

CHAPTER – V
CULTURAL RELATIONS

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Cultural Relations

In a broad sense, a culture cannot be developed. It emerges over time. It may change and evolve. It seems that it is not possible to talk of a society without talking about its culture, the development of society is not only about economics and finance, but also about how developed its culture is.¹ Pakistan and India share the same and common cultural history, food, language, dress and are tied with the upheaval of the invaders and colonial powers of the past as well. There cannot be two more similar people in other areas of the world.² As it was Muslims from whom the Britain took charge. Both countries blame each other for all the massacre and destruction caused at the time of partition and do not realize that the same incidents were found on both sides. The citizens of both countries remain strongly interrelated and interconnected with each other through the similar culture, weathers, festivities and traditions which are bonding them together despite the diplomatic differences promoted by the states.³ The Social and cultural relationship with Pakistan is also an area which matters to concerns the emotions and belief of a common man. Similar people with common history can be the biggest enemies because the hurt of a perceived betrayal is the most. Emotion rules over the reason. Minorities of the both nations like Hindus in Pakistan and Muslims in India are still not mingled up and attached with the society in which they live. Contradictions and confusion on territory were compounded with similar flaws on the crucial issue of the minorities. Both states would be majoritarian states, a Muslim state and a Hindu state. Jinnah's words that "freedom for Hindu India as well as Muslim India ... you will protect and safeguard our minorities in your zones and we will protect and safeguard your minorities in our zones."⁴ After the partition Jinnah was urged them to be loyal to their own state.

However being a large number like 170 million Muslims in India enjoy an equal right to cast their vote and have to come counted. They influence elections in Lok Shabh and the backward among them have been able to get reservation like Other Backward Classes (OBCs). But the problem of Hindus in Pakistan, said to be some 7 million, is that they are not large enough to have any say in political matters, nor are they content with they have been reduced to after partition⁵. But the religion of two Hindu girls and a Boy changed in August 2012 and forcefully married them with Muslims by some extremists group and there was a live telecast of this incident also but there was no steps taken by the Pakistan governments. This kind of situation creates gap and distance in efforts of establishing stable peace in the region.

Although India is socially, politically and economically better than Pakistan and had made remarkable progress in all spheres as compared to Pakistan, but there remains a stigma and chances of reconciliation in all regards with its neighboring country; Pakistan. Following is the analysis of India Pakistan cultural relationship in term of literature, cricket, pilgrimage and education along with some suggestions for improvement of ties for the future.

Literature, History and Text Books

In the India –Pakistan context hate has all displaced love everywhere but in literature the very essence of its love, peace and humanism. If these qualities are absent it is just a piece of writing not literature. The creative writer has filled the gaps often left by historian, political analysts and sociologists. The most authentic and heart-rending accounts of the partition are to be found in the writings of Urdu writer Saadat Hasan Manto and those of his tribe, no matter what language they were writing in. Manto with his stories like ‘Mutari’, ‘Mozelle’, ‘Thanda Gosht’, ‘Khol Do’, ‘Toba Tek Singh’, is almost synonymous with partition and the horrors of communal violence it

wrought. At the time of partition in 1947, Pakistan shared the literary culture of Indian subcontinent, which had a long history and a distinguished reputation.⁶

Writers and poets make efforts to set a platform to bringing people together from the both side of the border. Poets and fiction writers expressed remorse at the partition and purged the spirit by taking the blame long ago. Literature follows life, but now at happy moment we see life following literature. One just has to go to the literature of the two countries to see many memorials to Partition and also an effort to come together again. Ustad Daman was a true product of the oral tradition, a poet of *baaghs* (gardens). Put behind bars by all rulers for reciting his poetry in public places, his only book was published posthumously by his friends and pupils. His verses made an effort to bridge the gaps that has been caused by the politics of the time⁷:

Barbad inha azadian ton hoye tusi vi ho hoye assee vi haan

Lutan wale ne raj ke lutea hai soye tusi vi so soye assee vi saan

Laali akhiyan di payi dasadi hai roye tusi vi ho roye assee vi haan

(We were ruined in the name of freedom and so were you/ we were looted unawares for we were asleep and so were you/ the reddish eyes reveal that we have wept and so have you.)

Coming down on the politics of conflict and war as also of divide and rule, he says⁸:

Wahge naal Attari dee naeen takar, na geeta naal quran de aaye

Naaee kufir islam da koi jhagra sari gal nafe nuksan dee aay.

