

From Page to Stage to Image: A Vibrant Outing of Dreamed, Designed, and Discerned Ideologies in Shaping the India of 2047

Dr. Dharmendra Kumar Singh

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

Article: Received: 4/04/2026, Accepted: 25/04/2026, Published:30/04/2026.

D.O.I.



© 2026 The Author(s). This is an Open Access article/ Journal distributed under the terms of the Creative Commons Attribution 4.0 International which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are properly credited. (<https://creativecommons.org/licenses/by/4.0/>)

Abstract: As India moves toward 2047—the centenary of its independence—the question before it is not just how to grow, but how to become. From this perspective, the key question that is anticipated by the present research paper is following: Is it possible to make a nation without initially imagining it? Incorporating the discernments of cultural studies, literary criticism, film theory, and media discourse analysis, the investigation illuminates that nation-building is not just a task in a way of overcoming infrastructural or economic issues, but rather a creative and ethical venture that gently paves its way over the time. Based on the concept of the “imagined communities” by Benedict Anderson, the notion of “cultural hegemony” by Antonio Gramsci, and the impression of the “media theory” by Marshall McLuhan, the enquiry employs the qualitative interpretation approach where literature, cinema, and media are among the critical elements of civic imagination. By means of detailed textual and contextual analysis, the study accomplishes a very convincing illustration of how narratives, which proceed from page to stage to image, can turn abstract constitutional ideals, e.g., dignity, justice, inclusiveness, sustainability, into long lasting affective experiences, therefore, triggering the transformation of India expected in 2047. The results indicate a mutual interdependence of cultural production and sociopolitical change where the narratives not only reflect the collective realities but also actively re-create the collective consciousness of the multitudes. Finally, the postulation discloses that it is the cultural imagination which as an invisible infrastructure assists ascent, concepts decent, and shapes the ethical prospect of Viksit Bharat 2047. Thus, a truly accomplished India cannot be assessed solely through material growth but through the richness, diversity, and totality of its shared narratives.

Keywords: Viksit Bharat 2047, Nation-Building, Cultural Imagination, Republic of Imagination, Media Discourse, Ethical Blueprint of Becoming, Developmental Vision, Soft Power.

Introduction: A Nation Is First Written Before It Is Built

At the eve of hundred years of Indian independence in 2047, as India moves toward 2047—the centenary of its independence—the question of the day that strikes at the door of the republic reaches well beyond inciting economic growth measurements to encompass what India hopes to be. It is universally acknowledged that economic boost, digitalization, and infrastructural enhancement can be easily measured, but civilizational maturity cannot. The rise of the nation does not depend only on its million miles long highways that touch the horizon, billion webs of railroads that cross the border, trillion tidy systems of policies that are scrutinized before implementation, and a few groundbreaking technologies that surprisingly shift the paradigms of culture, commerce, and commonplace; however, it depends on the perennial ingenious praxis that, changing the form, often fall to fill the breach of the times in the time of need and address the issues of tangible life, foster the social insurgency of the day, and heal the wound of ailing generation.

