

A Comparative Study on the Cultural Communication Effect of Tibetan Film and Television Creation at Home and Abroad

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Abstract: With the progress and blending of the world culture, the theme of the world film is no longer limited to its own heritage culture and story materials. It is followed by the acceptance and dissemination of foreign culture. The culture and themes of Tibet in China are not only popular in the domestic market, but also respected by the foreign film and television industry. For domestic and foreign audiences, the mysterious and solemn culture unfolds in front of us in a visual way is a kind of endless attraction. As far as Tibetan film and television creation is concerned, its existence is not only to entertain the public, but also to show China's Tibetan culture to the world through film and television channels.

1. Introduction

This paper mainly takes the existing Tibetan film and television creation at home and abroad as the material to interpret the real Tibetan culture. The purpose of this paper is to analyze and compare the relevant films and televisions at home and abroad from different angles. Among them, the film and television themes covered by the following articles are: "Drum", "Hoh Xil", "Gang Rinpozi", "77 days", "Miling in Northern Tibet-returning to No Man's Land", "the past of Tibet", "the lost Horizon" and "Little living Buddha". Through the above films, with their own relatively simple knowledge from the perspective of ethnology, communication, cross-cultural communication, etc., to analyze the films at home and abroad in many aspects.

1.1 Research Background

The birth of film has spanned more than one hundred years, and the meaning of the existence of today's film is no longer limited to entertainment, excitement and entertainment. History flies by, and countless vivid lives bloom in front of the screen, merging the film characters with their own thoughts. In the process of historical development, human beings play an important role in the world, from constantly creating cultures to integrating different cultures [1]. This process of mutual acceptance and learning spreads to every corner of the world through different media. Just like the continuous summary of the practice of artistic creation and the gradual mastery of its occurrence and development, we have carried out a series of acceptance, inheritance and abandonment of the emergence, development and maturity of culture. With the wide spread of different regional cultures, the system of related culture and the media of spreading culture have been gradually improved. Film, as an important carrier of cultural depth, has developed into a humanities with creative spirit and culture in the advancing historical tide.

1.2 Research Significance

Tibetan cultural theme film and television essentially belongs to the category of ethnology in social culture, and different techniques of expression are adopted at home and abroad to show the analysis of Tibetan culture from different angles [2]. The communication effect of Tibetan film and television in China focuses on reflecting the living space under the relevant background, and its

foothold is to compare the environment with human nature, which contrasts with the real Tibetan culture and environment. The communication effect of overseas Tibetan film and television focuses on reflecting the mystery of oriental culture. This emotional means combined with the techniques of narration and flashback in the film plot presents the mysterious color of exotic amorous feelings to the audience. It promotes the artistic charm of films and televisions with Tibetan cultural themes.

1.3 Research Status at Home and Abroad

Most of the film and television themes of Tibetan culture at home and abroad are divided into documentaries, films and TV dramas. In the study of film and television at home and abroad at the present stage, we can see that most of the film and television explanations are based on Tibetan culture, and their main distribution areas are Tibet, Yunnan, Qinghai, Sichuan and other places [3]. The relevant content of the film and television records is the scene reproduction and artistic contrast to the local conditions and customs and various events in the region. From a certain artistic point of view, this broad and mysterious Tibetan culture is spreading to every corner of the world in the form of diversified existence. The film and television works with Tibetan culture as the theme have a history of more than 100 years since their birth, which can be traced back to "climbing the Himalayas from Kashmir" produced by Italy in 1931 to "seeing Tibet" produced by China in 2019. The development of Tibetan cultural communication is not only the change of narrative themes, but also has the ability to spread across national boundaries. At first, foreign producers remade the exploration of Tibetan areas into documentaries, to now the film and television production of domestic Tibetan culture, the connotation and charm of Tibetan culture can be better displayed in the eyes of the world. Chinese traditional culture has spread to every corner of the world in a richer way.

