

Self-Decomposition and Reconstruction in Multi-ethnic Cultural Integration

Zhong Zhi

Sichuan University of Media and Communications, Sichuan, Chengdu, 611745, China

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Abstract: Tibetan director Wanma Tsetan's film *Talo* is a continuation of the Tibetan Homeland trilogy. The four films focus on the identity perception, emotional perception and aesthetic communication of the entire Tibetan nation in the context of globalization from the perspective of the psychological structure and internal self of the cultural inheritors. In the modernization process of cultural convergence and integration, the minority film directors represented by Wanma Tsetan continue to pay attention to the identity and cultural anxiety of ethnic identity groups, bringing us questions worth studying: How should minority groups adapt to this big trend? How should minority cultures renew and integrate to survive?

As a Tibetan director, Wanma Tsetan has always been devoted to making films with Tibetan themes, from the instant success of "The Quiet Mani Rock" to the great success of "The Colorful Divine Arrow", the completion of "Talo" can almost be said to be a sign of director Wanma Tsetan's mature narrative style, abandoning the elaborate The completion of "Taro" can almost be said to be a sign of the director's mature narrative style, abandoning complicated image scheduling methods and using a large number of fixed shots and long shots to form a highly personal marked aesthetic, presenting an Eastern-style simplicity and simplicity, but making the expression of emotions more "intensive". In the ritualistic solitude, Wanma Tsetan's images are calm and cold, striking at the heart.

Adapted from the novel of the same name by Tibetan director Wanma Tsetan, the film "Talo" is a drama starring Syd Nima and Yang Xuzo, which was released in Italy on September 4, 2015. The film tells the story of a lonely shepherd who has a series of encounters during the process of entering the city to get an ID card. In a small Tibetan county, the "pigtailed" Talo is asked to wash his hair at a barber store because his hair is not clean enough when he arrives in town to take his first ID card photo. The tragic story of a man who is deceived and loses himself once again. The harsh reality shatters his simple ideals one by one, and the director moves away from the cultural context of Tibetan culture to discuss the identity anxiety that arises when people's situation changes in a larger context. Taro is a real character on the margins of society. He grew up without parents and is an orphan, growing up in the mountain grasslands and herding sheep for a living. Because he grew up with a pigtail, everyone called him "pigtail", thus forgetting his name. The identity card is also a way to find out his identity.

1. Deconstruction and reconstruction of characters in cultural fusion

In the film, the director shows the deconstruction and reconstruction of different people in Tibetan areas in response to the impact of modern culture, using the camera to show the different performances of different people facing globalization and modernization under different circumstances. The most basic unit of cultural integration and identity in the images is people, and the shaping and weaving of characters becomes the starting point for Wanma Tsetan to discuss the identity of ethnic minorities in the context of globalization. He symbolizes a traditional sheep herder who has never stepped out of the grassland, or a group of people who live in a minority region without any contact with the outside world under the traditional cultural background. He was uncomfortable all over, and when Jancso gave him the so-called new type of cigarettes, he was resistant, and despite his attempts, he ended up failing. Here he represents those who were willing to try to accept modernization and eventually failed. The second group of people is the couple who are photographed in the photo studio. The surprise revealed in their eyes and the embarrassment in their behavior when the background cloth is changed to New York and Beijing, and only when they hold Taro's lamb on their bodies do they begin to have a relaxed expression. This category of people here is the category of people who are uncomfortable and unfamiliar and afraid in the face of modernization, who have an over-dependence and reluctance to change their native environment and state of existence. The third category of people is the young people who want to get out of the Tibetan area, get out of the mountains, and pursue poetry and distant places, the representative figure is Yang Tso. Yang Tso likes fashion, smoking, chasing after the stars, wearing fashionable short hair, and eventually abandoned Taro because of their own selfish desires, this category of people is the face of the impact of modernization, on the surface to complete the re-construction of self-examination, but behind all the embarrassment of life, on a different path to lose themselves. Through these three categories of people, the director is giving us a philosophical question: In the wave of globalization, how should ethnic minority groups adapt to this trend? How to renew and integrate minority cultures to survive?

