

Research on the Creation of Chinese Tibetan-themed Films and Television in the New Era

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Abstract: Since the new era, China is in a new stage of development, facing the impact of globalization and marketization, the film and culture industry will continue to move forward, and gradually seek a new development road. During this period, the ethnic minority film and television industry in China developed vigorously, injecting new vitality into the film and television industry. Tibetan-themed film and television creation is the main force of ethnic minority film and television, and has also made remarkable achievements in the new era. It has not only made a new leap in the form of creation, but also diversified in the form. The whole style of creation has also changed a lot, and it has gradually entered the international stage. This paper will mainly introduce the Tibetan theme film and television creation works since 2012 after China's socialism entered the new era, and summarize the outstanding characteristics of Tibetan theme film and television creation in China in the new era.

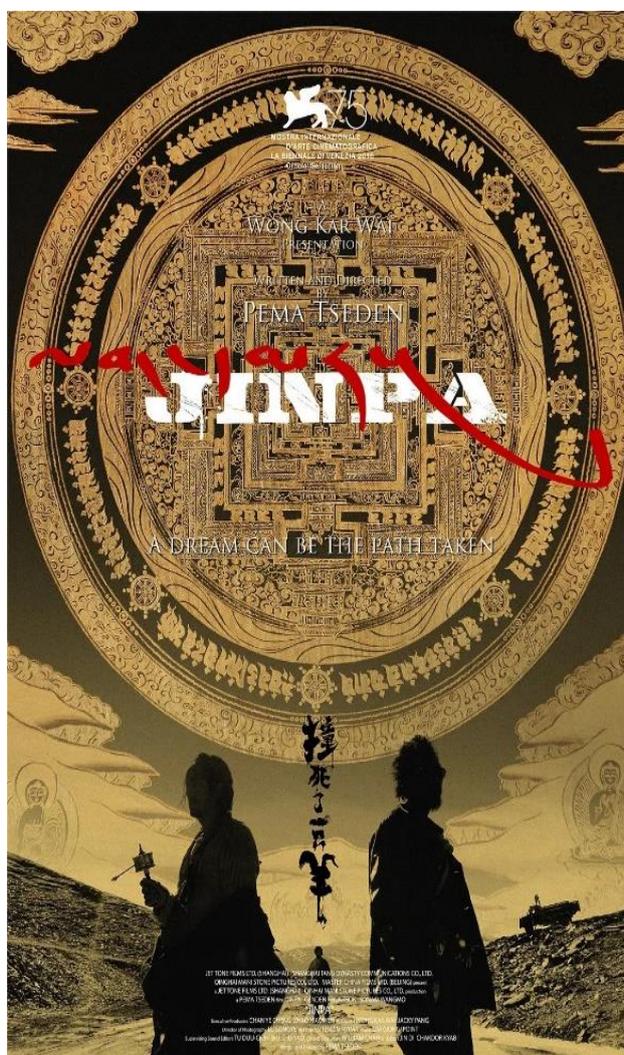
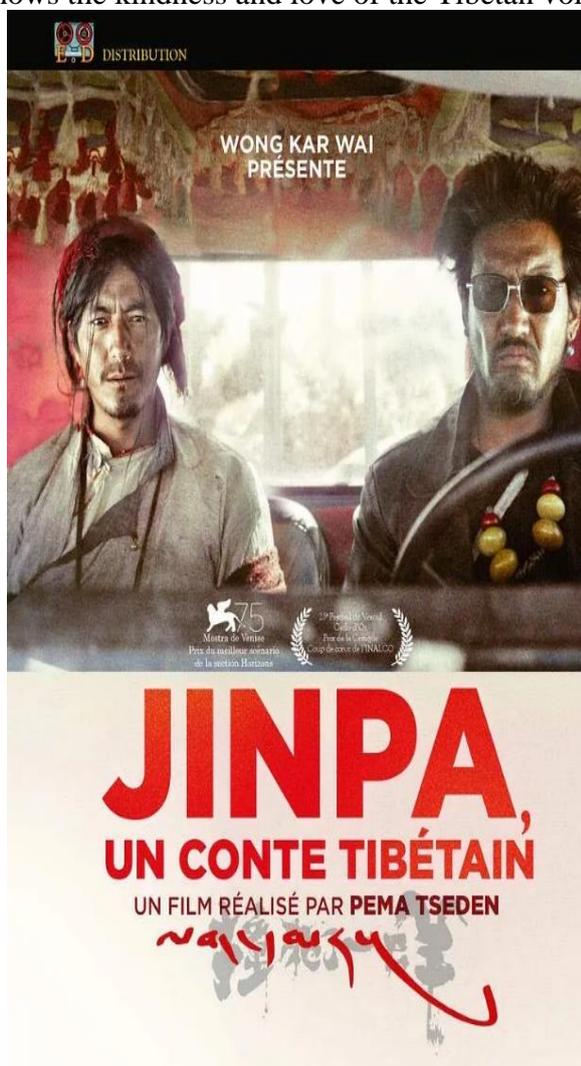
1. Changes in the Theme of Chinese Tibetan Film and Television Creation in the New Era