2. Analysis and Brief Introduction of Film and Television Creation of Tibetan Theme at Home and Abroad

2.1 Hoh Xil

"Hoh Xil" tells the story of poachers entering Hoh Xil since 1985 to meet the demand for sheepskin in the world market. Since poachers killed Tibetan antelopes, it has been estimated that the number of Tibetan antelopes has plummeted from more than 1 million to at least 10,000. After finding large number of remains, local villagers formed an armed mountain patrol at the call of the government and began to fight poachers in 1993. During the fierce battle, number of team members were killed by poachers while on duty, and such atrocities attracted the attention of the world under the exploration of overseas media. The beautiful and miserable things in Hoh Xil have been revealed by the world, and behind the red blood is the story of what really happened behind the sacred place [4].

The film doesn't say much about the beauty of Hoh Xil, but it explains the hardship there in great details. For example, the mountain patrol team has no establishment, and the county cannot solve the problem of funding. while protecting the Tibetan antelope, they must not tearfully sell the sheepskin taken from the poachers. Reality and justice compete, in the absence of absolute black and white, the Tibetan people do not forget to protect this pure land. After the unforgettable journey, the reporter returned to Beijing to explain those stunning stories to the world. A year later, the Chinese government set up a national nature reserve and a forest public security organ in Hoh Xil, and the original voluntary mountain patrol team was disbanded.

In the film, the Tibetan people interpret Hoh Xil as a beautiful green hill and a beautiful girl. The magnificent and mysterious image of Hoh Xili remains in the hearts of the audience. This film has a classic quotation: every footprint in Hoh Xil may be the first human footprint since the birth of the earth.

2.2 Gang Rinpozi

The clue of this film is dominated by the ancient village of Pla Village in Tibet, and takes the

pilgrimage experience of 11 Tibetan believers in the story as the main plot of the film. These believers who have traveled 2500 kilometers to Gangrinpozi adhere to their beliefs with their own pious heart. The voltage in Pratt village is unstable, the power is often cut off, and many tools are made by locals by hand. Under the backward land, National Highway 318 is the only way to make a pilgrimage. Simple and religious Tibetans travel 1200 kilometers from Mangkang to the Potala Palace and more than 1200 kilometers from the Potala Palace to Gangrinpozi.

On the night when the year of the Horse is approaching, believers plan the upcoming pilgrimage, and the background of these beliefs is the once-in-a-century year of Kang Rinpozi in Shenshan. The plot development of film and television sets off Tibetan culture and Tibetan feelings, brilliantly interpreting the story of Tibet. So many Tibetan believers joined the pilgrimage team. The teams formed by believers include penniless butchers, prenatal pregnant women and disabled young people, and those who have different experiences fulfill their dreams in their own sincere ways. After a year-long trek, the goal of the pilgrimage was only more than 2500 kilometers away in Gang Rinpozi, where the 11-member team finally reached its destination [5].

In the film, the sacred land that people yearn for is the second main peak at an altitude of 6656 meters-Kang Rinpozi, which is one of the four sacred mountains of Tibetan Buddhism. The film did not say much about the sanctity of Gang Rinpozi, but by recording the 11 people's day-to-day pilgrimage and heartfelt guardianship of the taboo, it still shocked everyone in the audience. People need to think about how pure hearts and lofty beliefs can make Tibetan compatriots so immersed in pilgrimage.

2.3 77days

In this film and television work, the film and television protagonist's search for the true sense of life as a clue, to set foot on the plateau alone in the snow area as the story development, its purpose is to go through hardships in order to find the true self. Film and television embellishes the simple and indomitable character of the Tibetan people on the protagonist and spreads Tibetan culture to everyone. This belief that crosses the world remains in every corner of the world. It seems that difficulties and obstacles can't be completed and the way is paved by both hands to spread Tibetan culture. The mysterious and dangerous uninhabited area will eventually be revealed by the world.

In the development of the story, the plot of the film arranges for the protagonist to meet a Tibetan girl. The Tibetan girl was strong and brave. She looked out at the beautiful starry sky in Gang Rinpozi, but it was also a dream and danger. Unfortunately, she fell while photographing the starry sky, resulting in irreversible high paraplegia due to damage to the upper thoracic vertebrae. Today, the beautiful Tibetan girl can only travel with the help of a wheelchair, but with an indelible belief as her dream, she still lives tenaciously in her own way. As a result, the protagonist set foot on the dangerous no man's land with his own dream and the girl's dream. The whole film is displayed by narration, which closely connects the protagonist's state of mind during the journey with how he felt when he ran into a girl before, and lived in the harsh plateau for 77 days.

