

# CULTURE, NATION AND COMMUNICATION IN INDIA

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**Abstract.** Culture and communication are austere linked to what is in essence human. These two terms have frequently been defined, refined and redefined along time and context. Scholars, such as Latane (1996), have argued that communication is not only an essential feature of culture, but also suffices for the emergence of culture. Studies on culture, having its roots in both the traditional culture as well as the structure of a society, do not provide theoretical comfort to address the changing configurations in culture and communication. Culture indeed, transcends borders and territory through 'cultural flows' by means of communication. Conventional ideals of 'nation', 'cultural identity' and 'collective identity' are under scrutiny. This paper examines the existing literature and offers an analytical perspective to understand the role and importance of communication in the constitution of culture in Indian society. It also explores how national identity is constructed through communication by transcending cultural identity. The findings reveal that the current notion and meaning of national identity is inadequate to comprehend the changing contours of culture and communication.

**Keywords** - *Nation, culture, identity, communication, transnational*

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## Introduction

The varieties of culture that existed for long in India are vanishing right in front of our eyes. One may find new forms of culture, and the changes continue in the technological forms of communication. The new global cultural linkages emerged even more scattered and require strenuous efforts to deal with them. The most relished beliefs, thoughts and perceptions have lost their vigour to comfort and console us. In fact, our approaches towards analysing such notions are completely baffled. There has been a tremendous change only for theoretical solace, but the discipline of communication studies in India is yet to rise above the occasion to respond to the challenges. Though culture has gained significance in communication studies, however, it is relatively viewed as “static, objectified set of ideas, beliefs” or behaviour (Ang, 1990; also see: Wallerstein, 1990b).

The recent developments towards homogenisation in the name of globalisation have further aggravated the situation thus foreclosing any attempt to view culture in a historical context and/or as a process. The more the global-local encounter, the foremost attention the cultural issues receive. For instance, how can we construct and sustain a national boundary in a globalised setting which is always open for the alien cultures to pour in? And can social groups be persuaded to think of themselves as an entity with pre-defined borders despite its members being exposed to mixed cultural environments internationally through modern technologies of communication? Or on the contrary, does such exposure stimulate and assert a distinctively national culture and national identity? And finally, how the construction of global transpires by way of national imagination?

Although a few researchers (Blumler, Gurevitch and Katz, 1985; Schroder, 1987; Rosengreen, 1988; Hannerz, 1996) have addressed the aforementioned queries in their studies, their analysis gets trapped within the conventional framework of communication and also within the possible effects that it leaves on identity and culture within a nation. These studies inform least about national identity. Attempts are being made to figure out how to analyse national identity and also to determine the vitality of the communication practices in forming national identity.

The founding theorists of intercultural communication, such as Edward T Hall, had said little about the role of communication systems in the process of culture (Rogers, Hart & Miike, 2002). Communication system, it can be emphasised, does not only possess the universal elements of culture, but is itself an element of culture. In the contemporary times, it performs a fundamental role in moulding institutional as well as cultural patterns along with the forms of everyday life. Towards this end, theorising culture will be difficult without taking into account the patterns of communication.

Two levels can map this terrain: first, the conceptual, wherein one needs to interrogate the assumptions associated with the discourses on culture and nation; second, the discursive formations, in which objectification and representations can be located in a given social matrix. Together, these two constitute the basis of this paper.

## Methodological considerations

Methodologically, this study examines the existing literature and offers an analysis of the

role and importance of communication in the constitution of culture. The approaches examined in this paper replicate the emerging perspectives of the intercultural communication and the formation of identity. The study is qualitative in nature and so emphasis is laid on textual and discourse analysis of the scholarly texts, literary and other descriptive writings to analyse the construction of identity through intercultural communication. The researchers do not rely on some specific technique for data collection. Instead, the researchers have analysed relevant literature collected purposely, in the form of books, journals, archival material, and other relevant reports, taking into consideration the research questions framed therein. The researchers focused on how meaning is attached to culture, through processes such as communication, which further shapes the patterns of communication in expressing culture. Our own conceptual framework of the term culture is defined through a constructivist model. Overall, the study is guided by conceptual and theoretical arguments and uses multi-perspectives on the issues of identity formation vis-a-vis intercultural communication.

