NARRATIVES OF HISTORY, HATRED AND RECONCILIATION: A MULTIMODAL ANALYSIS OF INDO-PAKISTANI VISUAL NARRATIVE

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Abstract

India and Pakistan have been entangled in a troubled history. Both the countries are uneasy neighbours as unresolved disputes, the perceived sense of getting wronged and posturing on terrorism have led them into three major wars in the last seven decades. The shared legacy of hatred between the two countries influences literature and media across the border. The diplomatic attempts for reconciliation are also projected in film and literature but the age old myth of 'accursed neighbour' still acquires the popular thinking. The narrative of history, hatred and reconciliation in the Indian and Pakistani cinema is evaluated for sharing the harsh signatures of hatred between them which is sometimes also followed by positively crafted images for each other. The present research investigates signs textured in the visual texts of both countries that are analysed semiotically by applying Multimodal of Gunther Kress and Theo van Leeuwen. The multimodal has appropriated Halliday's Theory of Systemic Functional Grammar as the grammar of image. The study is also supplemented by the Noldus Software of Human Behaviour which is used to analyse the facial expressions of the characters in the movies as *signs*. The movies selected for research and analysis are those that depict the major events in the history of these two countries including war and acts of terrorism.

Key Words: Narrative, multimodal, Noldus Software, signs

Introduction

The influence of media in instilling ideology in the viewers and maintaining hatred have been major concerns in the wake of certain events of ethnic and religious import between India and Pakistan. In this postmodern age, the lives of the people are directed by the far reaching influence of the visual images and extended visual narratives. Referencing of history in various texts (political, fictional and visual) has often been used as a propaganda tool to promote the desired biasness among the given audience. Dominique Moisi's "The Geopolitics of Emotion: How Culture of Fear, Humiliation and Hope are Reshaping the World" (2010) focuses on the idea of clash of emotions among the nations. He stresses on the notion that the clash of ideas is the earnest cause of hatred among the nations. For example, during the Second World War, Hiroshima and Nagasaki were destroyed by the atom bomb dropped by the U.S. The vast devastation caused people to develop

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extreme hatred against the U.S. Even at present, the Japanese nurture the feelings of hatred for the U.S for that act of brutality. The Arab Israel War in 1967 can also be cited for promoting hatred among the Muslims and the Jews. The issue of Palestine in the Middle East still remains unresolved owing to the attitude of the Jews against the people of Palestine. Turkey has Kurds who feel deprived of their rights and hate the Turkish Government. Kashmiris in Indian Occupied Kashmir hate the domination of the Hindus in the territory. Tamil Tigers in Sri Lanka and Taliban in Afghanistan can all be cited for their feelings of hatred against local or foreign communities that threaten their collective interest. Such feelings and emotions can later be incorporated in their respective texts, both literary and visual.

The unrelenting enmity between India and Pakistan characterises a literature couched in bitter metaphor of bloodbath after the partition. The hostile acrimony and the violent showdowns resulted in chronicles overloaded with the traumas of partition in 1947 including the unresolved conflict of Kashmir. Three major wars between the two nations serve as a reminder of the unsettled issues leading them to the threshold of a nuclear war.

The move for reconciliation and so-called peace processes have also been incorporated in the cinematic themes in order to foster relationships and promote cultural harmony. One of the major steps in cultural exchange is the policy of Pakistani government that allowed Indian films to be screened in Pakistani cinemas. The Indians corresponded by inviting Pakistani film artists to come and perform in their films. But such seasons of peace and mutual respect are often short-lived. Duncan McLeod (2008) asserts the paucity of such attempt of posing threats and stand offs, arguing for reliance on a single theoretical approach saying,

The role of diplomacy was to protect the preconditions for these criterion, while promoting peaceful relations between various states. It is important to note, that the bilateral relationship between India and Pakistan has not been theorised in the same way, partially due its tangled history (p. 6).