(The battle is not between Wagah and Attari/ Nor is it between the Gita and Quran/ There is no quarrel between the infidels and Islam/ It all boils down to politics of profit and loss.)

In the same tradition of reconciliation and remorse is the poem of Pakistani poet Munir Niazi called ‘Honi de Heele’(‘Dirge to Destiny’):

Kis da dos si, Kis da nahi, eh galan hun karan dian nahi

Wele lang gaye tauba waale, raatan hauke bhardian nahi

Jo hoye eh hona hi si, te honi rokean rukdi nahi

Ik waari jadon shuru ho jaye, te gal phir aiven mukadi nahin

Kujh unjh vi raahvan aukhian san, kujh gal vich gham da tauk vi si

Kujh sher de log vi zalim san kujh sanu maran da shauk vi si

(who was at fault and who was not is not something to be discussed now/ The troubled times are long past and nights no longer pass sighing/ what happen had to happen for destiny takes its toll/ once something starts happening it cannot just be stopped/ the path was somewhat difficult and sorrow sat on our heart/ the people of the city were cruel, no doubt, but we too nurtured a death wish.)

A parallel in Pakistan to poetry written thus in the board left of the road progressive tradition is of Urdu poet Nasir Kazmi⁹:

Yeh zamin bat gayi, asman bat gaya, tarze tehreer, tarze bayan bat gaya

Shakhe gul bat gayi, ashian bat gaya, aur natije me Hindustan bat gya

(The earth was divided and so was the sky, our way of speaking and talking was divided/ the branches of the tree were divided and so also the nest/ the result were that Hindustan was divided.)

It is amusing indeed when politician come forward while presiding over literary meets and asks writers to write for peace. Perhaps they confuse writing with journalism that thrives more on conflict. A Punjabi satirist made an angry comment at the ruling elite saying that you start the fire and we are supposed to extinguish it, we are poets not fire brigades! Hindi poet Kumar Vikal derided the politicians who hurl their countries into war to just appear tall. The 1971 Indo-Pak

war and the creation of Bangladesh evoked the most painful dirge from an East Punjabi poet Sohan Singh Misha:

Ajab hai ai dushmani di dastan, ghair nu dasiye te ho jaye hairan

Terian faujan ne jad merian faujan agge si hatihair suttee

Gile wargi gal si kujh rosh vi si , tu te royea hoyenga rohana hi si

Mere kyon atharoo si vage....

The Hindu-Muslim theme continued to recur in the stories and poems of Indian and Pakistani writers. Names of the writer and examples of their work from both countries would be endless.

But in school textbooks, it is also due to the wrong and biased description of the past in the history books written by writers of both countries only to insult each other and bring glory to its heroes. Most of the text books taught in the educational institutions of both countries also present false and subjective image so the nation grew up thinking each others as rivals and enemies. In order to invoke nationalism and making people proud of their past, the syllabus taught in the schools was rewritten to present facts and truths as a glory of one nation.¹⁰ For example in the textbooks of India has highly slanted and prejudiced view of minorities, particularly Muslims, Pakistani textbooks are no different. They are also designed as to promote hatred against Hindus and India. The powers that be in the both the countries have vested interest in keeping the hatred between the communities alive so as to benefit politically from it. The seeds of hatred are sown in the young minds through these textbooks.¹¹ This kind of knowledge was designed to create hatred and violence against religious and national fragments gave birth to many episodes of tensions among the people of the country in India and Pakistan like the incidents of demolishing of Babri Masjid and Gujrat massacre in 2002 in India and this leads to destruction of many temples in Pakistan subsequently.¹²

Role of Cinema:

The cinema is no exception which can promote peace and solidarity among the masses. The popularity of Hindi cinema in India and large parts of Pakistan is widely recognized, and so is the idea that this popularity makes it a cultural force of unspecified strength in improving civil relations between the two nations. It is believed that an individual's relationship as a viewer with movies is rather more complicated and more interesting than we like to admit. When viewers sit down to watch movies like, *Veer Zara*, *Heena*, *Main Hoon na*, *Lakshaya*, *Pinjar*, *Gadar*, *Earth/1947*, *Hum Aapke Hain Kaun*, *Slumdog Millionaire*, *Jai Ho*, *Ek Tha Tiger* and so on, get some ideas of where these states are coming from. Cinema, more specifically, the kind of film stories and characters that capture imagination and hearts of the masses, are also points where tradition and aspiration meet.¹³ The Indian and Pakistani Diaspora has 'carried' undivided India along with to numerous countries around the globe and used it as an identity kit in foreign lands, especially the film and music germs. They (Indian, Pakistani, Bangladeshi) infect abroad in such a way as to bring them together, that creating a broader virtual identity--- the South Asian. In the periods of more than eight decades (1931-2014) of filmmaking, music composition and film watching have appealed to the large audiences in countries like India, Pakistan Bangladesh and etc. in that context the continued popularity of Bollywood's Hindi-Urdu hybridism over the last eighty three years acquires a much deeper significance. It is a significance that demands to be studied and understood. It is clear that at the time of watching movie in cinema a subterranean meeting of hearts and minds take place, and this meeting respects no borders. These clandestine Indo-Pak meetings with Bollywood's stories and songs happen almost every week and what has this affair done to the great Indo-Pak conflict? It has kept alive an unacknowledged emotional bond at a person to person level, between political enemies.¹⁴ Indian cinema and Music had

made a tremendous progress in the last century as compared to Pakistani cinema. The artists and singers of Pakistan in order to get work and recognition started working in the Indian films and dramas and the Indian films also found a way in the cinemas of Pakistan. The Hindi-Urdu hybridism mentioned earlier is not just a language thing, it is a cultural thing, and experience thing. It is not a matter simply of promoting Hindu-Muslim brotherhood on screen. Often enough, the film appeal to audiences and their emotional bond on both sides. Although the films of India has ever been popular in Pakistan and the heroes of Indian film industry were praised and loved by Pakistanis long before the state give permission for the broadcasting of Indian channels officially. The songs of Indian films can be heard in almost every household of Pakistanis and even the shopping malls, in common day transportation vehicles and also in rural areas of Pakistan.¹⁵ India wins Oscar in 2009 for its film *Slumdog Millionaire* and its musician A R Rehman also got awards for the making of its music and song *Jai Ho* at the 81st Academy Awards. Another Oscar came to the region in 2010, this time to Pakistan by Sharmeen Obaid-Chinoy who won Academy victim women in Pakistan.¹⁶

Changing hearts through Art and Theatre:

A artist believe that culture the arts and creative media in general present many opportunities for the promotion of the understanding of human rights and for forging unity amongst the peoples of India and Pakistan. Dance, music, visual and performing arts transcend language barriers and serve as incredible, almost magical means of communication and bonding. It must be noted that those people who came to watch cultural programmes may not necessarily be already converted to the ideas and objectives of the peace movement and, therefore, the whole concept of raising awareness and bringing people together through cultural inputs becomes that much more meaningful and effective. The arts and creative media can be used to communicate information

and provide very real means of raising awareness about rights in a situation of conflict, they give people and communities a voice, and they offer a forum for the discussion of sensitive issues.¹⁷

Tehrik-e- Niswan was formed in 1980. Its main aim was to try and integrate art and politics with special emphasis on women's right. In a society where there is conflict, art, if it is truthful, must also reflect the conflict and the decay. Whenever Tehrik sets out to produce a work of art, be it dance or drama, this world outlook, this ideology and highly conscious rational process is kept in mind. Some of these ideas are:

- To create awareness and change moral attitudes, especially about relations between India and Pakistan, and between Hindu and Muslim,
- to fight obscurantism and all kinds of fundamentalism, especially religious fundamentalism,
- to empower the oppressed people of India and Pakistan so that they take control of their lives and try to bring about a social change, and
- to create an atmosphere of peace and harmony between the people of the two countries.

It feel that art and culture can do this because there is something in art that express an unchanging truth and has a liberating quality.¹⁸

The very first theatre production of tehirk-e- Niswan in 1980 was an adaptation of Safdar Hasmi's Play *Aurat*(Women). This play short vignettes on the lives of women in different classes. This was the first sharing experience between Indian and Pakistani artists. Another feminist play was adapted from the short stories of Amrita Pritam in 1981. The collection of stories was entitled *Dard Kay Faslay* (Miles of Pain), it shows that there was a hardly any different in the life and problem of female characters of both side. In 1988, prime minister Rajive Gandhi's visit to Islamabad to meet his counterpart Benazir Bhutto. India and Pakistan sined a

