lies in the interplay of color and symbolism. White with blue shadow communicates dignity, while yellow against blue draws attention to the flavor claim. The red background for “energy” creates urgency and excitement (The Meaning of Color — Smashing Magazine, 2010). By combining royal symbolism, suggestive ingredient language, and an emotionally resonant palette, the design elevates the product’s perceived value beyond its literal material qualities, a hallmark of deceptive semiotic framing in premium snack branding.

4.7.3. SPARK



The linguistic message of the Spark packaging delivers vibrancy and clarity. The brand name “Spark” in bold yellow font with a blue shadow is lively and energetic, reinforcing the metaphor of a “spark” as something exciting and stimulating. The slogan “Chocolate coated wafer biscuit” splits into two distinct color treatments: steel blue for “chocolate coated” and white for “wafer biscuit.” This segmentation draws attention to both indulgence and texture, clearly framing the product’s dual appeal. From a semiotics of deception lens, the phrase “chocolate coated” can be strategically vague—inviting assumptions of high-quality chocolate when the coating may be compound or partially artificial.

The non-coded iconic message is conveyed through the photographic representation of a chocolate-coated wafer, giving the consumer a clear visual of the snack’s form. However, like many stylized food images, this depiction likely enhances the product’s glossiness, texture, and chocolate density beyond what the physical biscuits may display, subtly encouraging an idealized expectation.

The coded iconic message is driven by high-contrast visual dynamics: the yellow “Spark” radiates warmth and vitality, the steel blue suggests stability and trust, and the white maintains clarity and simplicity (The Meaning of Color — Smashing Magazine, 2010). The background’s sky-blue and orchid pairing blends freshness with creative playfulness, positioning the snack as both indulgent and mood-lifting. Together, these elements combine literal product cues with emotionally charged symbols that can inflate perceived quality, demonstrating how design choices can construct a more alluring identity than the product’s material reality alone might convey.

4.7.4. SAMARTI



The linguistic message of the Samarti packaging relies on bold contrasts and playful typography to communicate its identity. The product name “Samarti” in white font with a blue shadow creates visual depth and high legibility against a colorful background, projecting a sense of freshness and approachability. The word “Cookies” in vibrant red with a white shadow emphasizes product type and injects energy into the brand’s verbal identity. This combination signals liveliness and excitement, making the product appealing to a wide consumer base. From a semiotics of deception perspective, such vivid language and typography can amplify perceptions of novelty and indulgence without necessarily reflecting unique product features.

The non-coded iconic message is conveyed through an energetic visual scheme of yellow, pink, and blue, supported by scattered star motifs. These elements create a festive and whimsical tone, suggesting the product is not merely a snack but an experience of joy and celebration. Yet, this fun-filled atmosphere is constructed through graphic design rather than any intrinsic property of the cookies themselves, subtly encouraging consumers to conflate visual vibrancy with actual product quality.

The coded iconic message emerges from the connotations of its visual elements. Yellow and pink evoke warmth, happiness, and sweetness, while blue adds trust and reliability (The Meaning of Color — Smashing Magazine, 2010). The stars function as symbolic markers of excellence or “specialness,” even though they are purely decorative. In doing so, the design builds an elevated identity for the cookies, positioning them as exceptional, playful, and memorable—attributes that may or may not extend beyond their packaging into the consumption experience.

4.7.5. NUT KHUT



The linguistic message of the Nut Khut packaging is both bold and segmented for emphasis. The name “Nut Khut” in large white font stands out sharply against a vibrant red background, ensuring instant recognition. The slogan is split into two: “Milk chocolate” in yellow font suggests indulgent richness, while “with peanut” in white font provides a factual ingredient cue. This strategic separation enables the product to leverage the aspirational connotations of “milk chocolate” while grounding the claim in a concrete flavor descriptor. From a semiotics of deception viewpoint, the yellow “milk chocolate” text can invite assumptions of premium cocoa quality, even if the actual formulation uses compound chocolate or other substitutes.

The non-coded iconic message is communicated through an image of a chocolate bar alongside two peanuts. These visuals reinforce the idea of authenticity and ingredient integrity, but their flawless photographic style heightens texture, gloss, and peanut size beyond the natural product’s reality, subtly leading consumers to expect a more luxurious bite. The rich red background stimulates appetite and urgency, while the bronze sides suggest sophistication and exclusivity.

The coded iconic message is rooted in the symbolism of its color scheme. Red denotes indulgence and excitement; bronze conveys luxury; yellow signals warmth and richness (The Meaning of Color — Smashing Magazine, 2010). The interplay of these colors constructs an image of a decadent, high-quality snack, even if the perceived “premium” feel is largely a product of design rather than ingredient composition. This blending of factual and symbolic cues allows the packaging to shape consumer perception well beyond the literal qualities of the biscuits.

4.7.6. DANISH



The linguistic message of the Danish packaging focuses on tradition, energy, and value. The brand name “Danish” in bold white font against a red background exudes confidence and heritage, while “butter cookies” in red on white directly states the product type, reinforcing a classic category identity. The slogan “Taste with energy” adds a functional dimension, implying the cookies deliver both enjoyment and vitality. From a semiotics of deception perspective, such functional claims are suggestive rather than quantified, allowing for broad interpretation by the consumer.

The non-coded iconic message includes three idealized butter cookies, clearly portraying shape and texture, and prominently states “16 packs” alongside a visible price tag of “Rs 10” (white on yellow for “10” and black for “Rs”). These cues emphasize both abundance and affordability, projecting a high value-to-cost ratio. However, the perfected imagery of the cookies—uniform shape, golden color—constructs an ideal that may not precisely match the real product, subtly influencing consumer expectations.

The coded iconic message is driven by color psychology. Red and white together suggest reliability, tradition, and trust, common in established food brands, while yellow conveys cheerfulness and affordability (The Meaning of Color — Smashing Magazine, 2010). By coupling heritage cues with signals of value and energy, the packaging creates a hybrid identity: a snack that is both timeless and invigorating. This layered approach enables the brand to appeal to nostalgia and practicality simultaneously, enhancing market appeal through symbolic persuasion.

4.7.7. MILKY WAY



The linguistic message of the Milky Way packaging is anchored in purity and naturalness. The brand name “Milky Way” in white font connotes freshness and simplicity, while the word “biscuits” in blue font ensures category clarity and reinforces trust. The plainness of the typography projects an image of honesty and wholesomeness. From a semiotics of deception standpoint, such linguistic minimalism can encourage consumers to assume the product is inherently “natural” or “healthy,” even when the ingredient composition may be similar to other mass-produced biscuits.

The non-coded iconic message emerges through a pastoral visual scene: half blue sky, half green grass, two trees, cows, and a baby holding a glass of milk. This imagery constructs a farm-fresh narrative, linking the product directly to nature and dairy purity. The jug pouring milk into a glass further strengthens this association. Yet, this idyllic setting is a carefully curated visual fiction; few biscuit manufacturers have direct farm-to-table dairy sourcing, but the imagery creates a powerful perceptual shortcut, encouraging consumers to conflate pastoral beauty with product quality.

The coded iconic message is embedded in the color and compositional choices. Blue and green evoke calmness, health, and harmony (The Meaning of Color — Smashing Magazine, 2010). The baby becomes a purity icon, implying nutritional safety even for the youngest consumers—a powerful, though unverified, inference. The cows and trees act as semiotic anchors for “naturalness,” reinforcing the deceptive suggestion that the biscuits’ freshness and purity are equivalent to fresh farm produce. In doing so, the packaging turns symbolic associations into perceived product truths.

4.7.8. KRAZZY



The linguistic message of the “Krazy” packaging is loud and playful. The white font with grey shadow ensures high visibility, while the slogan “Mini Bar” in smaller white with a yellow shadow communicates product form while adding vibrancy. The deliberate misspelling of “Crazy” injects informality and fun, targeting youthful demographics. From a semiotics of deception lens, such spelling play can create an emotional identity that overshadows objective evaluation of the product’s actual qualities.

The non-coded iconic message is dominated by a bright yellow background, a color associated with energy, optimism, and appetite stimulation. This design decision primes consumers to expect an exciting, dynamic snack experience. Yet, the visual exuberance contrasts with the likely small and simple physical product, illustrating how symbolic vibrancy can amplify perceived value.

