

Cultural Value of Tibetan Movies in China

Cheng Di^{1*} and Bangzhu Wu¹

¹ School of Arts and Communication, China University of Geosciences, Wuhan, 430074, China

*corresponding author: dicheng@cug.edu.cn

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Abstract: The Chinese Tibetan theme film is an important window to display the characteristic culture of Tibetan region. From the development course of Tibetan theme film, the film and television of cultural value to the pluralistic perspective of cultural value, this paper shows the ethnic culture composition and cultural interaction of Tibetan plateau from a small scale. On the other hand, it discusses that in the context of cross-cultural communication, the decentralized means of cultural communication can reduce the gap between the two sides of the communication, promote the smooth spread of culture, and thus tell the story of Tibet well.

1. The Development of Chinese Tibetan Theme Films

Ethnic minority films are an indispensable part of the film history of our country. So far, they have been developed for more than 60 years. Because of their unique geographical environment and customs, they have created the unique film creation factors of the banner, resulting in a large number of directors to create a number of Tibetan film works that attract people attention. They have not only won a good word of mouth in the film circle at home and abroad, but also won important awards at home and abroad film festivals. Throughout the overall development of Tibetan films, because of its distinct national characteristics, it highlights the important characteristics of cultural diversity in our country, and also occupies an important position in minority films. It can be said that the rise of Tibetan films is becoming a new force in the development of film art in our country.

1.1 Development During the Founding Period (1949 -1966)

Tibetan films during the founding period generally referred to the creation period of "17 years" from 1949 to 1966. After the founding of the People's Republic of China in 1949, a large number of popular fine films entered the public field of vision, such as "The Gold and Silver River Band", "The Serfs", "Dawn of The Meng River", "The Red Sun Ke Mountain", "Jinsha River", "Red Eagle". The theme of the film during this period was mainly the changes in life brought to the Tibetan people by the founding of the People's Republic of China, especially the film "The Serfs", which truly restored the material life scene of the Tibetan people, reflected the cruel persecution of the Tibetan people by the serf system, It reflects the strong desire of peasants for freedom and liberation under the background of feudal serf system."The Serfs" is one of the classic works created by Tibetan films in the period of Seventeen years, and plays an important role in the history of ethnic minority films.

1.2 Development During the Period of Reform and Opening Up (1978 -1999)

After the catastrophe of the Cultural Revolution in the past ten years, Tibetan films began to recover under the spring breeze of reform and opening up. The theme of the films in this period was mainly to express their own feelings and attack the old system, and to attack the foolish feudal beliefs. Coupled with the impact of color films, art presented more abundant and delicate than the "17 years" period, and is closer to the new life of the Tibetan people. The representative works are "Red River Valley", "Horse Thief", "Ya Ya", "Kong Fansen", "The King Songtsan Gambo", "The Sent-Down Girl" and so on. Among them, Director Tian Zhuangzhuang film "Horse Thief" is one

of the representative works, which describes the story of Rolb, a poor Tibetan herdsman forced by life in the 1920s, who stole horses for a living, and the tragic fate of Rolb, which triggered public thinking on the relationship between man and religion and the old system, and on the restriction of human nature in the old society. “Red River Valley”, directed by Feng Xiaoning, another masterpiece, is a vane for the transformation and upgrading of Tibetan films in the new period. The more obvious characteristics are the use of magnificent lenses to narrate, quiet and other star actors, rhythm and narrative closer, these factors have a trend towards commercial films, not only fully reflect the mainstream values, carry forward the mainstream ideology, but also expand the threshold of the audience. It has promoted the dissemination of excellent culture.

