

From Oral Epic to Novel, Stage Play to Film and Teleplay: A Study on the Cross-Media Narrative Effects of the Tibetan Heroic Epic *Gesar*

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Abstract

The Tibetan epic *Gesar* is a shining pearl in Tibetan culture. From oral epic to novel, stage play to film and teleplay, its unique cross-media narrative effects make this ancient cultural heritage in the modern society full of new vitality. This article analyzes *Gesar* from the perspective of cross-media narration, and concludes the effects of different text narration on charm and limitation, innovation and development, complementarity and fusion, and cultural significance. *Gesar*'s cross-media narrative mode shows its unique charm and depth. Through the clever combination of text, image and audio and other media, *Gesar*'s heroic image and the essence of Tibetan culture are successfully transmitted to the vast audience. This narrative mode not only enriched the expression of the story, but also made *Gesar*'s wisdom, bravery and kindness fully displayed and deeply rooted in the people's hearts.

Key words: *Gesar*; Cross-Media Narrative; Oral Epic; Novel; Stage Play; Film and Teleplay

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INTRODUCTION

With the advancement of globalization, Tibetan culture has gradually entered the world stage. *Gesar* epic, as one of the important representatives of Tibetan culture, is of great significance in its external dissemination. From a historical perspective, scholars have provided important clues to our understanding of the Tibetan cultural and social context by studying historical events in the *Gesar* epic (Mikles, 2020). As a gem of Tibetan literature, it has a very high literary value. Scholars have conducted in-depth studies on its literary style (Gong, 1992), translation (Cui and Zhao, 2021), narrative structure (Xu, 2023), and genre ecosystem (Thurston, 2019), as well as exploring the connection between *Gesar* Epic and Tibetan traditional culture. These studies not only reveal the literary charm of *Gesar*, but also provide valuable materials for us to understand Tibetan culture, art and aesthetic concepts. As an important part of Tibetan cultural heritage, *Gesar* epic plays an important role in the daily life of Tibetan people. Scholars are also committed to studying how to better protect and pass on the *Gesar* epic, as well as how to make the younger generation better understand and pass on this cultural heritage. Use emerging media such as the Internet to promote and pass on this cultural heritage (Wang, 2011). These efforts contribute to the international community's understanding and recognition of Tibetan culture.

In the new era, with the development of science and technology and the diversification of media, the way of information dissemination in modern society has undergone great changes. Traditional oral and text communication methods have been unable to meet the diversified needs of the public for cultural information. The rise of modern media such as films, TV, animations

and games has provided a broader platform and possibility for the dissemination of *Gesar*'s stories. Based on this background, cross-media narration presents *Gesar*'s story to the public in a more vivid and visual way by combining the characteristics and advantages of different media.

1. FORMATION OF CROSS-MEDIA NARRATIVE CONTEXT OF NATIONAL EPICS

The formation of cross-media narrative context of national epic is a multi-level and multi-dimensional development process, which integrates traditional culture, modern science and technology, social and cultural background and other factors. As a treasure of traditional culture, national epic itself has a profound narrative foundation and a wide audience base (Bal, 1985). Through the dissemination and accumulation of oral tradition and literary records, these epics have formed rich narrative resources and cultural connotations. These resources provide a constant source of material and inspiration for cross-media narration, which enables national epics to transcend different media forms and show new narrative charm. The development of modern science and technology has provided strong technical support for cross-media narration, and the three categories of "media" "story" and "sense" have been reconstructed. (Yan, 2021) With the popularization and application of digital, networking and other technologies, the boundaries between various forms of media are gradually blurred, and the channels of information transmission are becoming more diversified. This makes the national epic can be presented and disseminated through various media forms such as film, television, animation and games, forming a new context of cross-media narrative. In addition, the change of social and cultural background also has an important impact on the formation of the cross-media narrative context of national epics. In the context of globalization and diversity of cultures, people's demand for and acceptance of different cultures and art forms are also increasing. The cross-media narration of epic brings the cross-era visual presentation and is endowed with the new era connotation. (Yu, 2021) This give national epics the opportunity to communicate and interact with a wider audience across regional and ethnic boundaries. At the same time, the fast-paced life of modern society also urges people to pursue more vivid and intuitive forms of artistic expression, which also provides a broad space for the development of cross-media narration. In the process of cross-media narration, the content, form and connotation of national epic will be expanded and deepened. Through the presentation and interpretation of different media forms, the narrative elements, characters, emotional expression and other aspects of the national

epic will be more abundant display and interpretation. At the same time, cross-media narration can also promote the mutual learning and integration between different media, and form a new artistic style and expression techniques.