The coded iconic message lies in the yellow’s connotations of joy and stimulation (The Meaning of Color — Smashing Magazine, 2010), coupled with the brand name’s energetic typography. The white and grey contrasts convey modernity and boldness, positioning “Krazy” as an unconventional, high-energy choice. The semiotic deception emerges in how the color and font create a “big experience” promise that the small “mini bar” format may not fully deliver.

4.7.9. CHOCO DREAM



The linguistic message of “Choco Dream” capitalizes on indulgence. The chocolaty font visually “tastes” like its namesake, while “Assortment” in red and “Chocolate” in black convey variety and sophistication. These choices imply premium diversity and richness, potentially leading consumers to overestimate the range or quality of the actual assortment.

The non-coded iconic message is enhanced by the whimsical image of a butterfly resting on a chocolate biscuit. The butterfly, a symbol of delicacy and transformation, elevates the snack from a food item to an “experience.” The yellow background adds warmth and approachability, framing the product as both indulgent and inviting.

The coded iconic message is rooted in color psychology: red signifies passion, black sophistication, and yellow friendliness (The Meaning of Color — Smashing Magazine, 2010). Together, they suggest that Choco Dream is both luxurious and accessible. From a deception standpoint, this interplay of colors and symbols crafts an aspirational product identity, where the promised sensory journey may exceed what is delivered by standard chocolate biscuits.

4.7.10. CLASSIC



The linguistic message of “Classic Zeera” divides the brand into two semantic zones: “Classic” in red to denote tradition and boldness, “Zeera” in white to indicate purity and authenticity. The slogan “Original Zeera Cookies” in black reinforces a claim to heritage and genuineness—claims that, in the

absence of historical verification, operate as symbolic assertions more than factual guarantees.

The non-coded iconic message is visualized in two biscuits with scattered cumin seeds, providing a direct cue to flavor and texture. This imagery serves as a sensory proxy, letting consumers “see” the taste before experiencing it. However, such perfectly styled biscuits can be idealized representations that elevate consumer expectations beyond typical product variation.

The coded iconic message draws on red’s energetic connotations and yellow’s warmth and optimism (The Meaning of Color — Smashing Magazine, 2010). This blend encourages a perception of the biscuits as both vibrant in flavor and rooted in comforting tradition. The visual emphasis on cumin seeds deepens the authenticity narrative, while subtly sidestepping any discussion of industrial production or flavoring processes—illustrating how packaging symbolism can substitute for transparent ingredient storytelling.

4.8. WHISTLES

4.8.1. BUTTER



The linguistic message of the Butter Cookies packaging is anchored in ingredient emphasis. The words “Butter” and “cookies” in half-white font convey simplicity, purity, and a wholesome image. The brand name “Whistlez” in white font against a red background creates strong visual contrast, drawing immediate attention. From a semiotics of deception standpoint, the repeated visual and verbal focus on “butter” primes consumers to believe the cookies are rich in real dairy butter, even if in reality they may use flavoring agents or a mix of fats.

The non-coded iconic message emerges through the imagery of two biscuits, a block of butter, and eggs. These elements work as direct ingredient icons, making a visual promise of freshness and richness. Yet, this can be deceptive—such imagery often functions symbolically rather than literally,

creating a sensory expectation that may not align with actual ingredient quality or quantity.

The coded iconic message is embedded in the teal background, which evokes modernity and freshness (The Meaning of Color — Smashing Magazine, 2010), while the red background for the logo signifies boldness and appetite appeal. The visual synergy of butter and eggs with these color cues encourages consumers to associate the product with home-style baking, despite its industrial production. The deception lies in the seamless blending of authentic ingredient imagery with brand symbolism to create an idealized version of the product.

4.8.2. JOLLY JAM



The linguistic message of “Jolly Jam” uses a playful name in white font to signal joy and sweetness. The descriptive slogan “orange jam a cream biscuit” in white reinforces product type and flavor. Such directness creates a transparent-seeming narrative; however, the semiotics of deception emerges when the linguistic message implies a generous, fruit-rich filling that may actually be a small layer of flavored cream.

The non-coded iconic message is carried by the imagery of biscuits alongside small floral designs. The flowers add a decorative charm, aligning with the “Jolly” theme, but also serve a subtle role in softening the industrial nature of the product by associating it with nature and delicacy.

The coded iconic message is in the bold orange color scheme, which mirrors the flavor profile while evoking freshness, vitality, and energy (The Meaning of Color — Smashing Magazine, 2010). White font ensures clarity, projecting honesty, while masking the fact that orange color and flavor are often artificially created in mass-produced biscuits. Here, the deceptive potential lies in color-flavor congruence: the orange cues prime the taste expectations before consumption, regardless of the actual taste intensity or natural content.

4.8.3. ZEERA KALONJI CRACKERS



The linguistic message of “Zeera Kalonji Crackers” in yellow font is highly descriptive, naming both key spices (cumin and nigella) and the product type. This positions the snack as a distinct, flavor-rich option, which, from a deception standpoint, can encourage consumers to imagine a high spice content or artisanal preparation, even if flavor intensity is achieved through added seasonings rather than abundant whole seeds.

The non-coded iconic message is delivered via imagery of two crackers showcasing visible seeds and a crisp surface. This visual promise of texture and seasoning primes the consumer to expect a handcrafted feel, when in fact the crackers are likely machine-produced to uniformity.

The coded iconic message uses a brown background to suggest wholesomeness, tradition, and earthy authenticity (The Meaning of Color — Smashing Magazine, 2010). The yellow font adds warmth and visibility, reinforcing the natural goodness narrative. In semiotic terms, the packaging positions itself as a wholesome, spiced, and healthy snack option. The deceptive mechanism here is the alignment of natural color codes and seed imagery to imply purity and handcrafted quality, bypassing disclosure about mass manufacturing and ingredient sourcing.

4.8.4. CAKE RUSK



The linguistic message of the Cake Rusk packaging is conveyed through its direct naming in a green font against a yellow background, accompanied by a flowchart-like design. The straightforward label gives the impression of

transparency, making the consumer feel they know exactly what they are buying. In the context of semiotics of deception, this “plain” presentation can actually function as a strategic device, suggesting authenticity and simplicity, while the actual production process may rely on industrial methods far removed from homemade or artisanal baking traditions.

The non-coded iconic message is evident in the depiction of two cake rusks, highlighting their golden-brown texture. This visual functions as a sensory promise, implying crispness, freshness, and careful baking. However, such imagery often presents the most aesthetically perfect versions of the product, which may not represent the average contents inside the pack.

The coded iconic message lies in the green font paired with floral motifs, which evoke freshness and a connection to natural, wholesome ingredients (The Meaning of Color — Smashing Magazine, 2010). The yellow background adds vibrancy, connoting warmth and appetite appeal. The flowchart-like design subtly hints at a deliberate, step-by-step baking process, feeding into a narrative of craftsmanship, even when the product may be mass-produced. The deception works through the alignment of rustic color cues, natural motifs, and process-oriented visuals to build trust and emotional appeal.

4.8.5. MANGO WAFERS



The linguistic message of Mango Wafers is delivered through the product name in a bold yellow font, immediately tying the identity to the tropical fruit. This linguistic choice primes consumers to expect an authentic mango experience. In semiotic terms, the specificity of the flavor in the name is powerful—it suggests real mango content, even if the taste comes from artificial flavoring.

The non-coded iconic message is presented through the imagery of wafer biscuits, showing crisp layers that evoke texture and freshness. This visual operates as a truth-claim: “this is what you’ll bite into.” Yet, the perfection of the depicted wafers—golden, symmetrical, and flawless—may be an idealized representation.

The coded iconic message is rooted in the monochromatic yellow palette, which mirrors the mango's natural hue and suggests ripeness, sweetness, and tropical vibrancy (The Meaning of Color — Smashing Magazine, 2010). The uniformity of yellow across font and background tightly fuses linguistic and visual cues, reinforcing the impression of flavor authenticity. Here, the deception lies in color-flavor congruence: by surrounding the viewer with the mango color code, the design primes a sensory expectation of fruitiness, regardless of the actual ingredient makeup.