The images in the visuals serve as syntax to form coherent narrative from scrambled image strings in a movie. The history chronicles the practice of conveying narratives through drawings,

whether in cave walls paintings or medieval tapestries or in the modern context, appearing in the images in a poster or visual narratives. Recent studies on visual narratives focused on the comprehension of the narratives and the mechanism engages in sequencing coherent narrative. Every object in the image tends to tell a story.

The image shot in a visual narrative, created by an intellectual and sentiment being (film maker) is intended to cast a spell over the audience to interpret the text it has been structured in. Of course, all the elements in the establishing scene are not liable to convey patent information required to support the event of the narrative, so script writers often manipulate the visual setting to a point of attention. Even the visual techniques further establish a sequence to make the viewer's eye visit elements the way they are shot to produce specific schema of understanding messages in the image. The visual narratives include the sequenced change in scene to orient the viewer's attention.

While watching movies from Indian film industry and Pakistani cinema, I realized the narrative of the film supports promoting 'historical hatred' among the audience and supplements the events of the history, including Wars, and projects the specific ideology of the nation in terms of abhorrence for the other. Visual narratives at the wake of the events in the history promote hatred and maintain political and ideological standing of the nation through the images of the movie and strengthen the feelings of patriotism in an individual. On the other hand, visual narratives also support the process of reconciliation through deployed signs in the movies.

In this research, I have investigated multiple layers of signs in images through which hatred and attempts of reconciliation on both sides of the border are maintained and intensified, shedding impacts on all the peace processes and strengthening of bilateral relations between India and Pakistan. The passion for patriotism and hatred for the other and ultimate desire for reconciliation is the focus of this paper. The important influence of visual narrative and the signs in the movie signifying the historical truth of both the sides in the wake of historical events are discussed under the discipline of Semiotics.

1.2 Research Questions

In this research, I have investigated multiple layers of signs textured in the images through which hatred is maintained in the audience, ruining

the entire attempt on the political and diplomatic front to promote peace process. This article explores the following research questions:

1. How do visual narratives promote and maintain hatred on account of patriotism in Indo-Pak context?

2. How are the claims on both sides of the border for reconciliation maintained in visual narratives of both the countries?

1.3 Critical Framework and Research Method

> A sign... [in the form of a represent amen] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. (Peirce 1931-58, 2.228)

Multiple layers of signs are employed in the visual narratives communicating their relative messages. The approach to explore the hidden implications must be theoretical and critical. Semiotics, the science of signs, therefore, is employed to navigate the multiple layers of the signs in order to dig out their hidden messages. In its broadest sense, Umberto Eco states 'semiotics is concerned with everything that can be taken as a sign' (Eco, 1979, p. 7). Saussure accentuates the study of signs as 'Semiology' while Charles Sander Peirce termed his scientific investigation of signs as Semiotics. Saussure's papers were first published in 1916 originally documented in 1894.

> It is possible to conceive of a science which studies the role of signs as part of social life . It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek semeîon, 'sign')

Roman Jakobson theorizes semiotics saying that

> It deals with those general principles which underlie the structure of all signs whatever and with the character of their utilization within messages, as well as with the specifics of the various sign systems and of the diverse messages using those different kinds of signs. (Jakobson, 1968, p. 698)

> The method of investigating the ideological position through signs in the image is the Systemic Functional Multimodal. The application of multimodal appropriated by Gunther Kress and Theo van Leeuwen is extended to investigate the multiple semiotic resources in the

text. The functional approach was introduced by Michael Halliday (1978, 2004). The application of the systemic functional theory was rationalised by Gunther Kress and Theo van Leeuwen by giving linguistics analytical visions and developing a genre in the studies of image through a 'grammar'. Images from the movies are taken as text from two movies, Bajrangi Bhai Jan from India and Waar from Pakistan. Images are analysed systemically by applying multimodal in three metafunctions.

Literature Review
Systemic Functional Analysis of Signs

Visual narratives are multimodal texts as visual modalities are produced to represent the social world around us. Beyond images, resources of language and music are also central text of multisemiotic film. It is pertinent to take a detailed systematic analysis of the semiotic resource of a film text to investigate the multiplication of meanings.

