

The Dilemma and Countermeasures of "Going Out" of Chinese Films under the Perspective of Cross-Cultural Communication

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Abstract: *In the post-epidemic era, there are many opportunities for cross-cultural communication of Chinese films that need to be paid attention to. From the perspective of cross-cultural communication, the problems of "cultural differences" causing Chinese films to go out include the differences between Chinese and Western civilizations under material differences; the "failure" of words after the context differences from "high cultural context" to "low cultural context"; the "difference in intention" and cultural choice differences. From the principle of "cultural similarity", the future paths of Chinese films include: setting universal theme and "hero" based on the mechanism of "psychological similarity", transforming "cultural imagination" based on "cultural imagination"; and creating future science fiction stories and post-human development images based on the principle of "evolutionary similarity".*

Keywords: *cross-cultural communication; Chinese films go out; cultural differences; cultural similarity; dilemma; countermeasures*

1. Introduction

In the post-epidemic era, China's film market recovered well, and the overall box office and attendance rate surpassing the United States and the global level, which is an opportunity for Chinese films to spread overseas.^[1] Behind China's emergence as the world's first ticket box indicates the maturity and great potential of China's film market. However, from a film country to a film power, Chinese films still need to expand the overseas market and carry out "cross-cultural communication". From "war Wolf 2" overseas spread "aphasia" and "cultural discount", to "which is the magic child" overseas spread of "unsatisfactory" and "culture", we seem to see, in the domestic popular, acclaimed, word of mouth box office double harvest, on the way of "sea", seems to be facing cultural discount and cultural aphasia phenomenon. How do Chinese movie blockbusters go abroad? How does China spread culture and values through movies like the United States? This is the only way for Chinese film to reach the world film peak. With the improvement of China's epidemic prevention and the improvement of the epidemic situation in the post-epidemic era, Chinese films should seize the opportunity to carry out reasonable and effective overseas communication and film and television production in the post-epidemic era.^[2] Therefore, to draw nutrients from the cross-cultural communication theory and flexibly apply Chinese film production and overseas communication should be able to fundamentally improve the effectiveness and universality of Chinese film production and overseas communication. Moreover, starting from the theory of cross-cultural communication, it should also be able to explain the problems and difficulties of Chinese films in the process of "going to sea".

2. Cross-cultural communication and cross-cultural communication theory

McLuhan once said that "our developed modern world has become a "global village" due to the rapid expansion and distortion of telephone, communications satellites and jet transmission networks." McLuhan found that the change of media has brought about the change of "field" and "culture". But in fact, behind this media revolution, behind the media communication, there is a cross-cultural communication of the media between people. McLuhan's "global village" seems to signal the formation of a community with a shared future for mankind. Media is an important support for cross-culture, and film is also a media, which is a media in the era of mechanical replication, with shocking utility and extensive basis of mass culture. Therefore, as a media, films play an important and key role in the formation of cultural cultures and a community with a shared future for mankind. This

also emphasizes once again the necessity and importance of cross-media communication of films.^[3]

2.1. "Cross-cultural communication" from the perspective of the development history of human civilization

If we look back at the history of human development at home and abroad, we can clearly see that cross-culture is an important and necessary means of communication and communication in human history. Or it can be said that cross-cultural communication is an ancient exchange activity. Since the date of human civilization, there has been no interruption of cultural exchange, diffusion and sharing among tribes, ethnic groups and countries. Since ancient times in China, there have been examples of cross-cultural communication, such as King Mu's expedition to the West, Zhang Qian's envoy to the Western Regions, Xuanzang's trip to the West for Buddhist scriptures, and Zheng He's voyages to the Western Seas. In the western world, there are some historical facts such as the Cape of Good Hope, Columbus' discovery of America, da Gama exploring the Cape of Good Hope to India, and Magellan travel around the world. Based on the differences in the beliefs, cultural background and world outlook of the communicators, the content restriction, target effect and guiding functions of cross-cultural exchanges are also diversified and complex, and there are also communication barriers across politics, economy, culture, religion and other fields. But cross-cultural communication is indeed a necessary trend for the development of world civilization. Both domestic and international cross-cultural communication is the internal demand from the ordinary people to the national level, and it is also the only way for the international community to build a good cultural environment.