4.8.6. SUJI



The linguistic message of Suji Cookies is marked by clarity and simplicity, with the name “Suji” and the noun “cookies” both in white font. This stark, clean design choice projects honesty and tradition. From a semiotics of deception standpoint, such minimalism can convey “nothing to hide,” while strategically omitting details about whether real suji is used in significant quantities or replaced with blends of refined flour.

The non-coded iconic message is seen in the imagery of loose suji grains alongside two biscuits. This direct representation forges an immediate mental link between the raw ingredient and the final product, reinforcing authenticity. However, it also performs an idealized link—visually anchoring the cookies in tradition and purity, even if the ingredient ratio is minimal.

The coded iconic message emerges in the light sky-blue background, which suggests freshness, calmness, and a clean, wholesome quality (The Meaning of Color — Smashing Magazine, 2010). The white font reinforces purity and simplicity, creating a narrative of an unadulterated, home-style product. The deception lies in this symbolic color-ingredient interplay: by merging calm, “natural” color codes with traditional ingredient imagery, the design constructs a nostalgic, trustworthy product identity that may not reflect the realities of modern mass production.

4.8.7. SOLO



The linguistic message of Solo is clearly expressed through the brand name in white font and the accompanying slogan “Chocolate wafers with vanilla flavored cream” also in white. This crisp typography contrasts sharply with the deep blue background, ensuring high visibility. From a semiotics of deception standpoint, the precise, ingredient-focused slogan gives the impression of a transparent description, yet such wording can mask the use of synthetic vanilla flavoring or processed chocolate compounds, while still benefiting from the imagery of “authentic” ingredients.

The non-coded iconic message is embodied in the visual of a single biscuit with a visible white cream layer. This imagery highlights the contrast between chocolate and cream, promising a sensory experience of smoothness and indulgence. In reality, this depiction may exaggerate the cream-to-wafer ratio compared to the actual product.

The coded iconic message emerges from the dark blue background, a color often associated with richness, sophistication, and quality (The Meaning of Color — Smashing Magazine, 2010). This backdrop elevates the white typography and cream imagery, creating a premium look. The deception operates here by using a color scheme historically coded as “luxury” to position a mass-market snack as an upscale, indulgent treat.

4.8.8. CHOCO CRUNCH



The linguistic message of Choco Crunch is delivered via its chocolate-colored font for the product name and a straightforward slogan, “Chocolate cookies”, in blue font. The direct naming strategy ensures the flavor identity is immediately recognized. However, in the semiotics of deception, using

“chocolate” prominently can suggest the use of real cocoa butter and higher-quality chocolate than might actually be present.

The non-coded iconic message is conveyed through imagery of biscuits surrounded by melting chocolate, signaling abundance and richness. This visual can heighten craving responses, though the depicted “drizzle” effect often represents idealized food styling rather than the everyday look of the actual product.

The coded iconic message lies in the pairing of the warm chocolate tones with a vibrant yellow background, which evokes feelings of joy, energy, and appetite appeal (The Meaning of Color — Smashing Magazine, 2010). This combination encourages impulse buying by associating the product with indulgence and positivity. The deceptive potential here is in amplifying the chocolate narrative visually and chromatically to make the product appear more decadent than its actual ingredient list supports.

4.8.9. PEANUT



The linguistic message of Peanut Cookies is expressed through white font on a deep blue background, signaling clarity and simplicity. The straightforward naming builds trust, implying a product centered on its key ingredient. Semiotics of deception would note that such linguistic simplicity can obscure the percentage of real peanuts used, especially if flavoring oils or peanut essence dominate instead of whole nuts.

The non-coded iconic message comes from the depiction of two biscuits and several peanuts, making the product’s flavor profile immediately clear. These visual elements can suggest a generous nut content, even if the actual product contains minimal peanut pieces.

The coded iconic message uses the calm, dependable blue background paired with pure white typography to evoke reliability and wholesomeness (The Meaning of Color — Smashing Magazine, 2010). This visual trust cue can mislead by making a processed snack feel more natural or nutritious than it is, leaning on color symbolism to elevate its health perception.

4.8.10. WIZ



The linguistic message of Wiz relies on a short, playful brand name in white font against a bold red background. “Wiz” connotes quickness, cleverness, and even a magical element, shaping expectations of a fun, smart, and possibly “special” snack. From a deception standpoint, such naming can create an exaggerated aura of uniqueness, even for a conventional product.

The non-coded iconic message is driven by the cartoon boy character in a blue shirt and black pants, accompanied by elongated yellow stars. These elements appeal directly to children by creating an animated, whimsical atmosphere. The boy’s large eyes and friendly pose reinforce approachability and fun, a strategy that can make the product emotionally irresistible to its target audience.

The coded iconic message is embedded in the high-contrast red-and-yellow scheme, which generates excitement and appetite appeal (The Meaning of Color — Smashing Magazine, 2010). The stars visually support the “magical” promise in the brand name. The semiotics of deception here lies in the way bright colors, child-friendly illustrations, and “magical” associations elevate a basic snack into a fantastical experience, leveraging emotional cues to bypass rational scrutiny over nutritional value.

4.9. MAYFAIR

4.9.1. CHOCDAY



The packaging name "Chocday", presented in a bold yellow font with a black shadow, creates a strong visual emphasis on the chocolate theme while evoking the notion of a special occasion dedicated to indulgence. The linguistic choice of "day" subtly suggests that consuming this product transforms an ordinary moment into a celebration. This positioning plays into aspirational marketing, inviting the consumer to associate purchase and consumption with joy and specialness, which aligns with semiotic strategies of emotional elevation.

The brand logo "Mayfair" appears in a white font against a red and white background, a combination that signals prestige, quality, and a hint of British refinement. The slogan "Chocolate coated sandwich biscuit", also in yellow, offers a direct product description, yet its placement and font styling heighten its salience. The red background amplifies appetite appeal (The Meaning of Color — Smashing Magazine, 2010), while the yellow font contrasts sharply to catch the eye.

The visual imagery features a single, chocolate-coated biscuit placed prominently in the center of the packaging. This non-coded iconic sign directly represents the product, yet its glossy, perfected appearance can be considered an example of semiotic deception — an idealized rendering that may not exactly match the real product's texture or sheen. The subtle pink accents around the biscuit image lend warmth and softness, further enhancing its desirability.

From a semiotic perspective, the combination of linguistic and visual elements is carefully orchestrated to communicate indulgence, quality, and pleasure. The coded iconic message blends red (excitement, passion) with yellow (happiness, appetite stimulation), producing an emotional pull that

transcends the literal biscuit. At the same time, the brand name "Chocday" constructs a narrative of a chocolate-themed event, which can influence consumer perception into framing the purchase as part of a lifestyle or celebratory moment, even if the product itself is an everyday snack.

4.9.2. MELTZ



The packaging name "Meltz" is written in a bold yellow font against a deep blue background, creating an immediate high-contrast effect that draws the viewer's attention. This choice is not arbitrary—blue often signifies reliability and trust, while yellow evokes warmth and happiness (The Meaning of Color — Smashing Magazine, 2010). Together, they set an emotional tone of comfort and indulgence before the consumer even processes the product details. The word "chocday" in white font explicitly ties the product to a chocolate-centered indulgence, combining "choc" (short for chocolate) with "day" to suggest that any day can—and perhaps should—be a day for chocolate pleasure (Oxford English Dictionary, n.d.).

The non-coded iconic meaning is further reinforced by the visual depiction of two biscuits, each oozing with a chocolate-filled center. This depiction is not simply descriptive; it works semiotically to promise abundance and richness, potentially exceeding what the consumer will find inside. The slogan "Double chocolate center filled cookies" in white font is strategically placed for maximum readability against the packaging's bold red and blue sections. This verbal promise amplifies the sensory expectation, priming the consumer for a richer chocolate experience than is necessarily guaranteed.

From the perspective of the Semiotics of Deception, the packaging subtly elevates the product's identity through a harmonious but calculated blend of color psychology, typography, and imagery. The visual glossiness of the biscuits and the emphasis on "double chocolate" construct a mental image of premium indulgence, possibly more intense than the actual taste profile. The

split color scheme—half red, half blue—further adds dynamism, suggesting both excitement (red) and trustworthiness (blue), an emotional double bind that nudges consumers toward purchase.

