

中印对话

CHINA-INDIA DIALOGUE

Chennai Connect:
The Second Xi-Modi
Summit Meeting

Spirited Vision:
Booming China-
India Relations

Vol.17 No.5 | September - October 2019



Chennai Connect



国内零售价: 10 元 / India ₹ 100

www.chinaindiadialogue.com

CONTENTS

CHINDIA NEWS / p.02

OPENING ESSAY

Chennai Meeting: Blending Chinese & Indian Dreams / p.04

Chennai Connect: The Second Xi-Modi Summit Meeting / p.06

COMMENT

Revisiting the 2nd Xi-Modi Informal Summit / p.08

Spirited Vision: Booming China-India Relations / p.10



STRATEGY

Rejuvenation of the Chinese Nation to Benefit the World / p.12

TREND

Xi Jinping Thought on Diplomacy: Transcending Realpolitik of Hegemony and Alliances / p.18

CASE STUDY

Wang Yusheng: Friends Weren't Built in a Day / p.22

Yang Chengxu: Making Friends and Winning Hearts / p.26

Liu Deyou: People-to-People Diplomacy in China-Japan Relations / p.29

An Huihou: Half-century Attachment to the Middle East / p.32

Chas Freeman: Common Sense and Shared Interests Will Bring China and the U.S. Together Again / p.36

Gao Yusheng: Making Friends, Not Enemies / p.40

DISCUSSION

Cooperation Plus: Winning on Equal Footing / p.44

China-India Plus: Paving New Lanes for Cooperation / p.47

DATA

China National Image Global Survey / p.50

YOUNG VOICES

Chinese and Indian Youth Call for Mutual Learning / p.56

COLUMN

Connecting India and China through Cinema / p.60

BOOKS

Prof. Xu Fancheng: Sino-Indian Cultural Exchanges and the Perspective of World Unity / p.64

CHINA-INDIA DIALOGUE

ADMINISTRATIVE AGENCY: 主管: China International Publishing Group (中国国际出版集团)
PUBLISHER: 主办、出版: China Pictorial 人民画报社
ADDRESS: 地址: 33 Chegongzhuang Xilu, Haidian, Beijing 100048, China 车公庄西路33号

PRESIDENT: Yu Tao 社长: 于涛

EDITORIAL BOARD: 编委会: Yu Tao, Li Xia, 于涛、李霞, He Peng, Bao Linlu, 贺鹏、鲍林露, Yu Jia, Yan Ying 于佳、颜颖

EDITOR-IN-CHIEF: Li Xia 总编辑: 李霞

EDITORIAL DIRECTOR: 编辑部主任: Qiao Zhenqi 乔真琪

ENGLISH EDITORS: 英文编辑: Xu Mingqiang, Liu Hailie 徐鸣强、刘海磊

EDITORIAL CONSULTANTS: 特邀顾问: Scott Huntsman, Nathan Bennett 斯科特·白浩夫

EDITORS AND TRANSLATORS: 编辑、翻译: Gong Haiying, Hu Zhoumeng, 龚海莹、胡周萌, Liu Hailie, Li Zhuoxi, 刘海乐、李卓希, Li Yiqi, Wang Shuyi, 李艺琦、王舒雅, Xu Shuyuan, Yin Xing, 许舒园、殷星, Zhao Yue, Zhou Xin 赵月、周昕

EDITOR-VISUALS & PHOTOGRAPHS: 视觉编辑: Li Zhuoxi 李卓希

DESIGNED BY: Alinea Productions 设计: Alinea Productions

REMITTANCE TO: Publishing and Distribution Department 邮购收款人: China Pictorial 人民画报社 出版发行部

TELEPHONE 电话: +86-10-68413849, +86-10-68412166

POSTAL CODE 邮编: 100048

LEGAL ADVISER: Yue Cheng 法律顾问: 岳成

PRINTING: 印刷: Toppan Leefung Changcheng 北京利丰源高长城

Printing (Beijing) Co., Ltd. 印刷有限公司

OVERSEAS DISTRIBUTION: China International Book Trading Corporation (Guoji Shudian), 35 Chegongzhuang Xilu, P.O. Box 399, Beijing 100048, China