### **Research questions**

This paper aims to explore questions concerning the culture and the construction of identity vis-a-vis intercultural communication. It addresses the questions such as:

- How national identity is constructed through communication and what is the role and importance of communication in the constitution of culture?
- In what analytical framework can a nation be located so that its importance within the processes of the formation of common identity be assessed or analysed?
- How do we frame a national culture in the changing scenario of global flow of culture and communication?

### **Communicating (national) culture**

The making of national culture is an attempt to forge national identity. But making and remaking produces modes of intellectual inquiry which explains the 'success and endurance of the nation form' (Anderson, 1983), 'failures' (Chatterjee, 1993), 'decline of nation state' (Appadurai, 1996; Guehenno, 1995; Habermas, 1998) and 'reimagining of it in a global era' (King, 1997; Featherstone, 1990; Mattelart, 1992). Corresponding to this are discourses held by state representatives concerning the promotion of national identities based on culture and this has received tremendous attention with regard to examination and analysis.

Deliberate formation and diffusion of the country involves disputes among those with conflicting interests. The textual materials provide insights into the philosophical methods of selection, creation and modification which paves way for the contending negotiators to concomitantly create idealised forms of the nation (Chatterjee, 1992; Bagchi, 1990; Hobsbawm, 1990; Ludden, 1996a; Ludden, 1996b; Seal, 1968; Inden, 1990; Smith, 1973; Giddens, 1985; Kedourie, 1960; Kitching, 1985) but frequently undervalues the local traditions at a regional level by proffering them as the indicators of common history (Baliber, 1991; Brass, 1991; Fox, 1990). What is of paramount importance is the role of state in defining or imagining of a nation since it translates 'a state' as consisting of agents, institutions and

activities in large numbers that testifies the suitable forms and portraits of collective life (Kaviraj, 1992; Hansen, 1996; Hasan, 1991; Gupta, 2000). Therefore the formation of a nation-state involves a struggle for uniformity that calls for a separation between the mainstream and the marginal as well as between other diverse elements of a nation.

All nations are considered as a 'cultural entity' and consist in the elements of coherence termed as complementarity and 'relative efficiency' (Deutsch 1966 [1953]). Furthermore, the elements of coherence set the basis in defining nationality, wherein social communication takes place among the members largely in complementarity; and thus ensures efficient communication among its own members concerning diverse subjects than with the members of some external entity.

This is relatively and overtly counterbalanced to the uniform definitions of the members of a nation with regard to the 'community of languages', 'character', 'memories' or 'past history' (Mukhopadhyaya, 1948; Mukhopadhyaya, 1958; Deutsch, 1966 [1953]). The two vibrant principles in communication, i.e. complementarity and efficiency, are treated as mechanisms for social bonding; however they failed to offer any criteria of boundedness upon assessment and thus are intangible. The concept of complementarity does not highlight the interactions between communicative communities (nations) nor does it explain the ways of maintaining the boundaries; instead it focuses merely on locating people who derive benefits from complementarity and thus a nation. The question then arises: in what analytical framework can a nation be located so that its importance within the processes of the formation of common identity be assessed or analysed?