The national core of national epic and the cross-media narrative foundation are mutually reinforcing and closely related. The history of cross-media narration of national epics is the history of its continuous expansion of audiences and deep embedding in the history of the Chinese national literature community (Zhu and Guo, 2021). The national core of national epics is its most essential and core feature, which covers many aspects of the nation's historical memory, cultural inheritance, values and national spirit. For *Gesar*, it is deeply rooted in the Tibetan cultural soil. By telling the legendary story of the hero *Gesar*, it shows the bravery, wisdom, tenacity and faith of the Tibetan people. This national core not only endows the epic itself with profound cultural connotation, but also provides a solid foundation for cross-media narration. The basis of cross-media narrative refers to the basic conditions on which epics are transmitted and interpreted in different media forms. This includes the epic text content, characters, plot structure and other elements, as well as the technical characteristics and expression techniques of different media forms. Also, its rich plot, vivid characters and profound national spirit are the important basis of cross-media narration. At the same time, the development of modern science and technology also provides more possibilities for cross-media narration. For example, the progress of film and teleplay production technology enables the story of *Gesar* to be presented to the audience in a more vivid and intuitive way. The relationship between the national core and the cross-media narrative foundation is mutually promoting. The national core provides rich materials and inspiration for cross-media narration (Abbott, 2008), which makes epics show unique charm in different media forms. Cross-media narration transmits the connotation and value of national epic to a wider audience through different media forms and technical means, and further carries forward and inherits national culture.

The national core of the national epic is the foundation and soul of its cross-media narrative, and cross-media narrative is an important way to inherit and develop the national epic. By means of cross-media narration, this article can better explore and show the profound connotation and value of national epics, and promote the inheritance and innovation of national culture.

2. GESAR'S CROSS-MEDIA NARRATIVE TEXTS

Tibetan epic *Gesar* has become a shining pearl in the treasure house of Tibetan culture with its unique historical background, characters and narrative style. This epic

not only won the praise of the world for its profound national core, but also glowed with new brilliance under different cultural backgrounds through the way of cross-media narration. In the original oral tradition, *Gesar*, with its vivid language, rich imagination and moving plot, captivated the hearts of countless listeners. It tells the life of the hero *Gesar*, a legendary story of his bravery and wisdom, who led his people to defeat the evil forces and defend their homeland. These stories have been narrated by generations of inheritors, making the epic passed down to the present day and becoming the spiritual sustenance and cultural symbol of the Tibetan people.

With the development of the times, the form of novel provides a more systematic and complete expression for *Gesar*'s narrative. The memories and associations of heroes evolve into tangible images that can be perceived. With text as the carrier, the novel shows vividly the characters, plot structure and cultural connotation of the epic through delicate description and in-depth analysis. In the process of reading the novel, readers can feel the heroic spirit of *Gesar*, the wisdom and courage of the people, and the unique charm of Tibetan culture. When *Gesar* entered the world of stage play, its narrative effect was further expanded. The stage play presents the plot and characters in the epic to the audience in an intuitive way through the actors' performances, stage sets, lighting and sound effects. The audience can witness the bravery of *Gesar*, the unity of the people, and the cunning and ferocity of the evil forces. This immersive experience enables the audience to have a deeper understanding of the values and national spirit conveyed by the epic. The rise of film and teleplay has injected new vitality into the cross-media narration of *Gesar*. Movie and teleplay use advanced shooting technology and post-production means to create more realistic picture effects and sound effects, making the epic story more vivid, real and touching. In the process of enjoying movies and TV, the audience can not only feel the heroic spirit of *Gesar* and the wisdom and courage of the people, but also enjoy the unique customs of Tibetan culture and the magnificent beauty of natural scenery.

Cross-media narration not only gives *Gesar* a new luster in different media forms, but also promotes cultural exchange and integration. Whether it is Tibetan or other ethnic areas, whether it is domestic or foreign, through different media forms, people can come into contact with this national epic and feel the Tibetan culture and national spirit conveyed by it. This kind of cross-media communication not only broadens the communication channel of epic, but also enhances the self-confidence and influence of national culture. In the process of cross-media narration, the national core of *Gesar* has been better inherited and carried forward. Whether it is oral tradition, novel, stage play or film and teleplay, it emphasizes the deep digging of epic theme and the shaping of character image. These media forms present the national spirit,

values and cultural connotation of the epic to the audience in a more vivid and visual way through different artistic and expressive techniques. This kind of inheritance and promotion not only allows the epic to be passed down through the ages, but also enables the Tibetan culture to radiate new vitality in modern society.

