

From Verse to Visual to Viral: The Cultural Reimagining of India's National Identity across Literature, Cinema, and Media Culture

Dr. Dharmendra Kumar Singh

Assistant Professor, Department of English,
MHPG College, Moradabad, Uttar Pradesh, the Republic of India.

D.O.I. <https://doi.org/10.5281/zenodo.21468802>

Article: Received: 28/06/2026, Accepted: 12/07/2026, Published: 20/07/2026.



@ 2026 The Author(s). This is an Open Access article/ Journal distributed under the terms of the Creative Commons Attribution 4.0 International (<https://creativecommons.org/licenses/by/4.0/>)

Abstract: National identity is not just a constitutional assertion; it is envisioned, enacted, and circulated in the modus of cultural expression. Taking it into account in the context of India, the present research paper explores the notional drives of the nation existing within literary, cinematic, and media space. The essential question considered in the study comprises how national dialogues are being transformed in the wake of the headway of cultural expression, through the placid ecstasy of literature, through the shimmering blink of silver screen, and through the instant spread of media—both digital and print. The research problem, therefore, becomes: How do literature, cinema, and media culture create, renovate, and promote national identity in the ambiance of contemporary cultural discourse? Using interdisciplinary approach to qualitative research, to ascertain the essence of the cultural reimagining of India's national identity in the preferred poetic texts, film stories, and media representations, the enquiry uses literary analysis, film studies, and media discourse analysis. The negotiation demonstrates that literature is traditionally the carrier of the emotive and symbolic substratum of nationhood; that cinema converts these emotions into influential visual rhetoric; and that mass media accelerates the spread of such feelings, thus transforming cultural symbolism into viral expressions of collective identity, it proclaims that India's national identity is not a static relic handed down by history; it is a dynamic becoming—an ever-emergent force sculpted in the ceaseless churn of cultural imagination, where the nation is not simply inherited, but endlessly created. Overall, the scrutiny critically appraises the recent roles of literature, cinema, and media in redefining the meanings, memories, and shared fantasies of the twenty-first century India and traces its long cultural history of the poetic traditions to visual culture and viral discourse.

Keywords: Cultural Resistance, Collective Memory, Digital Media, Digital Virality, Intermediality, Literary Imagination, Media Discourse, National Identity, Personal and Self-Mythology, Public Sphere. Tristimulus,

Introduction: The Nation as a Narrative Imagination

In current, nation is ever seen as a fixed political structure, with boundaries, governments, and structures. However, behind these presumably corporeal constructions is a more subtle and more complex fact, the fact that the nation is essentially an act of imagination, held together by stories, memories, and symbols, and even the same cultural meaning. It is no different, therefore, than when the nation is present in the minds of the citizens, in the songs which they sing, in the stories which they bequeath, and in the images whereby they depict forth the prospect of their own common future. Therefore, national identity is not made simply through the political machineries or the constitutional mechanisms, but through the cultural operations through which societies construct their past, present, and future. This point of view was superbly expressed by the political theorist, Benedict Anderson, in his significant book, *Imagined Communities* (1983), where he states that nation is nothing but “an imagined political community—and imagined as both

inherently limited and sovereign” (Anderson, B., 1983, p.6). What he formulates does not convince that nations are imaginary rather it shows that they are dependent on a collective imaginative relation between people who might never have a personal experience of each other. Historically, all the existing genres of literature allowed the scattered folks to visualize themselves as belonging to a shared story, in turn transforming reading into a silent cultural rite within the framework of which strangers learned to view them as belonging to the same national society.

Cultural expression cannot, thus, be isolated of imaginative construction of the nation. In this respect, anti-colonial philosopher Frantz Fanon, in *The Wretched of the Earth* (1961), says that “a national culture is the whole body of efforts made by a people in the sphere of thought to describe, justify, and praise the action through which that people has created itself and keeps itself in existence” (Fanon 233). This revelation by Fanon implies that nations are being narrated into existence by intellectual work, artistic work, and cultural labour. The literary world, especially in the context of India, in the nineteenth century was decisive in developing the nationalist consciousness. Landscapes, languages, and histories were turned into emotionally expressive signs of place by the poets: rivers were metaphorical images of the homeland, mountains were symbols of perseverance, and the mother tongue became a consecrated accumulation of community commemoration. Poetry stirred strategically through rhythm, metaphor, and lyrical intensity a sense of pride, resistance, solidarity, and especially of societies who were oppressed and who fought against colonial oppression. During this period in history, the country first appeared in verse, where geography had been made subject to imagination and memory to destiny.