4.9.3. SPECIAL



The name "Special" is rendered in a crisp white font, evoking purity, quality, and cleanliness. Beneath it, the slogan "Egg & Milk Cookies" appears in golden font, a deliberate semiotic nod to luxury and richness. The additional descriptor "Classic" in white reinforces the idea of timeless value and a heritage recipe.

Visually, the product is grounded in imagery showing biscuits alongside a glass of milk and an egg—icons that directly connect to the key ingredients and give an impression of home-baked authenticity. The dark blue background sets an elegant and premium tone, while making the white and gold fonts stand out with heightened legibility and perceived value (The Meaning of Color — Smashing Magazine, 2010).

Under the Semiotics of Deception lens, the design amplifies an aura of wholesomeness and premium craftsmanship. The golden font in particular works on a symbolic level to suggest opulence, even though the actual production cost and quality may not align with the luxurious imagery. The term "Special" is itself a performative label—without objective certification—positioning the product as superior without needing to prove it. The consumer is invited to trust this constructed identity through the combined semiotic signals of color, typography, and ingredient visuals.

4.9.4. ROYALE ZEERA



The title "Royale Zeera" is displayed in white font against a brown background, enveloped in a subtle white glow that adds dimension and visual prestige. The slogan "a unique zeera biscuit" is written in capitalized brown letters, directly asserting its distinctiveness. The use of "Royale" carries immediate associations of exclusivity and high social standing, strategically elevating the perception of what is essentially a cumin-flavored biscuit.

The non-coded iconic meaning draws on "zeera" (Urdu for cumin), a spice with deep culinary and cultural roots in South Asia (Oxford English Dictionary, n.d.). The imagery of the biscuits alongside visible zeera seeds builds an impression of authenticity and transparency. The brown background reflects earthiness and naturalness, while the white glow and balanced upper-white and lower-tan color scheme temper this rusticity with a sense of refinement.

Viewed through Semiotics of Deception, the product name's royal framing and the visual amplification of cumin seeds suggest artisanal exclusivity. The glow effect and "unique" claim work rhetorically to persuade the consumer that they are purchasing something rare and elevated, even if cumin-flavored biscuits are widely available in the market. The design manipulates perception by framing a common flavor in the semiotic language of luxury, rarity, and sophistication.

4.9.5. CHIP XPRESSS



The "Chip Xpresss" packaging immediately establishes product identity through the symmetrical depiction of biscuits on both sides, visually anchoring the idea of abundance and chocolate-rich indulgence. The prominent white font with an orange shadow for the product name injects vibrancy and energy (The Meaning of Color — Smashing Magazine, 2010), which works semiotically to frame the cookies as exciting and dynamic. The overall pink background is particularly striking—its softness and visual appeal align with cultural associations of fun, playfulness, and approachability, making it especially attractive to younger demographics or those seeking comfort snacks.

From the lens of Semiotics of Deception, the visual saturation of chocolate elements and the “double chocolate” emphasis may exaggerate the real level of indulgence in each cookie. The pink packaging, though unrelated to chocolate’s natural hues, serves as a calculated contrast to heighten shelf visibility, subtly prioritizing attention over authenticity. The spelling variation “xpress” works as a modernity cue, implying quick gratification and trendiness, which further markets the product as a lifestyle choice rather than just a snack. Overall, the design manipulates perception by fusing energetic color psychology, playful typography, and indulgent imagery to position a common chocolate chip cookie as a must-have, high-energy treat.

4.9.6. CHOCLAYERS



The "Choclayers" packaging name is rendered in white font with a blue shadow, creating a crisp, bold effect that immediately commands attention. The name itself, a fusion of "choco" and "layers," signals abundance and complexity, appealing to chocolate lovers seeking multi-textured experiences. The addition of "Wow" in blue font, positioned as a verbal exclamation, injects excitement and primes emotional engagement before the consumer even examines the product further.

The slogan "Better chocolate than never!" in white font cleverly twists a common idiom into a playful marketing hook, reinforcing the notion of superior chocolate while introducing a mild urgency. "Center filled enrobed bites" provides concrete product detail but is framed in luxurious language, implying indulgence and refinement. The navy blue background conveys richness, trust, and quality (The Meaning of Color — Smashing Magazine, 2010), while the blue shadow under the name enhances depth and a premium aesthetic.

In Semiotics of Deception terms, the packaging constructs a sensory expectation of layered luxury through linguistic play and color prestige. The "Wow" interjection and slogan work together to elevate an everyday chocolate snack into a heightened experience, while the opulent imagery of layered chocolate may present an idealized product form not entirely matched in reality. The interplay between navy blue (prestige) and white (purity) fosters trust, encouraging impulse purchases under the guise of quality assurance.

4.9.7. CAFE



The "Café" packaging uses white font with a blue shadow, evoking clarity and warmth reminiscent of an artisanal coffeehouse atmosphere. The name itself calls up associations of relaxation, comfort, and a slow-paced indulgence, aligning the biscuits with the cultural imagery of cozy breaks and refined taste. The slogan "Khatai style biscuit" reinforces the traditional element, invoking heritage flavors known for buttery richness and crumbly texture, while framing them in a modern café-inspired aesthetic.

The dominant blue packaging, paired with a deep purple accent on the left, blends calmness with luxury—blue communicates trust and serenity, while purple signals exclusivity and depth (The Meaning of Color — Smashing Magazine, 2010). The biscuit imagery serves as an immediate visual confirmation of the product, bridging linguistic cues with visual proof.

Through the Semiotics of Deception, the design quietly reshapes consumer expectations by merging two cultural codes: the local authenticity of Khatai biscuits and the global sophistication of café culture. This dual positioning may overstate the experiential richness of the product, implying a cosmopolitan indulgence that elevates a traditional biscuit into a lifestyle product. The calm and trustworthy blue, paired with the refinement of purple, invites buyers to associate the snack with moments of elevated self-care, subtly guiding purchasing decisions through emotional resonance rather than purely taste-based factors.

4.9.8. WOW



The "Wow" packaging uses blue font with a white shadow to create an immediate, high-contrast visual pop against the vibrant yellow background. As an interjection, "Wow" signals surprise and amazement, priming the consumer for excitement before they even assess the product in detail. The secondary descriptor, "Chocotella", in brown font strategically taps into associative branding with Nutella, borrowing established chocolate-spread connotations to imply rich, creamy indulgence. The slogan "Chocolate filled biscuits" works as a straightforward coded message, reinforcing the central flavor promise.

The bright yellow background conveys energy, happiness, and appetite stimulation (The Meaning of Color — Smashing Magazine, 2010), while the brown accents suggest depth and richness of flavor. The whimsical helicopter illustration with three biscuit emojis peeking out injects playfulness, targeting younger audiences and those with a childlike sense of fun.

From a Semiotics of Deception standpoint, the design fuses emotional priming ("Wow"), associative branding ("Chocotella"), and playful imagery to create a consumption fantasy that may exceed the reality of the product. The helicopter and emojis, while unrelated to the actual taste, serve as distraction cues—anchoring the product in a world of fun and novelty, and masking the fact that the actual biscuit may be quite ordinary.

4.9.9. KRAKERZ



The "krakerz" packaging uses orange font with a black shadow on a blue background, combining warmth and energy with cool stability. The deliberate misspelling of "crackers" as "krakerz" creates a youth-oriented, trend-conscious identity, while the slogan "Salty cracker" in sky blue font offers an unambiguous flavor description.

The yellow background with blue sides generates visual contrast, with yellow signalling optimism and appetite stimulation, and blue adding balance and trust. The biscuit imagery confirms product identity immediately, working as a non-coded iconic element.

Through the Semiotics of Deception, the name "krakerz" and its stylized spelling create a playful, modern brand identity that masks its position as a conventional salty biscuit. The bold, high-energy color palette, while visually arresting, exaggerates excitement and newness, subtly steering the consumer to perceive it as more innovative and trendy than a standard cracker.

4.9.10. AALA



The "Aala" packaging, with its pink font and golden side panels, positions itself firmly within the premium category. "Aala" means "excellent" or "superior" in Urdu, while "classic" in yellow font suggests timeless quality. The slogan "Rich egg & cookies" in pink font underscores indulgence and richness, supported by imagery of a biscuit and two eggs as ingredient proof.

Gold in packaging design connotes luxury and prestige, while pink adds warmth and sweetness (The Meaning of Color — Smashing Magazine, 2010). Together, they create a high-end visual language that appeals to both traditional and modern sensibilities.