Stories or narratives are even older than literacy, they were told, retold, long before human beings even knew how to read and write, before the printing press was invented, before the rise of the early newspapers, and even before sacred or political institutions started debating within their architectural spaces. In this regard, narration is the initial means by which societies express culture, anxieties, and goals. As a result, collective narratives rehearse the desirability of justice, negotiating and internalizing it before reforms are implemented in the official chambers of parliament. Thereby what is finally incorporated in law is, in most cases, predetermined in the shared cultural imagination. Cultural products—be it literature or theater or movie or media—, in their turn, become the silent architecture of nation-building that determines the ideological and emotional basis on which institutions are built subsequently. Although concrete enables development of urban constructions, culture contributes towards the creation of citizens. The stories that a nation tells about itself are determinants of how much that nation is drawn toward exclusion or inclusion, conceit or compassion, spectacle or substantial policy, i.e., in the creation of a nation, where movement is guided with infrastructures; meaning is guided with imagination. None can deny Benedict Anderson who in his tremendous work *Imagined Communities* (1983) claims that: “Communities are to be distinguished...not by their falsity/genuineness, but by the style in which they are imagined” (Anderson, p. 6). This suggestion is not a rhetorical troop, but a profound political penetration. Nations are not just administrative entities; they are a unitary action of imagination. They exist through the agreement of spatially dispersed people who imagine themselves as beings of a common story. It is the style of that envisioning, plural or parochial, democratic or dogmatic, which delineates the moral path of the state. Considering the India’s conceptualization of *Viksit Bharat 2047*, it is essential to acknowledge that the vision of a developed inclusive and ethically conscious society should be incorporated into cultural texts before it can be brought to life through civic infrastructure. Imagination of development without ethical imagination is subject to the risk of becoming mechanistic development. Likewise, the expansion devoid of shared sense runs the risk of becoming empty. The imagination, therefore, should come before the application of palpable policies. This ethical basis finds eloquent expression in the lines so often quoted:

Not gold but only men can make
A people great and strong;
Men who for truth and honor’s sake
Stand fast and suffer long.
Brave men who work while others sleep,
Who dare while others fly—
They build a nation’s pillars deep
And lift them to the sky. (Emerson, 34)

These are often quoted as the words of Ralph Waldo Emerson; but in fact, they were written by William Ralph Emerson in his poem “A Nation’s Strength”. The difference is hardly superficial, as the poem instructs that the real strength of a nation does not lie in its wealth and precious metals but in the nature of its citizens, their imagination, their resilience, their integrity, their courage, and their unwavering adherence to the truth. The conversion process between “a page, a stage, and an image” is, therefore, more than an aesthetic continuum. It is a concurrent political, ethical, and imaginary path. The ideal dream is expressed through literature. It is interrogated in theatre. It is made legitimate to mass consciousness by cinema. And it gets fuelled and discussed in the media. It is through such consistent processes that collective consciousness is shaped and redesigned. The national identity is, therefore, not fixed entity; it exists as a continuous narrative. It exists in such shared selves, symbols, and standards that, assimilating the historical, cultural, and political dynamics, create a collective sense of belonging, unity, and distinction from others. As threads are to a rope, so are these factors to the identity of a nation. And when India celebrates its centenary, it should not only be in a century of prosperity. It has to bring out discernment, dignity, and

democratic profundity. It will never be sufficient that a developed India be drawn upwards—but inwards as well. Eventually, it is neither gold nor money that makes a country's sky high rather the men and women, who cherish imagination and integrity, are those that make that country rise to the sky.

Research Methodology

In order to question the study, the current research paper practices qualitative, interdisciplinary, and interpretive approach based on the cultural studies, literary productions, film studies, and media discourse analysis. The enquiry is largely based on precise textual analysis of preferred literary works, theater productions, movies, and digital media storylines, thus, participating in nation-building, and the imagining of a Viksit Bharat—2047. The exertion employs a hermeneutic method of textual interpretation not just as a work of aesthetic expression, but as a socio-political text that reflects and forms collective consciousness. Theoretical backgrounds—the theories of Benedict Anderson of the “imagined community”, Antonio Gramsci of “cultural hegemony”, and Marshall McLuhan of “media theory” serve as analytical tools to analyze the discourse of how national identity is created through narratives. Besides this, comparative analysis is also used across genres—literature, theatre, cinema, and digital media—to track thematic stabilities, which include dignity, insertion, gender justice, sustainability, and democratic participation. Its approach is interpretive, not empirical; and is oriented on critical inquiry, contextual reading, and conceptual synthesis to prove that culture is an infrastructural power of nation-building.

