



Crossing, Leaping and Transcendence: Analysis of Pakistani Film and TV dramas Released in China

Jin Qiang^{1*}, Sun Danyang^{2*}

¹Intercultural Communication Research Centre at Hebei University, Baoding City, Hebei Province, China

²School of Journalism & Communication at Hebei University, Baoding City, Hebei Province, China

*Correspondence: jinqiangde@126.com

Abstract: The friendship between Pakistan-China is deeply rooted in the hearts of people of the two countries. The exchanges and mutual learning through the film, television and drama played a significance role to strengthen the bond among the people of both countries. Since the establishment of diplomatic ties between the two countries, the exchange of film and television products have gone through ups and downs, and the dissemination of Pakistani film and television products have also experienced twists and turns. In 2020, the Pakistani film " Parwaaz Hai Junoon " was released in China, which aroused some response and gave impetus to cultural exchanges. It also open doors for Pakistani films and drama in China. Despite the improvement of the quantity and quality of Pakistani film and television products, these could not spread in China mainland at greater extent, with the advent of the era of "mixed war", the conflict of values has become a problem that should be addressed in film and television communication. The bilateral political trust, and ideological security demand at present, ask for promotion of cross-cultural communication through film and television products. There should be mechanisms, which can help to overcome obstacles actively, expand new path, clever use of all kinds of social and short video platform. Pakistani film in China should also ensure communication quality at all level and at the same time boost the cooperation between two countries field of film and television products. The in-depth exchanges and high-level mutual learning in the fields of film and television between China and Pakistan are worth looking forward to.

Key words: Pakistan; Film and television works; the Belt and Road; Cultural communication; Measures

Introduction

At the end of 2013, President Xi Jinping proposed the Belt and Road Initiative. On April 26, 2019, Pakistani Prime Minister Ali Imran Khan attended the second Belt and Road Forum for International Cooperation. He pointed out that the Belt and Road Initiative has become a global public good. It is very forward-looking and will benefit our future generations. The China-Pakistan Economic Corridor is not only a model project and a flagship project of China's Belt and Road Initiative, but also provides an important opportunity for cross-cultural exchanges between China and Pakistan. Pakistan is China's only all-weather strategic cooperative partner and maintains an unbreakable friendship with China. As a matter of fact, cultural exchanges between

China and Pakistan have a long history, but we pay insufficient attention and intensity to cultural communication and cooperation. In the past, we mainly focused on cooperation and exchanges in literature, art, education and sports. On November 11, 2020, Pakistan's military film " Parwaaz Hai Junoon " premiered in Beijing, appearing in China for the first time in 45 years. This undoubtedly sends out a new signal that the exchange of film and television products between China and Pakistan can innovate themes, strengthen mutual learning, jointly plan and share risks.

Literature Review

1. The generation and development stage of Pakistani cinema

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The development of Pakistan's film industry is closely related to the political situation, social changes and economic structure. Pakistan's film industry mainly experienced the prosperity before partition. The history of film industry after partition can be summarized as, 1)- ten years after partition, ten years of reform under Ayub Khan, 2)- Bhutto era, 3)- the revival of the 1980s and 90s, 4)- the contraction of the early 21st century, and 5)- the current new film movement of multiple periods.

Since Lahore was the capital of Punjab, the richest province of Pakistan at that time, and also the cultural and artistic center of Pakistan, some scholars collectively called the Pakistani films before the partition of India and Pakistan in 1947 as "Lahori films". During this time, Lahore was the centre of film development in the Indian subcontinent. Lahore's film industry started later than that in Mumbai, Kolkata and Madras. In 1924, G K McHoltosh brought back a film camera from the United States, and later established his own "Primere Pictures". In that year, Lahore's first silent film *Daughters of Today* released. Two years later, Lahore's first Punjabi film, *Heer Ranjha*, was born.

By the 1940s, Lahore films had reached a boom period, and by the time of partition, Lahore had six film studios, 25 production studios, and nearly 20 distributors. However, the partition of 1947 had brought about a massive religious conflict, which had also devastated the film industry. Many studios were destroyed in turmoil, and Lahore's film industry was almost paralyzed. After the situation levelled off, the film industry gradually began to recover. In 1958, the time of the reign of General Ayub Khan saw some revival. In 1977, the longest military law in Pakistani history began, and in 1979, Pakistan enacted a new film law which greatly reduced the innovative, creative, and deep films.

In the 21st century, the full privatization of the Pakistani media and the proliferation of terrorist violence have greatly reduced the number of cinemas. In recent years, between 2015 and 2017, Pakistan's box office success was dominated by romantic comedies. Since then, the security situation deteriorated, people need to reduce the gathering in public places, the film industry was affected again, a small group of Pakistani film and television elites represented by Amjad Bhatti, a pro people's party, launched the "Asian peace Film Festival" campaign in 2017, aimed at reshaping Pakistan's national image through the film. A group of young Chinese filmmakers, represented by teachers and students of the School of New Media Art at Xi'an Engineering

University, rushed to Islamabad to attend the event.