> The dominant visual language is now controlled by the global cultural/technological empires of the mass media, which disseminate the examples set by exemplary designers and, through the spread of image banks and computer-imaging technology, exert a 'normalizing' rather than explicitly 'normative' influence on visual communication across the world.
>
> (Kress & Leeuwan, 2006, p. 5)

The key notion in the semiotics is the concept of 'sign'. The visual narrative is multisemiotic source of signs, signifying multiple meanings. The sign makers wish to express meaning through semiotic modes, appropriating subjectivity, plausibility in a most apt form of signifier. 'This means that in social semiotics the sign is not the pre-existing conjunction of a signifier and a signified, a ready-made sign to be recognized, chosen and used as it is, in the way that signs are usually thought to be 'available for use' in 'semiology'(Gunther & Leeuwen, 2006,p.7-8).Images in a visual are not only expressive and aesthetic, they are also structured socially and politically. In order to move from the reality to its photograph it is in no way necessary to divide up this reality into units and to constitute these units as signs, substantially different from the object they communicate (Barthes, 1977, p. 17). Plato's conception of the sign refers to somewhat the idea propagated by Saussure. He argues,

> Whatever name you give to a thing is its right name; and if you give up that name and change it for another, the later name is no less correct than the earlier, just as we change the name of our servants; for I think no name belongs to a particular thing by nature. (Cited in Harris, 1987, p. 67)

In Halliday's systemic model, every semiotic resource fulfills three functions. These are 'ideational' function, representation of the world around us, the 'interpersonal' function, representing social relations of the participants and 'textual' function, representing cohesion in the text.

Ideational Metafunction

Ideational metafunction is related to our experience of the world around and inside us. It can be categorized into subtypes; experiential and logical. The experiential is concerned with grammatical transitivity patterns, participants involved in configuration of process in circumstances. The logical metafunction is concerned with construing experiences as chains, emerged out of generalized relations including logico-semantic type in grammatical system for instance exemplification, modification and elaboration. In Halliday's tradition, language constructs and represents the perception of reality in outward appearance of doing, happening, meaning, sensing, becoming and being. All of these outwards appearances incorporate participants of various categories like actors, goals, sensors, and receivers.

Interpersonal Metafunction

Interpersonal function is related to the interaction between the speaker and the listener. It includes the resources of grammar for enacting social roles, speech roles and relationship of the speaker and the listener in dialogic interaction. If the gaze of the represented participant is directed towards the viewer, the structure of the interaction can be inferred, as a demand or else. Moreover, horizontal angle is shot to make viewer see the represented participant from side or front. The vertical angle is used to shot the represented participant from above or below, or at eye-level. These horizontal and vertical angles signify different aspects of social relation between the represented participant and the viewer in the specific context or circumstances.

Textual Metafunction

It involves the creation of a coherent text. It resources the ideational and interpersonal meanings as information organized into text unfolded in a context. It supplements the speaker to construct texts or connect the chunks of information in a discourse. It primarily deals with the way ideational or representational metafunction and interpersonal metafunction come together and form a meaningful significant whole. It relates these metafunctions through information and value, framing and salience. The spatial relations of the object displayed in an image offer information and values. Depicted elements placed on the left side of the image are considered to be information already known by the viewer. On the other hand, elements placed on the right side are *given*, or introduced as *new*. Similarly, the elements on the top can be inferred as *perfect, ideal* and *promising*, while lower can be interpreted as *real* or *factual*. Moreover, the concept of ideal can be associated with the salience or patterns of dominance between the participants.