Literature: The Ethical Blueprint of Becoming

A people constitutes the image of its people's intentions and people “make and preserve the pictures of” their “thoughts” (Nehru, p. 63), i.e., the process of creating or re-creating the nation does not begin with the actual shaping of nations. A nascent polity is outlined in the mind of its progenitors in its pre-materialization stage. Traditionally, literature has inscribed that consciousness on its papers—as an unregistered parliament, an unwritten constitution, and a moral precursor to written law. The intellectual debate as in a verse or in an essay or in a narrative form is the theatre preceding in which a civilization asks itself its own identity. This is not a petty observation but a rudimentary assertion: a nation is, in its very essence, a life force—a way of thought, which is “something deeper and, within its fold” (Pt. Nehru, p. 62). The proclamation, thus, nullifies the reductive equation of nation to sheer geography. The map of India in the schema of Nehru is not merely an enclosed territory of the land but an extension of thoughts, discussions, suspicions and hopes. Whereas territory determines the physical limits and spirit, intellectual tradition outlines the path of destiny. A country is a spirit when it has placed its nature not in earth and rock, but in imagination and intelligence. The struggle of emancipation was not only maintained by open political activity but also by intellectual awakening that found expression in essays, speeches, and poetry which fostered a shared sense of self-identification. The literature acted like the rehearsal range of sovereignty where Indians envisioned freedom before they could acquire it. Therefore, writing is not decorative but forerunning to nationhood. Its best illustration can be perceived in the *Gitanjali* in which Tagore's song “Where the Mind is Without Fear” enlightens this ethical and imaginative aspect well. In the song, Tagore envisages such a nation—

Where the mind is without fear and the head is held high;
Where knowledge is free;
Where the world has not been broken up into fragments;
By narrow domestic walls;
Where words come out from the depth of truth;
Where tireless striving stretches its arms towards perfection;
Where the clear stream of reason has not lost its way;
Into the dreary desert of dead habit;
Where the mind is lead forward by thee; into ever-widening thought and action—;

Into that heaven of freedom, my Father, let my country awake. (Tagore, 1912, pp. 27-28)

Rationally, the poem is not just a hollowed out nationalistic chant but a kind of philanthropic declamation that can be perceived moving outside of the traditional domain of nationalistic oratory. Freedom, in this case, attains an epistemic precedence before its political consummation, whereas fearlessness acquires an epistemological precedence before the promulgation of its militant assertiveness. Tagore envisions a republic of reason—a dome in which truth is illuminated, the domestic ties are devastated, and the mind is compacted in thinking and acting as expansive thought finally realized. It is not associated with poetic formality in the respects of the democratic development in which the poetic illustration in point resides; but it is maintained by the emotional determination and a more acidic awakening. Any culture, no matter how advanced its infrastructural apparatus is, which restrains the power of thought, is incapable of sustaining a true democracy. As a result, this hymn by Tagore comes out as a prophetic prototype: development may not be perceived as market development but emancipation of mind. In modern India, Arundhati Roy accentuates this moral delinquent in her *War Talk* (2003). She cautions against the so-called “corporate revolution” (2003, p. 86), and alerts against unregulated economic growth and development that thrives at the expense of democratic spaces and marginalized vulnerable groups. The essays conveys that development without justice is uprooting in the name of progress. Exclusionary growth converts to a sophisticated form of violence. Roy fails not to acknowledge modernity but questions its ethical cost. Through forging uprooted voices and ecological fears, she forces the nation to tackle the contradictions. Literature is, therefore, resistance, not destructive but morally curative. It warns the republic not to create prosperity without inviting active participation, or power without responsibility is dangerous. Thus, literature does not present India; it builds its moral horizon through the humanization of its subjects through that the process of reform is normalized. Marginal voices are dignified by telling stories that describe their hardships and their strength. The abstract constitutional values justice, liberty, equality, and fraternity, are transformed into emotive experiences that inhabitants can struggle with, question, and skilled in their defense. After all, a nation lives not only through the power it has been endowed with but through its self-reflexive ability, and literature makes sure that such process remains a continuous imperative.