In addition, with the self-help of Pakistani filmmakers in the industry and cooperate with other countries, some local filmmakers have also become better known to more audiences around the world.

2. Honor and international status of Pakistan Film and Television

In the 1960s and 70s, Pakistan's film industry was very brilliant, it was once the world's fourth largest film producer, Hollywood in the United States, Bollywood in India and lollywood in Pakistan. After many periods, Pakistan's film industry has produced a series of excellent films that deeply expose the reality and reflect its social problems. Pakistan participated in the Beijing Asian-African Film Festival in 1956, and has since tried to participate in various international film festivals. In 1959, the new realistic film "*The day shall dawn*", based on the novel of the famous poet Faiz Ahmad Faiz, Won the Golden Medals at the Moscow International Film Festival and the Robert Ferlahadi Film Foundation.

On February 8, 2012, Pakistan's first Oscar winner was published in almost all mainstream newspapers. Pakistan's famous female director, producer Sharmeen Obaid Chinoy became the first Pakistani to win an Oscar, together with co-director Daniel Junge by directing the documentary "*Saving Face*" won the 84th Oscar best record short film. The film exposes and castigates the discrimination against women and the sprinkling of sulfuric acid on women in Pakistan. In 2016, she won the best documentary short film at the 88th Academy Awards again for the documentary "*A Girl in the River: The Price of Forgiveness*". The documentary features a 19-year-old Pakistani girl named Saba who survived the 'honorary murder' and chose to forgive her family.

Pakistani short film documentary, *Home 1947* bagged the prestigious best film (short documentary category) documentary awards at the South Asian Film Festival of Montreal 2020. At the South Asian Film Festival of Montreal 2020, Pakistani short film documentary, "*Home 1947*" directed by Sharmeen Obaid Chinoy bagged the prestigious best film (short documentary category) documentary awards. This film revealed the lives and displacement of people during 1947 partition of the subcontinent. It documents one of the important historical events through the personal experience of people who experienced it. Sharmeen Obaid Chinoy has exposed various inequalities and profound social

realities in Pakistani society, which has further promoted the development of Pakistani society. Meanwhile, the film's participation and awards have also attracted more and more people's attention to Pakistani life, culture and religion. In 2018, Kumail Nanjiani (Pakistani American actor) and Emily v.gordon became the first nominees for the writing award in Pakistan with the screenplay of the "big sick"..In addition to renowned

documentary filmmaker Sharmeen, Sarmad Khoosat's "Zindagi Tamasha" had its world premiere at the 2019 Busan International Film Festival and won the prestigious Kim Ji-Shuo Award. The film follows a series of things about a serious, devout Muslim old man in his life, which will be submitted to the Oscar International Unit project as a representative film for Pakistan

Table 1-Pakistani film Oscar nominations and awards in recent years^①

Year	Award / nomination	Name of the Movie	Classification	Result
2012 (84 th)	Sharmeen Obaid-Chinoy Shared with(Danie Junge)	Saving Face ^①	Best Documentary short Subject	Won
2016 (88 th)	Sharmeen Obaid-Chinoy	A Girl in the River: The Price of Forgiveness ^①		Won
2018 (90 th)	Kumail Nanjiani Shared with(Emily V. Gordon)	The Big Sick ^①	Best Original Screenplay	Nominated

Materials and Methods

1. The basic characteristics of Pakistani film and television

Pakistan's film industry is managed by private investment. The economic benefits of films, that is, whether the box office and related industries are profitable, will be the primary consideration. So comedy in Pakistan film occupies a very large proportion, including romantic relationships, family conflicts, social conflicts, practical problems, historical stories, folklore, which are common themes in Pakistani films. The film is full of national color, with singing and dancing scenes as its characteristics. Songs and dances are regarded as indispensable means of expression. Pakistan's films are good at romance and delicate in expression. However, many of the films have the same plot and lack of new ideas. At the same time, the films also have innovations in technical techniques. But in the 21st century, great changes have taken place in Pakistan's film industry.

The value of the box office is Pakistan's criterion for the success of the film. Through content research and genre statistics of the top ten films at the global box office in Pakistan, more than half of Pakistan's top 10 films worldwide in recent

years are romantic films. If make a more detailed classification, you can find these romantic films can also be specifically divided into romantic comedy films. For example, "Jawani Phir Nahi Ani 2", It has earned over 7 billion rupees worldwide, Frequently declared as the highest-grossing film in Pakistan. The film "Punjab Nahi From the co-production of the film, many films

Jaungi" follows the love triangle between the main characters, and it also shows the Punjab culture of Pakistan; romantic action movies. For example, the third place "Teefa in Trouble". In addition, romantic films have also changed TV dramas, with the original cast of the film continuing to play, such as "Bin Roye".