Analysis

Image A (Waar)

Image A from Waar depicts the scene when two women are given suicide bomb equipped jackets by the terrorists. The plan was executed by Lakshmi, an Indian spy in Pakistan. The major purpose of the attack at Manawan Police Academy is to divert the attention as the law enforcing agencies are informed about the major attacks planned by the Indian spies in Pakistan. The event of Manawan Police Academy claims hundreds of lives. The major shift is to drive the focus of the authorities other than what they have in vision. The Indian spies want to plant two bombs in different parts of the country to claim heavy death toll. Ramalis

received by Lakshmi and both of them direct the activities in Pakistan. The entry into the Police Academy is dramatic. The guards at the gate are spotted by the boys playing cricket and then two women enter by requesting them for help as one of them pretends to have labour pains. They manage to enter into the academy and kill the guards on the watch. Both the women are given bomb equipped jackets and they explode themselves in the canteen. The terrorists in the cover open fire at the police trainees and claim heavy loss of lives.

Ideational Metafunction

In the given image, the vector is formed by both the act and the gaze of the represented participants. The act of handing over the suicide bomb jacket to the lady is an act by the actors in an action process. The man with a beard is an actor who hands a bomb equipped jacket to the lady who is the recipient, and his goal. The lady is also an actor who receives the jacket. Both of the represented participants also act as reactors as both of them also direct their gaze towards each other. Both of them are also phenomena for each other. On the other hand, the other represented participant on the left of the frame is just a reactor who gazes at the lady receiving the jacket as phenomena in a reactional process. The lady on the left down the edge of the frame is an actor who is busy in arranging the articles to process the jacket inside her clothes. She is an actor and whatever she does to arrange the bomb equipped jacket is her goal. The locative circumstance is Manawan Police Academy, Pakistan. The represented participants on the righter side of the frame use their hands as circumstance of means.

Interpersonal Metafunction

The acts and the gaze of the actors in the image are 'offers' for the interactive participants. The act of handing the suicide jacket to the lady with a smile on the face connotes to the ideological stances they maintain while attempting such acts. The angle of the shot is frontal for the represented participants who intrude into the Police Academy and hand over the project to the ladies for 'higher gains'. The act is made to be analyzed intimately by the interactive participants as they are the focus in the image. The passive represented participants have their back towards the interactive participants and are given an oblique angle, connoting their act as not one of the interactive participants' world.

Intertextual Metafunction

The 'given' in the image is character of the fanatics who entice the other to go for suicide attacks. The 'new' is the response of the new generation as indicated by the involvement of the boy on the left, and the ladies who are a part of the act of terrorism. The salience is maintained designating the main focus of the interactive participants to the bearded man who hands over the suicide jacket to the lady. He is given the attire of the tribal areas, connoting the fundamentalist approach towards Islam and its teachings. The smile on his face also makes him salient as he assures the ladies before they finally die in explosion that they would be rewarded in the life hereafter. The 'ideal' in the image is the attempt of the terrorists who convince the others of attempting suicides in suicide bomb attacks. The 'real' is the response of the people who are trapped by them to carry on expedition of that sort.

Image B (Waar)

Image B from Waar is the scene when the plan of attacking Police Academy has been executed successfully. Ramal is sent to Lakshmi to accomplish his mission in Pakistan under her supervision and connivance. He breaks into her apartment without her permission. She aims at him but realizes that he must have been the one whom she is desperate to meet. They live in a leisurely manner and respond to the attack at Manawan Police Academy mutually. The news of attack at the Police Academy has shaken the authorities in Pakistan while Ramal is unaware of it till the very last. He is rather given a surprise by Lakshmi to encourage him to execute his plot of planting bombs in Pakistan. While they watch news on television, the place of occurrence is screened on air, they feel felicity of achievement and respond to the damage with smile.

Ideational Metafunction

In the given image, vector is formed by the gaze of the represented participant. Both of them direct their gaze towards the T.V screen as they watch news updates of Manawan Police Academy incident. The news on the T.V is phenomena for both of them and both of them are reactors in reactional process. Ramal and Lakshmi are also sensers as they both share joys at their victory in a mental process. The locative circumstance is Lakshmi's lodging in Pakistan. Ramal uses his hands as circumstance of means while sitting on a sofa. Lakshmi rests her body against Ramal in a leisurely manner.