cultural accords that Pakistani and Indian artists would be given scholarships through an exchange programme between the two countries.¹⁹ Since then *tehrick* and *Ajoka* (formed in 1984, it was christened Theater for Social Change) performed continuously on the stories of Indian and Pakistani writers like *Anji* by Vijay Tendulkar in 1985, *Need kyu Raat Bhar Nahi ati* (Why can't I sleep at night), *Samjhaon tou samjha na sakhon* (Try as I may, I am unable to explain), by Surendra Verma in 1989, *Jinnay Lahor Nahi Vekhya* (One who has not seen Lahore) by Habib Sahib in 1991, other major works *Jang ab nahi hogi* was performed in 2002 in Karachi by an Indian director Rati Bartholomew, the performances in Chennai 2004 and then in Karachi in 2005 directed by Indian director for *Tehirk-e-Niswan* and *Dukh Darya*, one of the latest plays is a coproduction in one way it is based on the true story of Shehnaz a resident of Pakistani part of Kashmir, accused of being infertile.²⁰ All these activities related to different issues of India-Pakistan like women, partition, war, culture, human rights and many others that can bring people together on a single platform.

Cricket Diplomacy

Cricket has been an important element in the process of improving relations between India and Pakistan, and improvement has certainly been needed. When it comes to India-Pakistan cricket relations, it begins to signify different meanings and convey different messages to different people like: nationalism, communalism, war, infiltration, insurgency, terrorism, diplomacy, peace, election, cultural exchange, commercial boom, cricketing conflict and so on. Interestingly, it was cricket that formed the first bilateral exchanges in 1952 when Pakistan, led by Abdual Hafeez Kardar, toured India. The first test series was played in 1951-52 when the Pakistani team went to India and in 1954-55 the Indian team came to Pakistan to play cricket. But from 1961-78 and between 1990-1999, no match was played due to political bad blood. Then should we make the

point that cricket has the capacity to break the political jinx?²¹ The most glaring example of this attitude is Shaharyar M. Khan, the chairman of Pakistan cricket board writing his classic *Cricket: A Bridge of Peace*, which throws light on his experience as a manager of the Pakistan's cricket team toure of India in 1999 acknowledged at the outset:

*"I had not intended to publish my impression until the unexpectedly warm welcome by the people of India to the enemy team. Their enthusiastic response planted the seed in my mind that cricket's vast untapped energy could be haranessed for understanding and tolerance...After a lifetime in diplomacy, attempting, most unsuccessfully, to overcome tensions, hostility and conflict, I realized cricket could act as bridge of peace."*²²

The higher political leadership also goes to stadiums if both countries are playing with each other and buck up their respective teams. Imran Khan, the legendary Pakistani cricketer, too argued: 'when two countries are trying to become friendly, cricket plays a healing role, cricket becomes cement in bonding the countries toghter.'²³ Saba karim's comment is perhaps most revealing in this context: 'When the relations between two nations are strained, sportspersons can act as ambassadors and go long way to heal the rifts.'²⁴ It was thus obvious that the tour had a political dimension as teams played in an emerging climate of rapprochement and peace. Even Colin Powell, the US Secretary of State, on his visit to India during the series in March 2003, expressed the hope that the enthusiasm generated by the revival of cricketing ties would certainly have a positive impact on bilateral peace process.²⁵ Manifestly, emotions run high in cricketing encounters between India and Pakistan. But the fund of mutual goodwill and friendship out there proved sufficient to handle these emotions ensuring that mutual trust and reciprocal faith have come back at least in Indo-Pak cricketing relations. This play is taken as a means to promote

bilateral ties between the two countries and bringing the people closer. It is expected that India shall allow common people from Pakistan to visit India to watch the match in its stadiums or play grounds and would grant visas to about thousand Pakistani. This is a positive sign to bring peace and harmony between the two nations.

Pilgrimages Visits:

Every year thousands of pilgrims from both sides visits there holy religious places that attached people of the two rival states and governments of the both the states respect faith of those pilgrims. In this way Pakistan governments move forward in renovation of Hindu temples at Keats sends a positive signal and announce that “We want make Ketas a major tourist attraction. Two million people go to Pushkar every year. We want to bring a million pilgrims from India to Keats. If not a million, at least 5 lakes”, it was a grand project of Musharraf of building a new image for Pakistan as a modern Islamic state that provides space for all religions, including Hinduism.²⁶ Like millions of Muslim pilgrims came to India from Pakistan and thousand of Sikh pilgrims came to Pakistan from India to pray at their holy places in Rajasthan in India and in Punjab Province of Pakistan by a special train service named Samjhota Express and both of the government welcomes them and shows hospitality and they went back with enchanting memories.²⁷