The twentieth and twenty-first century, however, was the place of drastic changes in the cultural media in which the nation is imaged. The advent of cinema provided a strong visual counterpart of literary imagination, with the ability to reach the mass audiences at the same time. It—cinema—transformed the historical accounts into emotionally profound experiences allowing citizens to experience the dramatization of their nation in the form of images, music, and narratives. As a result, the country turned off the lyrical realm of poetry to the veil of cinematography. This creative process has become even greater in the modern digital virality world where images, slogans, memes, and video spread so rapidly with the help of social media networks. Taking it into account, the anthropologist Arjun Appadurai in his book *Modernity at Large* (1996) remarks: “The imagination has become an organized field of social practices”... The imagination, now central to all forms of agency, is itself a social fact, and is the key component of the new global order.” (Appadurai, 1996, p. 31). In the stated milieu, national identity is constantly reproduced and refashioned by the means of the interplay between the creativity of literature, visual storytelling, and the digital circulation. Hereby, the concept of nation ceases to be a predetermined political system; it is a living story that is being advanced by culture and communication. The current research paper interrogates this change based on the conceptual movement of verification of verse—representing literature, visual—indicating cinema, and viral—demonstrating both digital and print media, proves how the imagination of the nation is migrating out of poetic expression toward cinematic presentation, and finally the networked flows of digital media.

Nationalism as Narrative: Theoretical Perspectives

In modern studies of nationalism, there is growing anticipation of the fact that nations are not just political possessions; they are profound cultural creations constructed by narrative figuration. In this context, a nation is not a geographical inevitability but a constantly consumed narrative, which has been told, retold, revised, and transformed among the successive generation. As a result, it does not only exist in textual forms of the constitution and cartographic outlines of a country but in the symbolic realms of memory, myth, and imagination. This is what post-colonial theorist Homi K. Bhabha precisely expresses when he writes: “Nations, like narratives, lose their origins in the myths of time and only fully realize their horizons in the mind’s eye” (Bhabha 1). His estimation anticipates the country as a living process that deals with

writing their past and then writing their future. With this observation, he—Bhabha—suggests that national identity is formed through narratives that knit together the collective memory, heroic myth, cultural tradition, and aspiration. Such a viewpoint shows that the nation is not merely maintained by the mechanisms of the institutions but also by the imaginative, symbolic structures according to which one imagines them as part of a larger entity. This perspective is reinforced by cultural theorist Stuart Hall who emphasizes the fluidity of identity *per se*. According to him, “Cultural identity is not a fixed essence at all, lying unchanged outside history and culture.... It is not a fixed origin to which we can make some final and absolute return” (Hall, 1990, p. 225/ Rutherford, 1990, p. 226) but, as he claims, “It is always constructed through memory, fantasy, narrative, and myth... It is historically, not biologically, defined” (Hall, 1996, pp. 275-277). Through these statements, one can see that the identity of a nation is not being passed on in a rigid traditional way but a constant process that continuously passes through the furnace of change, becoming subject to cultural discourses, representational modalities, and the contingency of a multiplicity of historical experiences. When applied to the concept of nationalism, these statements stipulate that the definition of the nation is always open to modification. The more perfection the literary domains, the media discourses, and the national narratives attain, the more flexible the concept of nationalism become. The complexity and enrichment of this process by modern media technologies further complicate this process. With this consideration, the structure of channels in which ideas are represented crucially influences their content and influence because “The medium is the message” (McLuhan, 1964, p. 1). As the narrative of nationalism transfers off the screen to the space of digital media, it is not just the medium that has changed, but the mode of imagination that such a medium produces. According to the stylistic traditions of each medium, it is nothing but the rebranding of the nation: the rebranding of the inspired prose of literature, the rebranding of the visual representation of cinema, and the rebranding of the viral spread of digital media. Modern theories of nationalism, therefore, force all to perceive the nation as a continuously evolving cultural discourse, repeatedly mediated, remodeled, and reenacted by the ruthlessly shifting dynamics of communication.