Interpersonal Metafunction

The gaze of the reactors in the image is 'offer' for the interactive participants. The angle of the shot in the image is frontal, making them a part of the interactive participant. Both Ramal and Lakshmi are given close shot, to initiate relation of intimacy in knowing the represented participant in these circumstances as they celebrate the victory over the incident.

Intertextual Metafunction

The 'given' in the image is the character of Ramal, a highly trained terrorist in conducting activities of severe nature. The 'new' in the image is the response of Lakshmi, as dangerous a character as Ramal is. The salience is maintained by focusing both the characters in a single frame. The prioximity between Ramal and Lakshmi and the mutuality of the concern is also highlighted to make them salient. The 'ideal' in the image is the situation of victory for them, while 'real' is Manawan catastrophe claiming lives of hundreds of the people in the camp.

BajrangiBhai Jan

Image A (BajrangiBhai Jan)

The image A depicts the same event when the identity of Munni as a Pakistani is revealed. The moment she celebrates the victory of the Pakistani cricket team and passes a kiss impression to ShahidAfridi (Pakistani Captain) on the TV screen, everybody in the family gets suspicious of the stranger's presence in the family. The family head, Dayanad is in wrath and addresses Bajrangi in a high tone, expressing his displeasure over the incidence they have faced. Bajrangi is himself shocked as he doesn't know the identity of a girl who is unable to speak for herself. The gathering in the house is shattered as the match is also over. Dayanad claims his superiority as he is a Brahaman, and Munni, being a Pakistani, is much to the target of harsh criticism on the part of her country. Dayanad details the reason for his disliking the presence of Munni in his home and directs Bajrangi to convey her to Pakistani Embassy as soon as possible. He dismissed his address and leaves them standing in shock and distress. Only Bajrangi and Dayanad's daughter Rasika, advocate the innocence of the little girl as she has done nothing to their country and she should not be punished for being a Pakistani.

Ideational metafunction

In the image, the vector is formed by the gaze of the members of Dayanand's family towards Munni, Bajrangi and Rasika. Some of the members of the family gaze at Dayanand as phenomena, as he leaves the scene after declaring that Munni must be delivered to the Pakistan embassy. They are reactors while the others gaze at Bajrangi as phenomena. Rasika also gazes at Bajrangi to comprehend the reaction on his face. Dayanand retires from the gathering to his room. He is an actor and moves towards his room as goal. The locative circumstance is Dayanand's household. The veranda of the house is the setting where arguments are made between Bajrangi and Dayanand.

Interpersonal Metafunction

The image 'offers' the act to be interpreted by the interactive participant as the reaction from Dayanand's family is expressed at the discovery of Munni's identity. The family has been shot from a long distance. It is long shot covering whole of the body. The long shot is materialized to keep interactive participant at distance as the signs of hatred are displayed by them at the discovery. The long shot connotes the disassociation of the proximal development of the interactive participant with the represented participant. The angle of the shot is oblique for all

of the represented participants. The act of disassociation of the viewer is made as the act is justified as not one belonging to their world. The angle connotes to lesser involvement of the interactive participant with that of the represented participants on the screen.The shot is taken from a high angle, connoting the sense of miniature for the represented participants in the situation which is difficult to overcome.

Intertextualmetafunction

The 'given' is Bajrangi's stance for supporting Munni, even if she is Pakistani. He stands by Munni and Rasika supports him in his expedition. The given is what interactive participant recognizes in Bajrangi and his loyalty towards humanity. The 'new' in the image is Dayanand's response at the discovery. His attitude towards a Pakistani kid is made to be known to the interactive participants. His grave argument for Munni's identity is made to be focused by the viewer along with his retiring gesture amidst the crowd. The salience in the image is marked with the spatial position of Bajrangi in the frame. He, along with Rasika and Munni, stands closer to the interactive participant. He stands near 'fertility' as the tree in the backyard connotes something fruitful, fertile and productive.