What is particularly important in the film is the reconstruction of characters that the director shows to the audience. From the audience's point of view, it is easy to see that Taro, a person who reflects the shadow of a generation, represents, in a sense, a group of survival. As Wan Ma Caidan said, Taro's story is our story, Taro's body has our shadow. What he wants to map is the reconstruction of our perceptions of the characters and ourselves, in which we can find our own shadows in Taro, the couple and Yang Tso, thus reconstructing ourselves in the present time of cultural integration in the context of globalization. Therefore, the reconstruction talked about here is not the reconstruction of the characters in the film, but the reconstruction of the characters themselves from the audience detached from the film.

In fact, there is a Taro in everyone, and there is a constant escape and return. In this day and age, with all kinds of new things impacting our lives, the dilemma we all face is how to maintain our inner purity and not get lost in the midst of tradition and modernity.

Talo means something similar to fugitive in Tibetan. Dreadlocks is his nickname and his identity symbol, and he always has to think about it for a long time before he knows his name. When the director of Dorje asked him to apply for an ID card, he was confused about the impact of the changes in the outside world, his answer was the breakdown of the character and escape, but in the end he also had to reapply for the ID card to return to the character itself. In addition to Taro, the couple taking pictures in the face of the impact of the outside world, wearing foreign clothes to take wedding pictures, is also fleeing, but hugged Taro's little lamb expression before the comfort of this is also the return of the characters, they fled Tibetan clothing, but with a lamb such a prop to return. Yang Tso represents the current situation of many people in the marginalized areas, who are

influenced by the globalized culture and want to break free to find "poetry and faraway places", but due to the insufficient decomposition of the characters, they often lose themselves. That's why Wan Ma Caidan said, "I think it's better to focus on the state of human existence, because although real life is rich and colorful, what can be covered in depth is still limited after all. So I hope to construct some stories based on the state of human beings. Through the stories of these images, to make the audience, including the compatriots of Tibetan nation, think about how to face the ring of modern culture from Talo and return to the reconstruction of self-character.

2. Deconstruction and Reconstruction of Self-Examination

Lonely Talo is far away from the herd, has forgotten his role in society, escaped from the secular society, and completely isolated from the real society. When the director of Dorje asks him to apply for an ID card, he asks in confusion, "I know who I am, isn't that all?" He does not understand why Dorje needs him to apply for an ID card, which is the impact of secular society and modern society on his self-identity decomposition, and also the impact of the outside world on his self-examination. He is used to being called "pigtail". He is used to being called Pigtail, and even when people call him by his first name, he reacts for a long time and is not used to it, until later when "Pigtail" is cut off due to non-compliance with the image requirements when applying for an ID card, which is an iconic twist in his self-examination of internal decomposition. The Superman logo in the store next to Deji's photo studio, the karaoke, the rap of the Tibetan star concert, etc., the symbols of these contemporary trends, and the reaction to these elements expressed by Tarlow, filling the lives of the Tibetan people as well as their cultural structure, gradually collapsed and disintegrated in the invisible compulsion. Because of the impact of the outside culture on his grassland culture decomposition, he begins to actively be adapted, and also thus begins the decomposition within the cultural self-examination.

It can be said that the clue and fuse of the whole film is to apply for the second generation ID card, the cause of the ID card, there is a series of self-examination deconstruction and reconstruction of the story later. He went to the barber store to wash his hair and met Yang Tso, from here also began the reconstruction of self-examination, Yang Tso and his chat, and later he entered the city in the face of the bright lights, although he is inwardly resistant, but also had to adapt, which is also to show a Tibetan in the face of the modern cultural environment, the embarrassment and confusion, is invisibly forced to integrate and reconstruct the self. Back on the mountain, due to drunken carelessness, the wolf attacked the sheep, thus suffering great losses, the employer a merciless slap once again made Talo as a modern culture impacted by the lack of identity deeply aggravated the ink marks, "Remember you are a sheep herder." These words also metaphorically represent the traditional Tibetan community's fear and flight from the globalized modern civilization, but they urge Taro to self-examine the reconstruction of the transformation, making him realize that he has to change his loneliness and integrate into the modern civilized society, so driven by Yangtso's highly suggestive love words, he cuts off his pigtailed and sells his flock to decide to go far away with Yangtso, but in the end, he is cheated by the cold and cruel reality. But in the end, the cold and cruel reality of the deceitfulness of the reality. The failure of the identity recognition and reconstruction events, which are aggravated and superimposed, means that the self-examination and reconstruction of a representative figure of Tibetan area under the impact of modern culture ends in failure. Once again, his spiritual world completely collapses, and the outside world makes him feel confused, not knowing where he should go next, losing himself once again and missing his identity once again. Lonely, confused, and eventually back to square one, having lost everything. In fact, this also reflects the current situation of people's survival in many marginal areas. They are adapted and attracted by globalization and want to go out of the mountains