Poetry and the Emotional Foundations of the Nation

In the field of cultural study, it is difficult to imagine a medium which can spread the outlines of national consciousness as effectively as poetry has done. Before the institutionalization of the modern form of political rhetoric, poets systematically engaged themselves in the delicate process of molding the affective substratum, onto which social identity is built. No form of art is more effective than poetry in transforming abstract ideas—homeland, freedom, and belonging—into more concrete experiences, invested with an entailed sense of affective depth. Poetically characterized, mountains can become guardians of memory, rivers the channels of civilization, and the motherland itself can become the animistic agent within the imagination. Therefore, poetry does not simply describe the nation; it awakens an emotional universe, in which the nation is sensed and imagined. In the colonial India, it—poetry—took a very critical role in the sense of political awakening and in the fight against cultures which was very dominant. Under the pressure of the imperial domination, the poetic community realized that it was not only a political rivalry but also a rivalry of imagination. Postcolonial apparatus strived not only to impose alien rule, but alien discourse of identity and civilization. Against this milieu, authors and thinkers sought the literary form of poetry as an avenue of re-establishing cultural pride and marshaling unity among people. One of the most dominant representatives of this tradition is Rabindranath Tagore, whose poetic vision was beyond the narrow nationality of the parochialism. It was to the universal human values. In the *Gitanjali*, he states: “Where the mind is without fear and the head is held high.../ let my country awake” (Tagore, 1912, pp. 27-28). This glorified phrase envisions a nation based not only on political but also intellectual freedom, ethical valor, and spiritual enlightenment. As a result, the poetry of Tagore perceives the nation not as a piece of land but as a community of truly educated citizens. The other influential figure of this canonical tradition was

Bankim Chandra Chatterjee whose hymn “Vande Mataram” (Chattopadhyay, 2005, pp. 27–59) was used symbolically as a nationally defiant hymn. The verse transforms the political struggle into a form of religious adoration due to its personification of the nation as the divine mother. In the same fashion, the cultural pride was glorified by Muhammad Iqbal in the celebrated song: “Sare jahan se achha Hindustan hamara” (1997, pp. 3–4). As a result of such versification, poetry provided the emotional vocabulary of nationalism, making people imagine them as the part of some common historical destiny.

Cinema and the Visualization of National Narratives

Although poetry traditionally has marked the affective substratum on which nationalism is founded, the task of cinema has been to transform these affective flows into the very visual texts with the capacity to impact masses simultaneously. Where poetry gives forth a subdued, vibrant murmur, which bends rather towards the soul of the nation, the movie sets that very murmur on the vast screen of communal consciousness, making it immediate, as immediate as a sensory experience. With an image-sound-music-narrative composition interplaying in a synergetic unity, the films imprint abstract ideological structures—such as freedom, sacrifice, communal belonging—into closed experiential spaces that resonate with the emotion of the audiences. The theatre, with its darkening atmosphere, is a communal space where strangers come together to experience a unique narrative unraveling; in this simultaneous process of watching and experiencing, the national imagination is given a strong visual trisimulus. In this way, the cinematic form turns apparently theoretically abstract concepts of nationhood into a tangible, sensorial experience that can be experienced by audiences directly, verbally, and effectively.

Indian films, however, have continued to cope with the issues of national identity, historic memory inscription, and expression of collective struggle. Directors have filmed moments of national history into powerful film scripts which transcend language, geographical, and socio-cultural borders. An example of this tradition is *Lagaan* (2001): the film depicts a small village society that is unified against the colonial oppression, and the match of cricket which is the culmination of the film is not only a sporting game, but a dense allegory of resistance, pride, and community will. This enactment of the struggle at the field is, thus, repositioned as symbolic battlefield where the hope, comradeship, and courage emerge the victors in a battle against the imperial hubris. *Rang De Basanti* (2006) is another vivid example of this anal as it blends the modern lives of Indian youth with the revolutionary history of such figures as Bhagat Singh. Contrasting the historical background and current times, the movie invites the audience to redefine the outlines of patriotism in the age of political cynicism and world turmoil. Correspondingly, additional films that are more recent, e.g., *Chak De! India* (2007), *Uri: The Surgical Strike* (2019), *Shershaah* (2021) and *Sam Bahadur* (2023) ask the viewers to question different types of national pride, sacrifice, and endurance. In short, as a cohesive medium, cinema holds the capability of connecting fragmented pieces of history together through vast visual sceneries, melodious compositions, and emotionally strict narrations, creating a collective visual memory. Historically, poetry expressed its wisdom in metaphor; the movie, on the one hand, carries on its subject onto the plane of spectacle. The pictorial mode of narration is an artistic transformation of the nation; the country is no longer an abstract political category, but a concrete reality that can be seen, heard, and felt by citizens on a shared plane of imagination.