The cross-media narrative text of *Gesar* not only shows the profound connotation and artistic charm of the epic, but also promotes the exchange and integration of cultures. Through different media forms and technical means, scholars can better explore and show the profound connotation and value of national epics, and promote the inheritance and innovation of national culture. In the coming days, *Gesar*, the national epic, will continue to shine in different media with its unique charm, and become a bridge and bond connecting the past and the future, and communicating different cultures.

3. THE CROSS-MEDIA NARRATIVE EFFECT OF *GESAR*

Based on the epic "*Gesar*" as the prototype, history has created various forms of art works, including the animated film "*The Training of King Gesar*". Different texts present different charms and limitations of epics, and complement and integrate each other in innovation and development. These works not only enrich the artistic expression form of *Gesar*, but also expand its dissemination scope and have different cultural dissemination significance.

3.1 Charm and Limitation

The authenticity of culture is not about keeping a tradition unchanged from the past to the future. (Qimei, 2022) From a theoretical point of view that combines narratology and semiotics, the oral epic has the charm of profound cultural connotation, vivid narrative style and unique inheritance mode, but also has the limitation of inheritance, expression form and cultural background. *Gesar*, is deeply rooted in Tibetan history, beliefs and customs. By telling the legendary story of the hero *Gesar*, it shows the bravery, wisdom, tenacity and faith of the Tibetan people, and is a concentrated embodiment of the spirit of the Tibetan people. The charm of oral epic lies in its vivid narrative style. The story of the epic is full of ups and downs, the characters are vivid, and the language is full of rhythm, so that the audience can feel the happiness and sorrow of the story. Oral epics are handed down through generations of inheritors, which gives epics a unique sense of humanity and history. In the process of telling, the inheritors will re-create the epic according to their own understanding and experience, so that the epic content will continue to enrich and develop. However, the transmission of oral epics depends on the memory and eloquence of the inheritor, so it is easily affected by factors such as the age, health and cultural level of the

inheritor. Once the inheritor dies or is unable to continue, parts of the epic may be lost or deformed. Moreover, oral epics are relatively one-dimensional, relying mainly on language and sound to convey their content. Although this can stimulate the imagination and creativity of the listener, the visual and auditory effects may not be as rich and varied as modern media forms.

At the same time, because *Gesar* was formed in a specific historical background and social environment, it may have certain cultural biases and misunderstandings. For example, depictions of female characters in epics may be sexist, and depictions of other minorities or groups may be inaccurate or biased. These issues can be controversial or misunderstood in the context of today's society and culture. On the basis of inheriting the oral epic, the novel *Gesar* creates many vivid characters and presents complex and changeable plots through delicate strokes and rich imagination. These characters and plots not only have high artistic value, but also profoundly reflect the history and culture of Tibetan society. The novel deeply digs into the cultural connotation of the *Gesar* epic, and shows the beliefs, values and lifestyle of the Tibetan people through delicate description and in-depth analysis. While longer novels have greater flexibility in creating characters and unfolding plots, *Gesar*'s story is still limited by its historical setting. This makes the novel may have certain limitations in reflecting modern society and practical problems. *Gesar* involves deep Tibetan cultural connotations, different readers may have different interpretations of some elements in it. This difference in cultural interpretation may lead to deviation or misunderstanding of readers' understanding of the novel. Adapting an oral epic into a full-length novel is a complex process that requires appropriate innovation and expansion by the author while maintaining the essence and style of the original. There may be some challenges in this process, such as how to balance the relationship between the original work and the adapted work, and how to maintain the continuity and integrity of the story. This kind of audio-visual dual enjoyment can deeply attract the audience's attention and make them feel the charm of the epic. The success of the stage play depends largely on the performance of the actors. In the stage play of *Gesar*, the actors bring the characters in the epic to life in front of the audience through their superb acting skills, so that the audience can have a deeper understanding of the characters' inner world and emotional changes. As a modern form of artistic expression, stage play provides a new way for the dissemination and inheritance of *Gesar*'s epic. Through the form of the stage play, the story of the epic can be presented in a new way, so that a wider audience can understand and enjoy the ancient epic. Although the stage play has advantages in audio-visual effects, it still has certain limitations in the form of