"Socialist literature and art, in essence, is the people's literature and art. The people need literature and art, literature and art need the people, and literature and art need to love the people. The artistic life of all outstanding literary and artistic workers originates from the people, and all outstanding literary and artistic creations are for the people." [1] China has entered a new era; it is a new historical starting point for literary and artistic workers. A group of Tibetan directors represented by Pema Tseden have injected new blood into the creation of Chinese Tibetan film and television in the new era, and the self-expression perspective of Tibetan culture has also been recognized by the vast audience. Under the influence of Tibetan and non-Tibetan directors in the new era of China, the theme of Tibetan film and television creation is gradually shifting from the national theme to the small narrative of the people.

Since the new era, Tibetan film and television themes (as shown in Table 1) include cultural heritage, border construction, liberation, family affection, moral rule of law, religious belief, women's rights issues, and so on. Taking 2017 as the dividing line, the themes of film and television since 2012 have gradually shifted from the continuation of main themes such as border construction, liberation, and national unity to the attempt of minority individual discourse subjects such as life,

youth, and national culture. After 2017, there has been a new expression: emotion, female theme, children, and religious belief have become the main discourse themes of films.

The films *A Noble Spirit*, *Phurbu & Tenzin* and *A Blossom of Love in Gannan* are typical theme films from 2012 to 2017. *A Blossom of Love in Gannan* was created by Han ethnic group director Gao Lijiang and won the first prize of excellent feature film at the 14th Film Channel Lily Award. It describes that Wan Peng, who graduated from Hangzhou Medical University, overcame the gap between the southern city and remote Tibet, and the huge gap between ideal and reality. With the conscience of doctors and the urgent need for Tibetan medical cause, especially the beautiful and kind-hearted Tibetan girl Deji Zhuoga, chose to take root and stick to it, and finally made unforgettable achievements in love and career. This film is a film with national characteristics and patriotic feelings. From Wanpeng to the completely unfamiliar land of the Tibetan people, it is like a continuous Yellow River, moving forward without regret. The whole story takes place in the beautiful Sanke Grassland in the south of Gansu Province, which highlights the policy of the university student program in the west of China, praises the construction of China's frontier, and shows the kindness and love of the Tibetan volunteers.



(Photo source: Douban Movie <https://img1.doubanio.com/view/photo/l/public/p2533084328.webp>)

Figure 1: Jinpa

Table 1: 2012-2021 List of Tibetan theme film and television themes [2]