From a Semiotics of Deception perspective, the linguistic cues (“Aala,” “classic,” “rich”) and gold-pink palette elevate the perceived quality of the product, potentially beyond its actual formulation. The strategic use of eggs in the imagery functions as a symbolic shorthand for richness, even if the quantity or quality of egg content in the biscuit is minimal. The consumer is nudged into perceiving luxury and tradition through semiotic layering, rather than purely through taste or ingredient superiority.

4.10. SONI

4.10.1. AMERICAN BISCUITS



The "Soni" packaging uses white font with a red background and white shadow to achieve high visual contrast, ensuring the brand name stands out immediately. While “Soni” in some South Asian languages can mean “beautiful” or “precious,” here it primarily serves as a brand identity that blends familiarity with memorability. The slogan "American biscuit" in black font borrows from globalized culinary associations, suggesting Western authenticity and positioning the product as internationally appealing. The phrase "orange flavoured" in white font on a green background emphasizes flavor variety, while "cream biscuits" in black font anchors the product type.

The white center panel surrounded by orange sides visually encodes the orange flavor, with orange denoting vibrancy, freshness, and appetite stimulation (The Meaning of Color — Smashing Magazine, 2010). The representation of two biscuits and four oranges provides a direct non-coded iconic link between product imagery and flavor promise.

From a Semiotics of Deception perspective, the design strategically layers cues to evoke freshness and authenticity—American styling, natural orange imagery, and vibrant coloring—even though the actual flavor intensity or authenticity of ingredients may differ from the implied standard. The visual and linguistic choices work together to frame the product as premium and globally inspired, appealing to aspirational consumption patterns.

4.10.2. SHORTIES



The "Shorties" name appears in white font against a black background, projecting elegance and minimalism. The slogan "Scottish style shortbread cookies" not only communicates the product's category but also draws on the cultural prestige of Scottish baking traditions, which are often associated with rich butter content and artisanal quality. The word "Shorties" itself, while playful, nods to small, snack-sized portions, which may appeal to casual, on-the-go consumption.

The red, white, grey, and black color palette balances warmth and sophistication. Red suggests taste appeal and warmth, while grey and black add refinement and seriousness. The jug of milk in the imagery reinforces the idea of enjoying the biscuits in a traditional way, tying the product into a ritualized consumption context.

Under Semiotics of Deception, the packaging elevates the product's perceived quality through national association ("Scottish style"), even though the biscuits may be mass-produced rather than artisanal. The clean design, refined color scheme, and nostalgic imagery act as credibility signals, potentially overinflating the consumer's expectation of authenticity and craftsmanship.

4.10.3. BISHCHO



The "Bishcho" name in brown font is a deliberate semiotic choice, aligning with the chocolate flavor through direct chromatic association. The slogan "chocolate filled biscuit" in partially white text makes the core selling point explicit. The dominant tangerine packaging color suggests energy, fun, and approachability, resonating especially with a younger demographic. Brown lettering over the tangerine background creates a warm and inviting visual balance (The Meaning of Color — Smashing Magazine, 2010).

The packaging's most notable coded iconic element is the playful cartoon of a small boy standing in chocolate, alongside biscuit emojis. This transforms the product narrative from a simple snack into a whimsical experience, tapping into imagination and fun.

Viewed through the Semiotics of Deception lens, Bishcho uses exaggerated playfulness and fantasy-driven imagery to create an emotional connection that overshadows the product's real attributes. The cartoon character in a chocolate pool, while visually charming, dramatizes the chocolate content, suggesting abundance and indulgence that may surpass the actual product formulation. The packaging effectively blurs the line between entertainment and consumption, leveraging emotional engagement to drive purchase decisions.

4.10.4. BOURBON



The Bourbon packaging name in bronze font functions as an immediate semiotic cue for richness, indulgence, and premium status. While the biscuit

itself has no literal connection to the American whisky from Bourbon County, Kentucky, the name strategically borrows from that cultural association. This denotative origin, as documented in the Oxford English Dictionary, taps into heritage and prestige, implicitly framing the product as refined and elite. The slogan "chocolate cream biscuits"—with “chocolate” in bronze and “cream biscuits” in white—reinforces a sensory promise of decadence, subtly elevating consumer expectations of flavor depth and quality.

The dominant brown background strengthens the association with chocolate, while the small red accent in the right corner injects energy and urgency into an otherwise subdued, luxury palette (The Meaning of Color — Smashing Magazine, 2010). The visual representation of the biscuit serves as an anchoring non-coded iconic element, ensuring recognition while reinforcing indulgence through glossy, rich imagery.

Through a Semiotics of Deception lens, Bourbon’s visual strategy works on two levels—leveraging a heritage-rich, premium-sounding name and using bronze-brown color harmony to overcommunicate depth of flavor and quality. The choice of bronze and whisky-linked terminology creates an aura of tradition and exclusivity that may far exceed the product’s actual production scale or ingredient sophistication.

4.10.5. CHOCO BOSS



The name "Choco Boss" in white font directly conveys authority within the chocolate category—an implicit claim of leadership and superiority. This positioning is reinforced by the slogan "Choco chip cookies" in yellow font, a straightforward linguistic anchor that specifies the product type while promising abundant chocolate chips.

The bold purple packaging is the most potent non-coded iconic element, as purple is frequently associated with creativity, indulgence, and luxury (The Meaning of Color — Smashing Magazine, 2010). This hue not only differentiates the product on-shelf but also symbolically places it in a

“premium” tier. The combination of purple, white, and yellow forms a high-contrast triad that draws the eye immediately, with yellow adding warmth and approachability to the luxury-coded purple base. The imagery of the biscuit with visible chocolate chips acts as a coded iconic assurance of authenticity.

From a Semiotics of Deception perspective, Choco Boss amplifies perceived product quality and abundance of chocolate through deliberate color psychology and verbal authority cues (“Boss”). While these signals suggest exceptional taste and ingredient quality, the bold, luxury-coded visuals may inflate consumer expectations far beyond the product’s actual comparative standing among similar biscuits.

4.10.6. CREAM



The name "Cream" in blue font with a white shadow projects a sense of smoothness, purity, and refinement, reinforcing the sensory expectation of a creamy texture. The addition of the word "flavoured" in black subtly acknowledges that the cream filling may be artificial or enhanced, while the slogan "Pineapple biscuits" positions the product as exotic, tropical, and refreshing.

The emerald green background is a powerful non-coded iconic choice, associating the product with freshness, naturalness, and tropical vibrancy (The Meaning of Color — Smashing Magazine, 2010). This aligns seamlessly with the pineapple theme, while the pineapple imagery beside the biscuits acts as a coded iconic guarantee of flavor presence. The interplay of blue, green, and black creates a clean, refreshing, and slightly upscale aesthetic.

From a Semiotics of Deception standpoint, Cream’s design strategically blends freshness cues (green, pineapple imagery) with premium cues (blue name font), suggesting both healthfulness and indulgence. The visuals imply a fruit-rich, naturally flavored experience, even though in reality, the flavor profile may depend heavily on artificial enhancers. This subtle overstatement of naturalness is a hallmark of semiotic deception in packaging.

4.10.7. GOAL



The Goal packaging employs a straightforward but powerful linguistic strategy. The name “Goal” in white font acts as a universal signifier of success, victory, and achievement, particularly resonant in sports contexts. This linguistic choice implicitly equates purchasing and consuming the biscuit with the satisfaction of scoring a goal, creating an aspirational association that goes beyond the product’s functional qualities. The slogan “Cream biscuit orange” provides an unambiguous product description, grounding the aspirational tone in a tangible flavor profile.

The non-coded iconic meaning of goal aligns with its dictionary definition as a target or objective, often in football. This is reinforced visually through football-related imagery—goalposts, footballs—which serves as an anchoring element connecting the abstract idea of achievement to a relatable cultural activity. The bright orange background infuses the design with energy, excitement, and enthusiasm (The Meaning of Color — Smashing Magazine, 2010), aligning perfectly with the vibrancy of sports and the flavor of orange.

Through a Semiotics of Deception lens, Goal’s design fuses sporting triumph with snack consumption, subtly suggesting that the emotional reward of eating the biscuit parallels the exhilaration of athletic victory. This conflation is an example of symbolic overstretch, where emotional associations from one domain (sports success) are transferred onto an unrelated one (snack consumption), inflating the product’s perceived value.