2.2. Cross-media communication theory as a research theory and research method: proposal, evolution and current development

The development of cross-cultural communication theory is closely related to its emergence as a discipline. In the 1950s, the American anthropologist and cross-cultural scholar Edward. A discipline established by Hall. In his 1959 book "The Silent Language", he first explained "what is culture", "the hierarchy of culture" and "how culture conveys" in time and space. Cross-cultural communication was introduced to China in the 1980s, which first attracted attention in foreign language related schools and majors, and then extended to the field of communication, which was regarded as the integration practice of external communication and cross-cultural exchange. At present, China's internal and external cross-cultural communication practice is increasingly extensive and in-depth, and the rapid development of Chinese social culture and science and technology provides an excellent "problem field" and practical way for the expansion of cross-cultural communication research in China. Under the perspective of cross-cultural communication, the study of what form and attitude Chinese culture goes to the world also emerged at the historic moment.^[4]

3. Problems and enlightenment of Chinese films going out under the principle of "cultural differences"

"Difference problem" is the basis of the disciplinary identity of cross-cultural communication.^[5] Edward. Stewart called the principle of "cultural similarities and differences" the core issue and basic issue of cross-cultural communication research. Facing up to the differences between cultures of different backgrounds is an inherent proposition in the research and effective practice of cross-cultural communication. Similarity and difference, conflict and control are the key bipolar issues that need to be balanced in the discussion of cross-cultural communication path. This bipolar relationship still exists on the road of "going out" of Chinese films, and it shows the characteristics of high cultural differences. Admittedly, in the process of external dissemination of Chinese films, cultural discount and cultural gap are important and even key core issues. Whether it's Wolf Warrior 2 or Zha, they are more or less affected by cultural discounts. Nowadays, in most studies on the "going global" of Chinese films, "cultural discount" is mentioned, but there is no specific analysis of which aspect of cultural discount. Therefore, the analysis of "cultural differences" under the core issues of cross-media communication will really find out the specific problems that hinder the communication of Chinese film culture while replacing the research gap to a certain extent.

3.1. The difference between Chinese and Western civilizations caused by material differences: pay attention to artistic conception, the unity of nature and nature, the pursuit of objectivity and the conquest of nature

Material survival affects cultural development. From the perspective of anthropology and history, the advantages of the natural environment, the abundance of land and the lack of water resources are the basic material needs of human survival. Different geographical resources will lead the people in various regions to create differentiated living habits, cultural customs, and form different national characters. Japanese Waseda professor of philosophy Jin Zhi has summed up the Eastern and Western civilizations: " Western civilization is the civilization of potential energy, if today's European civilization is to conquer natural civilization, and the weapon used to conquer nature is natural scientists, should know that the origin of natural science is really in Greece..... There are many hills, barren land and little food, so many businessmen in Asia, and the source of European civilization originated here."^[6]It can be seen that due to the limited natural resources, western countries must face up to the objective reality and seek the scientific standard life plan, so as to create the maximum value of the nation in the limited time and space. On the contrary, China has a vast territory and abundant natural resources. Therefore, the way of survival since ancient times is to live in harmony with nature, which has created many cultures and arts that integrate nature and human beings. The ancient Chinese works such as Mencius and Lao Tzu all reveal the philosophy of the unity of man and nature and the respect for nature. In the long river of Chinese art, literati paintings, landscape, Tang poetry, Song poetry, Yuan qu, and other works all emphasize an "artistic conception". Therefore, western culture is a culture of conquering nature, and it is an objective and rational culture. Chinese culture pays attention to the unity of man and nature, sensibility, artistic conception and emotion.