and closed regions in search of poetry and distant places, but they do not know how to integrate and eventually lose themselves once again.

3. Deconstruction and reconstruction of images

The use of black and white shots throughout the film is a metaphor for the fact that Taro's inner world is black and white, and he symbolizes that Taro is simple and lonely. Director Wan Ma Caidan uses stylized black and white tones to tell us Taro's story in a calm narrative tone, eliminating the flashy motion shots and splicing them together with long shots, so that the audience can quietly watch and become more integrated into the film. The black color in the film symbolizes loneliness, despair and confusion, while the white color symbolizes hope, warmth and expectation. In my opinion, only the grassland is colored. At the moment Taro arrives at the police station, the color is hidden, and his life and life are brought to an endless loss and confusion by the black and white.

In the composition of the picture, Talo is in the center of the picture until he enters the city, revealing a kind of native freedom and ease. When Taro recites Chairman Mao's quotation, the border behind him is only a half-frame, implying that at this time Taro is unrestrained inside and is his true self. After entering the city, in the composition of the picture, the director uses a lot of mirror image expressions, and the images in which Taro appears are basically all in the corner, and the picture is also a big panorama, Taro looks out of place and small in the picture, and is suppressed and squeezed.

The mirror image of the police station in the film evolves from a frontal image at the beginning to a mirror image in reverse, which is a meaningful narrative technique. In the first part of the film, he is the good guy in his self-examination. When he returns to the police station and stands in front of the mirror after selling his flock and losing his love, the backward image of "serving the people" seems to be an ironic reminder that Taro is no longer a good guy and his self-examination has failed to be reconstructed. The conversation between Taro and the police in the mirror, in reverse, expresses that the bald Taro does not match the image on his ID card and is out of place. The film's expression is based on a special technique of mirroring, which shows the audience the disintegration-fusion-reconstruction of Taro's self-examination.

The mirror image communication with Yang Tso in the barber store also reflects Taro's decomposition and reconstruction of self-examination in the level of love. The first time in the barbershop, Taro could only communicate with Yangtse through the mirror, and Yangtse was constantly testing and dismantling Taro's self-examination and perception of self, at that time, Taro could not face herself and doubt herself, and could only observe the emotional ups and downs of others through the mirror. In the second barbershop, Taro cuts off the symbol of self-examination, the "pigtailed", and the contrast between Yang Tso on the other side of the stool and Taro in front of the mirror, even though they are in the same mirror, they belong to two different spaces. A wall separates the two subjects, which conveys that the director is no longer expressing the subject of the character, but a centrifugal subject. The identity of Taro in the mirror presents a double illusion of fragmentation: love for him is like a real and illusory image in the mirror, and so is his relationship with modern society.

4. Conclusion

"Talo" is based on the social reality of the Tibetan minority, and is different from most of the minority films in the market, which are about the curiosity of the Tibetan scenery. He puts the spotlight on the lifestyle and status of this ethnic group, focusing on the situation of traditional Tibetan civilization in the context of globalization and provoking audiences to think about it. It is

easy to see that "Talo" has completely transcended the Tibetan region. The director starts from a broader perspective, focusing on modern people's search for and reconstruction of cultural identity, which should examine modern people's anxiety and confusion about the lack of self-identity, and provoke people to think about the reality of identity return. This should be the real meaning that "Talo" wants to convey to us.

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