The film tells a detailed account of the difficult living environment of the Tibetan people. the story takes place in Qiangtang, one of the largest no man's land on earth and the highest no man's land, with an average elevation of 4500 meters. One of the most noteworthy is hiking at high altitude. the intensity of such exercise is equivalent to a marathon a day, consuming at least 5,000 calories, plus equipment and bicycle promotion, carrying up to 50 kilograms of food. there are compressed biscuits, traditional Tibetan food, dried meat, Zamba and ghee. In order to ensure the crossing, to ensure the daily journey and food intake, any error can be fatal.

2.4 Drum

The historical origin of the theme explained by the film and television is the "Ancient Tea-Horse Road" in Yunnan Province, China, which has a history of nearly a thousand years. Its main function is to compare caravans with contemporary cars and transport goods from mountain roads to the whole country. The shoot was taken in the Hengduan Mountains in Tibet, Yunnan and Sichuan. The Yunnan-Guizhou Plateau and the Qinghai-Tibet Plateau are accessible to this mountain range, which has an average elevation of 2500 meters and tells a long and mysterious story. The

topography here gives birth to the Tibetan people, and the advantaged monsoon climate is warm between the canyons with the trend of the subtropics. This film and television work not only tells an unforgettable story, but also closely connects the textual climatic conditions with the lives of the Tibetan people. The story will explain the formation of the three mountain systems of Gaoli, Meili and Biluo, which are covered with snow all the year round, and put the mysterious climate metaphor of nature into it to set off the film and television atmosphere. The people of Tibetan, Naxi, Dulong, Su and Nu who live here have lived in this land for hundreds of years and nearly a thousand years, and the stories they sing have a long history.

The Ancient Tea-Horse Road filmed by Durham crosses this mysterious place and originates in the Himalayas. In the canyon flows the Lancang River, the Nujiang River and the Jinsha River. This mysterious and religious Pure Land is called "Shangri-La". The main object of film and television is the native people who coexist in harmony with nature. The description of culture and characters in film and television can bring a feeling of silence, serenity and inner joy, and they will not change themselves because of external factors [6].

In Meili Snow Mountain, the mysterious and beautiful songs of the Kangba people spread in the plateau grasslands, and the remaining harmonies are the four folk songs spread by the Christian Church in the Nu River Canyon. These music have the praise of the angry people to spring, the melodious natural singing derived from Biluo Snow Mountain, the sound of weaving in the lives of native residents and the fighting of innocent children. Immersed in the cooking smoke imbued with Tibetan culture in the setting sun. The simple, innocent, happy, easy going and cheerful soul flows in the voice of the local people. It is implied in the film and television that with the passage of time, human beings have more thinking about the living environment and limited resources, and the harmonious symbiosis between man and nature is particularly important in front of today's human beings.

2.5 North Tibet Miling-return to No Man's Land

The film is based in no man's land in Qiangtang, which is based on the same location as the above-mentioned "77 days" film and television, but the emphasis described is slightly different. The film is mainly about a piece of highland in Qiangtang, Tibet, a clean and pristine land that has become one of the largest nature reserves in China because of its mysterious climate, vast land and distant stories [7]. The story can be traced back to Puruogangri, and it has been proved to be the largest glacier in the middle and low latitudes on earth, second only to the north and south poles. The lines in the film and television are: "Qiangtang is a very cold place, where is the end of the world, no one can walk through him." The no man's land in Qiangtang is not a place of desolation. This mysterious dream is vast and cold, and the indelible gap in the timeline has drawn an indelible end to our lives, and the unforgettable part of the past cannot be rearrived. " These sentences set off the respect of the Tibetan people for the natural environment and add a thick sense of atmosphere to the mysterious Tibetan culture. This reminds viewers of the heroes they played in their childhood, but now they laugh at those who spread justice because of secular changes. Perhaps only a heart of self-improvement can give life ordinary and great courage. The quality of a film and television should not only look at the authenticity of the description, but also warn people how to maintain a simple heart and inherit excellent culture. Just like the clip described in the film and television, faced with difficulties that can't be solved in time, people argue with reason for their dreams, as long as the heart is not dead, the journey continues.