The Digital Public Sphere and Networked Nationalism

The incursion of digital media signifies a new horizon of a public discourse and cultural expression, and as such, it transforms the processes through which societies articulate, negotiate, and confront the logic of national identity. The digital screen metamorphoses national discourse into an active, participatory experience. Where the printed page provided a shared imagination and the film industry electrified it with visual commentaries, the digital page mediates a process of interaction. The historiographical themes of identity, reminiscence, and belonging are discussed, now, not only by political leaders or members of cultural elites but by common citizens on social media. Within this cyber space, the nation is no longer

solely defined by elite discourses, but the country is always rewritten by the perceptions, appearances, and the interactions, of thousands of ordinary people who spend their lives in earning their loves. The theoretical foundations of this argument can be traced to Jürgen Habermas, the German philosopher, whose definition of the “public sphere” (Habermas, 1991, 398) denotes a social space in which citizens engage in rational-critical discourse concerning matters of common concern. To him, the public sphere was the intellectual core of democratic society in which notions spread, and, at the same time, there is the formation of a collective estimation. However, in the digital milieu, the field has passed beyond the physical structure of journals and coffeehouses to include expansive populations of the world interacting in networks. The digital public space is not located in a discrete locus; it occupies simultaneously screens, servers, and virtual community, thus being not confined to both terrestrial spaces. Hashtags, viral video, podcasts, and online storytelling are all advanced compounds of cultural discourse in this dynamically high-speed environment. A tweet, a short video, and an influential photo can become the starting point of an international discussion, and it can make historical or political issues the forefront of the common memory. The speed at which these cultural stories travel across the digital world is unprecedented and causes the emergence of new dimensions of collective memory and common experience. In this space, the digital realm is changing the imagination of the country into an active conversation—elegant, contended, and emergent. Thus, the nation is not turned into a silent cenotaph of the past but is kept alive as a ceaseless conversation made in the tongues of its multi-ethnic citizens.

Cultural Resistance and Alternative National Narratives

In institutional academic discourse, media does not play the customary role of a channel of information flow; it turns out to be a very combustible space where hegemony is questioned and cultural signifiers renegotiated. Here, there are dominant nationalistic voices that strive to assert a utopian definition of belonging, loyalty to the nation, and the necessity to suppress dissent culture in the name of solidarity. However, the media, especially the literature, cinema, and, most recently, digital space, emerge as a subversive but still powerful site of cultural dissent. In its symbolic matrix, artists and philosophers counter the alleged totality of the official discourse of concealing the hidden truth revealing freedom, justice, and human dignity. A good example of such defiant path is found in the poetic voice of Faiz Ahmad Faiz. He, in his well celebrated poem, *Bol, Ke Lab Azad Hain Tere*, says, “Bol, ke lab azaad hain tere” (2011, p. 79), and calls upon the people to speak, because lips are not mechanical tools of communication, but freedom machineries. It means to speak is to affirm being against the forces that aim to make ones deaf, to speak the truth is to reaffirm the human value that has been subjected to methodical oppression.

In modern versions, this poetic soul has been rejuvenated in the digital media space. On-line sites are providing writers, filmmakers, Journalists, and common citizens with space through which they seek to dismantle deep-seated ideas of patriotism. Patriotism in modern times is, thus, redefined not only as a litany of ceremony, but as a civic dedication to fairness, equality as well as democratic duty. As an example, cinema is an extrapolation of the displaced realities that authorities hide, literature is a frustration of dogma, and both print and digital media are a voice to the dispossessed. Such creative interventions allow the media to represent a radical philosophical suggestion: a nation is not just a political form, but a breathing conversation between the parts that make it. When artists vividly articulate truth through linguistic, visual, and auditory expression, they transform media into a space wherein conscience awakens and collective imagination is empowered to envisage a more humane future.

Digital Mythology: Memes, Virality, and the Reinvention of National Symbols

The advent of digital media has ushered in a distinctive era of mythmaking, wherein narratives are no longer confined to stone inscriptions or printed texts but are disseminated through luminous screens, traversing the globe within seconds. Meme culture, short videos, and viral images are miniature epics of the digital era as their creative tools within this new cultural paradigm. These media compress vast