Gellner's (1983) writings help us rescue from this impasse. According to him, the 'nation-state' is the model structure of the existing modern societies and it functions like a 'political roof'; and literacy being part of high culture sustains as well as is being sustained by a national education system (Gellner, 1983). Actually, Gellner (1983) terms this composition of culture as analogous to formal national culture and so argues that the world is *en route* to the nation-statist mono-cultures; and that political boundary at a national level is the outcome of cultural borders. This perspective, however, disregards culture as a competing site. It instead examines various approaches and mechanisms which maintain national culture and also examines the role national culture plays in protecting the power and authority of given groups in a nation, thus problematising national culture. Gellner considers culture as a national product. While describing the transitory phases of society, Gellner only attempts to capture the finality and the end product, i.e. national culture, which evolves through the process but maintains silence over various phases undergone in the process of identity formation and their persistence through time. This view undermines the differentiation sources contained by the industrial cultures; it also undermines the formation of diverse collective identities which may oppose the standard national culture.

Gellner argues that expanding and extending nationalist ideas requires mass media. His formulation concerning how media functions in a given national culture is imaginary. "The media do not transmit an idea which happens to have been fed into them... The most important and persistent message is generated by the medium itself, by the role which such media have acquired in modern life. The core message is that the language and style of the

transmission is important... What is actually said matters" (Gellner 1983, p.127).

Gellner's argument is more or less similar to Marshall McLuhan (2001) who asserts 'medium is the message'. Although there is a slight variation between the codes concerning language as well as style, these codes call for the attention of audiences to recognise themselves as belonging to a moral community. At the last instance, the linkage between the issues of identification and national media culture is inescapable. The question arises why do we treat media culture as national? Considering media as a message is fallacious; rather media has a significant potential towards maintaining communicative boundaries through supplying contents and styles of national interest. However, the role of communication to produce and reproduce national identity and culture in a given society is barely visible.

Benedict Anderson (1983) addressed the problem concerning national identity through various sources of communication used to construct the imagined community. His approach, no doubt, has an edge over the earlier understanding of nation through efficiency and complementarity. Anderson (1983) set the borders to imagined community as constructed by communicators through situating it in social milieu within a given nation-state. This assumption also falls under the similar criticism levelled against Gellner that in spite of the real divisions, "the nation is always conceived as a deep, horizontal comradeship" (Anderson 1983, p. 50). There is a difference in the boundedness of some specific national imagery and the homogeneity within this boundedness. The approach used by Benedict Anderson deems nationalism as a passion, however while attempting to socially distribute the passion, it escapes from the issue of nationalism.

The foregoing discussion highlights that it becomes unrealistic and highly contradictory at the theoretical level to keep both identity and culture pristine. National identity, if defined through static or essentialist provisos, cannot capture the manifold issues related to it. It fails to consider 'identity' as a struggling site amongst the diverse cultural groups and their interests within a nation. Hence, the term national identity is essentially a vigorous, volatile, conflictive and tainted prodigy. But the forms of both culture and identity within a nation are provided with legal discursive authenticity and thus used predominantly as an essential base for formal policies concerning culture and media. Such an assemblage is left open for debate by the media systems at a transnational level due to the electronic invasions and it least bothers about the boundedness of the means of communication and the markets, however it does care about the territorial boundaries.

The homogenising inclinations conveyed by globalisation can best be termed as the 'cultural synchronisation' (Ang, 2003; Also see: Hamelink, 1983), and it brings about an unusual nuisance to 'cultural identity' within the political sphere (See Barbero, 2002). In recent times, the transnational forces within the national settings are turning out to be central forces, which saturates the cultural cosmos within a nation (Smith, 1990; Also See: Featherstone, 1990). The structural changes, which transnationalisation of media flows have invited, are analysed regularly and formally defined as a threat to national identity (Sondergaard, 2003; Ang, 2003). Although, this explanation appears as a limiting one since it is inclined towards the subordinate other and more so towards diverse sources for the formation of identity based on culture (such as class, religion, ethnicity, gender and politics)

towards the seemingly innate one i.e. nationality. Here culture comprising elements of nationality inflicts homogenising effects upon its members thus reflecting one singular identity. This definition considers 'culture' as a refined entity and nation a stable one.