The 'ideal' in the image is the character of Bajrangi, Rasika and Munni who face the harsh response from Dayanand and the family.They are made to proximate the intimacy with the interactive participant as they themselves feel what is felt by Bajrangi and Rasika. The 'real' is the reaction of the Indians for a Pakistani who has been residing with them without knowing her identity. The response of family is redundant at the disclosure of the fact that Munni belongs to Pakistan.

Image B (BajrangiBhai Jan)

The image Bfrom BajrangiBhai Jan connotes the relationship between the major characters.Bajrangi and Munni.Bajrangi, on the direction of Dayanad, pays a visit to the Pakistan's Embassy but his efforts prove futile. There is a protest and he is not given any attention in the case of Munni. He rescues Munni on several occasions when protesters start riots. He manages to contact one of the travel agents in the city to transport Munni through back door channel, as she is no passport or identification paper. The agent demands a handsome amount of money and promises him to carry her with care. The separation of Bajrangi with Munni on that occasion is heart rendering. He cries as Munni grips his hands and gestures to turn down the offer. He forces her to leave him and walks in distress. Finally, on seeing bangles on a stall, he purchases in order to soothe Munni and returns to the office of the travelling agent. To his surprise, the agent takes Munni on cycle rikshaw to be conveyed and Bajrangi follows him in pace to meet Munni. Unfortunately, the travelling agent has planned to 'sale' Munni to one of the artisan for the purpose of prostitution. Bajrangi reaches the hotel where she is kept captive and rescues her. He shows his rage first time in the movie as the retaliation from the other side is strong. He flees with Munni after thrashing the guards of the 'Kotha'(red litght area) and burdens Munni on his back to his home wards journey.

Ideational Metafunction

In the image, the vector is formed by the action of Bajrangi when he rescues Munni and takes her on his back. He is an actor who moves with Munni on his back. Munni is also his goal as he shields her and takes her home. The spectators who have witnessed the brawl in the brothel are reactors, who gaze at Bajrangi for his heroic interference in rescuing Munni. They take Bajrangi as Phenomena in reactional process. Munni displays the signs of happiness and on her reunion with Bajrangi. She is a senser in a mental process. The locative circumstance is the bazaar in the streets of Dehli, India. Bajrangi supports Munni on his back with his hands as circumstance of means.

Interpersonal Metafunction

The image 'offers' the scene for interpretation from the interactive participants. Bajrangi's act is made to make inferences about his self at rescuing Munni. The frame of the shot is medium, covering half of the body of Bajrangi in order to make him acquaint with the interactive

participant. He is also shot central amongst strangers to dominate the scene. The medium shot of the scene is also made to make interactive participant familiar with some of the personality traits and the disposition of Bajrangi, as much in the movie remains to give his character description. The angle of the shot is frontal, making the involvement of the interactive participant authentic. The interactive participant is made to stand by the sentiment displayed by Bajrangi. The spectators are shot from an oblique angle, as they are not considered to be the part of viewer's world.

IntertextualMetafunction

The idea of 'given' in the left of the frame is the response of the spectators. The people in general don't even interfere in such acts of valour as shown by Bajrangi. The general response is given as it can be expected of them. The 'new' in the image is another facet of Bajrangi's disposition when confronted with the frauds. He proves himself to be a warrior, much to surprise the interactive participant who takes him to be meek and modest. The salience in the image is created by centralizing the character of Bajrangi amidst the crowd of people. He is made to walk towards the interactive participant, closing the gap between them. The 'ideal' is Bajrangi's act of valour and his character among the crowd, the 'real'. The ideal is the character that stands by humanity, not as a spectator, but as a saviour. The angle of the shot is below, taken from a low angle, connoting the sublimity of the character.