" Parwaaz Hai Junoon" (2018), which ranked fifth, also contains romantic elements, but it is mainly a military theme film. "Waar" , ranked seventh, as an action thriller, it describes the Pakistani war against terrorist groups, and led to the war between terrorists and state, northwest of Pakistan. Although "Waar" and "Parwaaz Hai Junoon" involves anti-terrorism theme, but its performance method is very different.

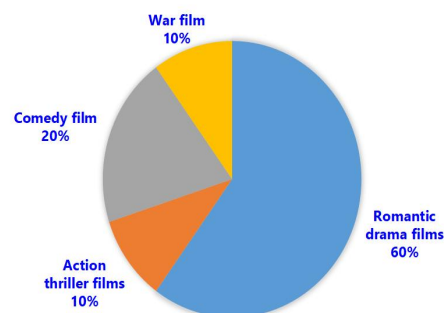


Figure 1-Top 10 Pakistani film types and proportion at the global box office^①

have cross-regional, cross-national co-production

^① The data comes from the comprehensive network collation, and the statistical deadline is

december 18, 2020.

situation. For example, "Jawani Phir Nahi Ani" was shot in several locations in Thailand, including Bangkok, Pattaya, and Coral Island; "Waar" was shot in Karachi (Pakistan), Rome (Italy), Istanbul (Turkey), Lahore (Pakistan), Islamabad, and Swat Valley. From the language used, most of the

feature films made in Pakistan are Urdu, but may also include English, Punjabi, Pashto, Balochi or Hindi films, analysis of the top ten films also shows that the films are mainly in Urdu, but due to its content and its influences, Urdu and Punjabi; Urdu and English; Urdu and Pashto.

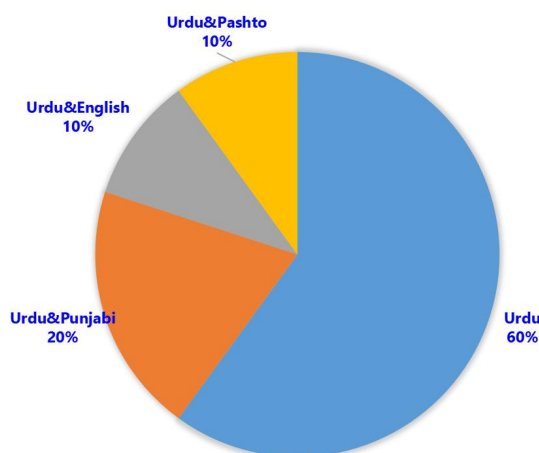


Figure 2-Language use of the top 10 Pakistani films at the global box office^①

Table 2-Top ten Pakistani films at the global box office^②

Ranking	Peak value	Name	Release date	Director	Production company	Language	Global box office
1	1	Jawani Phir Nahi Ani 2	2018	Nadeem Baig	Six Sigma Plus Salman Iqbal Films ARY Films	Urdu	Rs70 crore (US\$5.75 million)
2	1	Punjab Nahi Jaungi	2017	Nadeem Baig	Six Sigma Plus Salman Iqbal Films ARY Films	Urdu Punjabi	Rs51.65 crore (US\$4.9 million)
3	3	Teefa in Trouble	2018	Ahsan Rahim	Lightingale Productions Geo Films	Urdu Punjabi	Rs50 crore (US\$4.1 million)
4	1	Jawani Phir Nahi Ani	2015	Nadeem Baig	Six Sigma Plus ARY Films	Urdu	Rs49.44 crore (US\$4.81 million)
5	5	Parwaaz Hai Junoon	2018	Haseeb Hassan	Momina & Duraid Films Hum Films	Urdu	Rs43 crore (US\$3.53 million)
6	2	Bin Roye	2015	Shahzad Kashmiri	MD Films Hum Films	Urdu	Rs40.05 crore (US\$2.94 million)
7	1	Waar	2013	Bilal Lashari	MindWorks Media ARY Films	Urdu English	Rs34.65 crore (US\$3.41 million)
8	3	Wrong No.	2015	Yasir Nawaz	YNH Films ARY Films	Urdu	Rs30.25 crore (US\$2.94 million)
9	5	Actor in Law	2016	Nabeel Qreshi	Filmwala pictures	Urdu	Rs30 crore (US\$2.86 million)

^① The data comes from the comprehensive network collation, and the statistical deadline is december18,2020.

^② https://en.m.wikipedia.org/wiki/List_of_highest-grossing_Pakistani_films, deadline for data statistics: December 18th, 2020.

