

Reconstruction of the Design Method of Contemporary Tibetan Theme Film and Television in China——Take Ala Changso as an Example

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Abstract: How to write the image of the country and the nation has become the core issue of the ideological production of the contemporary country. In the new era, Tibetan film and television creation itself has undergone multi-level changes and reconstruction. The film "Ala Changso" is a representative film and television work with the theme of "Tibet" released recently. From three aspects: reconstruction of image context, reconstruction of narrative strategy and reconstruction of spiritual core, this paper discusses in depth the unique "anti-landscape" photographic expression, the artistic characteristics of "inner perspective" and the expression strategy of pursuing the broad and real spiritual display of the emotional resonance of the whole human being and achieving national self-explanation and the expression strategy of "De-spectacle" narrative. To explore the way of shaping a brand-new Tibetan cultural image through film and television media, and to provide a knowledge base for China to realize the "organic unity" of multi-ethnic groups.

In March 27, 2019, In the white paper "Great Leap: 60 years of democratic reform in Tibet", the Information Office of the State Council pointed out that:"at present, under the guidance of Xi Jinping's new socialist ideology with Chinese characteristics, the people of all ethnic groups in Tibet are working together with the whole nation to strive for a better and better life and to realize the great rejuvenation of the Chinese nation." 1 Tibet is a member of the community of shared destiny of the Chinese nation. The destiny of Tibet has always been closely related to the destiny of the great motherland and the Chinese nation. "Tibetan theme film and television" refers to the film and television story films with the theme of Tibetan life at home and abroad. It pays attention to Tibetan life and reflects Tibetan culture, which is an important force with distinct characteristics in minority films. In the context of globalization and informationization, the core of the production of national ideology is how to write the national and national image. The traditional way of life and primitive religious belief in Tibet in China have not only become an important space for westerners to imagine the East, but also become a field for filmmakers in mainland China to imagine the original ecological way of life. Therefore, the study of contemporary Chinese Tibetan film and television design works "not only helps to enhance the communication power of China's national image, but also provides a knowledge base for China to achieve multi-ethnic" organic unity ".2

"Ala Changso" is a film directed by Sonthar Gyal, a famous Tibetan director, starring Rong zhongerjia, Sechok Gyal, NIMA Songsong, etc. At last year's Shanghai International Film Festival, the film won two awards: the jury award and the best screenwriter award. "Ala Changso" comes from the Tibetan transliteration of the name of the Tibetan toast song, which means "Please have a good drink".In the movie, three people with their own thoughts are sitting around the campfire. In the gently flowing song, they temporarily take off their guard and immerse themselves in the warm warmth. The name makes the movie look a little bit more colorful in the gray tone. The whole film takes the emotional changes between people as the main line of the story, and tells the story of a young sick mother. Her current husband and son accompany her to go to Lhasa for the entrustment of her ex-husband.When it comes to the setting of the movie plot of the pilgrimage, it is inevitable

that people will compare it with the film "Path of The Soul", which is directed by Zhang Yang. The film "Path of The Soul" shows the process of Tibetan people's devout worship through the combination of documentary form and drama creation. The cold and objective pilgrimage documentary biography reaches the shocking power and reaches the bottom of people's heart. Focusing on the same theme "Ala Changso", the film presents another completely different scene: In the performance of the pilgrimage, Sonthar Gyal, the director of the film, deliberately conducted a "disenchantment" process, which was very restrained in the performance of Tibetan cultural elements, so the audience could not see too many magnificent Tibetan scenery. In this film, the director's use of "anti-landscape" narrative technique is one of its most important characteristics.

Titles	Director	Release Time	Montage	Performance Practices	Artistic Feature	Creation Target
Path of The Soul	Zhang Yang	June 20, 2017	Multiple Use of Long Shot	Combination of Documentary Form and Drama Creation	1. Pilgrimage Record 2. "Mirror" Language	Poetic Interpretation of Tibetan Cultural Space
Ala Changso	Sonthar Gyal	October 26, 2018	Continuous Connection of Micro Narrative Lens	Disenchantment of Cultural Elements	1. Internal Perspective 2. Anti-landscaping	The True Embodiment of Tibetan Life

Fig 1. Comparative Analysis of "Path of the Soul" and "Ala Changso"