1.3 Developments Since the 21 Century (2000 -2019)

After 2000, China has joined the tide of economic globalization, and people’s material standards and living conditions have been greatly improved. Under the impact of new technologies and new ideas, more and more people began to pay attention to Tibet geography and culture. During this period, Tibetan films began to break through the past inertia thinking, focus on people, focus on human spirit, and show their own unique personality. The masterpieces are Director Wan Ma Cai Dan "The Silent Holy Stones", “THARLO”, "Old Dog", "The Sacred Arrow", Director Lu Chuan "Mountain Patrol", and Director Zhang Yang "Path of The Soul". During this period, an important feature is that the emergence of Tibetan native language films has injected new vitality into the development of Tibetan films. Unlike mandarin films, Tibetan films can more truly and comprehensively reflect the customs and culture of Tibetan areas, and two representative Tibetan directors, such as Song Tai Jia and Wan Ma Cai Dan, use a new perspective with their own profound experience of Tibetan culture. It shows the humanistic history and customs of Tibet. Through them, we can clearly feel the changes brought about by the new trend of thought to the Tibetan people, including their desire to get out of the mountains, yearn for the new world and other delicate spiritual activities.

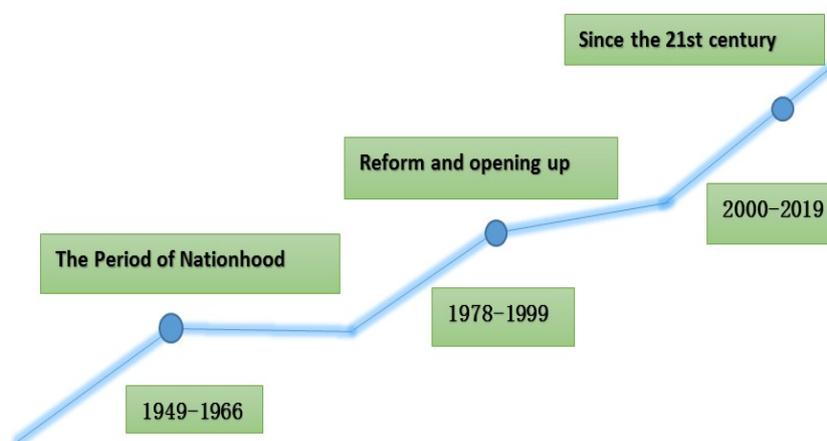


Fig.1 The Development of Tibetan Movies in China

2. The Film and Television Presentation of the Cultural Value of Tibetan Films in China

The cultural value of Tibetan films in China is quite diverse. Different directors show a hierarchical cultural system, with personal culture, regional culture and national culture through different perspectives. Cultural value is manifested through lens externalization. This chapter mainly discusses the film and television presentation of Tibetan Buddhism, Snow mountain ecology and heroism, in which Tibetan Buddhism is a background factor that can not be ignored in the presentation of cultural value. It can be said that most of the cultural research of Tibetan films should be carried out under the background of religion, and the profound cultural belief has been imperceptibly transformed into the spirit of the Tibetan people, affecting their thinking and attitude towards the world.

2.1 Film and TV Presentation of Religious Background

Almost the whole people in Tibet believe in religion. Tibetan Buddhism plays a very important role in collecting the psychology of Tibetan people to improve their national beliefs. Through many years of development, a relatively perfect moral system of Tibetan Buddhism has been formed, which makes Tibetan Buddhism become the norm of Tibetan daily life and the pursuit of secular survival, and Tibetan Buddhism has also become the core of Tibetan people traditional morality. In the film "The Silent Holy Stones", Director Wan Ma Cai Dan tells the story of a small monastery in a remote area, attracted by television programs and yearning for the outside world, from the perspective of children. Tibetan Buddhism can be seen everywhere in the film, Grandpa Lama prayer, and the reincarnation of life and death, including the old Lama teaching of the Lama: the pilgrimage road of more than 11 Tibetans in the film "Path of The Soul". Through the value concept and spiritual belief conveyed by the characters, Tibetan Buddhism plays an important role in the hearts of Tibetans. Tibetan Buddhism is not only the most prominent element in Tibetan films, but also the characteristics of Tibetan people national characteristics.