	6	Janaan	2016	Azfar Jafri	IRK Films ARY Films	Urdu Pashto	Rs30 crore (US\$1.8 million)
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From the perspective of professional skills training, Pakistan lacked training institutions and professional colleges for film professionals, which affected the level of professionals - the ability of directors and the acting skills of actors, and further affected the quality of films. In the 21st century, great changes have taken place in Pakistan's film industry and drama industry, constantly changing the society's view of the country's ills. With the release of the controversial film "Verna" in 2017, the changes in the film industry have become more obvious. "Verna" is a Pakistani social drama directed by Shoaib Mansoor. The film tells the story of Sarah being persecuted by political forces as a rape survivor and how to uphold justice. The film censorship Center Committee initially banned the release of the film with offensive content, but later lifted the ban. This film is also a challenge to Pakistani films. Previously, the vast majority of films paid more attention to catering to audiences. However, in recent years, the film industry began to try to enter the ranks of international competition. Films and TV dramas can gradually be viewed on various international platforms. Film production concepts and production tools are not as typical "Oriental" as in the past. Film workers are inspired by the film industry in Hollywood and other regions. Further challenging the controversial social issues in Pakistan, Pakistan's film industry can see emerging new trends.

Pakistan has a lot of room for improvement in the production of documentaries, usually shot by the Ministry of Public Information and television stations. In addition to being shown in cinemas, good documentaries will also be shown in remote areas. In addition, some producers will shoot documentaries based on practical issues in Pakistan and give awards at international film festivals, such as "Saving Face" and "A Girl in the River: The price of forgiveness" as mentioned above.

2. The development stage of Pakistani films and the introduction of China

(1) Basic information of China-Pakistan cultural exchanges in film and television

Since the establishment of diplomatic ties on May 21, 1951, China and Pakistan have actively played the role of adjacent friendship on the basis of the Five Principles of Peaceful Coexistence. Although the two countries have a long cultural history, in fact, the importance and depth of cultural exchanges are far from enough. These

cultural exchanges mainly stay in the exchanges and cooperation in sports, art, literature and education. It is worth mentioning that since July 2010, when China Radio International and Pakistan SNBC officially signed a media cooperation agreement, the news media have further enhanced the cultural communication and understanding between the two countries. At this time, the cultural communication has mainly relied on the official media reports of both sides, and the exchange of film and television culture has almost stagnated.

China and Pakistan have to develop of the film industry linkages, which may enhance the previous cooperation and understanding between the two countries, and can be further consolidated through joint projects under the CPEC. In 2017, the Pakistan Arts Council set up a film club cultural organization, and Chinese film "Postmen In The Mountains" was screened, which was produced by Xiaoxiang Film Studio in 1999. On November 12, 2019, Xinhua net reported that the Pakistani military film "Parwaaz Hai Junoon" held its film premiere in Beijing on November 11th. These are constructive steps taken by China and Pakistan in the film and television cultural exchanges, in the context of 70th anniversary of the establishment of diplomatic relations between China and Pakistan. It has built a new bridge for cultural exchanges between the two countries and further consolidated and deepened China Pakistan friendship. Before "Parwaaz Hai Junoon", "Chalay Thay Saath (2017)" became the first Pakistani film to be released on Hong Kong, China, about a Chinese tourist and a Pakistani girl falling in love, but not entering the mainland in China.

Only a few Pakistani films had been released in China, including "Baaghi (1956)" and "Mera Naam Hai Mohabbat (1975)". The fifth silk road international film festival, 2018 was organized in Pakistan like Western China and nine films were put on display, including "Revenge of the Worthless", "Taking Action" "Let the Sun Rise", but this is not publicly theatres. At the regular press conference of the Chinese Foreign Ministry on November 23, 2020, the film "Orange Line Metro" described the joy of the Pakistani people for the completion of the orange line of Lahore Metro. The railway project was jointly constructed by Pakistan and China under the Belt and Road.

The people of China and Pakistan are deeply

emotional, warm and reciprocal, but they lack a corresponding understanding of each other's cultures, and the ties between the two countries need to be further strengthened. To some extent, cultural cognitive deviation is not conducive to further communication and cooperation in political, economic, military and other aspects. Film and television cultural works are the most effective way to truly understand people's experience, life, history, preferences and food, which is also a very important aspect.

(2) The Communication stage of Pakistani films in China

The communication of Pakistan in China can be divided into three stages: the first stage can be called the initial trial period, mainly from 1951 to 1991; the second stage can be tried to call it the cold period, mainly from the 1990s to 2018, and the third stage from 2018 to now. The first stage can be barely called it the first period, in the 1960s China first introduced the Pakistani film "Baaghi 1956", by 1991 introduced 12 Pakistani films, including Changchun film studio translation " Mere Naam Hai Mohabaat", Shanghai film translation factory translation "Insaan aur Aadmi" is touching countless Chinese audiences. The second phase was called a cold period mainly due to the stagnation of Chinese film and television exchanges with Pakistan at this phase, and China did not introduce or publicly show any Pakistani films in cinemas. The reason why we tried to call 2018 the China-Pakistan film and television exchanges has entered a new growth stage, and film festivals, co-productions and filmscreenings began to appear.