The director expresses the expression and action of the characters through a large number of close-up shots, in which Tibetan culture naturally reveals. The film "Ala Changso", with its artistic characteristics of "internal perspective", starts from the perspective of the Tibetan people, grasps and reproduces the spiritual characteristics of the Tibetan people, focuses on the beliefs and family feelings of the Tibetan people, pursues a wide and true expression and display of human emotions, and achieves the national "self-explanation" and "spectacle removal". In Sonthar Gyal's words: the movie "Path of The Soul" lets the audience know what a pilgrimage is, while the movie "Ala Changso" tells the audience why they go there. This paper will discuss the reconstruction of contemporary Chinese Tibetan film and television design techniques from the following three aspects.

Reconstruction of the design method of contemporary Tibetan theme film and television in China—take *Ala Changso* as an example

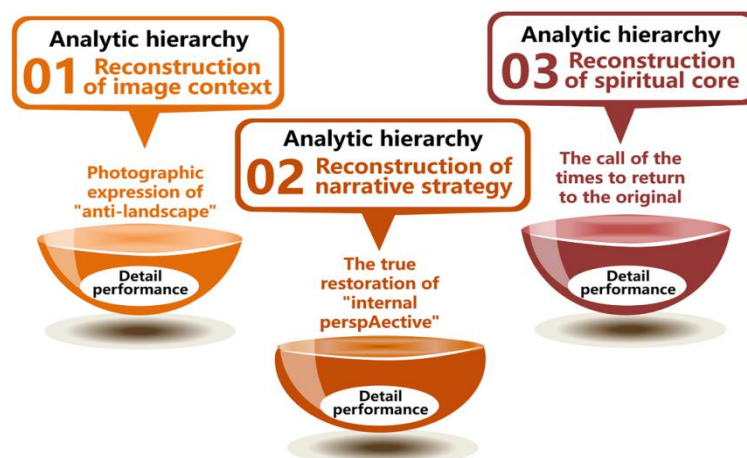


Fig 2. Three Levels of Reconstruction of Chinese Tibetan Theme Film and Television Design Techniques

1. Reconstruction of Image Context: Photographic Expression of "Anti-landscape"

According to Peter Loizos, "context reinforcement" is one of the most powerful forces in ethnographic films. It is not difficult to find a trend in the creation of contemporary image Ethnography: the director explains a specific cultural phenomenon in depth through the image context, and on this basis, the image narrative strategy of "deep description of film" is evolving. The film director can express the context of environment, characters, plot progress, subject consciousness of the film maker and other different levels through the design and scheduling of camera position and lens scene during the shooting period and the single line, parallel and cross group made by the later film editing, that is, the so-called montage design, so as to carry out accurate visual performance of various cultural events.

Tibet in China relies on its rich natural landscape and unique cultural landscape civilization in the world. When it comes to Tibetans, the first thing people think about is the symbolic "cultural symbols" such as the Potala Palace, the Jokhang Temple, Mount Gang Rinpoche, prayer flags and prayer wheels. The ancient Tibetan Buddhism, as the Tibetan people's belief in esoteric Buddhism, adds a sacred religious color to the Tibetan area, which makes tourists all over the world eager to visit the Tibetan area in person, so every year there are many visitors to Tibet. Because of this, non-Tibetan directors consciously or unconsciously, subconsciously or unconsciously show the mysterious place of Tibet through the film lens. Many films with Tibetan themes tend to landscape narration. The landscape narrative technique greatly caters to the westerner's psychology of seeking novelty in Tibet, which is the same as Edward W.Said's creation tendency of "self-orientated" color.