historical accounts, deep feelings and the accrued cultural meanings into smaller pieces that can be absorbed quickly, but still possess a potential to become ingrained in the mass mind. A shared cinematic moment or even a line of poetry that has been shared billions of times over social networks can now represent a whole generation of story-telling. A historical photo can turn into a symbolic nidus, a movie quote into a personal prayer, and even a poem into a mathematical statement of human belonging. Therefore, digital culture re-writes the architecture of collective memory in its development. Conflicted, convoluted, and controversial histories are often condensed into affective signs, which multiply endlessly across cyberspace. This phenomenon is an indication of a more profound philosophical change of the memories and imaginations of the society. What used to be tediously nurtured with archives, monuments, and the academic discourse, has now been performing at an algorithmic speed. To put it differently, the digital space is not a continuation of the past but rather a reconstructed, restructured, or even re-invented past. By means of repetition and spreading virally, some images and stories become myths; as time goes on, they become elements of culture that define how a nation views its own history and what it expects of the future. This kind of digital mythmaking— Personal and Self-Mythology of the nation as well as of its citizens, which is made through the use of computations, is neither illusory nor absolute; rather it resides in a transitional place between memory and imagination. Digital culture continuously reminds individuals that the factual erasure of nations is not only achieved through selective sustenance of stories but also through how individuals deliberately diminish sharpness and tonality to reveal the past. History is transformed into narrative— myth turned into narrative, narrative turned into myth—, all under the dim light of separate screens, and thus the path of collective consciousness is indirectly directed.

Intermediality: When Literature, Cinema, and Media Converge

Contemporary cultural production is manifested in an active network of intermediary media, in which the stories fugitively travel between and across artistic forms. Within this kaleidoscopic circulation, literary works are the triggers of cinematic versions—cinema becomes the parent of digital conversations, and digital culture reenters into the literary tradition with new creative impetus. This kind of multiplexing of mediums is often called Intermediality—a phenomenon which has been used to explain the migration, transformation, and transactions of cultural items as they are carried across different artistic mediums. During the previous centuries, literature was the key carrier of national imagination. Epic poems and novels, as well as songs of patriotism, established a shared sense of emotions that formed the identity of a nation. In modern media milieus, however, one can see that the narrative pattern rarely leads to the conclusion within the frames of a book. The books can be re-enacted as a movie, the characters become visualized, and the emotions become more immediate. Similarly, an effective movie scene can spread through social media in the form of a meme, a short video, or a symbolic picture that is immediately familiar to millions. In such fluidity, narratives do not presume that they can cling to one form of expression: they are constantly in the process of reinvention and in so doing reform the very conceptualization of identities among nations. Consequently, the concepts of nationhood have outgrown an elementary representation of a geopolitical area or historical construct. It has since taken on the form of a shifting cultural text that is being transduced between screens, pages, and digital interfaces. Each medium presents its own aesthetical vocabulary: the medium of literature is reflexive and inwardly oriented, the medium of cinema is spectacle and emotionally emphasized, and digital media intensifies immediacy and participation. Accordingly, the national narratives established earlier have taken on the form of a dynamic entity, where amendment, contestation, and re-invention are continuously pursued by authors, filmmakers, journalists, and the citizenry. In this incessant play of meanings, the identity of India is being carved afresh as an inter-media phenomenon, a kind of veritable assemblage of narratives where imagination, memory,

and new technologies intersect, thus constantly redefining collective identity in new ways and in ever-shifting styles.

Conclusion: From Verse to Viral

The historiography of nationalism, at its most profound level, chronicles how societies fashion their very sense of selfhood. A nation is not simply a deceptive compounding of maps, legislative codification, or hypothetical machines, but a development out of common hopes, fears, and celebratory practices that bind people to some sort of collective consciousness. The expression of these unspoken wishes is poetic, which precedes the direct political slogans, mass actions, and is expressed in the meters, metaphors, and rhythms; it inflames the emotional blood of the nascent nation, and forms among the peoples a system of ethical meshwork of the common life. In the geniality of patriotic verse, the nation is not merely a more or less extensive piece of land; it is a destiny—a concept which makes people give up lives, hopes, and property. The rise of the cinema hurled this creative power into a new mighty medium; it was parted with poetic recitation, and the national vision was fixed on a radiant screen, which was communally viewed in one stream of perception. Cinema conducts a type of alchemy: it transforms abstract principles into faces, sceneries, and conflicts that are felt at the visceral level. Cinematic narration makes the nation visible, its history theatrical, and its heroes mythological; its struggles are re-experienced with the sensuality of filmic performance. In the darkness of the auditorium strangers are brought together to produce a discursive sense of belonging as a collective to transfigure nationalism as a literary frenzy into an aggregated visual memory.