4.10.8. CHOCO DESIRE



The name Choco Desire in luxurious golden font is a deliberate linguistic and visual act of indulgence branding. The term desire is loaded with connotations of longing, satisfaction, and pleasure, while choco directly invokes chocolate—universally recognized as rich, decadent, and emotionally gratifying (Oxford English Dictionary, n.d.). The supporting phrase "with chocolate chunks" in white font emphasizes abundance and generosity, while the slogan "chocolate chip cookies" anchors the offering in a familiar product category.

The non-coded iconic meaning of choco functions purely as a shorthand for chocolate, free from historical or secondary symbolic meanings, focusing entirely on its sensory appeal. The use of a deep blue background enhances perceptions of trustworthiness and quality, while the golden typography elevates the product's status to "premium" (The Meaning of Color — Smashing Magazine, 2010).

The coded iconic message emerges from the interplay of imagery and palette. The depiction of cookies generously filled with chocolate chunks visually fulfills the promise of the name Choco Desire, while the gold-blue contrast signals both elegance and indulgence.

From a Semiotics of Deception standpoint, Choco Desire carefully orchestrates desire amplification—pairing emotionally charged language with premium visual codes to elevate a commonplace product into the realm of luxury indulgence. While the imagery implies exceptional ingredient quality and abundance, these cues may exceed the reality of the actual chocolate content, making it a textbook case of visual overstatement in food packaging.

4.10.9. MILK PLUS



The Milk Plus packaging uses a simple yet direct linguistic approach. The bold black font for both the name “Milk Plus” and the descriptor “biscuits” suggests a focus on essential qualities rather than embellishment. The lexical choice of plus subtly implies added value—suggesting that these biscuits contain more benefits than ordinary milk-based products, without explicitly stating what those extras are. This is a linguistic tactic that leaves room for consumer assumption, potentially amplifying perceived health benefits.

The non-coded iconic meaning is conveyed through the bright yellow background, a color often linked to vitality, optimism, and appetite stimulation (The Meaning of Color — Smashing Magazine, 2010). The depiction of a glass of milk alongside wheat visually anchors the product’s nutritional claims, aligning with consumer perceptions of wholesome, everyday sustenance.

From a Semiotics of Deception perspective, the design’s emphasis on milk and wheat—both culturally loaded with health connotations—constructs an image of nutritional superiority. Yet, the packaging does not clarify actual nutritional content, allowing visual and linguistic cues to potentially overstate the health value in the consumer’s mind.

4.10.10. GLUCOSE



The name Glucose in blue font with a white shadow, set against a bold red background, carries an immediate association with energy and vitality. The

slogan “Energy rich biscuits” functions as a straightforward promise, directly tying the biochemical role of glucose to the act of biscuit consumption.

The non-coded iconic meaning stems from the literal definition of glucose: a simple sugar essential for human energy metabolism (Oxford English Dictionary, n.d.). The red background signals urgency and stimulation, while the blue font provides a balancing coolness that still stands out sharply (The Meaning of Color — Smashing Magazine, 2010). The white lines add a sense of motion, visually reinforcing the energy concept.

Under a Semiotics of Deception lens, Glucose exemplifies how scientific terminology can be used to enhance product credibility. While the association with quick energy is accurate in a broad biochemical sense, the packaging suggests a functional benefit akin to a sports supplement, potentially overstating the health utility of what is essentially a sweet biscuit.

4.11. Summary

This thesis employs Roland Barthes’ semiotic framework as the core methodology to analyze how Pakistani biscuit packaging uses linguistic and visual signs to construct cultural meanings and shape consumer perceptions. The analysis focuses on Barthes’ concepts of denotation, connotation, and myth to interpret the interaction between textual elements (brand names, slogans, language) and visual features (images, symbols, colors). These signs work together to create layered meanings that evoke local traditions, social values, and emotions. For instance, the depiction of a mother and son on Gluco biscuits denotes familial care, while the use of Urdu on products like “Chai Wala Biskut” connotes social rituals around tea. Through Barthes’ lens, these packaging elements function as myths—semiotic constructs that idealize and romanticize the products, thus engaging consumers emotionally and intellectually.

The thesis also addresses the concept of semiotic deception, defining it as the myth-making process whereby packaging masks the literal product with culturally charged narratives that influence consumer trust and buying behavior. This process does not imply dishonesty but a persuasive framing that aligns the product with familiar cultural ideals. Furthermore, the study expands the interpretation of colors by situating their meanings within the Pakistani cultural and ideological context, supported by relevant local research.

To maintain academic rigor, the thesis excludes empirical survey tools such as questionnaires and centers solely on a theoretical analysis grounded in Barthes' established semiotic model. It refrains from proposing unvalidated new frameworks and ensures clarity in key terms such as "Semiotic Landscape." The research questions are streamlined to focus on the semiotic construction of meaning and myth in packaging, fully integrating Barthes' terminology and its implications for consumer behavior. Overall, this approach highlights packaging as a complex semiotic system that both reflects and shapes cultural identity while strategically engaging consumers through mythic narratives.

CHAPTER 5

CONCLUSION

This chapter concludes the study by summarizing the key research findings grounded strictly in Roland Barthes' semiotic theory. It discusses how the research objectives were met through theoretical analysis, addresses the study's limitations, and offers recommendations for future semiotic research in Pakistan. The chapter also highlights the original contributions of the study, emphasizing its adherence to established theory and academic integrity.

5.1. FINDINGS OF THE RESEARCH

The study applied Barthes' semiotic framework as the core methodology to analyze linguistic and visual features on Pakistani biscuit packaging, focusing on how these signs interact to construct cultural meanings and influence consumer perceptions. The analysis was conducted on a diverse sample of packaging, interpreted solely through Barthes' concepts of denotation, connotation, and myth, avoiding any empirical survey or questionnaire data.

5.1.1 Findings from the Primary Research Question

The findings reveal that linguistic and visual elements on biscuit packaging work synergistically to produce culturally resonant myths that shape consumer understanding and appeal. For example:

The Gluco biscuit packaging uses the image of a mother and son to denote familial care, which connotes warmth and sharing, reinforcing culturally valued family bonds in Pakistan.

Urdu phrases on packages like Chai Wala Biskut and Zeera Plus directly invoke social rituals around tea, embedding the products within everyday cultural practices.

Visual elements, such as the golden Roman Urdu font and heritage imagery on Nankhatai packaging, evoke nostalgia and local pride by connoting Lahore's rich cultural history.

The Prince biscuit packaging combines traditional royal symbols (denoting nobility and quality) with popular cultural icons like Spiderman, connoting excitement and accessibility across generations.

These linguistic and visual signs coalesce to form myths that not only communicate product identity but also influence consumer perceptions of quality, trustworthiness, and cultural belonging.

5.1.2 Findings from the Subsidiary Research Questions

- **Linguistic Strategies:**

Pakistani biscuit brands use a blend of Urdu and English in brand names, slogans, and textual messages to construct meanings that are both familiar and culturally authentic. Playful language (e.g., Tooo Gud) and culturally embedded phrases (e.g., گفتگو ایڈیشن) serve to engage consumers emotionally and intellectually, strengthening brand identity and consumer connection.

- **Visual Elements and the Semiotic Landscape:**

Visual symbols, colors, and images on packaging reinforce cultural values and emotional engagement. The use of culturally significant colors and motifs aligns with Pakistani ideological and social contexts. For instance, warm earthy tones on Gluco biscuits symbolize energy and family well-being, while royal iconography on Prince biscuits denotes quality and indulgence. These visual signs contribute to a rich semiotic landscape that communicates tradition, nostalgia, and contemporary appeal.

- **Interaction of Linguistic and Visual Signs:**

The communicative strategy of biscuit packaging emerges from the interaction of linguistic and visual signs, forming a multi-layered mythic narrative. Packaging like Tooo Gud conveys fun and uniqueness through playful language paired with vibrant colors, appealing to younger demographics. Meanwhile, Gluco biscuits' nurturing imagery combined with health-focused text builds trust and cultural alignment. This dual-layered approach enhances

consumer engagement by appealing simultaneously to rational understanding and emotional response.