The cultural difference caused by this material difference is obvious in Chinese and Western films:

First, the cultural contradiction between conquering nature and conforming to nature. From the famous Transformers series, Avengers series, Harry Potter series, Star Wars series and other works, it is not difficult to find the challenge to nature and the idea of conquering nature in these films. In the western view of nature, this kind of culture is a kind. However, the Chinese films, whether "Spring in a Small Town", "Old Stories of the City" or the Fifth generation "My Father and Mother", all pay attention to the unity of man and nature, which is naturally integrated with me. The western culture, which dreams of conquering nature, obviously faces discomfort and estrangement when accommodating Chinese films that conform to nature. This is the cultural difference in the view of nature.

3.2. The second is to emphasize the cultural contradiction between rationality and following sensibility.

Take the western disaster movies as an example. In the western disaster movies, the hero's behavior is mostly rational and self-centered. ^[7]such as the hero who is to save his family, and so on. They all start from reason first, analyze the problems with reason, and finally solve them with reason. Compared with disaster movies, in Chinese culture, people are more emotional and emotional when faced with disasters. In The Wandering Earth, the colonel, Liu Qi and many Chinese soldiers all rescue them from their faith and emotion. The different ways of rescue will inevitably make the works face cultural estrangement when spreading abroad. Western individuals, rational, obviously do not understand China's collective, perceptual and self-sacrifice. To sum up, Chinese films need to face differences in nature and sense / rationality. And this material level determines and affects the problem, is obviously the West cannot change instantly. Thus, between reason and sensibility, in the harmony between man and nature and the conquest of nature, we need to find a harmonious way. Here, "wandering the earth" this has China abide by the nature (with the earth wandering), and conquer the nature (change the earth, master the law, etc.), both rational rendering (according to the means to solve the calculation, evolution), and emotional expression (father and son, to save human self-sacrifice of emotion, etc.), should be between nature and rational / perceptual conflict, provide a lot of reference for the future film.^[8]

3.3. Language and culture problems under the influence of contextual differences: "translation dislocation" and "word failure" after "high cultural context" to "low cultural context"

Translation is the top priority for Chinese films going abroad. Differences in language and culture and context will lead to "word failure". American anthropologist Edward A. In the process of studying

cultural communication, Hall summarized the cultural differences as "high cultural context" and "low cultural context", starting from the meaning of cultural exchange. "High cultural context" refers to the context with relatively vague language meaning. The language itself is limited and cannot represent the whole meaning. Instead, it needs to go deep into the context to explore the substantive meaning of the habits, thinking and subconscious mind of the group. The cultural context has explanatory significance to the language itself. China's implicit culture is among them. Low cultural context means that the language expression itself is straight and directly reflects a large amount of information, and what you think is expressed, without a deeper excavation. The frank and direct cultural form of European and American countries belongs to the low cultural context.^[9] Due to the long-term living habits of people in different cultural contexts, action and thinking obstacles will arise when they enter another cultural context, thus causing misunderstanding in the process of cultural communication and communication. Accordingly, when the Chinese films in the "high cultural context" are spread to the West, the Western audiences, who are used to going straight, cannot fully and comprehensively understand the charm of Chinese language and culture. We cannot find beauty in the Chinese literary language with the spirit of artistic conception and aesthetics. The most obvious influence of this context difference is that many excellent Chinese films with meaningful and artistic conception cannot be well spread to the outside world, such as "Spring of a Small Town", "Old Stories of the City" and so on. The context transformation of *I am Not Madame Bovary* is worthy of reference. The "Pan Jinlian" in the film is not a character in the western context, but the film has translated the character into "Madame Bovary", which not only fits the western context, but also adds the western charm. To sum up, it can be seen that Chinese films, only by paying full attention to western culture, taking root in western history, and reducing their dimensions, can they achieve better development. That is to say, in the process of going out, Chinese films should not be stuck in their own ways, but should absorb western culture and simplify language culture (westernization) in terms of language expression, so as to facilitate western audiences to identify, understand, understand and spread.