expression. Due to the limited performance time and space of the stage play, it is impossible to show all the contents and details of the epic as detailed as a novel. As a result, the audience may not fully understand the completeness and depth of the epic. For audiences unfamiliar with Tibetan culture and history, it may be difficult to understand *Gesar* on stage. The cultural connotation, religious beliefs, customs and other elements in the epic may be difficult to be fully understood and accepted, thus affecting the audience's appreciation and understanding of the stage play. The success of a stage play requires a professional cast and production team. The actors need to have superb performance skills and profound cultural literacy, and the production team needs to have rich stage experience and innovative ability. However, such professionals may not be easy to find, especially in some remote areas or niche art fields.

The film and teleplay series bring the heroes, battle scenes and natural landscapes of the *Gesar* epic to life through high-definition images, elaborate scene arrangements and excellent special effects. The audience can intuitively feel the magnificent historical picture in the epic, as well as the heroism and wisdom of the heroes, and thus have a strong emotional resonance with it. In the process of adaptation, movies and teleplay often make appropriate cuts and arrangements to the original works, making the plot more compact and the characters more vivid. In a limited time, the audience can quickly understand the main plot and the relationship between the characters of the epic, so as to better grasp the theme and connotation of the story. Film and teleplay, as a globalized art form, has extensive communication influence. Through the broadcast of *Gesar*, more people can know Tibetan culture and history, and promote cultural exchanges and understanding between different ethnic groups. It is a work with profound cultural connotation and historical value, and its spiritual connotation and story theme are very rich. It is a challenging task to accurately inherit and interpret these spiritual connotations and avoid misunderstanding or distortion in the process of adaptation of film and teleplay. Due to the limitation of time, space and other factors, movies and teleplays often cannot completely restore all the characters and plots in the original works. This may lead to differences between the performance of some characters in movies and teleplay and the original works, and may even lead to audience dissatisfaction and disputes over the portrayal of roles. The production of *Gesar* requires a lot of money, manpower and time. However, due to the particularity of Tibetan culture and history, as well as the competitive pressure of film and TV market, it is relatively difficult to invest and produce. This may result in some excellent *Gesar* film and teleplay projects not being able to proceed smoothly due to lack of funding or difficulty in production.

3.2 Innovation and Development

From oral epic to novel, *Gesar*'s narrative has experienced remarkable innovation and development. The oral epic *Gesar*, often spread by word of mouth, has a relatively loose narrative structure that focuses on plot coherence and story appeal. However, after the transformation into a novel, the narrative structure has been more finely planned and designed. By introducing more plot clues, character relationships and conflicts, the author makes the story more compact and richer, while maintaining the original charm and theme of the epic. Oral epics usually take a third-person omniscient perspective and tell the entire story in the voice of the narrator. In the novel, the narrative perspective has been more innovative and expanded. The author can flexibly use different perspectives of the first, second or third person, and even show multiple aspects of the story through multi-perspective switching, so that readers can understand and feel the emotions and conflicts in the story more deeply. The language of oral epic is often concise and bright, full of rhythm and rhythm, suitable for oral singing. In the novel, the author uses more rich language and literary techniques, such as description, discussion, lyricism, etc., to make the narrative more delicate and vivid. At the same time, the author also enhances the regional color and cultural heritage of the novel through the use of Tibetan dialects, slang and other special languages. In addition, the narrative theme is deepened. The oral mainly tells the story of King *Gesar*'s battle against demons and defense of his hometown, which embodies heroism and national spirit. In the novel, the author not only inherits these themes, but also deepens and diversifies the narrative themes by digging deeply into the inner heart of the characters and revealing social contradictions. Readers can feel more complex and profound themes such as human nature exploration and social criticism in the novel. Finally, the transformation of narrative media. Oral epics spread mainly through oral singing, while novels spread widely through the printed media. This kind of media reform makes *Gesar*'s narrative more widely spread and accepted, but also provides the author with more creative possibilities and ways of expression.