The "anti-landscape" of the image refers to that the film mainly reflects the characters and culture, and the landscape takes the second place in the narrative expression of the film. For the topic of how to strengthen the context to reflect the real life experience of the Tibetan in the creation of films and TV programs, the directors of Tibetan films and TV programs generally think that the fastest way is to start directly from the daily life of the Tibetan people, and deeply explore and show the characters' psychology. It can be said that Sonthar Gyal's participation in the shooting of "The Silent Holy Stones" is the beginning of the narrative theme of Tibetan films moving towards "anti-landscape" narrative. The film mainly focuses on the real personal fate of every Tibetan people and the anxiety in the face of the rapid development of society, and practices the "Thangka aesthetics" in detail in the panorama."Ala Changso" is another successful film about Tibetan pilgrimage. At present, most of the films about Tibetan pilgrimage show the piety of Tibetan people from the perspective of macro narrative by describing the magnificent scenery of Tibetan area. However, the appearance of "Ala Changso" breaks the stereotype of the existing Tibetan pilgrimage films. The lens of this film is more focused on the performance of the actors, so it is difficult for the viewers to see a large number of beautiful Tibetan scenery in the film. Compared with the previous macro narrative approach, this "anti- landscape" narrative approach adopted by Sonthar Gyal makes the film more interesting and powerful. There is no doubt that the emergence of "anti-landscape" narrative mode has a great relationship with Tibetan directors directing their own national films. Due to the fact that the directors of the ethnic group shoot the stories of the ethnic group, there has been a change from the superficial to the deep, from the exterior to the interior in the narration of the script and the expression of the emotional culture, and the Tibetan films in this period have gradually become mature.

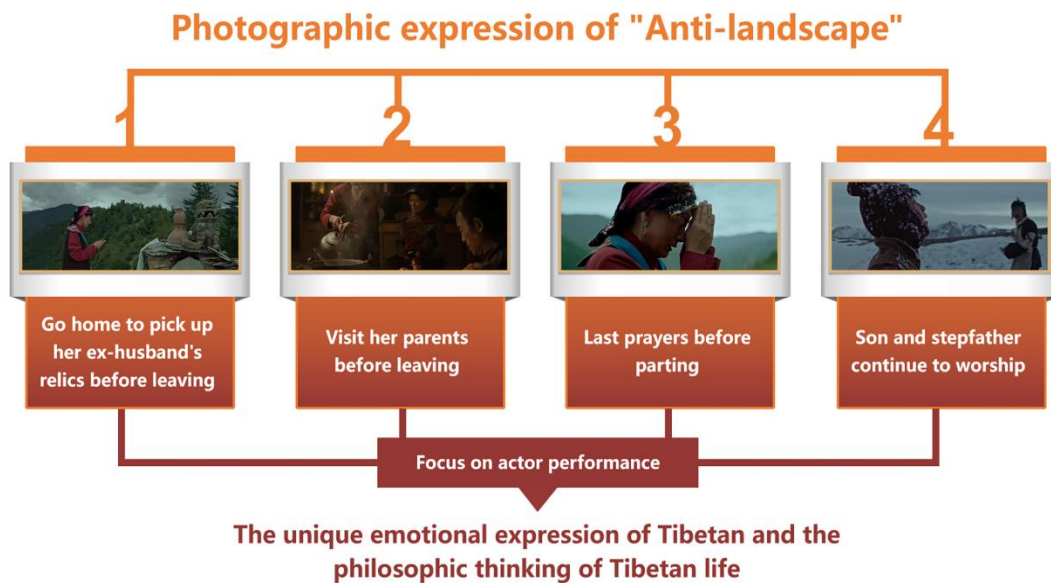


Fig 3. Photographic Expression of "Anti-landscape"

Objectively speaking, for Tibetan directors, Tibetan landscape does not have the sense of mystery in the eyes of non-Tibetan directors, but it is the hometown of their lives. However, due to the differences in language, culture, belief and many other aspects, most non-Tibetan directors who lack Tibetan life experience are more difficult to understand Tibetan culture in depth, so the screen will appear when expressing the cultural values of Tibetan people Barrier. This led to the fact that before the Tibetan films in China, they often focused on the natural and cultural landscape of Tibet. This kind of narrative mode, which shows the theme by grand narrative and stimulates the audience's senses by landscape narrative, once became the main presentation mode of Tibetan films in China. If we want to deal with the global cultural challenges more actively in the world, improve the soft power of Chinese film and television culture, and explore the unique emotional expression and philosophical thinking of Tibetan life, it is the only way for the development of Tibetan films. The "anti-landscape" expression of image creation is the booster leading to this even highway.