In China, subscriptions are available at any post office. Subscription and distribution agency in Hong Kong, Macao, and Taiwan: Hong Kong Peace Book Company, Ltd. 17/F., Paramount Building, 12 Ka Yip Street, Chai Wan, Hong Kong

CHINA STANDARD PERIODICAL NUMBER: ISSN 2096-2592 CN10-1433/D

ADVERTISING BUSINESS LICENSE: J.H.G.S. Advertising Business Registration No.20170199

PRICING: ¥10 / India ₹ 100

CHINA-INDIA DIALOGUE

VOL.17 NO.5 | SEPTEMBER - OCTOBER 2019

Visit *China-India Dialogue* on the Internet:

www.chinaindiadialogue.com

Follow us on:



CONSULTANTS OF THE CHINA-INDIA DIALOGUE ADVISORY BOARD

Alka Acharya Professor and director of the Institute of Chinese Studies, Delhi

Hu Shisheng Director of the Institute of South and Southeast Asian and Oceanian Studies under China Institutes of Contemporary International Relations

Li Daokui Economics professor and director of the Center for China in the World Economy at Tsinghua University

Liu Minwang Research fellow and Deputy Chief of the Center of South Asian Studies, the Institute of International Studies at Fudan University, and a research fellow with the Collaborative Innovation Center of South China Sea Studies at Nanjing University

Ma Jiali Deputy Director of the Center for

International Strategic Studies of China Reform Forum

Ma Weigong Consultant of the National Institute of Strategic Communication at Peking University and former deputy editor-in-chief of China Radio International

Mukul Sanwal Former Policy Adviser to the Executive Director of United Nations Environment Programme

Pravin Sawhney Editor of *Force* Newsmagazine

Sun Shihai Former director of the Chinese Association for South Asian Studies and former deputy director of the National Institute of International Strategy under the Chinese Academy of Social Sciences

Sun Yuxi Former Special Envoy of the Chinese Foreign Ministry on Afghan Affairs and former Chinese ambassador to India

Tarun Vijay Former member of Parliament and president of Parliamentary Group on India China Friendship.

T. C. A. Rangachari Former Indian Ambassador to France and Germany, dealt with India's relations with China for over 15 years in the Ministry of External Affairs

Yang Yifeng Director of India Broadcast of South Asia Center, China Radio International

Zhang Wenmu Professor of the Center for Strategic Studies at Beihang University

Connecting India and China through Cinema

By Madhurendra Jha

The China-India High Level Mechanism on Cultural and People-to-People Exchanges fosters better connection and deepens cultural understanding between the two countries.

During a recent visit to Beijing to attend a symposium, my professor and I had a lot of fun explaining to a local cab driver who drove us from Nanluoguxiang to Deshengmen that not all Indians are vegetarians, and many Indians consume alcoholic beverages too. The cab driver found it very difficult to change his long-held imagination of India fed to him by the popular media and bazaar gossips.

Our conversation with him reminded me of my conversations with a few of my Indian friends about what China looks like in their imaginations. The most interesting answer came from a friend

who is a well-educated and well-travelled writer. "When I try to imagine China, I see a big dust storm," he stated. The two examples point towards the fact that there is a huge void between the people of India and China when it comes to understanding each other.

As a popular Chinese saying goes, "it is better to see once than to hear a hundred times." Films, I would argue, are an excellent source for our peoples to see each other and hear each other in an intimate and relaxed atmosphere. In the last few years, the Indian media and the Chinese media have been discussing the popularity Indian films have gained in China, such as *3 Idiots*, *PK*, *Dangal*, *Hindi*