2.2 Film and Television Presentation of Snow Mountain Ecology

Tibet is located in the majestic Qinghai-Tibet Plateau, with an average elevation of more than 4000 meters. Snow Mountain and Snow View are frequent visitors to Tibetan movies. Through the camera, they express the unique geographical beauty of Tibet, the towering snow mountains, and the harsh environment and climate stimulate people senses, and give birth to a heart of admiration for the Tibetan people from the heart. However, the snowy mountains in film and television not only set off the role of the environment, but also have the meaning of expressing emotion in it. The mountain rangers in the film "Mountain Patrol", are harassed by snowstorms and struggle with ruthless poaching elements in the harsh nature reserve. The snowy mountain lens in the film expresses ruthless and dark feelings; the snowy mountain lens in the first half of the film "Red River Valley" expresses the magnificent natural environment of the Tibetan area, as well as the thoughts and feelings of Cherdawa young freedom and not afraid of bondage. The film "Red Valley" in the first half of the film expresses the magnificent natural environment of Tibetan areas, and also expresses the thoughts and feelings of Cherdawa, who is young, free and unafraid of bondage. Snow mountains and characters are printed against each other, Tibetan people life can not be separated from snow mountains, on the basis of the plateau environment, gave birth to their own snow mountain feelings.

2.3 The Film and Television Presentation of Heroism

Heroism is the spiritual pursuit for which we yearn for it. They are unwilling to lag behind and pursue beyond reality and history. Once the goal is set, we are impressed by the quality of indomitable perseverance. Dobje, the captain of the mountain tour in the film "Mountain Patrol", led a group of people to fight with firm perseverance in the restricted area of his life, with an unyielding spirit and a strong heart. even if the enemy is few, he still looks calm in his struggle against the lawbreakers. Finally, he fell under the cold muzzle of the lawbreakers. In the film "Red Valley", the British army rushed into the castle in the face of the British army. Gesang smiled and lit the lighter given to him by the British Rockman, and threw it into a fire oil all over the ground, and the British army turned into a thick smoke with the old castle. The heroic characters created by Tibetan films make us more impressed with Tibetan culture. These impressions are emotional links based on heroic characters.

3. A Pluralistic Perspective on the Cultural Value of Tibetan Films in China

There are two definitions of film cultural value, on the one hand, the existence of film cultural value meets a kind of cultural needs of the object, that is, culture has a wide range of universality among the masses. On the other hand, there is a subject with certain cultural needs in the cultural value of film, that is, cultural value needs us to pursue, learn and think. The cultural value of Tibetan films is the product of human activities in Tibetan areas. Because of the inconvenience of transportation and the blocking of information, this kind of culture is in the situation of self-closure

to a certain extent. On the contrary, this kind of representative, ethnic and special national culture through the camera, through the screen, the cultural value is even more worthy of our study and use of research. While spreading the excellent traditional culture in Tibetan areas, it is endowed with new significance and further inherits and solidifies their national characteristics.

3.1 The Culture of "Good and Beautiful" in the Depths of Human Nature Presented by "Horse Thief" and "Mountain Patrol"

At the beginning of everyone's life, nature is kind. This has almost become a fixed impression in Tibetan areas where Buddhist culture prevails. Tibetan people cherish their lives, carry forward their kindness, and consciously abide by the idea and morality of doing good to regulate their words and deeds and character. Rolb of the film "Horse Thief", his life is full of sadness, forced to make a living to steal horses, driven out of the tribe from the people, far away from the crowd love son disease and death, unpopular, in such a difficult situation, Rolb in the days of worship, bandage auspicious blessing, tie the sword, hit his head and turn in the snowy snow. Including the film "Mountain Patrol", in the face of the spontaneous establishment of the mountain tour team, in the case of a serious shortage of funds, in order to maintain normal operation, have to sell a small amount of leather to fill the gap. It is difficult for everyone to be perfect, but "good, beauty" exists in everyone's heart, through the lens expression, the collision between human instinct and real social contradiction, with the passage of time, enlightens our attitude and belief in complicated life. We need these "good and beautiful people" to lead us forward and progress.