Theatre: Performing the Republic

When literature paints a picture of the elitist horizon, then the theatre cuts across it into an embodied landscape. What is imagined in the silence of textual content is then audibly experienced, visually captured, and physically thrust onto the stage with a sense of urgent immediacy. Theatre is not the business of conveying ideas, but is the flesh and blood realization of ideas giving them physical shape and a voice to the dumb and giving gesture to the subversive. Ideological obsessions, the question of justice, corruption, identity, and power are no longer abstract polemic; they are being materialized in specific terms by concrete interactions of the agents and the audience. This prospective of transformation was acutely known to Habib Tanvir (1923-2009), an Urdu playwright, who revealed the ethical facades and structured corruption in plays like those he wrote in tune with folk performances like in *Charandas Chor* (1975) where he used satire which was deeply embedded in folk traditions. The leading character, a mediocre thief under a vow of honesty, is a reflection of a world where the authority *per se* is compromised. Theatre by him—Tanvir—shows that the virtues of being an ethical citizen are not a mere, hollow rhetoric, but a working discipline; integrity is not something that is said or observed but put through. He made aesthetics meet politics and democracy meet aesthetics by being democratic in the choice of his words, thus keeping the stage in touch with the people it was meant to wake up. To this extent, theatre democratizes discourse since it folds down the gap between representation and reality. The audience is not permitted to be totally passive; the immediacy of performance forces activity. Within the rich theatrical customs of India, be it the theatre of the streets like the movement at the *nukkad natak*, or peasant theatre, or theatre of the populace, the republic functions as a rehearsal region. For this particular instance, dissent is never abstracted, but performed;

justice is not a byword; it is an outburst. This mode of participation is tied to the radical proposition of *Theatre of the Oppressed* by Augusto Boal wherein he coerces the audience to become more than a spectator but instead a “spect-actor” (Boal, 1979, cited in Riya, 2024, p. 255). The theatre, in this context, is a kind of laboratorium of democracy that, through acting out, rehearses the opposition to the regime, the feeling of sympathy, and collective action. The performance does not end with applause: instead, it makes a step to civic praxis. It is typified when injustice is fronted in the presence of living bodies, silence is turned into a moral failure, and theatre, therefore, breaks the serenity and turns reflection to action. Such embodied citizenship will be necessary as India moves into 2047. The cause of such avowal is loud and clear. An advanced country cannot do without skilled and ethically upright members. The stage is, therefore, not an outlying matter to nation-building—it is a preparatory ground. Citizens practice in their light, the audacity to live in the republic they yearn to build.

Cinema: Visualizing the Nation

The movie is an inflation of imagination, which shifts narrative into spectacle and subordinates ideas to light, sound, and motion to the point of indelibility. The literary tradition, which recommends the concepts, and stage lineage, which implements them, are both boosted by the cinema. It does not just narrate the story but encloses the audience in it. The film fetishizes national anxieties and aspirations through montage, score, and close-ups. It silences them back into a common emotional tapestry. Take for example the movie *Lagaan* (2001) directed by Ashutosh Gowariker. At face value, it narrates a cricketing match between the colonized villagers and the British officials. Under this dramatic figure, it is a profound metaphor: collective agency became victorious when the divided identities have been brought into bargain. The movie has dissolution of religion, caste, and class, before one single purpose; match is transformed into allegory, the resistance turned into cooperation. Subjugation as colonial is defeated not by one-handed valor but by participation in solidarity—a film-drill in democratic citizenship. On the same note, in the same vein, the film, *Rang De Basanti* (2006) directed by Rakeysh Omprakash Mehra presents the rift between the revolutionary and disenfranchised present. The film shakes people out of apathy by drawing a parallel between freedom fighters and modern young people. The question is as follows: what is the meaning of patriotism in the era of corruption and media revel? Its uncanny claim, saying that “no country is perfect; it needs to be made better”, raises the nationalism inherited pride into decent duty. Thus, a screen is a mirror which reflects the moral impatience of a generation. The idea of development in *Swades* (2004) directed by Ashutosh Gowariker is re-defined by creating something like rural empowerment, rather than the glamour of the city. The journey of the scientist back to NASA labs and then to an Indian village disrupts the myth concerning the view that progress resides solely in the value of city living. The message which the movie delivers is that: powering up a village is more heroic than corporate success; and when development is humanized; policy becomes a thing of relationship.