In the film and television, someone stopped at Puluogangri, which is 6000 meters above sea level. She did not know whether she could go to a higher place for the rest of her life. At this altitude, she had already experienced and understood the experience of her father who had passed through this altitude and was difficult to explore. Now it seems that it is no longer a sad thing, but more about the understanding of the limits of the human body and the future release of life. The film well interprets that if the road of life stops, it is time to move on after some realization, combining the mysterious region with the real state of mind, telling the viewer to face what should happen in the future with such a state of mind.

2.6 The Past of Tibet

The film not only tells the story of the clue, but also warns the world to love peace with the influence after the Pacific War in 1942. At that time, the United States opened the famous "hump route" to support China's War of Resistance against Japan, flying over the Himalayas from India to Yunnan, China. In the past three years, large number of materials and troops entered the Chinese battlefield through this route, during which more than 1500 planes crashed and nearly 3, 000 pilots were killed. The innuendo story description, which closely combines Tibetan culture with war stories, has a strong artistic appeal. With the enthusiastic help of the Tibetan people, the foreign protagonists began the journey of life in Tibet, learning to herd sheep, wear Tibetan clothes and eat Zanba. While the Tibetan people changed the protagonist's white shirt into a western white skirt and learned western jazz dance, the souls of different nationalities and cultures began to blend, deducing the aesthetic way of the combination of China and the West. This is a story about American pilots and pre-liberation Tibet, and the interweaving of Western culture and Tibetan culture. One of the clips shows that after the protagonist found his companion's plane, he placed a SOS pattern with stones on the prairie with Tibetan tents and cattle and sheep, asking for help. The film connects the English letters laid out in stone with the endless grasslands, and the distant blue sky and the Baik Woo-Hwa Mountains echo the nearby grasslands and characters, implying the blending of Chinese and foreign cultures. Chinese culture will go to the world. At the end of the film, the protagonist stands on a Tibetan hill in an American military uniform, throwing Tibetan Longda into the endless prairie and blue sky.

2.7 The Lost Horzron

This is a distant black-and-white film, filmed in 1937. The content of the plot shows the humor of American movies. The clue of the whole story is mainly based on the unexpected arrival of four Western tourists to Shangri-La. Due to the fiddling of fate, four travelers of different lives were bound together and encountered a variety of strange events in Shangri-La.

The film and television date back to the early 1930s, with the theme of war riots as the trigger, bringing four Western tourists to the uninhabited snowfields. The mysterious Tibetan people brought them to Shangri-La. Among them, an old man of Han nationality who can speak English led them to the Lama Temple. The Tibetan film is a This Tibetan film and television symbolizes an orderly society with life in the valley. Although there are different beliefs and customs here, people tolerate each other and live in an easygoing atmosphere. The region of Shangri-La shows that people follow the principle of "moderation". People divide this into three states: moderation, excess and inadequacy. The root of evil is "excessive" and "inferior", and "moderation" is perfect. Film and television producers set off a lot of mysterious and wonderful things about Shangri-La, including longevity old people, related longevity secrets and beliefs in their hearts. In the film and television, the arrangement of fate and the communication between characters are also regarded as a part of the artistic appeal, many viewpoints about beliefs and nationalities are discussed, and the inextricable relationship between characters and Tibetan culture is presented as the most important content of the film and television.

2.8 Little Living Buddha

This is a film full of oriental culture, and the legend of reincarnation of Tibetan living Buddha has been spread since ancient times. the film centers on a blond child who is set to be reincarnated, explaining the mysterious oriental Buddhist culture. The film uses certain narrative techniques to interlude the ancient origin with the storyline, combining the life of the Tibetan Lama, the experience of Seattle and the story of Prince Sakya.

The ancient and modern lines are intertwined with each other. The modern plot describes the acceptance of the mysterious oriental culture by western thought, and the vivid image of the ancient part of the plot, which describes the vivid and beautiful life of Sakyamuni. The whole film has the extreme play in the aesthetic point of view, the level of many dimensions is extremely high, and the storyline is advanced, which makes the readers relaxed and happy. In order to find the guide of

Jesse, the film explains the process of Shizun from the birth of the prince, becoming a monk, asceticism, seeking the Tao, and becoming a Buddha under the banyan tree.