3.4. Action-driven difference and cultural choice difference under the influence of "desire difference"

Liang Shuming, in his book "East and West Culture and its Philosophy", put forward the "intentional desire", which points to explain a problem handling and action drive at the philosophical level. Mr. Liang Shuming put forward "three directions in life", that is, three directions in the face of problems: First, ask for something from the front. This kind of road refers to taking a positive attitude when facing problems, starting on the previous problems, and transforming the situation to meet their own needs. Second, to their own meaning change, harmonic, hold in. This kind of road refers to the problem does not take the attitude of facing up to difficulties, but not to solve, change personal mentality to get to adapt so as to get self-satisfaction. Third, turn your back around and ask for it. This kind of road direction is fundamentally different from the first two kinds, that is, to take the problem to fundamentally ignore the problem or cancel the problem, do not solve it, turn it into nothing, no desire.^[10]

These three ways of life are Mr. Liang Shuming's in-depth analysis of the cultural differences between the East and the West. It is enough to see that culture is actually condensed by the sample law of life. The difference of culture is the difference in the patterns of life, while the difference of life fundamentally lies in the "desire". "Desire" can be said to be the internal driving force of human action in the philosophical level, and the differences in action will form the cultural differences in the long run. After comparing the cultural differences between China and the West, we can find the "intention" differences between the two: China focuses on the path of neutralization, or shows a compromise and considers the overall situation when dealing with problems, while the West focuses on direct, crisp and active solutions. This difference in "desire" is also obvious in Chinese and western films. In western heroic films, heroes have a clear purpose, clear motivation and clear problem solving, but Chinese heroes have to consider a lot, and doing things is likely to present a kind of procrastination and hesitation that the West does not understand. For example, the heroes in *The Wandering Earth* and *Wolf Warrior 2* are all faced with a variety of thoughts and choices, which cannot be fully realized by the West.^[11]

Therefore, in the context of action-driven differences, we can summarize the reasons for the successful cross-cultural communication of the Great Wall: simple plot, simple characters, clear purpose, complicated action thinking, and uncomplicated social context experienced by the protagonist. The vivid example of the Great Wall can give inspiration and reference to the production of future cross-cultural communication works. In addition to the above cultural differences, the cultural gap

between Chinese films going out is also related to the historical culture and social culture of China and the West. The intertextual memory of history and social context are important reasons for the blocked transmission of Chinese films. For example, the myth of the romance of the gods in the film cannot resonate with western audiences and cannot produce "intertextual memory".^[12]

4. The path of Chinese films under the principle of "cultural similarity"

As stated above, Edward. Stewart called the principle of "cultural similarities and differences" the core issue and basic issue of cross-cultural communication research. Cultural similarity is just as important as cultural differences. In terms of film production, there are both differences and similarities in film culture around the world. Differences are the cause of the obstruction of cross-cultural communication, while cultural similarity can provide a feasible path for cross-cultural communication to a certain extent. Although different regions, different nationalities and different backgrounds will create the cognitive differences between people or between groups in culture, customs, religion, ideas, thinking and other aspects. However, in the process of cross-cultural communication, it is also necessary to understand the similarity of culture. If the differences of culture determine the form, media and path of cross-cultural communication, then the similarity of culture becomes the starting point of cross-cultural communication. "Hero" in the war culture and love elements, "crouching tiger, hidden dragon" chivalrous spirit and classical aesthetics and "hero" symbol culture and history, including the wandering in the earth culture, fate community concept, etc., these more successful cross-cultural communication film has a common — culture is universal, in psychological, philosophy, action, etc, to satisfy the western audience "imagination" at the same time, deeply touched its cultural similarities. Cultural similarity can also provide theoretical guidance and path direction for Chinese films to go out.