None can forget *Siegfried Kracauer*, the film theorist, who in his book, *Theory of Film* (1960) noted that film leads to an understanding of the “collective unconscious” (Kracauer, as cited in Mack, 2000, p. 157) of a society. And Indian movies are never apart from it. They serve as diagnostic tools, representing the anxieties of inequality, the fury over corruption, the desire of gender justice, and the craving of dignity. Its witness are the movies, like *Dangal* (2016) directed by Nitesh Tiwari and *Article 15* (2019) directed by Anubhav Sinha, in which the former leads the fight against the empowerment of women in patriarchal societies, moving wrestling arenas to the battlegrounds of gender equality; and the latter attacks the issue of caste injustices with brutal realist logic, refusing the comfort of denial. In addition, *Taare Zameen Par* (2007) directed by Amir Khan reinvents the role of education by encouraging learning through empathy, not conformity; and *3 Idiots* (2009) directed by Rajkumar Hirani challenges a machine-like academic culture that needs no cure like failure. Both films transform systemic commentary into personal narrative, which makes reform emotional, as opposed to administrative.

The modern cinema—whether it belongs to India or other country of the world—is now anticipating sustainability, innovation, and social responsibility. It brings abstract policy frameworks, such as the digital inclusion, awareness of the environment, and equity based on gender, to the stories of families, friendship, and personal challenges. The spectator is not exposed to statistics; one is exposed to faces. Its witness is the moment in the theater when an one sheds tears in the cause of an ostracized child, clap in the cause of a resolute daughter, or rages in the cause of injustice. Here, idealistic principles of the nation are no longer abstract codes, but a deeply-rooted belief. Cinema, thereby, eliminates the barrier between state and citizen between agenda and emotion. A nation sees itself, imperfect, idealistic, agitated, and stalwart in the flicker of light on the screen. It—cinema—is not only entertaining India, but questioning it, motivating it, and fantasizing. In such a way, it establishes the emotional architecture of the India that is to be constructed.

Media: The Digital Republic

In the present-day digital age, the process of narration has lost its dependency on the corporeal limitations of printing press or theatrical debut in favor of the apparatus of transfer at the speed of a single button press. All types of social media posts, web series, podcasts, reels, and internet journalism are redefining narrative as a living conscious thing that constantly updates itself. The citizens have also become more than just a consumer of stories; they have become a co-constructor, a commentator, and a critic, actively involved in the co-construction of meaning. Here, the prophetic statement of Marshall McLuhan in *Understanding Media*, which states that “The medium is the message” (McLuhan, 1964, p. 1), obtains a new persistent. It is not that they merely convey the national narratives. They redefine their impression, stride, and scope. Therefore, there is a difference between tweeted and printed stories, a live-streamed protest and a protest that was recalled in archival media. Now, digital platforms have made visibility democratic, where the intimidated groups of people have previously been kept quiet by the gatekeeping mechanisms of the institutions. They have been given a voice to express dissent, identity, and desire. Hash tags have become movements, independent journalism is the one that challenges the official narratives. In the blink of the eyes, the regional stories reach global audiences. Online series and streaming movies like *The Kashmir Files* (2022) directed by Vivek Agnihotri or movies that are of international scale like *RRR* (2022) directed by S.S. Rajamouli help lots in visualizing how digital circulation enhances the cultural dialogue and international fame at the same time. Stories have no longer to be limited to a local area; they are transnational conversations crossing cultural, political, and geographical zones. However, this democratization has its own dangers: the same speed that helps to spread truth further enhances fakery, echo-chambers polarize, and algorithms benefit the sensation over subtlety.