Years	Article name	director	Topic	Intent points to
2012	Dolma's necklace	Sidneyma	Culture	It expresses the spiritual growth process of the inner beauty of the Dolma girl
2012	Thangka	Chaolu Hasi	Cultural heritage	It expresses the artistic beliefs of Thangka painters and inherits traditional culture with their lives
2012	Langmuji Temple in the clouds	Hongjun Xu	Culture	It expresses the unique culture and customs of Langmuji Temple
2013	A Doctor, A General	Huilei Ma	Frontier construction	It shows the selflessness and dedication of the doctor to life
2013	Dekyi Metok	Wang Yi	Ethics and the rule of law	Show the moral spirit of daring to take responsibility and vigorously uphold the rule of law
2013	Tibetan Girl	Xiaozhong Yi	Cultural heritage	It shows the silent inheritance of traditional culture by Tibetan girls
2013	Snowy Danqing	Han Yue, Ningyu Zhao	National unity	It shows Han children fusing Tibetan murals and Chinese paintings, metaphorizing ethnic unity
2013	Hequ Horse	Duo Zhihe	Culture	It expresses the historical evolution of the horseback culture of Hequ for thousands of years
2014	A Blossom of Love in Gannan	Liqiang Gao	Frontier construction	It shows the benevolence and love of Tibet aid volunteers
2014	Zhuoni toast	Tao Yang	Anti-Japanese	The true story of the heroic sacrifice of the Red Army
2014	The Sacred Arrow	Pema Tsenden	Cultural heritage	It shows the courage of Tibetan youth to pursue their dreams and adhere to the traditional national culture under the impact of modern civilization
2014	A Noble Spirit	Yue Miao	Frontier construction	It shows the spirit of Tibetan cadres serving the herdsmen selflessly
2014	Phurbu & Tenzin	Dongyu Fu	Liberate	It shows the liberation of serfs and the ideological awakening of serfs after emancipation
2014	ATA	Chakme Rinpoche	Affection	It shows the touching family story between mother and child
2014	Watch the Sky Lake	Jingrui Tang	Culture	Represent the ordinary stories of the old webmaster and his colleagues
2014	A Chinese Anthem from the Roof of the World	Wenjie Wang	Frontier construction	It shows the selfless dedication of Tibet aid volunteers and the emotion of harvest
2015	River	Sonthar Gyal	Generational gaps	Expressing generational disparities in Tibetan families
2015	Highway of Love	Ke Fei,Kan Zhou	Culture	Show that you understand the true meaning of life
2016	Tharlo	Pema Tsenden	Life	It expresses love, loneliness and confusion in modern life
2016	Long winter days	La Mao Dang Zhi	Youth	It shows the mental journey of Tibetan college students in self-redemption
2016	Red ribbon	Dargye Tenzin	Culture	It shows the story of HIV/AIDS prevention in Tibetan areas
2017	Minister Resident in Tibet	Ningyu Zhao	Frontier construction	Demonstrate firm conviction in safeguarding national sovereignty and territorial integrity
2017	Kang rinpoche	Yang Zhang	Religion,Faith	It shows the religious beliefs of the Tibetan people
2017	Soul on a String	Yang Zhang	Religion,Magic	Expressing the spirit of Buddhism
2017	Meet in Namtso	Fei Chai	Culture	Show the perseverance of the doctor
2017	The Chainbreakers	Rui Yang	History	It expresses the mystery of Tibet before its liberation
2017	June and Arrow	Bo Lin	Culture	Expressing Tibetan knife culture
2017	Seventy-seven Days	Hantang Zhao	Culture	Express the culture of the Chang Tang
2017	40000 Kilometers	Ke Ke	Sportsmanship	Demonstrate the spirit of the Olympic movement
2018	Ala Changso	Sonthar Gyal	Emotion,Culture	Express the emotional connection between people
2018	Wangdrak's Rain Boots	Lhapal Gyal	Child,Culture	A children's film that shows pure and beautiful performance
2019	Jinpa	Pema Tsenden	Culture,Life	To express life is to constantly pick up and put down
2019	Lhamo and Skalbe	Sonthar Gyal	Emotion,Culture	Manifest the plight of a more universal human being
2019	Balloon	Pema Tsenden	Religion,Culture	It shows the suffocation of women, the overlapping reproductive pressure of religion, men, and society
2020	ZHA DE	Jiaxi Dongqiang	Cultural heritage	It shows the boy's enthusiasm and inheritance of Gesar Tibetan opera
2020	A Song For You	Dukar Tserang	Emotion,Culture	It shows the understanding of life, love and music among young people in Tibetan areas
2020	Sunshine That Can Move Mountains	Qiang Wang	Religion,Culture	Expressing Tibetan Buddhist culture
2020	An Eternal day	Pema Tsenden	History	It expresses the spiritual history of the Tibetan nation
2020	Sonam Raten	Zaga	Culture,Faith	Performance proves that material abundance and cleanliness are inventions and punishments of modernity
2020	Wind	Dandren Wanggyal	Women are independent	It expresses the independent spirit of contemporary women
2021	Hunt for Shambhala	Lu Yao, Tongming Chen	Culture,Marriage	It shows the feelings of the Han people for Tibet
2021	Lost	Loden	Culture,Life	It shows the difficulty of pastoralist migration