4.1. Based on the "psychological similarity" mechanism, set the universal theme and "thousand hero"

In 1860, A. Bastian (1826-1905) put forward the concept of "basic concept" (Elemenbarsedan-kon) in his book "People in History", that is, "people, the heart is the same mind, the heart is the same". He believes that the unity of human psychology determines the independent generation of the same concepts and the same material culture and spiritual culture elements among different nations. In short, the cultural similarities of different regions and nationalities are cast by the template of similar human psychology. The reason for the different morphology of different ethnic cultures is that the living conditions (geographical environment) of different ethnic groups will present specific forms. Bastian does not object that each nation "will develop certain ideas", and its contacts with other nations will introduce new ideas and arouse actions. It is precisely because of this psychological similarity that creates the parallelization and unification of human development and evolution. Naturally, this similarity is only the basic similarity, but it is the deep consistency of human beings that creates the convergence of different societies in the face of the same problem. Starting from the principle of psychological similarity, the path of Chinese films going out in the future can follow this. In terms of theme, universal theme is set, and in terms of characters, it is possible to set "hero" characters who can be widely liked by the majority of the audience. First of all, setting a universal theme can touch the inner acceptance of western and Chinese audiences. Equality, Jane Eyre, unity, cooperation, growth, transcendence, and so on, are the common emotional sustenance of all mankind. The success of "The Wandering Earth" can indicate the effectiveness of setting universal themes to go to the world: unity and cooperation to overcome difficulties, save others and sacrifice others, resolve contradictions and others, and convey family affection. These themes are the symbiotic themes of all mankind, and can also meet the psychological demands of the audience to the greatest extent. Secondly, set up "thousand hero" character image, respect the growth of heroes. Joseph. Campbell has summed up the heroic pattern, and reflected on the play. But in fact, the growth of heroes is actually one person. — Because the growth process or growth experience of a hero seems to be much the same in every country: from isolation, to cultivation, to becoming a hero. Therefore, such heroes should be set as far as possible to win the love of the widest audience. Specifically, setting heroes can be carried out in two ways: heroic psychological growth and becoming a hero: One is psychological growth. The western animated film Soul has achieved good results in the Chinese market in the post-epidemic era. The growth setting of the hero in the film is worth learning from Chinese films. The psychology of the hero in the film has changed from "finding a goal can live a good life" to "all life is worth it". This change of attitude towards life is not only the growth of the hero, but also encourages people in this change, so that the

audience can understand, know and clarify the true meaning of life. This kind of philosophical expression is not a philosophical presentation similar to Chinese Taoism and Confucianism. Its way is worth referring to. The second is to be a hero. The hero went through disaster, conquered nature (or conquering danger) and saved people. This kind of superhero setting is the "cultural guest" among many types of western films, and this path of hero growth can be used by Chinese films in the process of going to sea. The hero in the Great Wall has won the praise of the West, which also indicates the feasibility and necessity of such methods.

4.2. Present and transform the traditional Chinese aesthetic spirit based on the "curiosity psychology" and "cultural imagination"

Both the West and the Chinese side have a certain degree of imagination about their culture and history. Several Chinese works, such as "Hero" and "Crouching Tiger, Hidden Dragon", all have chivalrous spirit, music and dance spirit and classical aesthetic heritage. They also provide reference for cultural communication in Chinese films. — To use Chinese traditional aesthetics, rationally transform Chinese traditional aesthetics, and carry out cross-cultural communication to meet the audience's curiosity and cultural imagination. Specifically, more efforts can be made in the construction of traditional Chinese art / aesthetic spirit, such as artistic conception aesthetics: First, to inherit the chivalrous spirit. Chivalrous spirit is an important spiritual core in Chinese martial arts films. It is similar to the individual heroism emphasized in the West, but it has the core of collectivism and Chinese style. From the more popular foreign works of the examples, we can create more popular foreign works, with chivalrous spirit. In fact, "The Wandering Earth", also implied a chivalrous spirit, a kind of fearless, not afraid of the world spirit. This spirit is also an important reason for the success of the film.