Conclusion

The study investigates the lack of unity related to the various discourses of the interest groups in terms of producing visual narratives supporting the document of hatred and reconciliation. These visual narratives demonstrate the failure of institutionalizing the genre of war films and films produced over the issues of great concern for India and Pakistan. The film produced under such an agenda fails to conclude the constructive role as they become symptomatic of jingoism and trends of historical hatred. The film industries of both the countries continue to be much influenced and staged by the socio-political threads between them. Furthermore, the war films or films narrating national history also made spectators interested in attempts of reconciling and moving towards mutual beneficial cinematic possibilities.

Nonetheless, despite the contrasting affirmative/transgressive positions towards the India-Pakistan boundary… conflict will continue as long as the enemies outside the nation are trying to enter, the secure border and the establishment of a clear demarcation between the two states and the adoption unequivocal national loyalties are the only means of achieving peace. (Bharat & Kumar, 2008, p. 38)

The border in the visual narratives of Indo-Pak cinema emerges as a psychological barrier rather than a spatial location. The description of the border or across the border is depicted through the national cinematic lens of both Indo-Pak cinema. The protagonist (as in Bajrangi Bhai Jan), needs to overcome and negotiate the present depiction of borders as Kalra and Purewal argue, ' People who engage in this process are, therefore, attempting to overcome the limitations imposed by the hegemonic and dominant forces that construct and maintain socially congealed difference' (Kalra & Purewal, 1999, p.55). The procedure of obtaining visa for either of the country is portrayed as a draconian process and an attempt is made to express the dominant symbolic impression of sovereign border. Markovits asserts, 'initially, indeed, a heavy silence prevailed…the violence that went with partition was largely concealed in public discourse, and its memory remained confined to realms of private pain' (Markovits,2003, p.58).

The attempt of crossing the border for the sake of humanity as Bajrangi does in the film, is an intellectual appeal to the mainstream audience of both India and Pakistan which facilitates the preferences and the attitude of the audience across the border, instilling a changed attitude towards the 'others'. The appeal of such a visual narrative demonstrates an intention of the more discerning audience and enables the film producers to be more selective in the treatment of subjects. The narratives of hatred in the films trigger jingoism and approaching attempts of reconciliation on the other side pave way for enriching exchanges between both the countries as 'it is amply clear that there is a larger directing philosophy that goes beyond these particular texts, literary or cinematic, to enunciate a shift towards the establishment of a climate of colloquy between the two nations' (Bharat & Kumar, 2008,p.70).

It is no surprise for the audience to watch marginalization of both India and Pakistan in the popular discourse, leading the events from decolonization to the rancorous history of partition and post partition cognizance of every event that triggers the passions of nationalism on either side of the border. The reconstruction of grim historical facts in the popular discourse and cinema in particular revives the trends of producers from across the border to image intersections of race, religion, gender and power. Fareed Kazmi comments on such a tendency saying, 'Conventional films do not simply reflect the social world, but actually construct a coherent version of social reality within which the ideological tensions can be contained and resolved' (Kazmi, 1999, p.215-16).

The cinematic texts of Indian and Pakistani film industries have played the role of narrator and popular historian for the country. The Indian cinema, a much stable industry as compared to the Pakistani cinema, has reverted the focus to deciphering the traumatic historical facts to represent the socio-political changes of the masses in general and started anticipating them. The recent cinema, 'however, reflects a dramatic shift in discourse, reaching instead to an earlier past as well as reflecting upon a post-independence reality to construct a national identity that does not include references to Pakistan' (Singh in Bharat & Kumar,2008, p.127). Such a shift in the perception of the film makers connotes the attempts aimed at reconciliation on the national level, erasing the traumatic illusion of the partition and post partition animosity. The Pakistani cinematic text, as compared to the Indian visual narratives, strives in its infancy as the development in the film industry still needs fresh blood for survival, waits for the epistemological shift to move beyond the barriers of 'psychological other' and the imprisoning discourse. The new generation of both the countries has no direct access to the horrors of partition, or colonialism and the myths of traumatic chronicles related to the antagonistic sense of national identities have to be changed. These phases of histories must be revisited, revised and represented.

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