5.2 CONCEPT OF SEMIOTIC DECEPTION

This study conceptualizes semiotic deception through the lens of Roland Barthes' semiotic theory, framing it not as deliberate dishonesty or falsehood but as a sophisticated process of myth-making embedded in packaging design. According to Barthes, myths are second-order semiotic systems that transform ordinary signs into culturally significant symbols, thereby masking the "reality" or literal meaning beneath a layer of ideological and emotional significance.

In the context of Pakistani biscuit packaging, semiotic deception occurs when linguistic and visual elements combine to construct idealized narratives that go beyond simply describing the product. Instead of presenting the biscuit merely as a food item, packaging signs evoke broader cultural values—such as family care, tradition, social bonding, and nostalgia—that resonate deeply with consumers' identities and emotions.

For example, the depiction of a mother and child on Gluco biscuits does not merely denote the presence of a family scene; it mythologizes the product as a symbol of nurturing and love, connecting the consumer's experience of eating the biscuit with intimate, culturally valued moments. Similarly, the use of Urdu phrases related to tea culture in Chai Wala Biskut packaging transcends mere language; it constructs a myth of social togetherness and hospitality that is culturally significant in Pakistan.

This semiotic layering creates a masking effect—the literal function of the biscuit as a consumable snack is overshadowed by the cultural and emotional ideals presented through mythic signs. Such mythic narratives serve persuasive purposes by fostering consumer trust and perceived product quality, often influencing purchasing decisions on the basis of symbolic meaning rather than purely objective product attributes.

Barthes' theory highlights how myths naturalize specific ideological values, making them seem self-evident and universal. In packaging, this naturalization process convinces consumers that the product inherently embodies the cherished values and traditions portrayed, thereby subtly shaping

consumer behavior through symbolic persuasion rather than explicit marketing claims.

In this way, semiotic deception is a powerful tool in consumer culture: it constructs and circulates cultural myths that idealize products, engender emotional loyalty, and reinforce social identities. Understanding this process allows marketers and scholars to critically examine how packaging operates not just as a commercial vehicle but as a cultural text that participates in ongoing meaning-making and ideological reproduction.

5.3. FULFILLMENT OF OBJECTIVES

This study successfully achieved its research objectives by employing Roland Barthes' semiotic framework to analyze the linguistic and visual features of Pakistani biscuit packaging and their interaction in constructing cultural meanings. The findings offer theoretical insights into how these semiotic elements collectively shape consumer perceptions and engage with the concept of semiotic deception within the packaging industry.

To investigate the linguistic features present in Pakistani biscuit packaging, including brand names, slogans, and textual messages

Through a semiotic lens, the study examined the denotative (literal) and connotative (cultural and ideological) meanings of linguistic signs on one hundred biscuit packages. Brand names such as Chai Wala Biskut and Nankhatai—primarily presented in Roman Urdu—serve not only to identify the product but also evoke culturally embedded associations with tradition, nostalgia, and everyday social practices. These linguistic signs operate as myths in Barthes' sense, transforming simple product identifiers into culturally rich symbols that resonate with Pakistani consumers' lived experiences and values.

To conduct a semiotic analysis of the visual elements in biscuits packaging, focusing on culturally significant symbols, images, and colors

Visual signs on biscuit packaging were analyzed to uncover their role in reinforcing and communicating cultural meanings. For instance, the Nankhatai packaging features an illustration of a palace, traditional shops, and horses that denote Lahore's rich cultural heritage, invoking connotations of pride and historical continuity. The use of a golden Roman Urdu font further mythologizes the product as a bearer of traditional values and quality.

Colors were also critically examined within the Pakistani cultural context. The warm yellow and red tones on Gluco biscuit packaging connote energy, vitality, and familial well-being, amplified by the nurturing imagery of a mother and son. Such visual signs emotionally engage consumers by aligning with culturally significant themes of care and nourishment.

The Prince biscuit packaging employs royal symbolism—thrones and regal attire—that denote nobility and premium quality. This traditional symbolism is juxtaposed with contemporary icons like Spiderman, connoting playfulness and appealing to diverse demographics. Together, these visual elements construct a layered semiotic landscape that both attracts attention and creates meaningful cultural connections with consumers.

To examine the dynamic relationship between linguistic and visual elements on biscuits packaging

The study explored the interplay between linguistic and visual signs as a cohesive semiotic system that enhances packaging's communicative power. For example, the brand Too Good uses playful linguistic manipulation (elongated vowels and phonetic spelling) alongside bright, energetic colors, creating a mythic narrative of fun and uniqueness that appeals particularly to younger audiences. This fusion aligns with Barthes' notion of myth as a system of signs that naturalizes cultural ideals and consumer aspirations.

In packaging such as Gluco, the textual messages of family and health harmonize with visual motifs of warmth and nurturing, reinforcing the product's positioning within culturally valued narratives of care and vitality. Such integrated semiotic strategies not only attract consumers but also foster brand loyalty by embedding products within broader cultural mythologies.

5.4. LIMITATIONS OF THE PRESENT STUDY

While this study offers valuable insights into the semiotic construction of meaning in Pakistani biscuit packaging, several limitations should be acknowledged. First, semiotic analysis inherently involves a degree of subjectivity, as interpreting cultural and symbolic meanings depends on the researcher's perspective. Although Barthes' semiotic theory provides a structured and widely accepted framework, the interpretive nature of semiotics means alternative readings may be possible.

Second, this study's exclusive focus on biscuit packaging narrows its scope. While biscuits serve as a rich site for semiotic inquiry, findings may not fully generalize to other packaging sectors such as beverages, snacks, cosmetics, or pharmaceuticals, which may employ different semiotic strategies. The limited range of local brands analyzed also constrains broader applicability.

Third, this research is theoretical and does not incorporate empirical methods such as consumer surveys or interviews, which limits the ability to measure the direct influence of semiotic signs on consumer behavior quantitatively. While such methods may enrich understanding, they were beyond the scope of this study, which prioritized a rigorous theoretical analysis.

Future research could expand by including other product categories, exploring semiotic strategies across international brands, and incorporating empirical consumer responses to validate and complement theoretical insights.

5.5. SEMIOTIC RESEARCH SITUATION IN PAKISTAN AND SUGGESTIONS

Semiotic research in Pakistan remains an emerging field with limited institutional support and academic infrastructure. Organizations such as Semiotics Consultants (Pvt) Ltd., established in 1988, have made commendable contributions by applying semiotic analysis to various socio-economic sectors. Nonetheless, semiotics as an academic discipline and applied research area lacks widespread recognition and systematic development, particularly in marketing, branding, and consumer behavior studies.

Given Pakistan's rich cultural and linguistic diversity, semiotics holds significant potential for deepening the understanding of how symbolic meanings influence consumer perceptions and communication practices. To bridge the current gaps, semiotic research must be revitalized and expanded through the following measures:

Established bodies like Semiotics Consultants should broaden their research scope to cover semiotic implications in product design, advertising, and corporate communication, thereby fostering more effective consumer engagement strategies.

Universities should integrate semiotic theory into curricula across disciplines such as media studies, marketing, journalism, and law. This interdisciplinary approach can cultivate critical thinking about symbolic communication and enhance analytical skills among students and researchers.

Media platforms can play a vital role by highlighting semiotic concepts in discussions about advertising, branding, and consumer culture, thereby raising public and professional awareness about semiotics' practical relevance.

Hosting workshops, seminars, and short courses focused on semiotic analysis will nurture local expertise and encourage dialogue between academia and industry.

Exploring semiotics in forensic linguistics and legal discourse analysis can open new avenues for applied research, contributing to justice and law enforcement through the examination of symbolic language and patterns.

Despite past achievements, Pakistan's semiotic research potential remains largely untapped. Strategic investments in institutional capacity-building, academic collaboration, and cross-sector integration are essential to unlocking the rich cultural insights semiotics can provide, thereby enriching Pakistan's communication and marketing landscapes.

5.6. RECOMMENDATIONS FOR FUTURE RESEARCH

To further advance semiotic research, especially in packaging and related fields, future studies should consider expanding both the scope and depth of inquiry. The following recommendations outline key areas for development:

1. Word-Level Semiotics

Exploring linguistic elements in greater detail can reveal nuanced meanings and cultural dynamics:

- **Brand Naming and Lexical Choices:** Investigate how product and brand names interact with cultural norms, expectations, and consumer identities.
- **Taglines and Slogans:** Analyze how succinct linguistic phrases carry embedded cultural narratives and emotional appeals.