2. Reconstruction of Narrative Strategy: the True Restoration of "Internal Perspective"

The true restoration of the "internal perspective" of the contemporary Chinese Tibetan films and TV shows means that the camera is aimed at the general public in the current life, and the real life of the Tibetan people is taken care of from the perspective of the ordinary Tibetan people, so as to realize the "civilian" of the Tibetan films and TV shows. Hu Zhifeng pointed out in the four waves of Chinese film and Television Cultural Construction in the "transformation period" that this kind of "Populism" means that the film and television creators are close to life and audience in terms of the content, theme and theme selection of their works, and the civilian consciousness in terms of creative perspective, performance perspective and narrative perspective, rather than the noble consciousness at the top, and the civilian consciousness in terms of creative mentality are not given. The audience's guiding conclusion, instead, it provides the audience with a space for sharing, thinking, and having fun ". 3

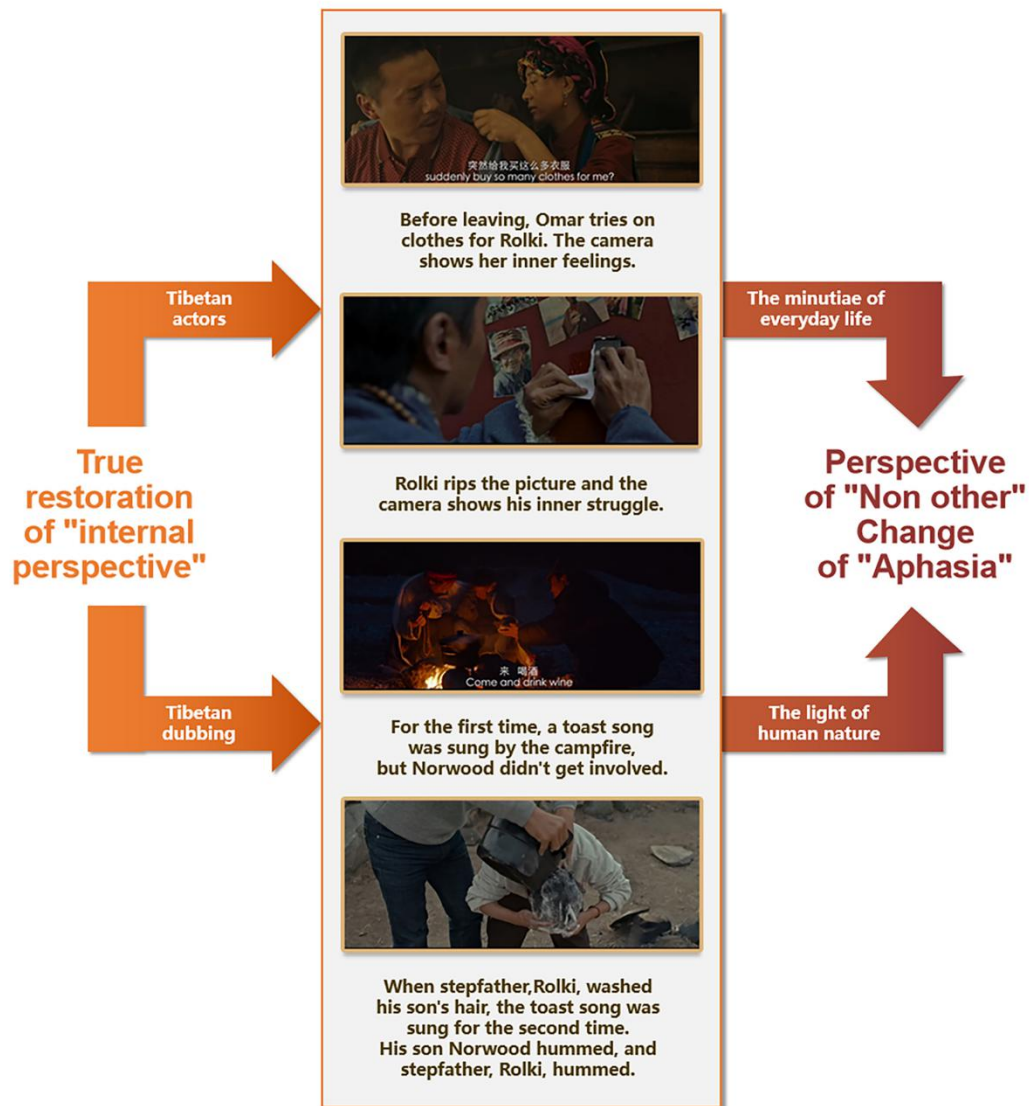


Fig 4. True Restoration of "Internal Perspective"