Notable films from 2017 to 2022 include Kang rinpoche, Jinpa, Balloon and so on. The great success of Kang rinpoche not only surprised people at the 2000 km long pilgrimage road, but also

broke through the limitation of non-Tibetan directors' communication in Chinese in Tibetan films. The 11 Tibetans in the film use the simplest food and the way of doing good along the way, not angry or angry, just to pray for all living beings, so that more non-Tibetans can understand the daily life and religion of Tibetans, which is a very successful performance of Tibetan culture. During this period, Tibetan directors are also the main force of Tibetan film and television creation. Their advantages lie in more prominent performance of the daily cultural life of Tibetan people and the material and spiritual changes brought by industrialization and modernization in Tibetan areas. Pema Tsenden's own national advantages make him good at expressing the tension between tradition and modernity through personal narration. He puts his eyes on the world of the Tibetan people to further excavate and express the story of his own nation. His film *Jinpa* (See Figure 1) reflects redemption and relief with the story of the Tibetan people. In the film, one is killing a sheep, and the monk is asked to transcend it, and then personally send it on the road, Witness a group of vultures carrying him to the sky. For a sheep, he spent so much time, not only for piety, but also for finding something in the dull daily life; The other is that for more than ten years, I have been looking for my enemy, but when I find the enemy, I see the enemy's children as if I saw myself. So, he put down the butcher's knife and became a Buddha immediately. One is that there is nothing to do. I want to find something to do, even if it is boring; One is to know what you want to do, but when you really do it, you find that you seem to be missing something. Life is like this, slowly passing away in the process of picking up and putting down again and again.

The story of the killer *Jinpa* is that the director Pema Tsenden conveys Tibetan people's views on religious propositions and simple life, such as killing, transcending, causation, and dream repair. This way of seeing the big from the small, and the creation method of small narration, are the main characteristics of Tibetan directors in the new era, highlighting the true scene of Tibetan culture, which not only changes some viewers' distorted views of Tibetan culture, but also changes the main melody creation thinking of non-Tibetan directors.

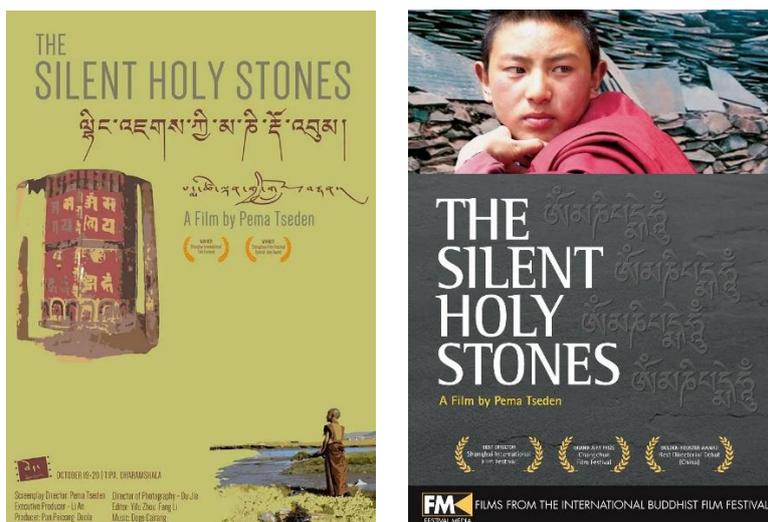
With the proposal of the state for the task of literary and artistic work, the communication effect and role of film and television creation have attracted more and more attention. In the period after 2022, the state vigorously protects and encourages the minority film and television culture, and it is inevitable that the theme of Tibetan film and television creation revolves around the development trend of individual narrative.