Role of POP Music and Ghazal:

In the Baltistan Movement of the western Himalayas, pop versions of the traditional Arabic, Persian, or Urdu sung in the vernacular Tibetan dialect seem to have acquired a political power by innocuously expressing local political resistance against the nation states of India and Pakistan. What makes this comparatively small Himalayan community especially interesting is

its blend of Shiite and Tibetan culture and the way the pop ghazals transcend the Indo-Pak border today. Before Partition, Baltistan and Ladakh constituted especially an administrative area in the princely state of Jammu and Kashmir called Ladakh Wazarat. As a result of the Gilgit Rebellion in 1947 Ladakh Wazarat, and therefore also the Balti community, was divided by the Line of Control (LOC) between India and Pakistan.²⁸

The Balti people are generally of the Shiite faith but the vernacular language speak they speak is a Tibetan dialect, and many of the cultural traditions have a strong Tibetan influence. As with other communities on the margins of Indian and Pakistani ethnicity, religious affiliation and identity were politicized in order to access state controlled development resources and in the struggle for local autonomy. Chitral's, most popular band, The Nobles, Marsden demonstrates how the band's khowari- language music develops a local style of Islam to contest the religious and cultural homogenization of postcolonial nationalism in Pakistan. As a target for postcolonial integrative policies, the Balti community is facing a similar dilemma that is further complicated by the community's spread across both sides of the Indo-Pak border.²⁹ It was the beginning of the twenty first century that Balti activists in Kargil and Nubra started to produce the first Balti pop ghazals. It was a new phenomenon in the Balti community but as a genre of music the pop ghazal was already well established in contemporary South Asian pop music. As I will discuss in more detail below, this development is directly related to the small scale cassette production industry that emerged all over the subcontinent.

By the end of the eighteenth century Urdu ghazal had become very popular in India. It developed its own distinct character, and seemed to capture the imagination of all strands of people irrespective of religious faith. The pop ghazal is unquestionably the most popular from today and can be heard blaring out of the sound system of shops lining local bazaars. The popularity of the

ghazal can also be traced to its appropriation by bollywood films and Indian television serials, where it has provided a respectable symbolic form of intimate romantic and even erotic interaction between characters. The most common theme of the ghazal, however, is that unrequited love. In modern times, the ghazal has always been quick to find itself at home with new forms of mass media when the Indian movie industry established itself as the main platform for popular music in the mid twentieth century, the ghazal soon became one of its stock musical formats. More recently, the ghazal established itself on the web. A search on YouTube.com will return several thousand of hits. The increased availability and low cost of personal computers, broadband access, and the rise of websites like the aforementioned You Tube, as well as social sites like Facebook, make up the infrastructure of a medias cape. In this way footage of incidents such as riots or large scale disasters and accidents, politically radical songs and texts, as well as banned or pirated movies, music, and books can still be distributed, not only via computer but also by mobile phones.³⁰

Civil Society and Peace Activists

Indo-Pakistan engagement has taken place in multiple phases. In the first phase, from 1947, to the mid 1980 s, the two governments were the principle actors, they talked for peace but remained ever ready for war and, indeed, actively clashed four times. In the second phase, from mid 1980 s to mid 1990 s, sections of the intelligentsia in both India and Pakistan start working for peace. In the third phase people of India became active. They voted for peace for their feet. In the process, they built such immense pressure on the two governments as to leave them little option but to establish and then go forward with the process of peace. Numerous groups have been engaged in promoting Indo-Pak friendship. Some of these groups are:

*Pakistan-India People's forum for Peace & Democracy(PIPFDP), Association of Peoples of Asia(APA), Women in Security conflict Management and Peace(WISCOMP), South Asian Forum of Human Rights(SAFHR), Pakistan Peace Coalition and the coalition for Nuclear Disarmament and Peace(CNDP) and India Pakistan Soldiers Initiative for Peace(IPSI),South Asian Free Media Association (SAFMA), Pakistan, Green circle Organization (GCO), Pakistan, Institute for Secular Studies and Peace (ISSP), Pakistan and Aman Ki Asha (Hope for Peace) and a joint venture of two daily newspapers of India and Pakistan. GCO has launched a project where they take citizens of one country to their homes in another country which they left behind after partition in 1947. The people went back to meet their neighbors, their families and to see their homes where they had spent life in the early days of their lives. ISSP has launched a signature campaign in Pakistan to have soft visa procedures for the people of both countries. They gather twenty two thousand (22,000) signatures which they collected from ordinary people of the Pakistan at different schools and colleges and from the public bus stations. Aman Ki Asha (Hope for Peace) is a joint venture of Daily Jang Group, Pakistan and The Times of India which was launched in 2010. The initiative was the outcome of the struggles made by an within programme launched many small projects to promote peace between two nations along with an anthem which says, There are peace activists, human rights organizations and activists, individuals, journalists, scholars, historians, academicians who are all advocating for better ties between India and Pakistan.*³¹