3.2 The Spiritual Yearning to Get Out of the Mountains Presented by "The Silent Holy Stones" and "THARLO"

Due to the natural closed environment and the long-term development process of Tibetan areas, Tibetan areas have been restricted by the rule of government and religion, and little is known about the development and changes of the outside world. With the abolition of serfdom, reform and opening up, the pace of economic construction in Tibet is accelerated, which will inevitably lead to the interaction between its development process and the economic and cultural exchanges and ideology of other ethnic groups. Wan Ma Cai Dan "The Silent Holy Stones" and "THARLO" are all directed works in the new century, with the spark of the collision between the new culture and the old culture, the film "The Silent Holy Stones", the Lama yearning for TV news, the love of the adventurous spirit in the story of Journey to the West, including the love of wearing the character mask of Journey to the West, through the child perspective, the film "The Silent Holy Stones", the Little Lama yearning for TV news, the love of adventure spirit in Journey to the West, including the love of wearing the character mask of Journey to the West, Build a spiritual world full of curiosity and yearning for the outside world. In the film "THARLO", the lonely shepherd Taro enters the city to handle the second generation ID card, so that others can know who they are, and the barber shop owner Yang Cuo desire to change her destiny and get out of the mountains, including Tharlo final tragic ending, reflects the inevitable portrayal of a lonely man facing the outside world. This kind of spiritual yearning seems to be a kind of psychology born with human beings, a desire to explore new things, with this spirit to shape the plot conflict in the film, showing a more appropriate cultural landscape to the audience, at the same time, it is also a microcosm of the spirit of seeking new and changing in Tibet.

3.3 The Flowers of National Harmony Presented by "A Tibetan Love Song" and "Red River Valley" Will Bloom

The stable and harmonious and healthy development of Tibetans is the only way to realize the great rejuvenation of the Chinese nation and the great Chinese Dream. "there is no distance in the world, love is the hometown," the film "A Tibetan Love Song" tells the 60 years of love between the People's Liberation Army and Tibetan girl Dawa, and reflects the social changes in Tibetan areas with the love stories of two generations. The film "Red Valley" is thousands of Tibetan people, fighting fiercely with the invading British army to defend their homes and territorial integrity. In the course of struggle, it forms an indestructible bond of flesh and blood and deep brotherly feelings,

condensing the true feelings of national unity and connecting hearts and hands. Today, under the guidance of the spirit of the 19th CPC National Congress, the people of all ethnic minorities, including Tibet, are enjoying the fruits of the prosperity and development of the motherland. Tibetan culture is our precious civilization heritage. Through the display of the film, the artistic effect of Tibetan culture has been enhanced, the scope of dissemination has been continuously expanded, and the development of Tibetan culture has become more successful. Moreover, Tibetan culture can be more magnificent and glittering in the exchange and integration of various cultures of 56 ethnic groups in the country, and in the exchange and convergence of exchanges and integration in the new era.

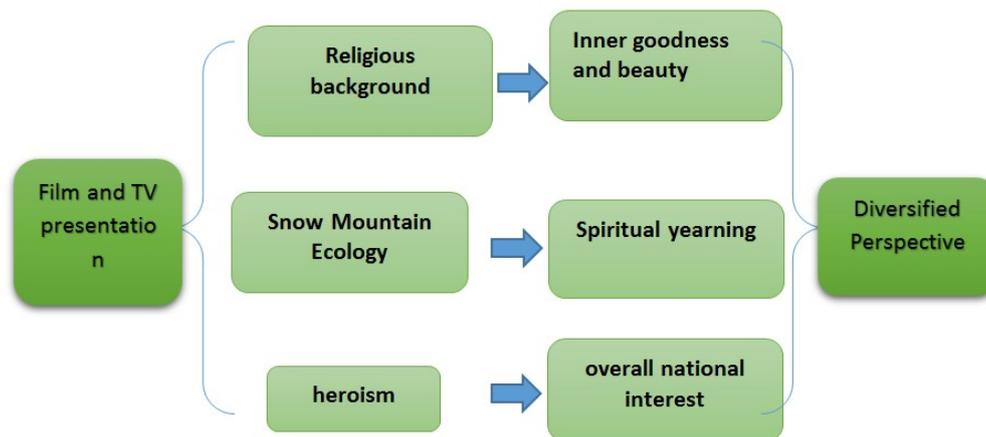


Fig.2 Flow Chart of the Perspective of the Study on the Cultural Value of Chinese Tibetan Film