In such environ of Indian milieu that is charged with the determination of shaping India of 2047, media literacy is one of such civic virtues that can be a windfall for Indian aspirations. Shaping such a digitally responsible citizen that would challenge sources, check assertions, and overcome manipulation, it would make the way easier for ever. None can imagine an advanced India that would be technologically sophisticated and, simultaneously, intellectually weak. Digital power without ethical discipline is chaotic; on the other hand, democratic resilience can be nurtured using digital power through critical consciousness. Using its digital vessels resting on its five pillars of “dignity, dialogue, shared prosperity, regional and global security, and cultural and civilizational links” (Mukherjee 2019), the soft power of India—its movies, books, yoga, food, pluralism, and constitutional vitality—flows impudently around the world with a single message—; the day is not far when the dream of developed India will come true; the day is not far off when the aspirations of Indian sages and seers will be fruitful. The country shall touch the threshold of dreamed, desired, and destined India in 1947. In such scenario, the power of soft power cannot be denied. As, it holds: “A country’s ability to influence the preferences and behaviours of various actors in the international arena (states, corporations, communities, publics etc.) through attraction or persuasion rather than coercion” (Nye, 2004, p. 5). In other words, whereas coercion can be a tool to make people comply,

attraction beckons loyalty. In this regard, the literary, cinematic, and media sector of India is becoming a strategic asset. By 2047, Narrative capital will be national capital because the bandwidth has become as important as the territorial boundaries; the organizations which know how to control the narrative are the ones which control the course of the century.

Cultural Imagination: The Nation-Building Infrastructure

Economic infrastructure forms the prototype of a city—a system of steel and concrete, which outlines skylines and defines the role. It is cultural imagination that by the means of cultural production shapes the citizenry, while histories and images nourish the inner life that sustains a living population. The conscience that occupies the physical skyline, no matter how plain its material remains, is achieved through the stories beyond the physical boundaries of a polity. The state can enfranchise inclusivity with constitutional amendments and a palette of societal policies, though the energy of such processes depends on imaginary desire. Without positive devotion towards inclusiveness, the process of reform would transform into a procedural malady instead of creating meaningful transformation. Although systems of enforcement might coerce to comply, true conviction arises when convinced through stories. It is possible to codify gender justice within policy spheres, but it is the narration of stories and, therefore, the human voice that renders this justice an emotional appeal and ethical urgency. In his work on the *Prison Notebooks* (1929-1935), Antonio Gramsci sheds light on the way in which consent in society is founded upon cultural hegemony. Coercion is not the only means of sustaining power but ideas must become normalized, through cultural scripts that instill and inscribe them into consciousness. When developmental visions, such as sustainability, dignity, innovation, and democratic participation, are reduced to exist between aspirations and reality, they need internalization through culture. Imagination is not, then, the figuration of an unnecessary accompaniment; it is categorical. It is the silent workshop in which citizens practice the ethics which they eventually apply.