Educational Cooperation

India and Pakistan can do much in the educational sector also. Most of the students of South Asian countries go to West for higher foreign education. This involves lots of money and immigration problems along with the chances of militancy and terrorism in the host countries,

and because of this factor the visa process is quite complicated and strict for Asian students. So both countries can have bilateral process for educational cooperation and should learn the positive things from each other. This would reduce the economic pressure on the students seeking admission in West and they would be better adjusted due to the somewhat similarity of cultures and languages.³²

Reality Shows making bridge on gulf between Indo-Pak:

For decades, archenemies India and Pakistan have engaged in dangerous nuclear arms race. Now they are also competing in more cheerful forum. The fractious neighbours are going head to head in a pair of TV reality shows that pit chefs and musicians against each other. Producers hope to contests will help bridge the gulf between two nations that were born from the same womb and have been at each other's throats ever since. There is a significant overlap in the cuisines of both countries, as there is in Language, music and culture. Pakistanis and Indians both love curry, kebab and biryani a spiced rice dish. But they often use different dishes can also vary from one region to another within the same country. Many Pakistani and Indian have missed out on enjoying the varied tastes of the other country because mutual enmity has made cross border travel difficult. Like food music can also unite people across borders and bring them closer together. Therefore reality shows on TV provide platform for both countries to make a bond of love and peace in the mind of the people of both nations and it really works to make bridge.³³

Relations in 21st century/ Latest Interventions

Present day saw the decrease in tensions because of the role the civil society, human rights activists, scholars, artists (actors and singers) has brought in towards each other and is paving the way for a peaceful and democratic relationship between the two countries. The both countries are

relaxing the visas for its citizens making it convenient for the masses to meet each other often and releasing the prisoners from jails of the opponent countries. President of Pakistan Mr. Asif Ali Zardari visited India on a private visit to Azmir Sharif on April 08, 2012. He was accompanied by his children and had a lunch with the Prime Minister of India Mr. Manmohan Singh enroute to the Holy shrine of Salim Chistie a sufi poet and religious scholar of Mughal era. The President of Pakistan invited Indian Prime Minister to visit Pakistan which he accepted and said that he would soon visit Pakistan. They discussed the opportunities for mutual respect, harmony and peace for the betterment of the region and its citizens. After the announcement of most favoured nation by Pakistan to India and softening of trade ties and relaxing the visa process for ordinary men, the Indian cinema made a film *EK THA TIGER* (once there was a Tiger), 2012 in which the Indian boy from Raw falls in love with a Pakistani girl of ISI and they both eloped betraying the government rivalry of each other but outliving their love for each other as seen between the common people of both countries. The common man of the countries has blood relations, friends and colleagues from both sides and do not have only hostility between them, but they await each other on occasions of marriages, festivals and rituals.

Most of the TV music shows now have both country representatives as the judges and the competitors are also from both countries, even in one music TV show there is a Bangladeshi singer as judge also along with the judges from Pakistan and India. Till this day, we found many Pakistani artists working for Indian films and music industry. To name a few, *Rahat Fateh Ali Khan*-a Pakistani singer is considered as a success symbol for films in India these days. Some female Pakistani artists are also working in Indian films but due to the difference in cultural norms only woman bold enough would agree to be part of Indian cinema as they have to face the fundamentalists Muslims back in their home country. On the occasion of last Eid after the Holy

month of Ramazan, the Muslims of a small town of Joshimath in the state of Uttarakhand, India offered prayers in a Gurdwara by getting permission from the manager of the Goffer the prayers in the open ground so they asked the manager of nearby Gurdwara who whole heartedly allowed them to offer their prayers there, as reported by the News International August, 22, 2012 and The Indian times, August 23, 2012, thus setting an example of cultural harmony and peace.