"Ala Changso" is such an original Tibetan film of "internal visual angle". The film originated from the story of a donkey and an old man going to Lhasa for pilgrimage told by Rong zhongerjia to Sonthar Gyal. Sonthar Gyal takes the original story as the concept, and according to the interpretation of Tibetan culture, transforms the story plot with people and donkeys as the main line into the script creation with people as the main line. Almost all of the film's production teams and leading actors are Tibetans, and Tibetan dialect in Jia-Rong region is also used for dialogue for the first time. The ancient Tibetan language in Jia-Rong region is like a living fossil, adding texture and new vitality to the film. Such a story originated from the Tibetan, and is directed and written by the Tibetan, so that we can truly explore and discover the unique charm of Tibet from the perspective of the Tibetan people themselves. The content of the pilgrimage in the film is not forced to join because of the need to strengthen the concept of Tibet. For Tibetan people, pilgrimage is also a part of their life. Faith has been integrated into their soul and rooted in their life. In a sense, the emergence of Sonthar Gyal's films means that the Tibetan people really begin to interpret and express Tibet by themselves, rather than from the perspective of "the other", and get rid of the "Aphasia" state of Tibetan films for many years.

The story of the film mainly takes place in three members of the restructured family: the young sick Tibetan mother Omar (NIMA Songsong), her current husband Rolki (Rong zhongerjia), and her and her ex-husband's son Norwood (Saikejia). Omar insisted on going to Lhasa for pilgrimage to

fulfill his ex-husband's last wish and concealed the fact that he was suffering from terminal illness. When Rolki knew about it, he persuaded her to cure her but she refused. Rolki was not sure about his wife, so he made up his mind to follow the road. While Omar was half sick, Rolki knew the real purpose of his wife's trip. The whole story contains a very delicate emotion. There are complaints but choose to tolerate the father Rolki, and the mustard between Norwood, Rolki and Omar the complex emotions in life are surging. The power of understanding and love runs through the film. "Ala Changso", which is cut in by "internal perspective", invites us to participate in a spiritual journey of all mankind.

The real details of life in the film all show the most simple warmth of all human beings. For example, Omar before her departure seemed uncompromising and stubborn on the surface, but in fact, her heart was delicate and gentle. Before she left, her heart was full of reluctant to admit, and she always seemed extremely cold when responding. Before leaving, Omar took a large bag of clothes to her husband and compared them with his shoulders one by one. Rolki didn't understand why his wife bought so many clothes for him. Omar simply replied, "I'm afraid you won't wash clothes after I leave." Her actions and words reveal the most real human nature as an ordinary person.

For another, Rolki did not tell Norwood about the death of his mother, Omar, and buried her in heaven. Rolki found a temple to pray for his dead wife. The Lama said that he could leave the relics of his old man. He took a picture with his ex-husband that was stored in the box of Omar's life. The Lama then said, "what a blessing it is for both husband and wife to die together." It was also this sentence that deeply hurt Rolki's heart. After a moment of hesitation, he took down the picture that had been pasted on the temple wall, quietly tore the picture into two, and pasted the half with the ex-husband on the other side. There is no superfluous lines and pompous description and depiction. Just through this detail, the film naturally reveals her husband's jealousy. At the same time, we can feel his inner struggle and tumbling.

Another example is the toast song "Ala Changso" sung twice in the movie. The first time was on the pilgrimage to Lhasa. Three families sat around the campfire, which seemed warm, but they were silent to each other and worried about each other. In this reconstituted family, there are many estrangements and contradictions. Norwood's father and mother sing the "Ala Changso" toast song in unison, breaking the silence, singing with wine and helping the wine with song. They also hope their son Norwood can drink the wine in the bowl, trying to melt the embarrassment of blood relationship among the three with the warmth of reality, but Norwood is still indifferent.

It can be seen that at this moment, three people's inner entanglements still exist. "Ala Changso" toast song rings for the second time, after the death of her mother Omar, only her husband and son made pilgrimage. Just before arriving at Lhasa, Norwood hummed the "Ala Changso" toast song. At this time, there was no wine, and even the only mother, Omar, who maintained his relationship with his stepfather, Rolki, had died. At this time, the humming ballad contained not only the joy and excitement when he was about to arrive at Lhasa, but also the understanding between the two unrelated men at this moment, their hearts are very close to each other.