However, the creation of national imagination does not only occur on the silver screen. In the digital world, stories cross national boundaries in the blink of the eyes, faster than the previous mediums. The diffusion of cultures is faster than ever expected. Viral videos, social media, and other virtual platforms have produced a vast novel space in which national discourse is being rewritten by such populace that is busy like bees in the process of editing itself. Whether it is a catchphrase poem or a cinematographic intrusion or an archival photo; all of them become viral, spreading through millions of virtual platforms. In this new communicative space, the national discourse is no longer pegged to a poet or filmmaker, but communal creativity continues to rediscover it. In this respect, it is not only the technological process which led to the emergence of the verse-visual-viral cycle; it is the unfolding of the veil of interactions between culture, media, and identity. In the context of India, the concept of nation's identity is not contented to be merely a political entity or geographical boundary, but it is a living cultural narrative, continuously re-written in cultural forms and through cyberspace. It has been continuously recited by poets, captured by film directors, debated by prime-time hosts, and creatively re-invented through all the digital possibilities of its citizenry.

Still, in the endless narration of the cultural reimagining of its national identity across literature, cinema, and media, India attains a continual rebirth—a recurring history of social life. It is no longer merely a nation; it is a thought—a thought shaped by the great minds of the past, assimilating eternal truth in new forms, and by the great minds of the present, aspiring toward metamodernity with timeless sacred traditions. It is a thought grounded in the triadic ideal of “Da”—*Dāmyata* (self-control), *Datta* (charity), and *Dayadhvam* (compassion) (*Brihadaranyaka Upanishad* 5.2.1–3, trans. Madhavananda, 1950, pp. 239–241); a thought that affirms “*Vishwa Bandhutva*,” rooted in “*Vasudhaiva Kutumbakam*” (Warrier, 1953, Ch. 6, vv. 71–73; Moses 12); a thought that echoes the universal benediction “*sarve bhavantu sukhinah*”; and a thought that envisions individuals who unite contemplation with action. This constitutes the true essence of India—its identity, defined by, through, and for these ideals. Across ages, its tradition in its entirety has sustained it; its culture in its totality has represented it; and its civilization, as a whole, has expressed it in all circumstances.

Works Cited and Consulted

- Anderson, B. (1983). *Imagined communities: Reflections on the origin and spread of nationalism*. Verso.
- Appadurai, A. (1996). *Modernity at large: Cultural dimensions of globalization*. University of Minnesota Press.
- Bhabha, Homi K (1990). *Nation and Narration*. Routledge.
- Chattopadhyay, B. C. (2005). *Anandamath* (J. Lipner, Trans.). Oxford University Press.
- Faiz, F. A. (2011). Bol. In *Nuskha-ha-ye wafa* (pp. 79–80). Oxford University Press.
- Fanon, Frantz, ‘On National Culture’ in *The Wretched of the Earth*, trans. by Constance Farrington (New York: Grove Press, 1966), pp. 206-249
- Garuda Purana*. Translated by Manmatha Nath Dutt, Motilal Banarsidass, 1908.
- Habermas, J.(1991): “The public sphere” In Mukerji, C.; Schudson, M.(Ed.): *Rethinking popular culture. Contemporary perspectives in cultural studies*. Berkeley/Los Angeles: University of California Press. pp.398-404.
- Hall, Stuart. “Cultural Identity and Diaspora.” *Identity: Community, Culture, Difference*, 1990.
- Hall, Stuart. “The Question of Cultural Identity.” *Modernity and Its Futures*, by Stuart Hall, Polity Press, 1992, pp. 273–326.
- Iqbal, M. (1997). Tarana-e-Hindi. In *Bang-e-Dara* (K. G. Saiyidain, Trans., pp. 3–4). Kitab Bhavan. (Original work published 1904).
- Madhavananda, S. (Trans.). (1950). *The Brihadaranyaka Upanishad: With the commentary of Shankaracharya*. Advaita Ashrama.
- McLuhan, M. (1994). *Understanding media: The extensions of man*. MIT Press. (Original work published 1964)
- Moses, Jeffrey. (2002). *Oneness*. Random House.
- Rutherford, J. (Ed.). (1990). *Identity: Community, culture, difference*. London: Lawrence & Wishart.
- Tagore, R. (1913). *Gitanjali* (Song Offerings). Macmillan and Co., Limited.
<https://archive.org/details/gitanjalisongoff00tagouoft>
- Warrier, A. G. K. (1953). *Maha Upanishad*. Theosophical Society.

Declaration by Author (s): "I/We hereby declare that this manuscript is my/our original work, free from plagiarism, and that all sources and any use of Artificial Intelligence tools for content generation or editing have been fully disclosed and verified for accuracy." Dr. Dharmendra Kumar Singh