The second is artistic conception, implication aesthetics. As the essence of the Chinese traditional art, "implication" can create the magnificent scene, cause a deep aftertaste for a long time, inherit the core of culture, express the author's thoughts, and attract the attention of the audience. It is the basis and necessity for artistic works to be handed down from generation to generation and establish the people. Whether it is Liu Yuxi's "Bamboo Branch Ci" in the "Yang Liu Qing Qing River level, hear the Lang River singing sound. The sunrise in the east and the rain in the west, the road is not clear but clear", or "Gu Shan Temple in the north of the west", or "solve the flying flowers, cover the sun and the moon, do not know the heaven and earth have clear frost" all proved the importance of "implication" in Chinese classical literature and art. When Chinese films are spread overseas, we can learn from the film like Hero to create the beauty of China in terms of image style, color tone and composition proportion. Therefore, Chinese films can be divided into two levels at the production level: one is the implication expression of the formal layer. Second, the chivalrous spirit inheritance of the content and theme layer.

4.3. Create future science fiction stories and post-human development images based on the principle of "evolution similarity"

British biologist and naturalist Charles Darwin put forward the theory of evolution, believing that organisms in the process of evolution produced variation and difference, making the pressure of survival competition, the survival of the fittest, and the discomfort is eliminated. The original genes of these species have evolved from a few common ancestors. In the process of progression, the species that reach the end point smoothly have their own evolutionary similarities. In order to verify the development pattern of society, evolutionary scholars use comparative methods to sample the cultures of various ethnic groups and incorporate them into the corresponding evolutionary stages. These evolutionary stages are divided into three levels, namely ignorance, barbarism and civilization. Undoubtedly, we have gone through ignorance and barbarism, but the future of civilization, all mankind is imagining. Therefore, how to make foreign audiences have cultural identity, the key is to imagine and create an image of the future civilization and post-human survival that the audience are imagining. Yes, science fiction movies, will be the best choice. That is to say, although China's industrial level is not high, and the creation of science fiction films may not be advantageous, China can also try the future imagination and post-human picture setting in science fiction films, because it is related to the future civilization and involves the global human beings. This also explains why the future science fiction film "The Wandering Earth" has achieved good results in overseas communication — Because it faces the future, imagthe future civilization, shows the survival of human beings, and continues today's excellent morality and behavior. This kind of setting, which

transcends and inherits reality will undoubtedly satisfy the audience's similar psychology of evolution. Therefore, in the future overseas communication and creation of Chinese films, we can also take the "Wandering Earth" as a reference to vigorously develop the "imagination consumption" films: in the story, set up the future civilization; on the theme, inherit the present consciousness, and on the survival, focus on the future survival and post-human development.

5. Conclusions

Cultural differences must exist, but cultural similarities are also inevitable. Grasping the specific problems of cultural differences in detail and using the principle of cultural similarity will help Chinese films to go to sea. According to the review and summary of the article, we can have some enlightenment about the problems and countermeasures of Chinese films going out: First, material differences and economic differences affect Chinese and Western civilizations (view of nature and personal values), making them present two pairs of binary contradictions, conquer nature and conform to nature, and emphasize reason and follow sensibility. Therefore, we can coordinate, adjust and balance the model of the Wandering Earth in the future film production. Second, in the face of the dilemma of transformation from high culture to low culture, overseas translators of Chinese films should pay full attention to western history and civilization, and try to find the context, so as to alleviate the "failure of words" to the greatest extent. Third, in the face of differences in cultural choices and actions-driven differences, we can take the Great Wall as a reference to set simple characters and plots, with clear purposes, and simplify the thinking of actions and protagonists. Fourth, the universal theme and "hero" can be set based on the mechanism of "psychological similarity". Fifth, it can present and transform the traditional Chinese aesthetic spirit based on the "psychology of curiosity" and "cultural imagination". Sixth, future science fiction stories and post-human development images can be created based on the principle of "evolution similarity". Just as the British scholar Smith's 1911 book on Ancient Egypt and its Influence on European Civilization repeatedly emphasizes the cultural similarities. We also believe that in the context of similar culture, it is only a matter of time before Chinese films go out! Film power to the movie power, just around the corner! We look forward to!

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