Among them, according to popular science, Keanu Reeves (who plays Prince Siddhartha) specializes in books about Buddhist knowledge in order to play this difficult role. In film and television production, during filming, he banned meat and ate only fruits and vegetables. Perhaps because of his mysterious oriental ancestry, his display in the film and television brings the viewer an extremely simple, quiet and sacred temperament. In the film and television selection of the leading role, Keanu Reeves made him the best candidate for the interpretation of Sakyamuni with an indescribable fate. In the first half of the film, Keanu Reeves highly restores the dignity and charity of Sakyamuni's predecessor as Prince Siddhartha. The blending of Eastern and Western cultures that complement each other makes it difficult for people to distinguish between what is east and what is west.

3. A Brief Talk on the Film and Television Creation of Tibetan Themes at Home and Abroad

Through the comparison of film and television creation in different regions at home and abroad, we can find that there are great differences in the expression of Tibetan culture. Domestic films pay attention to the real environment and cases, through the creation of characters to show the simple, natural and tenacious spirit of Tibetan culture; foreign films mainly take the mysterious oriental Tibetan culture as a clue, with different means of expression to explain the characters, events, culture and other aspects, often using the techniques of narration and flashback [8].

Films and televisions with Tibetan themes at home and abroad are mainly based on difficult conditions, creating one fresh challenger after another, exaggerating the influence of Tibetan culture on the world with personal experience. This form is like dance as a unique symbol of Indian films to distinguish between other countries' films. The Indian films we watch are routinely expressed in the form of song and dance to express the mood of the characters in the film and television, the development of events and the contrast of the atmosphere. Bollywood movies in India describe the local customs and customs of India to the world in their own unique way. Indian films are extremely good at dance-led, giving audiences a sense of vision that is extremely enjoyable in terms of visual experience [9]. This narrative means that can promote the development of the storyline is second to none in the film industry. By analogy, in terms of the film and television materials of Tibetan culture in China, they focus more on depicting the multi-dimensional impact of the environment on people, and the cognition of different dimensions friction with each other, giving the audience a real feeling when they appreciate the film. The endless snowy mountains and high-value antelope skins in Hoh Xil complement each other with the objective difficult environment and the subjective temptation of money, and depict the comparison of different human nature in various situations in the film. The group of people in "Gang Rinpozi" made a pilgrimage under the winding road and the flying Longda. On the long journey, the no-language order accompanied the believers to climb 2500 kilometers over the mountains and mountains, only for the baptism of the soul through physical tribulations.

These Tibetan film and television works are based on once real records as the theme, and then reproduce the real scene, using quite artistic infectious processing techniques to present the objective events. Since its birth, Tibetan film and television works have a profound cultural heritage and strong communication influence. Its form of existence has not only changed people's evaluation criteria for art, but also promoted the cohesion of all ethnic groups in China. The areas such as Potala Palace, Hoh Xil and Praa Village in the film have increased the world's desire to explore Tibetan culture, and at the same time let Tibetan culture flow into the world. These customs and cultural feelings can be sung in our world, enriching the aesthetic style of the contemporary cultural audience.

4. Conclusion

To sum up, these films and televisions clearly describe the living conditions, national beliefs and

cultural heritage of the local people in Tibetan areas, and this means of expression is historically coupled with the development of films. On the basis of opening up a new cultural precedent, it also adds a wonderful new stroke to the film category. In the course of the development of Tibetan film and television, at first it set off an upsurge abroad. With the mysterious oriental culture flowing into the world, artists at home and abroad began to explore and interpret this esoteric and charming Chinese civilization. The spread of Tibetan culture can not only carry forward Chinese culture and Chinese charm, but also provide more cultural materials for Chinese film and television developers, so that our culture has a more diversified form of presentation. We should strengthen the research and promotion of Chinese culture, enhance national self-confidence and adhere to cultural heritage, and create film and television masterpieces that can not only unite the unity of all ethnic groups, but also show the profound cultural connotation of our country.

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