The cooperation between China and Pakistan in politics, military and economy has been relatively mature, and the cooperation and development of culture, especially in film and television culture, has just started, or it was only promoted after the 2018 Pakistani general election, and the cooperation between China-Pakistan film and

television culture has really entered a new long term.

(3) The influence of Pakistani films spreading in China

In 2020 representative film "Parwaaz Hai Junoon", the film "Parwaaz Hai Junoon" tells the story of Pakistan the domestic frequent terrorist attacks hit the interests of the country and the people are seriously threatened. To defend, a group of heroic Pakistani air force soldiers take the bull by the horns, decribed the story of the blue sky, this is a reflective of the mainstream values of Pakistan film .In addition, the film also shows the JF-17 fighter jet jointly developed by China and Pakistan, which was being introduced into the domestic film market again in 45 years after the establishment of the 70th anniversary of diplomatic ties, which contains multiple layers of meaning.

In the film plan on November 13, 2020, the Xinhua News Agency official media released screening information, reported, Pakistan military film "Parwaaz Hai Junoon" late 11 movie premiere held in Beijing, Pakistani ambassador, delivered a speech. He said, during the 70th anniversary of diplomatic relations between Pakistan, appearance of Pakistan film on big screen of China after 45 years, will build a new bridge for cultural exchanges between the two countries, to further consolidate and deepen the friendship. In addition, Beiqing Network, Xiaoxiang Morning Post, Guangming Network, Sina network, Lanzhou News Network have also reported on the screening plan.

Soaring is one of the highest box office in Pakistan, IMDB score 8.1 (since other score is 10 points, it is considered 8.4 for statistics); Maoyan film score 7.9; Douban score 5.5, with a box office of 800000 in the first week and a cumulative box office of 1.45 million.

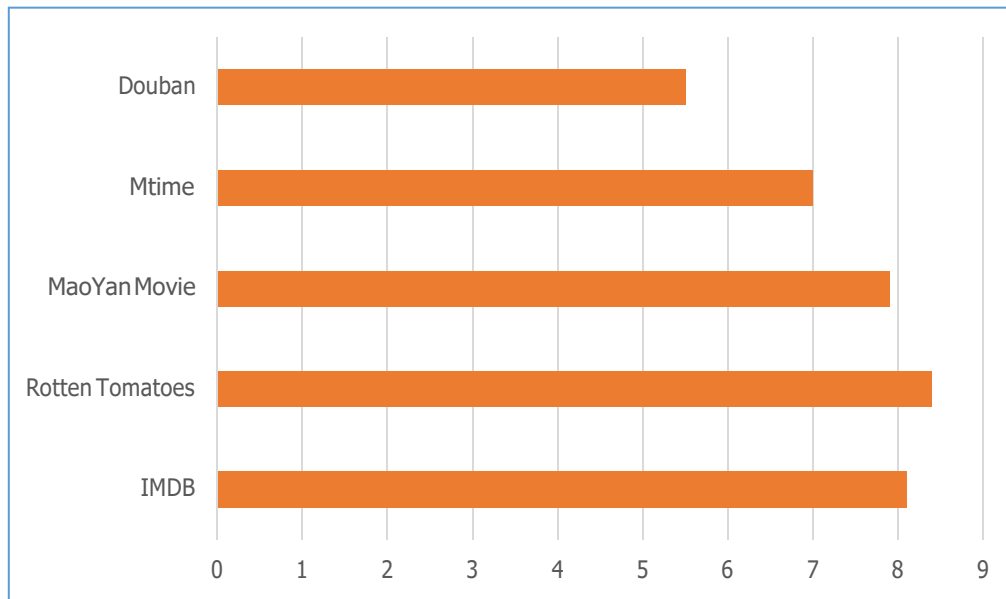


Figure 3-Rating of Parwaaz Hai Junoon by domestic and foreign film and television platforms^①

As of December 18, taking "MTime" as an example, there had been a total of 71 film reviews, including 17 selected long reviews and 61 netizens' short reviews, including 48 effective film reviews (the film reviews that can be displayed on the official website and have text basis for detailed reading). Among them, 52% of the audience showed positive praise such as "the concept that Islamic women can be pilots and love freely is very good", "the film is very touching, and I hope that the second brush" and "it perfectly reflects the patriotic feelings, handsome men and beautiful women"; 25% of the audience thought that the film had strong critical emotions such as "poor effect", "too magical film" and "great problems in narration"; 23% of the audience were relatively neutral, thinking that there were some problems in the better parts of the film. Taking Douban film reviews as an example, 40 effective film reviews can be captured by data capture, of which 67.5% of users believe that the film quality is lower than expected; 12.5% of the users analyzed the content of the film without strong emotional bias; 20% of users thought the film was great.