4. Reflection on the Cultural Value of Tibetan Movies in China

Throughout the Tibetan films in China, the cultural intentions of the films are different, which is mainly due to the phenomenon of cross-cultural communication caused by the different cultural situations of the two sides. American intercultural communication scholar (Larry Allen Samovar, 1935 -) defines intercultural communication as: "Intercultural communication refers to communication between people with different cultural perceptions and symbolic systems, and these differences are enough to change communication events." Under the background of cross-cultural communication, this chapter discusses the phenomenon of cross-cultural communication of Tibetan films in China (mainly cultural centralism) and the decentralization of cultural values. From the point of view of communication, Diverse Presentation of Tibetan Film Culture

4.1 Deep-rooted Cultural Centralism

Centralism is a common phenomenon of human civilization. Cultural centralism is to regard the culture to which it belongs as the center of culture, and as its reference frame and standard to evaluate other cultures, which is used to measure the advantages and disadvantages of different cultural values. Cultural centralism is often unconsciously revealed. It is assumed that the values and social norms of this culture are more correct and reasonable. For the object conflict and relationship conflict in cross-cultural communication, the cultural identity to which it belongs occupies more weight.

The presupposition of "man is the same as man" is wrong, and so is culture. Most of the audience of Tibetan films in China is the Han people, which is obviously more acceptable and more deeply understood for the cultural value of Tibetan films directed by Han nationality. Because the film presents the Tibetan culture of the Han nationality. On the contrary, the cultural value of Tibetan directors films is presented, most people lack of sensitivity to different cultural prices and face up to them, resulting in obstacles to cross-cultural communication, intuitive feeling is that they can not understand, difficult to understand, or simply do not watch. In fact, it is not how esoteric the film itself is, but the stereotype of preconceived already exists.

4.2 Discussion on the Decentralization of Cultural Environment

The digestion of solidified cultural centralism is conducive to cross-cultural communication and the promotion of different cultural values. "The Last Emperor" is a typical case of cross-cultural communication, which includes nine awards, including the 60th Academy Awards for Best Picture. Its cultural value lies in its own unique perspective and structure arrangement, so that the audience, especially the Chinese audience, can not see the traditional character film character personality tagging, ideological tendency, more Pu Yi delicate inner world in the complex environment at that time, and even in the sound set off a touch of romantic color. Through the screen, in a new perspective, the audience re-understand their familiar historical events, giving people a fresh feeling.

As the communicator, since the beginning of the 21st century, Chinese Tibetan films have slowly broken the existing framework restrictions and changed their own narrative ways. More films reflect more social content and sharp and complex life in the story presentation, and the cultural presentation is more multidimensional. As an audience, when accepting minority culture, it is more important to respect cultural diversity, establish equal and tolerant communication quality, experience the spark of multicultural value collision, and make cross-cultural communication proceed smoothly.

5. Conclusion

As the crystallization of minority culture, Chinese Tibetan films have ushered in unprecedented development opportunities under the background of global economic and cultural integration, but they are also facing the constraints of bad natural environment, insufficient investment in scientific research, shortage of talents and so on. In the environment of great development and prosperity of ethnic minorities throughout the country, and under the guidance of the important speech made by General Secretary Xi Jinping at the forum on literary and artistic work, it is urgent for us to break down the existing boundary barriers, combine with the trend of the times, grasp more accurately the cultural orientation and value scale of Tibetan areas, form our own characteristics, and display the unique charm of Tibetan culture with a wide field of vision. Create more aesthetic ideals with literature and art, have the independent value of art and take into account the degree of market acceptance of good works. In the future, the cultural value of Tibetan films in China will also extend more relevant development strategies and related research, which can not only have independent artistic achievements in China, but also bloom the life and vitality of the times in the general trend of globalization.

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