Without grand narrative, the magnificent scenery brings strong shock to people, but the "Ala Changso" cut in by the "internal perspective" allows the viewer to touch every bit of life, feel the powerful force of understanding and love, and pay attention to the brilliant light of the real human nature that we ignore in life.

3. Reconstruction of Spiritual Core: the Call of the Times to Return to the Original

Clifford Geertz said in his interpretation of culture that "the analysis of culture is not an experimental science seeking laws, but an explanatory science seeking meaning".⁴ The same is true for the reconstruction of the spiritual core of contemporary Chinese Tibetan films and TV programs. In the current noisy and impetuous film market, in order to obtain the maximum profit in a short time, many film creators have lost their basic artistic beliefs, created some cultural fast food and passed it on to the audience, which is meaningless and valuable. In order to create a brand-new Tibetan cultural image, it is necessary to "Thick Description" and interpretation of Tibetan culture,

and to comply with the call of the era of "returning to nature and returning to nature". The film "Ala Changso" has touched thousands of audiences and demonstrated the spirit of Chinese aesthetics by virtue of its profound cultural background, delicate characterization, touching pilgrimage narrative and simple creative skills. Songtai, the director, takes the position of a film art guardian to make a big hit for the film makers who are interested in making money. The true embodiment of the film "Ala Changso" to the Tibetan life also provides an excellent model for some film makers. It is also of great value and significance for the spiritual enlightenment of modern people and the shaping of the internal character of Chinese films, and it brings great gospel for the Tibetan film market nowadays.

The film "Ala Changso" focuses on the emotional changes between people by telling the story of a Tibetan family reorganization, so that the Tibetan life process can be truly reflected on the screen. It enables many audiences to understand the unique charm of Tibetan life from the perspective of the inner race. Under the normal impetuous living environment of modern society, it leads the audience to participate in a unique spiritual journey, re-examines their understanding of life and love, and unconsciously observes the individual life.

On the one hand, alajiangse describes the complexity of personal relationship frankly and profoundly, and also faces hope and redemption. Let the audience realize the relationship between film and people, once established, it is difficult to alienate. It is similar to *The Thief Family*, which won the Golden Palm Award for best picture at Cannes International Film Festival in France. After all the secrets disappear, jealousy and the following exclusiveness gradually disappear, leaving only endless regret and deep appreciation. It's the truth of life. It's a statement that one loves the most: who do I love more. Their friendship is clear, but they are not eager to find the bottom.

On the other hand, the strong cultural background and spiritual strength of the film strengthen the spiritual experience of the audience. In today's cultural deficient market economy, movie viewers are often limited to the pursuit of sensory stimulation of the film, lacking in-depth understanding of the cultural significance and value of the film content itself. "Ala Changso" shows the true life of the Tibetan people to the audience. At the beginning, the audience opened the film with a curiosity mentality, but took part in a real spiritual journey in the plot display. In the performance of extreme restraint on the magnificent landscape of Tibet, the film lens focuses more on the characters themselves, which is the audience's transformation from the perspective of the outsiders to the perspective of the insiders, thus deepening the understanding of Understanding and perception of Tibetan culture.

4. Conclusion

The creation process of "Ala Changso" is also a journey of self-seeking. The director not only tells the story of Tibetan family reorganization, but also completes the spiritual journey of individual life. It is also the land of Tibet that gives the director endless inspiration to create such a story. As a real Tibetan literary film, "Ala Changso" has opened a new door for the creation of Tibetan theme films with its "anti-landscape" photographic expression, the true restoration of "internal perspective" and the call of the times to return to nature. Undoubtedly, the true embodiment of Tibetan life has injected new vitality into the Chinese film and television market. As the creators of the new era, we should actively explore ways to create a brand-new Tibetan cultural image through the film and television media, broaden the film types and enrich the film image, highlight the cultural personality of the film and television works, and improve their own viewing and artistry. At the same time, efforts should be made to expand the modern aesthetic dimension of Chinese multi-ethnic films, establish national cultural self-confidence, provide samples for the cultural innovation of China and even the world, let the Chinese aesthetic spirit and Western multi-cultural interact, and let the Chinese culture have a new inheritance and development in the global perspective.

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