The Indian film industry provides a good example of such internalization. However, it is not just that, simply dramatizing courtroom rhetoric, the film, *Pink* (2016) directed by Aniruddha Roy revisits a transformation of the discourse on consent and the autonomy of women in the popular imagination. The saying, no means no, is moved out of the discussion into the social doctrine, and it is used to solidify a novel normative attitude. Similarly, another example, *Toilet: Ek Prem Katha* (2017) Shree Narayan Singh reacts to sanitation policy and transforms it into a gendered story of dignity by associating infrastructure with respect to the dignity of toilets. In re-positioning menstrual health awareness, *Pad Man* (2018) directed by R. Balki presents this menstrual health awareness as an innovation and social boldness, eliminating the taboo surrounding this discussion. These movies do not exist in a vacuum; they serve training purposes as far as national maturation is concerned. They internalize policy objectives into instructive emotional lines and transform reform as a directive into an aspiration seeking expedition. By connecting with heroes who oppose patriarchal values, address corruption, or advocate environmentally-friendly behavior, the spectators undergo a process of beyond conscious intellectual re-evaluation. Embracing within the essence of dignity, sustainability, innovation, and democratic responsibility in their thematic permanence, literature and cinema and media jointly serve as a non-formalized cultural curriculum to citizenship. Jointly, they develop sympathy in addition to ambition and accountability as well as rights. In this respect, imagination is elevated to the condition of developmental infrastructure. India as achievable in 2047 will not be gauged by the GDP statistics or the level of digital penetration, but rather the level of civic awareness. It is this consciousness that, along with others, is produced not only in the halls of parliament and the policy offices but in poems, stage performances, on-screen displays, and on-line media networks. Therefore, culture is not an accidental follower of development; it is a participant in its preparation.

India: The Republic of Imagination

“The nation that has no consciousness of its past has no future. Equally true it is that a nation must develop its capacity not only of claiming a past, but also of knowing how to use it for the furtherance of its future” (Neelakandan, 2013, p. 2). This assertion holds that collective memory works as the foundation of national providence, which is not supported by geography or formal institutions, only. Instead, it is the creative custodianship of the past that keeps any entity alive, as literature reshapes living voices, records the ordeals of a culture, and restores history—its obscured past, making it come alive and turn into a narrative. Cinema, under its deliberate demarcation, makes the films discussed turn into a rich mode, transforming the separate instances into a visual expression that creates an emotional echo in subsequent generations. Media ecosystem serves to enhance this process and spread these discourses across the socio-economic layers and create the collective consciousness of a population. Thus, history is not just pushed into the inert archives but is a living apparatus, tracing the path of further periods. Memory, imagination, and communicative praxis taking place in the conceptual milieu of the Republic of Imagination is able to facilitate the relocation of historical consciousness to cultural resilience; this undertaking can be seen as potentially temporally aspirational in generations to come.

A possible way of marking the year 2047—as a mere statistical achievement based on lowering it to bar charts, growth curves, and solemn oratory—would be a grave impoverishment of historical complexity. In fact, the complete fulfillment of the hundred-year experiment cannot be measured purely by economic indicators or technological victory, a hundredth anniversary must create an impression of maturity, of urban self-confidence that is not a hubristic show but morally inventive, not a show—businessy facade. This permanence can only be made of narrative precisely because a nation cannot exist in a vacuum. First, the country is presented in fables, where the concern and the dreams are expressed. Then, it is implemented in the everyday life, in which its ideals are put to the test. Lastly, it is enacted in film and media, projecting its utopia onto a mass consciousness; then only is it institutionalized in policy and everyday life. The move towards page—text— to stage—play and movie— to image—media is not just allegorical but the natural retreat to form of the possibility of concept to the design of legislation, of desire to the practical reform. Aesthetic fantasy, then, emerges as the force of government embodiment. Compared to the capital investment that India has invested in skyscrapers, how about an equal commitment to narrative, to literature, to theater and to cinema, and how it grounds the national spirit? The India of 2047 will not be just a developed nation; it will be discriminative, understanding the needs of its multifarious constituencies. Unchecked growth will be lavish; forward, without thought. Maturity of a republic must, then, promote imagination and invention, compassion and efficiency, and critical thinking and technological competency— all at the same time. By such extension, the world of tomorrow will be more than just steel and silicon, it will be made through the poetic expression that creates a sense of complacency, it will be realized through theatrical performances that address inequality, it will be projected through visual structures that confront disparity, and it will be circulated by digital and print media platforms that organize participatory democracy. Even development will be directed and restructured by cultural expression, which is far more than simple ornament. Imagination is not an epigram to the national destiny, but it is the carpenter in the building of the society. Whereas economic models can map infrastructure and industry, imaginative maps of values, of visions, of a common sense of destiny are drawn. When the nation dreams ethically, then it is constructed responsibly, when it writes inclusively, it will rule justly.