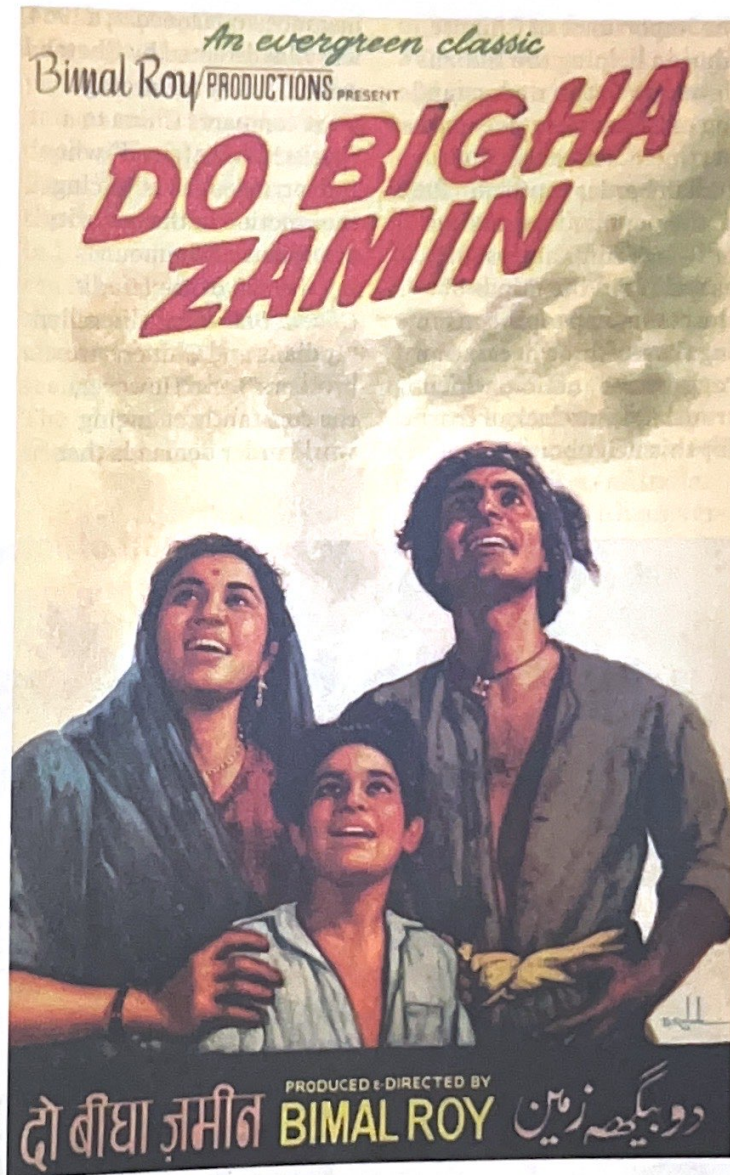
Medium, *Secret Superstar* and *Hichki*, just to name a few, with *Andhadhun* being the latest addition. Not only have these films been commercially successful but also have drawn the attention of Chinese academicians who, through these films, have studied the Indian film industry and the various socio-political and cultural aspects in these films.

The enthusiasm with which Chinese audiences are consuming Indian films is not a new phenomenon. In October 1955, a week-long Indian film festival was organized in China, during which three films including *Awaara* and *Do Bigha Zameen* were simultaneously screened across 20 cities in China. Even

earlier, in the early 1930s, the film theatres of Shanghai screened the Indo-German co-production *The Light of Asia* and *Nur Jehan* which was advertised as the first Indian film to be screened in China. The cinematic connection between India and China, which began with these two films almost 90 years ago, is only getting more profound.

To say that films from China's mainland have not been coming to India is technically untrue. The popular Chinese film *The White-Haired Girl* was screened as a part of a film festival in India in 1952, and then again in 1977 at the Delhi Film Festival. One of the most renowned filmmakers in China, Xie Jin visited India in 1987 as he led a five-member Chinese delegation to attend the 11th India International Film Festival. Films from China's mainland including *Blush*, *The King of Masks* and *The Old Barber* won the Golden Peacock Award for Best Film at the India International Film Festival.

My limited knowledge and experience, however, lead me to believe that since these films have been largely limited to film festivals, barely visible in a "theatre near you", they have failed to capture the popular imagination of Indian audiences. As a result, Indian audiences are mostly still limited to Chinese kung fu films starring Bruce Lee and Jackie Chan while remaining oblivious to the other genres of films from China which



Poster for the Indian film *Do Bigha Zameen*.

show tears and laughter as well as failures and aspirations of the Chinese people. Hence the film *Ash Is Purest White* by one of the most important auteurs of China, Jia Zhangke, which was released in India on August 2, 2019, came and went without creating any buzz among the majority of Indian moviegoers. Inadequate

marketing is another factor to be blamed. Insufficient screens, of which the overwhelming majority are in very few major cities of India, indicate the intended audience was art-film enthusiasts, the same as that of film festivals.