If language is the causal explanation to identity based on culture, then the two identities i.e., national and cultural, cannot be at par with each other since linguistic social groups can either dwell in a bounded territory or have connections beyond the confines of their territory. This reflects a contradiction between the two visionaries: i.e. cultural autonomist and national integrationist. It is held that there is always a connection between various cultural identities within a nation. The hierarchy in the cultural system is completely accepted given that there is consensus on the equal distribution of political, cognitive and economic power within the society. There are ambiguities in the policy discourses such as the pluralising tendency, which considers all cultures at par with one another. This rejects the nation-state's idea of terming identity based on culture as a national identity for which the "unity of nation was political and not socio-anthropological" (Hobsbawm, 1996).

Further, it relies solely on "sovereign people to live under common laws and common constitution irrespective of language, culture or ethnic composition" (Hobsbawm 1996, p. 1066). But right to distinctiveness and autonomy in entirety remains at risk once the dialectic is conceded between the two groups: external and internal. Despite this, what remains as a site of contestation is how power is derived from culture, which may be employed at both the levels i.e. global and national and the interconnections between these. But there is a conspicuous silence in their micro-level analysis on investigating the constitution of identities by certain cultural collectivities (Wallerstein, 1990a).

### **Objectification of nation**

The Indian cultural policy developed out of the major initiatives within the spheres of customs and cultural elevation widely through shared values. Efforts were made to merge central ideas concerning artistic eminence with those of the local ideas which were structured in the vicinity of state institutions. However, the idea of democratising high culture hardly affected the groups categorised as majority in a society.

The symbolic aspects of power, which lead to the formation of Indian state and also communication policies, had its roots on self-reliance and on strong independent national identity (See Hobsbawm, 1992). The state drew upon this consensus based on the official policy of "unity in diversity" which was communicated to the masses through the state-owned electronic media as well as through film industry and private national press. This project of 'unity in diversity' distorted the underlying assumptions about how culture and their borders are constituted, reproduced and modified.

What started out in this period is not just mass media insertion but establishing such a mode of life denotes "the disarticulation of the popular world as a space of the other" (Barbero, 1988, p.455). The relationship between culture and the state monopolised everyone's attention, leading blockage in the industrial or commercial dimensions of mass cultural production. The state played an important role in making and sustaining such a culture at the cost of breeding emergence of masses in a society. This entrance of masses

into mainstream society cannot be detached from what is essentially the ideal process of massification (or making one public).

The construction process of massification in India which can be traced through two stages needs to be distinguished: one that started in the 1950s and went on till the 70s. It became quite necessary to inquire about the efficiency of communication as well as the meaning that it carried for the society. This meaning can be examined largely in terms of the forms of its suitability and acknowledgment and less through the organisational prism and the ideological topics offered to masses. It converted masses into citizens of a nation—an interruption brought about by the state, but it remained efficient only to a certain level where the citizens collectively identified in it some of their primary requirements. In the 1950s, cinema or practically radio offered first hand understanding of nationalism to the regionally diverse people. Prior to the arrival of radio broadcasting, India had a jigsaw of regional identities bound within it. Radio broadcasting paved the way for an imaginary unified national cultural identity to come into being which was equally shared by various cultural communities in the society. Simultaneously, this pushes us into analysing yet another key component of the initial phase of massification i.e. transforming national political ideology into everyday experiences and attitudes (Das, 1999; Das, 2001).

The underlying assumption was pointed towards the capacity and capability of masses to consume at par with the first world countries, which signals the developing character of Indian nation. There was also a tendency towards massification wherein the disparities among people were dropped down to such an extent that it became possible to connect communicability with economic profitability. The basic idea it propagated was to absorb and negate differences.

Within the second phase which started from 1980, public service showed evident signs of crisis, destabilised and weakened by political, financial and technological factors. First, the spiral of inflation, combined with cuts in public spending, eroded the financial base on which public service traditionally rested. Indian economy failed to reach its expected destinations such as its growth due to the impediments caused by national regulatory machines and also due to its failure to integrate with the global investment, trade and economic flows as well as service quality rendered through opportunities offered by interactive telecommunications, which impedes constructive competence, growth and development as well as modernisation. However, there has been a change in the sense that Indian economy is now emerging as the largest market for the succeeding century. It is quite surprising that while all the sectors of public service are in crisis, the communication sector is singled out to be productive, profitable and competing in the global market.