As of December 5, 2020, 1631 people said in the Maoyan film review that they have seen the movie, some people said that "it is rare to see Pakistan patriotic film", "after watching the trailer adrenaline has soared, the protagonist appearance level", "although cannot understand, but can see

the subtitles, really good," "the first time to see Pakistan film, can only known in Indian film. It is good move from Pakistan and it will help to build narrative, introduce technology, and so on. But generally speaking, the release significance of "Flying Ambition" is far greater than the American Hollywood commercial film introduced by China, which is a constructive film of the cultural exchange between China and Pakistan.

It can be seen from the number of participants of various domestic film-watching platforms that, compared with Indian Bollywood films, although the introduction of Pakistani films has attracted attention to some extent, the influence of the film is still insufficient, and the popularity of topic discussion and comments also faces some problems. On the one hand, the quality of the film itself and the promotion strategy of Pakistan should also be considered; on the other hand, the spread of Pakistani film in China should also be considered.

3. The current situation and problems of Pakistani film Communication in China (1) Differences in film production and broadcasting systems and communication concepts between China and Pakistan

After the 2018 general election in Pakistan, China Pakistan film and television cooperation entered a new era. Imran Khan, the candidate of the Justice Party, said that he would continue to support the development of the China-Pakistan economic corridor after winning the election. Therefore, cultural cooperation in film and television has finally begun with the continuous

^① Data sources: Douban、Mtime、Maoyan

Movies、Rotten Tomatoes、IMDB, deadline for data statistics: December 18th, 2020.

expansion of the China Pakistan Economic Corridor. In February 2018, Pakistan's news, radio and national heritage minister Maryam Aurangzeb and scio director wang Chen, minister of culture Luo Shugang tong, deputy director of the state administration of press, publication, radio and television from China had cordial and friendly talks. Pakistan said that in addition to further improving the infrastructure of the Pakistani film industry and hopes to shoot china-Pakistan co-productions, it has received positive recognition and strong support from China. Minister Maryam Aurangzeb and Jamal Shah jointly announced the decision to establish the Pakistan National Film Academy and promulgate the new film policy during the "Cultural Caravan" event, which received a positive response from the Pakistani literary and art circles.

In 2018, Pakistan Hannekada has signed a cooperation agreement with Shaanxi Radio and Television Group to produce Xi'an Engineering University and One Road Sunshine Film; the fifth Silk Road International Film Festival held from October 9 to 12,2018 witnessed the signing ceremony of China and Pakistan co-production in 94 projects. In 2020, the film and television industry was hit in 2020.

(2) Content themes and cultural taboos on China communication

The issue of the dissemination of Pakistani film and television works to China cannot be examined beyond the ideological content of Pakistan itself. The first thing to consider is the religious issues of Pakistan. Pakistani religious contradictions are one of the main reasons for domestic disputes, which is related to the history of British colonization. Before the partition of India and Pakistan, the religious identity of Hindu nationalists and Muslim nationalists was in the competition, strengthened and politicized. As Pakistan has become an independent country, religious disputes remain an important issue for the two countries. In addition, Pakistan's serious religious disputes are related to its domestic political wrangling and some special events, such as the 9 / 11 incident. Religious problems can often lead to political and economic security turbulence, and may even cause problems such as government change, policy change and management failure. The "religious risk" in the dissemination of film and television cultural works is not a "religious threat". Enough attention should be paid to religious film and television films works to prevent the tendency of ethnic independence in some parts of Pakistan to infect parts of China, and to strengthen the religious extremist forces and the consciousness of ethnic division in China.

Pakistan's cultural customs are also quite different from the mainland. In China, the vast majority of people believe in Marxism. In Pakistan, due to the influence of the religion, for the vast majority of Muslims, Religion is its whole life, Muslims worship religiously five times a day; Month-long daytime fasting during Ramadan; Do not eat pork or drink alcohol; Women cover Dupatta——with a beautiful veil, But fashionable city women sometimes don't care about it. Muslims in Pakistan use the traditional Pakistani dress Shalwar Kamis——a loose pants and long gown to resist the westernized fashion; In addition, Pakistan has a strong religious belief and has built a large number of sage cemeteries. Also believe in the existence of elves and evil ghosts. Therefore, in the communication of film and television culture, it is easy to cause the poor communication caused by cultural differences, difficult to mutual understanding, resulting in barriers to cultural communication, and difficult to achieve the expected effect. Therefore, in the cultural communication, it is necessary to patiently understand and tolerate the Islamic culture with Pakistani characteristics.

While discussing the the concept of co-productions, we must due acknowledge and consider Pakistan's economic development level, social system, social conditions and public opinion, and cultural foundation, which are different from those of China. Thus, to go for the promotion of co-production between China and Pakistan, we need to choose a stable, mutually beneficial and interconnected entry point, and also needs to consider relevant issues.