- **Political and Literary Discourse:** Examine the semiotics of political speeches and literary titles to understand rhetoric's role in shaping public perception.
- **Advertising Language:** Study the semiotic impact of language across different product categories.
- **Packaging Texts:** Delve into the role of ingredient lists, health claims, and promotional texts on packaging in shaping consumer trust.
- **Music Lyrics:** Explore semiotic significance in folk, pop, and traditional music within specific cultural contexts.

2. Picture-Level Semiotics

Visual semiotics offers rich avenues for research in cultural and communicative contexts:

- **National Symbols:** Conduct semiotic analyses of flags, emblems, and other national iconography.
- **Non-Verbal Communication:** Study facial expressions, gestures, and body language as carriers of meaning across cultures.
- **Cultural Practices:** Investigate semiotics of culturally specific phenomena such as palmistry.
- **Forensic Semiotics:** Combine forensic linguistics with semiotic analysis to uncover cultural or personal identity markers.
- **Sign Languages:** Compare semiotic structures in different sign languages worldwide.
- **Philately:** Analyze postage stamps as symbolic historical and cultural artifacts.

3. Visual and Multisensory Semiotics

The integration of multiple sensory modalities broadens semiotic understanding:

- **Multisensory Branding:** Research how visual, auditory, and tactile elements combine to shape consumer experience.
- **Sensory Packaging:** Study the impact of texture, scent, and color on brand perception.
- **Visual Metaphors and Symbolism:** Examine how imagery functions symbolically to influence consumer expectations.
- **Color and Typography:** Investigate culturally specific interpretations of color schemes and font choices.

- **Cultural Visual Metaphors:** Compare how different cultures employ visual metaphors in advertising and product design.

4. Cross-Cultural and Comparative Studies

Broader cultural comparisons can enrich semiotic knowledge:

- **Cross-Cultural Packaging:** Compare packaging semiotics across different countries to identify cultural variations.
- **Global Branding:** Analyze how international brands adapt semiotic strategies for diverse markets.

5. Technological and Digital Semiotics

The digital age demands fresh semiotic inquiries:

- **Digital Media:** Examine semiotic principles in online advertising, social media, and digital branding.
- **Interactive Media:** Study semiotics in interactive content, gamification, and user-generated media.

These recommendations aim to expand semiotic scholarship by embracing diverse modalities, contexts, and interdisciplinary approaches, ultimately contributing to a richer understanding of meaning-making in communication and consumer culture.

5.7. GLOBAL CONTRIBUTIONS OF THIS RESEARCH

This study, *Semiotics of Deception: A Linguistic Analysis of the Packaging Industry in Pakistan*, makes a meaningful contribution to global semiotic scholarship by proposing a comprehensive and expanded analytical framework for packaging studies. Building upon Roland Barthes' classical semiotic theory, this research introduces additional dimensions—namely temporal, digital, ethical, and nostalgic—that reflect the evolving complexities of contemporary consumer culture within an increasingly globalized marketplace.

By integrating ethical and environmental messages into the semiotic framework, the study responds to the rising international emphasis on sustainability, corporate social responsibility, and consumer awareness. This expanded model provides scholars worldwide with enhanced conceptual tools to

interpret how packaging functions not only as a conveyor of product information but also as a powerful instrument of consumer persuasion through multisensory and emotional engagement.

Furthermore, this research critically highlights the role of semiotic deception in packaging, elucidating how linguistic and visual elements can collaborate to construct misleading impressions that influence consumer perceptions. The findings have universal relevance, offering insights that can be applied across diverse cultural and economic contexts to decode manipulative marketing practices. Consequently, this study advances semiotic theory while furnishing academics, industry professionals, and policymakers with practical frameworks to assess and improve ethical standards in packaging, thereby contributing to more transparent, trustworthy, and consumer-friendly markets globally.

5.7.1. CONTRIBUTION FOR PAKISTANI SOCIETY

Within the Pakistani societal context, this research offers vital insights into how local brands deploy packaging as a strategic semiotic tool to shape consumer behavior. By exposing the often subtle semiotic deceptions embedded in linguistic and visual packaging elements, the study raises awareness among Pakistani consumers about the marketing tactics that influence their purchasing decisions.

Importantly, the incorporation of ethical and environmental considerations into the analysis fosters a critical dialogue on corporate accountability in Pakistan. It encourages manufacturers and marketers to adopt transparent, sustainable, and socially responsible packaging practices, which can ultimately benefit consumers and society at large.

Moreover, this research provides a valuable framework for policymakers, regulatory bodies, and consumer rights organizations to develop stricter guidelines and enforcement mechanisms to curb misleading marketing and protect consumer interests. Through these contributions, the study helps promote a more informed, empowered, and conscientious consumer base in Pakistan.

5.7.2. CONTRIBUTION IN THE PAKISTANI ACADEMIC CONTEXT

In the academic realm of Pakistan, this study represents a significant interdisciplinary contribution at the intersection of semiotics, linguistics, and marketing studies. By blending detailed linguistic analysis with visual semiotics, the research offers a novel perspective on how local packaging communicates cultural meanings and commercial narratives to Pakistani consumers.

The expansion of Barthes' semiotic framework to include ethical, environmental, temporal, and digital dimensions reflects the specific socio-cultural and economic complexities of contemporary packaging in Pakistan, providing scholars with a robust, contextually relevant tool for future research.

This study enriches academic discourse by encouraging Pakistani researchers to further investigate the interplay between language, culture, and marketing strategies, potentially branching into fields such as consumer psychology, media and communication studies, and ethical business practices.

Ultimately, this research strengthens the understanding of how cultural values and societal norms are encoded and transmitted through packaging semiotics, thereby advancing semiotic scholarship and contributing to a deeper appreciation of Pakistan's unique marketing landscape.

5.8. CONCLUSION

This study on the Semiotics of Deception: A Linguistic Analysis of Packaging Industry in Pakistan has provided a thorough examination of how linguistic and visual elements on biscuit packaging work in tandem to convey cultural meanings, shape consumer perceptions, and at times, subtly deceive through myth-making processes. By applying Roland Barthes' semiotic theory as the central analytical framework, this research has expanded our understanding of packaging not merely as a container for products but as a complex communicative system embedded with cultural narratives and symbolic meanings.

The research successfully demonstrated that packaging serves as a site where denotation and connotation interact to construct mythic messages that idealize the product, fostering consumer trust and emotional engagement. Such semiotic deception, as reconceptualized in this study, does not imply dishonesty in the conventional sense but highlights how packaging narratives mask literal

product functions with culturally resonant ideals related to family, tradition, quality, and social belonging.

This thesis has fulfilled its objectives by dissecting the linguistic strategies—including brand names, slogans, and textual messages—and by critically analyzing visual symbols, color schemes, and imagery that collectively create a culturally situated semiotic landscape. The dynamic interplay between these linguistic and visual elements was shown to form a cohesive communicative strategy that appeals both intellectually and emotionally to consumers.

While the study offered significant insights, it acknowledged inherent limitations, notably the subjective nature of semiotic interpretation and the exclusive focus on biscuit packaging, which may constrain broader generalizations. Nonetheless, the findings open promising avenues for further research, inviting expanded inquiry into other product categories, cross-cultural comparisons, and multisensory semiotic phenomena.

The research also highlighted the underdeveloped state of semiotic scholarship in Pakistan and underscored the urgent need for enhanced academic and institutional engagement in this field. Recommendations for fostering semiotic literacy, interdisciplinary collaboration, and ethical awareness were proposed to stimulate growth in both theoretical and applied semiotic studies.

In conclusion, this thesis contributes meaningfully to global and local academic conversations by offering an enriched semiotic framework that reflects the complexities of modern consumer culture and packaging practices. It bridges linguistic analysis with visual semiotics, situating Pakistan's packaging industry within broader discourses of marketing, culture, and consumer behavior. Ultimately, this work not only advances scholarly understanding but also equips stakeholders—academics, marketers, policymakers, and consumers—with critical tools to recognize, critique, and navigate the semiotic dimensions of deception in packaging, promoting a more transparent and culturally attuned marketplace.

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