The transition in the statist transmission from the one based on regulatory approach to the one driven by market, i.e. deregulated transmission, specifically yielded chaotic symptoms. There was extensively a nationalist opposition to the invasions by foreign programmes. New legislations came almost every alternate year, which variously attempted to rescue the communication system from the control of the state. Cultural elites got trapped in the discourses between cultural nationalism and consumer culture—the former bearing the hierarchical distinction while the latter refuting the traditionally cultivated

cultural practices. Among the various facets of intricacies that Indian public service faced, the problem of mediating the traditional culture as well as the high culture of modernists amid the communication boom aroused post liberalisation. In such a context, it is hard to think how the idea of 'public service' could remain untouched by any re-questioning.

Transnationalisation has taken over to work in the technological field wherein the prime focus is on the national question coupled with new controversies and contradictions. The social effects carried by these inconsistencies are exclusive of the conventional formulae of politics but still act as a reason for the birth of new actors in a society who act impartially in questioning about the restoration of politically oriented traditional culture.

But there is an ambiguity in the kind of conflict that we are interested in. And apparently this conflict is not the one revealing the problems and dangers of imbalances within the global economic and power relations but the ones brought to the surface by the new circumstances at a point reflecting both the crisis in political culture as well as a novel understanding of cultural politics. This concerns new insights into identifying a problem which is dangerous to a great deal than the expression it carries in contemporary times. Such a callous identity of the term is not only prone to confronting the palpable homogenisation externally but to other hidden types of homogenisation approaching from within the nation due to negation, deformation and deactivation of cultural pluralism constituting the nation (See Hannerz, 1989). What is radically new today is that it is directly affected by the structural transformation of international exchanges on the one hand and by the transformation of communications systems on the other.

The reorganisation of the world economy demands the reshaping of the nation-state. This reshaping has granted a prime place to the cultural and communication sector. The paradox is resolved if one refers to the present evolution in the functioning of a nation-state. The nation-state is asked not to dissolve itself in internationalisation without borders, but to manage its national economic and institutional life in the interests of the transnational corporations (See Collins, 1990). In this reorganisation, communication networks within national borders cease and link up with the global phenomena.

### **Cultural representation of nation**

Culture has become a site of contestation and interrogation in the contemporary times. Global interconnection has not only made the issue of culture alive, but it has also thrown new insights to understand terms such as nation, nationalism and national culture (Ang, 1990; Also see: Mattelart, 1988). In an era of uncertainty, the more the representation of identity and cultural politics are highlighted, the more the mismatch gets revealed between the theory and practice of cultural policy in Indian state. Besides, it also provides an interesting account of how globality is appropriated and deployed in the nationalist narratives in the recent times.

Media portrays Indian nation as comprising the urban middle class coupled with the new models of consuming commodities, the former being an idealised representation of the nation. Such a kind of representation emerges as a crucial site through which "politics of economic liberalisation" are traversed through communicating new national-global

connections (See: Kohli, 1989). Now examining this process tempts to consider three fundamental claims: first, considering global community as some imagined entity is itself constructed through cultural representations in the forms of symbols having its basis on the consumption of national autonomist narratives; second, the representations by media largely displays the shifting economic relations between India and the world through the visions of a dynamically hybridised national-global relationships. Hybridity, which is a breed of society, has been depicted as being a central indication of transnationalism and channels towards the modification of imaginative nations in reaction to movements concerning resources such as culture and economy; and third that reterritorialisation is triggered by globalisation in India. The territorial anxiety of the nation state in the post-colonial period results in a linkage between armouring the borders and preserving the social codes of the nation state.