The theme selection of the film should firmly grasp the mainstream ideology of China, and at the same time, integrate some cultures of Pakistan, so as to avoid the expression of sharp issues such as "religion", "war" and "politics". You can choose to focus on specific events and reasonably show the friendship between China and Pakistan, such as "China Pakistan rescue cooperation and mutual assistance during the epidemic", based on the more universal motifs, styles, themes Types can also be more diversified.

(3) Status quo of platform and channels and capacity building of communication to China

Pakistan's film and television works are seriously low on the domestic platform of China, and according to the professional film websites in China, most of Pakistan's relevant film and television works are shot by Britain and the United States. Film is one of the best ways and channels to understand the politics, religion,

culture, life and other aspects of a country. Based on the influential domestic official video platform, including iQIYI, Youku, Tencent, Mango TV, And there is no category of film and television works with "Pakistan" as the label on the film and television platform. When searching with "Pakistan" as the keyword, the film and television platform only displays some personal vlog works. Some old movies appear on the film and television platform in the form of personal uploading by users, and the platform has no copyright. The platforms that mainly focus on overseas films and television also lack Pakistani films and television works.

Pakistan through the authoritative domestic film website "Douban Film", The top five on the page display are " Pakistan: Defenders of Karachi (2011 UK)" " Pakistan (1969 UK)" "India and Pakistan at 60 (2007 UK)" " Englistan (2020 UK)" "Pakistan's Hidden Shame (2014 UK) "" Aliens In America (2007 USA). And there is no official channel to watch directly. On the one hand, from the perspective of relevant content, it means the absolute lack of relevant content presented by domestic media and professional film and television platforms; on the other hand, from the perspective of media communicators, when China wants to understand and learn about Pakistani culture through film and television, it is very likely to conduct the cognitive structure of Pakistan through the "facts" presented by the UK and the United States.

Results and Discussion

1. Make good use of the Belt and Road policies and innovate the sound communication mechanism between China-Pakistan films

Under the "the Belt and Road" media exchanges and cooperation, the leading role of the state and the government should be better played to improve and consolidate the formulation of relevant film and television policies, which is an important foundation for promoting the spread of film and television culture between China and Pakistan. The "Silk Road International Film Festival" established by the State Administration of press, publication, radio, film and television, the Government of Shaanxi Province and the Government of Fujian Province in 2014, is a very good case. At the same time, the new Pakistani screening unit also provides a very favourable guarantee for the sound exchange of films at the national level. In addition to the Silk Road International Film Festival, the Shanghai

International Film Festival and the Beijing International Film Festival have also added screening units for the "the Belt and Road". The screening section of the excellent Pakistani films makes the film festival called a very important place and platform for the cultural exchange between China and Pakistan. In addition to the film festival, Pakistan film exhibition should be held in the cultural exhibition halls of universities and cultural places from time to time. The exhibition can be divided into sub-venues of different themes, and display romantic comedies, feature films with cultural characteristics, and award-winning documentaries reflecting the practical significance of Pakistan respectively. Promote the formulation of relevant policies, and achieve a good film communication mechanism at the national level.

On the basis of Belt and Road, we should build a precise plan for communication and implement the "one country, one policy".

Since construction started in 1988, there were 27 overseas Chinese cultural centers in February 2015; by the end of 2018, the number was and by 2020, the completed center were 50. It helped to create a network of centers, which is covering major countries and regions around the world. Hu Zhenrong, a famous communication scholar, put forward that at the present stage, China's communication ability and communication book review have been raised with higher requirements. Specifically, it is to carry out in-depth investigation and research for different target countries, and implement the "one country, one policy". Although the introduction of Chinese films has formed a certain scale at this stage, there are still great differences due to different objects. In the early stage of film and television cultural exchanges with Pakistan, in-depth understanding and special planning can be carried out in advance to prevent directional thinking and formulate targeted film and television cultural communication programs.

"Embedded" can be regarded as a symbol combination communication mode, and "embedded communication" can be further considered in the SINO Pakistan film and television exchanges. On the one hand, film and television works can not be separated from the existing sections of relevant domestic film and television forums and cultural communication. Pakistan's film and television works can be embedded in the relevant film and television forums and summits of the "the Belt and Road". In terms of cultural exchanges of the "the Belt and Road", it is necessary to expand the corresponding customized sections for the film

and television cultural exchanges between China and Pakistan, implement special policies and "customized" communication. On the other hand, the communication of film and television works can not exist without the daily life and lifestyle. The film and television culture can be transformed from the policy space to the embedding of the living space. The Internet relationship is used to build a media integrated film and television communication platform, build a new mode of film and Television Cultural Exchange, make rational use of the popular short video interactive exchange platform, carry out film and television publicity on the platform, and release creative and preview video content, Warm up before the screening to form Pakistan's film and television culture from the minority to the public and into people's daily life.