Considering the way China has been portrayed in India's post-1962 films and media,

the importance of Chinese films in helping the Indians develop a better understanding of China looks even more pertinent. After the Sino-Indian border conflict in 1962, in the popular imagination of Indian films and media, as well as in the minds of the common people consuming these, China became an “aggressive” nation, which translates into lack of trust for this neighbour. For

instance, in *Haqeeqat*, a 1964 war film directed by Chetan Anand, when the protagonist compares China to a “backstabbing friend” who India trusted, he is voicing the emotion of the majority of Indians and announcing the end of the *Hindi-Cheeni Bhai-Bhai* (literally, “Indians and Chinese are brothers”) era. However, the constantly changing world order demands that

the Indians continuously move towards minimizing the negative effects of what I call the *Haqeeqat* syndrome, i.e. living with a constant distrust for China.

Films can help both governments expedite this process. A good film has the power to transcend the barriers of differences, be they racial, linguistic, or religious and connect the audience with the characters on the



A still from the Indian film *PK*. A comedy combining irony, romance and theatricality, the film was once the best-selling Indian production on the Chinese mainland.

screen at a human level. "Aa wa la oon!" I have met many Chinese people who can sing at least the first line of the title track of *Awaara*. They praise the film for shattering the idea of class. I had the good fortune to witness the Chinese audience's reaction to *Dangal* when it premiered in Beijing and then again at the cinema hall of Peking University in April 2017. The audience laughed, cried, and

Thailand, see the vulnerability of Chinese leukaemia patients in *Dying to Survive*, and marvel at the sci-fi world depicted in *The Wandering Earth*. When this happens, the discourse around China in India, which refuses to see it as anything other than a political entity, will also start moving towards seeing it as a cultural entity. The "dust storm" (as my friend described lack of

A good film has the power to transcend the barriers of differences, be they racial, linguistic, or religious and connect the audience with the characters on the screen at a human level.

cheered with the characters and for the characters. At both venues, the audience continued to clap till the last of the end credits rolled. The showings I attended were shown to full houses.

Having seen and screened Chinese films as a student and as a faculty, I believe that an Indian audience will feel the melancholy of *Spring in a Small Town*, understand the way a new nation is being imagined in *The Bridge*, experience the vastness of China portrayed in *The Yellow Earth*, feel catharsis after watching the vicissitudes of the Xu family in *To Live*, empathize with the alienated youth in *Platform*, fall off their chairs laughing while watching the journey of self-discovery of the protagonists in *Lost in*

familiarity with China) will start to settle and the so-far obscured ancient civilization and its people clouded by it thus far will begin to appear.

Both Chinese and Indian governments do understand this. Mechanisms to promote people-to-people communication are being established, with films being an integral part of this drive. The first meeting of the China-India High Level Mechanism on Cultural and People-to-People Exchanges in December 2018 and its second version in August 2019 saw both countries celebrating India-China Film Week in New Delhi and Beijing respectively to foster better connection and deepen the cultural understanding between the people of the two countries. The presence

of BRICS film festival and the SCO film festival will only add strength to this effort.

However, much more needs to be done at a bigger scale. Both governments can follow the model of the India Film Week held in China in October 1955. The Chinese embassy and consulates in India and the Indian central government in tandem with the state governments can organize Chinese film weeks in all major cities of India. Collaborations with universities, colleges and institutes which have Chinese studies programs in those cities or nearby areas can spread knowledge of the screenings and thus allow these films to reach deeper to common Indian moviegoers. This will facilitate a socio-political and cultural understanding of China. Simultaneously, Indian film weeks can be organized in China in similar fashion.

I believed such sustained efforts by the governments, in concert with the enterprising private players ready to tap the potential of the film market in India and China and in consultation with the scholars on both sides studying each other, will contribute to the task of filling up the Himalayan gap which exists between the two countries. ■

The author is an assistant professor in the Department of Chinese Studies at Doon University and a research fellow with the Institute of Chinese Studies-Harvard Yenching Institute (ICS-HYI), India. His areas of expertise include Chinese language, literature, culture, cinema and translation studies.