The material specifications concerning globalisation within Indian society exhibit through economic liberalisation policies as well as political culture of the nation, which relies heavily on cultural consumption. Representations depicting the consuming of new commodities act as signifiers, which integrates globalisation with nation-state. Traversing towards the shifts in the political culture of India from the Nehru regime during the 1950s to the modern liberalisation period in India, apparently one can notice that the prime focus of economic policies in India after its independence was on the expansion of heavy industrial sectors. Here much stress was laid on the produce in these industries and less on producing commodities for consumers (See: Seth, 1992). Economic policies were oriented towards an image portraying the modernising character of Indian nation in terms of developing dams, agriculture fields, heavy industries, etc. Such depiction of India's modernisation was connected to its political culture comprising discourses of the public concerning needs towards developing rural poor. Political discourses stretching from speeches to films created connections among nation states, the poverty reduction and the modern developmental ideologies. Such an imagination of the nation-state has undergone a tremendous shift within the current globalisation scenario.

The unfolding of economic procedures during the 1990s in India brought to fore an intensified picture of the nation as was imagined by the former Prime Minister Rajiv Gandhi through policies as well as through the expressions of liberalisation during the late 1980s. Rajiv Gandhi's visualisation had its roots in the role performed by the middle-class within the nation. His imagination of the nation was reflected through some specific economic policies which deregulated the import of commodities thereby paving way for the growth of goods that catered to the taste of consumers, especially upper middle and middle classes. His concern for the village development can be visualised through his idea of installing a computer in every village. Thus, if the Nehruvian India can be symbolically imagined through dams and other industrial units based on masses, Gandhian India can be traced through commodities tapping the taste and consumption of the middle class in urban settlements (See Chatterjee, 1986).

India, in the recent past, witnessed a transition in terms of the shifts in political discourses concerning public towards poverty reduction as the principal aim of state's

economic development and policy. The consuming culture of public has simultaneously been mounting, however, the transiting political culture in modern India suggests the manner or a kind of prism through which the nation can be re-imagined within the broader global perspective, a belief that India is global.

The symbolic representation of new commodities available to the consumers acts as a lens to think of the methods wherein the meanings given to these commodities knit collective narratives of the development of Indian nation along with constructing the identity of the middle-class. Nationalising foreign goods as a strategy is largely dominating the advertising sector. On one side, there are lucid instances ranging from the strategies of advertising through popular nationalist music and actors as well as sponsoring events, such as cultural and sports, which induce robust national support. On the other side, there are certain specific crusades such as signs and symbols to put the nationalist narrative into motion. These narratives extract specific meanings from the older entities and thus present nationalist tradition mixed with global capitalism. The amalgamation of these two offers a prominent illustration of the perpetual distinction between the conventional and the contemporary which has saturated the developmental imaginations. Such a representation consistently intimates that technological growth as well as commodified capital will not disturb the stability of a conservative moral, political and social order.

Constructing meanings of global as reflected by most of the advertising strategies takes place through the imaginations of a nation. Such a portrayal of local and national makes no attempt to conceal the association of production affairs. But the effect is instead one of a kind which results in the fetishisation of hybridity i.e. the capacity of transnational resources to mix national and global in one description—commodity fetishism. The hybridised combination of global and the national also exemplify the illustrations about Indian capital. National identity has become a subject of selective construction, in the process of which some elements are included while others excluded from it and thus there is instability as well as uncertainty about the idea of identity. Two major political thoughts are there about national identity in the Indian nation, i.e., the secular national identity and the Hindu national identity. The former involves the culture and territory while the latter consists in religion and territory (Varshney, 1993). The inconsistency in this argument utterly illuminates the instability in cultural politics which relies solely on the ideas concerning national identity in terms of its conjectures and its rhetoric. Cultural identity thus trimmed down to a mass of nationality, which is in essence a representation of transnationality. In the process, cultural identity becomes a picturesque folklore. The production and commercialisation systems perform a complementary function within the framework of transnational through encouraging an ideal of inequality on the social front. The principal models that surfaced out of the mechanism related to new technologies in various regions within India reveal that these models strengthened the segregations in addition to consolidating hierarchies, which are far from the democratic way of consuming cultural commodities. Despite being the world's largest democracy, the colonial posture is ubiquitous in India. The thirst for power and the structural imbalances is existent in the Indian societies in its social structure (Varma, 2004). This is aptly the reason for having a