Suggestions to promote Peace and Harmony between two countries

- The media can bring the people close and create harmony between two nations. The media of both countries can play an effective role by objectively presenting the news and Pakistan and India should start educational ties and offer scholarships for the students of each country and should invite the scholars to come and visit each other and do researches on common interests.
- The literature and syllabus books should not contain hatred to each other and both governments should revise and rewrite the history without depicting hostility to each other.
- There should be cultural exchange programs between India and Pakistan. The artists programs and films and there should be know the Indian Cultural traditions and values.
- Pakistan should invite and take help from the film makers and singers of India to boost its film industry. There should be inter-cultural dialogue between the activists, students, writers, scholars, historians to promote peace and harmony between two nations.
- Trade shall certainly bring the two countries together but visa for common man to visit noteworthy that both countries are also relaxing visas for group tourists to each other country that is also a good step towards better mutual relationships.

- Cricket should be used to create congenial atmosphere between people of two nations and the leadership should show respect and tolerance towards the defeated side of the country to promote peace in the region.

India and Pakistan share borders, share history, share the heritage, share the sky to say it poetically, so there should be congenial relationship between two countries and it is not always wise to hurl abuse at the neighbour, it should be met with revulsion by all intellectual and learned citizens of these countries who can motivate the state actors to open hands for a peaceful and democratic relationship between the two nations. We wish for more positive and friendly relationship between India and Pakistan in the coming years.

End Notes:

¹ Sheema Kirmani, “Crossing Borders through the Performing Arts”, Smitu Khothari,Zia Mian and others, *Bridging Partition,Peoples Initiatives for Peace between India and Pakistan*, Orient BlackSwan, New Delhi,2010,p.274.

² V.P. Malik, Rajender Nath(ed.), *Musharraf’s War: Foreword*, Strategic Research Center, Chandigarh, p 249.

³ Muhammad Ibrar Mohmand, “Pakistan’s Cultural Diplomacy with India”, at <<http://www>.

⁴ A.G. Noorani, “Chasing the Vision”,*frontline*, June 15, 2012, p.88.

⁵ *The Tribune*, 23 August, 2012.

⁶ Nirupama Dutt, “Jottings by an Original Lahoran”, Smitu Khothari,Zia Mian and others, *Bridging Partition,Peoples Initiatives for Peace between India and Pakistan*, Orient BlackSwan, New Delhi,2010,p.250.

⁷ *Ibid*, p.255.

⁸ *Ibid*,p.256.

⁹ *Ibid*,p.257.

¹⁰ Lalita Ramdas, “Dismantling Prejudice: The Challenges For Education”, Smitu Khothari,Zia Mian and others, *Bridging Partition,Peoples Initiatives for Peace between India and Pakistan*, Orient BlackSwan, New Delhi,2010,p.198.

¹¹ Engineer, Asghar Ali, *The Pakistani Text Books and Hatred against India*, Institute of Islamic Studies and Study of Society and Secularism, Mumbai, 2000.112.

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¹³ Narendra Panjwani, “India-Pakistan Relations in the Context of Cinema’s Hindustan”, Smitu Khothari,Zia Mian and others, *Bridging Partition,Peoples Initiatives for Peace between India and Pakistan*, Orient BlackSwan, New Delhi,2010,p.266.

¹⁴ Ibid,p.269.

¹⁵ Ibid,p.271.

¹⁶ Muhammad Ibrar Mohmand, “Pakistan’s Cultural Diplomacy with India”, at <http://www.culturaldiplomacy.org>

¹⁷ Sheema Kirmani, “Crossing Borders through the Performing Arts”, Smitu Khothari,Zia Mian and others, *Bridging Partition,Peoples Initiatives for Peace between India and Pakistan*, Orient BlackSwan, New Delhi,2010,p.274.

¹⁸ Ibid,p.275.

¹⁹ Ibid, p.276.

²⁰ Madeeha Gauhar, “Changing Hearts through Theatre”, Smitu Khothari,Zia Mian and others, *Bridging Partition,Peoples Initiatives for Peace between India and Pakistan*, Orient BlackSwan, New Delhi,2010,p.286.

²¹ Kausik Bandyopadhyay, “Feel Good, Goodwill and India’s Friendship Tour of Pakistan, 2004: Cricket, Ploitics and Diplomacy in Twenty-First-Century India”, *The International Journal of History of Sports*, vol.25, no.12, October 2008, p.1658.

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