2. We should explore the experience of cultural exchange agreements and film and television cooperation between the two countries, and enrich and improve communication channels

Taking the release of The film "Parwaaz Hai Junoon" as a new opportunity for China-Pakistan film and television cooperation, it has further promoted the implementation of the cultural exchange agreement between the two countries. In recent years, the Chinese market has introduced many excellent overseas films with high levels and wonderful plots. Pakistani films can also learn from their successful experience to facilitate their future promotion in the Chinese market. Hollywood of the United States and major European film countries have made great efforts in marketing and promotion in China. Pakistani films can learn from the publicity experience of other countries and continuously improve their early-stage influence. In addition to cinema screening, other communication channels should also be continuously improved and developed. Mainstream video platforms should take the initiative to cooperate and release the films on the online video platform after the cinema schedule ends. At the same time, the 11 films introduced from 1957 to 1991 mentioned above can also be successively released on the official online video platform to meet the viewing needs of different audiences. Official channels, such as CCTV6 film channel and CCTV8 TV series channel, can also selectively broadcast excellent Pakistani films to enrich and improve the communication channels with the efforts of various parties. Officials can use new media platforms such as Weibo and wechat official account to set up a "the Belt and Road" cultural exchange channel, so that users can learn about the cultural cooperation between China and

countries along the the Belt and Road, as well as information about outstanding cultural works of other countries at the first time, meet the cultural needs of different users, and promote cultural exchanges and learning between the two countries.

In April 2005, Hanban, Beijing Language and Culture University and the National Modern Language University of Pakistan jointly established the first Confucius Institute in the Islamic world, the—— Confucius Institute in Islamabad. On May 22,2013, Hanban and the University of Karachi signed a cooperation agreement to set up the Confucius Institutes, which has now become one of the largest Confucius Institutes in Pakistan. In addition, the number of international students is increasing, the exchanges between China and Pakistan is becoming more and more frequent, can make better use of international students group, reasonable organization on campus, reasonable organization show related film and television culture works, to carry out related derivative activities, for film and television culture communication form a good organization.

Introduced in 2020, Pakistan film "Parwaaz Hai Junoon" belongs to the military romantic film, although caused part in the domestic response, but its influence degree of "Dangal (India 2017)" , "Bad Genius(Thailand 2017)" and other neighboring countries film, influence, score, box office, word of mouth is not ideal. Therefore, for the introduction of Pakistani films, on the one hand, we should pay attention to the cultural gap between the two countries, choose excellent and mature scripts, diversified themes, from the beginning of family and love themes, for the film and television themes; on the other hand, pay attention to the introduction of Pakistani films for the introduction of Indian films, but also different from the cultural differences between the two countries.

3. Enhance the discussion of shooting skills, and promote the connectivity of film and television production

In the process of the introduction of film and television works and the continuous promotion of co-production, it is also necessary to continuously enhance the mutual discussion and learning between the film itself and film technology. On the one hand, we should learn from the advanced western film production technology to make the film achieve better visual presentation; On the other hand, it is necessary to avoid being assimilated by "popcorn" films, and to avoid the lack of cultural integration caused by the lack of cultural adherence of Sino-Pakistani film and television cooperation works, so as to make them

become pure commercial films. In the process of cooperation, we should pay attention to the training of relevant talents. Cultural workers should have a certain cultural heritage of China and Pakistan, better grasp the cultural scale of the two countries, and avoid artistic creation with the subjective consciousness of "stereotype" and "preconceived". The translation of the film also requires in-depth consideration. The basic requirement of translation is to accurately transform the content of the text. However, Chinese culture pays more attention to "meaning" than "form", which requires training for professionals in relevant languages. This requires them to not only be familiar with the transformation between Urdu and Chinese, but also have an overall grasp of the theme, core and artistic conception of the film. Whether it is from the choice of the theme of the film, the promotion of film shooting or the later translation work, it is necessary to constantly learn from the gains and losses of previous co productions in order to maximize the communication efficiency of China Pakistan film and television culture.

Conclusion

Both the establishment of the Pakistan unit of the "Belt and Road" Silk Film Festival and the release of the Pakistani patriotic film "Parwaaz Hai Junoon" in the mainland cinema mark that the film and television cultural cooperation between China and Pakistan has entered a new stage. After a long period of silence, the film and television exchanges between the two countries have entered a stage of accumulation. In this new stage of development, it is more necessary to have a more complete grasp of the overall macro communication environment. Relevant domestic platforms should increase the number of relevant reports on the information of Pakistani film and television cultural works and intensify the reporting of relevant information. Improve and promote the formulation of relevant policies on the basis of the "the Belt and Road". Multi platforms should work together to solve the serious lack of information and unequal cultural exchanges in China. Through the cooperation of film and television works between the two countries, we should cultivate a group of professional film and television workers, so as to further promote the development of the film and television industry of the two countries. We should have a comprehensive understanding of Pakistan's film and television culture, assess its impact, better balance the conflict of values, reasonably deal with many risks and challenges, and finally promote China Pakistan film and television cultural exchanges to achieve

substantive results. The friendship between the two countries has a long history.

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