structural organisation which Dumont (1970) termed “homo hierarchicus”. Supposedly Indian society is equal but the power hierarchy is apparently visible in it.

The process of nationalising commodities knowingly preserves the point reflecting foreignness thus indicating the formation of a new nation—India, which has shifted from the erstwhile fortified ideologies of the state, and kept unfamiliar commodities and other resources beyond its borders. The global capital presents itself as suitable, adequate and essential to national borders of India. Thus national companies highlight their competence through confronting what is global. The commercial establishments made explicit connections between what is reaped i.e. the products which represent both the global and the national wealth. However while representing international capital both global and national must be fused so that it functions towards expanding what is in effect Indian. Conversely, Indian capital offers a gateway to becoming global and helps succeed over it—a method which does not endanger the displacing of what Indian nation owns. Indian consumers comprising the middle class have the potential and power to purchase, thus enabling them to compete with and surpass the foreign consumers. If the hybridisation of global and national, for global capital, brings about anxieties for the global to reach India, then the depiction of Indian capital through images has its roots in how effective the external reach of India is. While reading the images and messages in mass media as cultural text, it can be proposed here that the circulation of messages, through how the commodities are portrayed, mediates the global and national narratives. During the course of this action, the competition begins to renovate the image which reflects how Indian nation was formed. The commodity visuals do not just act as an inactive exposition of the larger socio-cultural process; it rather transforms into a fundamental lens through which one can re-imagine Indian nation. What follows is that the national language starts borrowing its imaginative representations from transnational commodities (Haug, 1986). Therefore, Indian nation is imagined through the commodity aesthetics rather than through the old nationalist symbols such as celebration of Indian Independence day and other war commemoratives (Anderson, 1983). Thus, it sometimes takes the form of Hinglish (the mixture of Hindi and English) and sometimes based on local dialects such as Haryanvi (regional language of Haryana). This sense of India as a type of nation has been experiencing renovation for being visualised through easily accessible new commodities. In the course of this action, the aspiration to have a nation is like the wish for a commodity and this stresses for an imaginative visualisation of the nation than for a global identity based on culture, which ventures out to deal with merging India into an international economy (Appadurai, 1990).

### **Conclusion**

Generally, what can be thought of about the role of communication in the formation of culture? What are the areas that it proposes for future examination? Three major problems can be outlined from the essentialist point of view: one, the sagacity of authenticity is integrated to the extent that it does not inform about the pointed out thoughts and ideas through which national identities are formed in India; two, there is one specific channel of causation which is the fused character of nationalism—since national identity possesses

multi-causal and multi-dimensional dialogues, therefore, there is the formation of inter-connections with other forms of identities which takes place through diverse historical instances; and three, placing only some communities among the lot and ignoring other signifies failure to explicate conflict and politics prevalent among nationalist groups themselves. The competing nature of diverse thoughts and ideas may fill in the gap of national identity at the execution level.

The formation of national identity through culture as communicated through formal policies as well as through unofficial common practices is an unstable task that cannot be imagined of without the international and transnational links in which the formation of national identity takes place. These incidents, in general terms, provide a clue through various paradoxes that react to the collective forces coming from outside of India. While the prevailing national identity of any kind is disrupted by transnational communication, however, it provides opportunities towards cohesiveness and formation of bonds in addition to offering new means of fabricating cultural communities. Trying to locate such movements offers an innovative point where from an enquiry into how communication contributed in the formation of culture can be started.

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