2. Changes in the Creative Style of Chinese Tibetan Film and Television in the New Era

The Chinese nation is an all-embracing and all-embracing nation. The cultures of 56 ethnic groups have their own characteristics. However, due to the differences in number and volume, the Han culture has always been in the dominant position. The Han directors interpret the cultures of other ethnic groups from the perspective of others, which is inevitably affected by "Han". In the Tibetan film and television works before the new era, the number of Han directors' works is obviously suppressed, as a result, the true and simple Tibetan culture can not be well displayed, and the "Chinese" flavor in the film even covers the "Tibetan" flavor. Civilizations are colorful because of exchanges and rich because of mutual learning. The outstanding achievements of civilization created by people of all nationalities should be vigorously disseminated and displayed, and the national personality should be developed on the premise of protecting the national commonality.

Language is an important film and television element that can best reflect the cultural characteristics. When watching the film, the audience prefers the original version with national characteristics. Many directors are also gradually keen on the film production mode of one-time simultaneous recording in Tibetan. Before 2012, the number of Tibetan film and television creations directed by Tibetan directors is small, and the Chinese dubbing of Tibetan film and

television creations such as Hequ Horse is also a prominent feature. Such production methods, even if directed by Tibetan directors, will inevitably reduce the characteristics of their national culture due to language barriers. In 2006, Pema Tseden directed the first Tibetan film and television creation *The Silent Holy Stones* (See Figure 2) recorded in Tibetan dialogue, which is an important sign of the gradual shift from "Chinese" flavor to "Tibetan" flavor[3]. Since 2012, films such as *Five-colored Arrow*, *Tharlo*, *Jinpa*, *Balloon* and so on are all attempts of the director of Pema Tseden. They not only intuitively highlight the strong Tibetan cultural color, but also respect our national culture.



(Photo source: Douban Movie <https://movie.douban.com/photos/photo/2407198523/>)

Figure 2: *The Silent Holy Stones*

In terms of the connotation of Tibetan film and television creation in the new era, there is a general trend to highlight the spiritual connotation of the Tibetan people. For example, Tibetan Buddhism is becoming more and more important in Tibetan film and television. As we all know, almost all Tibetans believe in Buddhism, so Tibetan people's daily life has a strong religious flavor. The director can better reflect the Tibetan people's outlook on life and world outlook by portraying religious scenes. For example, Kang Rinpoche recorded the pilgrimage process of 11 Tibetans. After the film was broadcast, their piety exceeded the cognition of other ethnic audiences, and produced a huge response. It also let the audience know more about the divinity and beauty of religious Tibetans. In the new era, there are also films with Tibetan Buddhism as the carrier, such as *Dolma's necklace*, *Hequ Horse*, *River*, *Tharlo*, *Soul on a String*, and so on. Some focus on faith, and some focus on redemption, which are all inheritance of Tibetan culture.

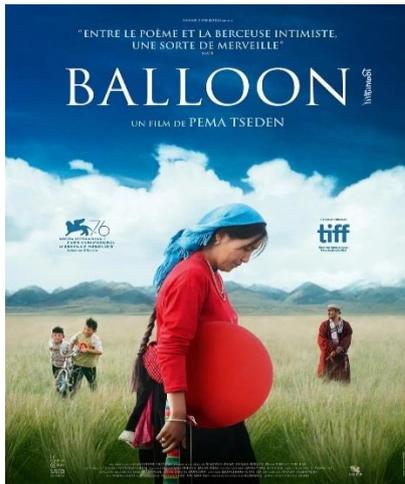
There are differences in the perspective of individuals, as well as Tibetan film and television. In the research of Chinese Tibetan film and television creation in the new era, more people view and describe daily cultural life from the perspective of the Tibetan people. Such as *A Noble Spirit*, *Phurbu & Tenzin* and so on. *A Noble Spirit* tells the story of Jumei Duoji, a Tibetan grass-roots cadre, who lived a short but moving life. The whole film is full of the tenderness of the female director. Although this is a theme film, the audience can feel the mood of Jumei when she sacrificed herself to work. *Phurbu & Tenzin* is a film about the hatred between two Tibetan youth. The beauty of Tibetan land, Tibetan language, Tibetan music and Tibetan culture in the film are the unique advantages of Tibetan directors.