Accordingly, by 2047, the driving question for India as a nation will not just be its technological ascendancy but the enduring profundity of its ethical and philosophical imagination. Rarely, it be hard-edged amid the innovative science and technology, yet its soul will ever be brimming with Indic eternal thought of *DA*—*Dāmyata* (self-control), *DA*—*Datta* (charity), and *DA*—*Dayadhvam* (compassion) (Brihadaranyaka Upanishad, 5.2.1–3, trans. Madhavananda, 1950, pp. 239–241), a force that bends, rather than breaks, the

world. This is why, it will never custom its capacity in the battlefield with the scepter of the shells and missiles, but with the melodies of the human race: “*sarve bhavantu sukhinah*” (Garuda Purana, 35.51), reclaiming the timeless vision of “*Vishwa Bandhutva*,” rooted in “*Vasudhaiva Kutumbakam*” (Warrier, 1953, Ch. 6, vv. 71–73; Moses, 2002, p. 12). Its destiny as a nation, then, will hinge not only on what it will build but also on what it will dare to conceive and proclaim. To elucidate, India, as a nation, is not built of bricks but birthed of breath—a living chronicle written, staged, and screened across the tapestry of time. By the year, i.e. 2047, the country will not just inhabit the future—it will script it. Through a living ideology fusing pen, stage, and screen, the nation will curate its own consciousness, the consciousness that dreams, designs, and discerns its own destiny—a destiny as powerful as its dream.

Note:

In the title of the present research paper, ‘page’ stands for ‘literature’, ‘stage’ for ‘theatre and movie’, and ‘image’ for ‘media’—both digital and print.

Works Cited and Consulted

- Anderson, B. (1983). *Imagined communities: Reflections on the origin and spread of nationalism*. Verso.
- Emerson, W. R. (1891). *A nation's strength*. In *Our little kings and queens at home and at school*. Louis Benham & Co. Retrieved from Academy of American Poets website: <https://poets.org/poem/nations-strength>
- Garuda Purana*. Translated by Manmatha Nath Dutt, Motilal Banarsidass, 1908.
- Gramsci, A. (1971). *Selections from the prison notebooks* (Q. Hoare & G. N. Smith, Trans.). International Publishers. (Original work published 1929–1935)
- Jawaharlal Nehru. (1989). *the Discovery of India* (Centenary ed.). Oxford University Press.
- 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)
- Michael Mack. (2000). Film as memory: Siegfried Kracauer's psychological history of German “national culture.” *Journal of European Studies*, 30(2), 157–170. Gale Academic One File.
- Moses, Jeffrey. (2002). *Oneness*. Random House.
- Mukherjee, B. (2019, October 18). *India's culture diplomacy and soft power*. Ministry of External Affairs, Government of India. <https://www.mea.gov.in>
- Neelakandan, A. (2013, June 11). Veer Savarkar: The historian extraordinaire. Swarajya. <https://swarajyamag.com/commentary/veer-savarkar-the-historian-extraordinary>
- Nye, J. S., Jr. (2004). *Soft power: The means to success in world politics*. Public Affairs.
- Riya. (2024). Spectator to spect-actor: Audience engagement in Augusto Boal's theatre of the oppressed. *The Criterion: An International Journal in English*, 15(3), 251–258. <https://doi.org/10.5281/zenodo.10448030>
- Roy, A. (2003). *War talk*. South End Press.
- Tagore, R. (1913). *Gitanjali* (Song Offerings). Macmillan and Co., Limited. <https://archive.org/details/gitanjalisonoff00tagouoft>
- Warrier, A. G. K. (1953). *Maha Upanishad*. Theosophical Society.

Declaration by Author (s): "I hereby declare that this manuscript is my 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