3. Changes in the Perspective of Chinese Tibetan Film and Television Creation in the New Era

The narrative perspective of the film is often the narrator's understanding and observation of the theme of the work, and the audience also prefers the stories told by the narrator who has the same experience. In the creation of ethnic minority films, the narrative is expressed in two perspectives: "external perspective" and "internal perspective". Generally speaking, creators with non-ethnic identity mostly adopt "external perspective", while creators with ethnic identity mostly adopt "internal perspective" [4].

Known as the "roof of the world" and the "third pole", Tibet is rich in water resources, forests, grasslands, wildlife, energy and other resources. Tibet is most attractive for its year-round snow and glaciers, including Everest, Kang rinpoche Snow Mountain and Karola Glacier; There are various types of lakes, such as Yangzhuoyongcuo and Namcuo. The unique charm and rich natural resources of the Tibetan people are the resource base for the development of Tibetan film and television works in the new era. The great attraction of the "roof of the world" has led to a large number of depictions of Tibetan natural scenery by non-Tibetan directors, forming a landscape narrative trend of Tibetan film and television creation with "external perspective". For the audience, the strange scenery on the snowfield is really fascinating, but the large number of Tibetan film and television works produced by creators outside the Tibetan have caused people doubts. Since the *Silent Mani Stone* directed by Pema Tsenden in 2006, the Tibetan theme film and television creation pattern dominated by the "internal perspective" landscape narrative style has been broken, and a new wave of personal narrative has emerged, and the Tibetan theme film and television creation method of "internal perspective" and non-landscape narrative has entered the public's attention.

Of course, some non-Tibetan directors in the new era are trying to change from "external perspective" to "internal perspective". *Soul on a String* is a classic film reflecting the spiritual salvation of the Tibetan people. The director does not describe the snowy environment too much, but focuses on the legend of the two protagonists. In addition to personal daily stories, the Tibetan director's "internal perspective" also explores the images of Tibetan women, and Pema Tsenden's work *Balloon* (See Figure 3) is a fascinating work. Its theme is the root of Tibetan culture, that is, the belief of Tibetan Buddhism, which shows a poetic and vivid story in its original form. The red and white Balloons, the old, the young, the husband, the wife, the sheep and a series of strong contrasts make the theme of the film constantly clear and condensed in the narrative. *Balloon* is not only a simple plunder of scenery and culture, but also a visual logic composed of physiology, personality and even spiritual beliefs. It's thought and behavior norms are so far away and so real [5]. In addition, *Dolma's necklace*, *Hequ Horse*, *The Sacred Arrow*, *River*, *Tharlo*, *40000 Kilometers* and other films are all centered on the daily life of Tibetans and their thinking about modernization. It can be seen from this that the narrative characteristics of "internal perspective" of Chinese Tibetan film and television creation in the new era are gradually becoming mature [6-7].



(Photo source: Douban Movie [https://img2.doubanio.com/ view/photo/l/ public/ p2678661251.](https://img2.doubanio.com/view/photo/l/public/p2678661251) webp)

Figure 3: Balloon

4. Conclusion

Since 2012, the Tibetan theme film and television creation has been developing continuously. From the time when the director Pema Tseden took his work *The Silent Holy Stones* and collided with the times, we are truly realizing the natural charm of the Tibetan. Of course, the excellent national directors in the same period as Pema Tseden are also constantly exploring their own ways to make their works show different visual effects; The young directors in China present the life of the Tibetan people in the most authentic manner with the original life mode of Tibet, thus opening up a new way for the creation and development of more ethnic minority film and television. It is undeniable that the changes of various situations at home and abroad have brought certain impact on the Tibetan theme films and television in China in the new era, and the development of Tibetan theme films and television is still difficult to some extent. Therefore, we should grasp the changes and characteristics of Tibetan theme films and television in the theme, style and image of the new era, explore the deep connotation of Tibetan culture, promote the perfect combination of Tibetan theme film and television industry and art, make due contributions to the development of the motherland's film, and let Tibetan theme films and television create new achievements in the process of the new era.

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