From stage play to film and teleplay, *Gesar*'s narrative has experienced innovation and development from stage to screen, which not only enriches the narrative form, but also deepens the cultural connotation of the epic. In terms of narrative space, film and teleplay break through the physical space limitation of stage plays. The performance of stage plays is limited by the size of the stage and the scenery, while film and teleplay can create a broader and real narrative space through photography, editing and special effects. This makes the grassland, mountains, rivers, palaces and other scenes in *Gesar* more vividly displayed, as if the audience was immersed in the scene, and more deeply feel the grand

and spectacular of the epic. In terms of narrative rhythm, film and teleplay also have greater flexibility than stage plays. Stage plays usually require a limited amount of time to complete the performance, so the narrative pace is relatively fast. Movies and teleplay can create a more tense, soothing or deep atmosphere by adjusting editing and sound effects, so that the narrative rhythm is more in line with the emotional expression of the epic. Moreover, movies and teleplay series also have more advantages in character shaping and plot presentation. Movies and teleplay can show the inner world and emotional changes of characters more deeply through close-ups, camera switches and other ways. At the same time, films and teleplays can also show the complex plots and conflicts in epics more flexibly, making the stories more fascinating. In addition, the audience of movies and teleplays is wider, and the communication effect is better. Compared with the regional and timeliness restrictions of stage plays, film and teleplay can cover a wider audience through the Internet, teleplay and other channels. This enables the national treasure *Gesar* to be better inherited and carried forward, and also allows more people to understand and appreciate the charm of Tibetan culture. However, the transition from stage play to film and teleplay also brings some challenges.

From oral epic to novel, from stage play to film and teleplay, *Gesar*'s narrative has experienced remarkable innovation and development. These changes not only enriched the narrative form, but also broadened the transmission channels of the epic, enabling more people to understand and appreciate this treasure of national culture.

3.3 Complementation and Fusion

Text cross-media expansion/compression is a necessary narrative strategy (Scolari, 2013). The multi-text narrative of *Gesar* has experienced a process of complementarity and integration, which makes this national treasure glow with new brilliance in the inheritance. It passed down the legendary story of the hero *Gesar* from generation to generation through oral transmission, and condensed the collective memory and cultural emotions of the Tibetan people. The narrative mode of oral epic is direct and vivid, full of folk wisdom and artistic creativity, which provides rich material and inspiration for the novel. With the development of the times, the emergence of novels has brought a broader stage for *Gesar*'s narrative. The novel deeply explores and expands the plot, characters and themes of the epic through fine brushwork and rich imagination. It not only inherits the heroic spirit of oral epic, but also makes the story more three-dimensional and fuller through delicate psychological description and social background description. In terms of complementarity, the vividness and directness of oral epics provide the basis of realism and emotional resonance for novels. Novels make up for the lack of detail and connotation of oral epics through more in-depth plots and characters. This

complementary relationship makes the narrative of *Gesar* more complete and richer, which not only retains the original charm, but also adds new artistic value. In terms of fusion, oral epics and novels are gradually integrated in narrative techniques, language styles and cultural connotations. The novel draws on the narrative skills and folk wisdom of oral epic and integrates them into its own creation, forming a unique artistic style. At the same time, the novel also makes the narrative of *Gesar* closer to the aesthetic needs of contemporary readers through modern expression and communication means, and realizes the modernization transformation of traditional culture.

From stage play to film and teleplay, the narrative mode of *Gesar* has undergone remarkable changes, and the two show the characteristics of complementarity and integration in the aspects of narrative techniques, forms of expression and audience experience. With its unique sense of scene and interaction, the stage play brings the audience an immersive experience of watching the play. In the stage play, the heroic deeds and ethnic customs of *Gesar* are vividly displayed through the body language and facial expressions of the actors, and the audience can feel the shock and charm of the epic at close range. Stage plays are limited by stage space and performance forms, and sometimes it is difficult to fully show the grand scenes and complex plots of epics. Through advanced shooting technology and post-production, film and teleplay can break these restrictions and extend the narrative space of *Gesar* to a broader world. Movies and teleplay are more flexible and diversified in narrative techniques, which can create atmosphere, shape characters and promote plot development through various means such as camera language, sound effect and soundtrack. This makes the story of *Gesar* more in-depth in the film and teleplay, the audience can more comprehensively understand the connotation and essence of the epic. At the same time, the audience of films and teleplay is wider and the channels of communication are more diverse. Through TV, Internet and other media platforms, films and teleplay can spread the story of *Gesar* to a wider range of regions and people, so that more people can understand and appreciate this treasure of national culture. Stage plays enhance the audience's sense of participation and experience through more detailed performance and interaction. Film and teleplay draw on the performance skills and stage design elements of stage plays to bring richer visual enjoyment and emotional resonance to the audience. In addition, the two can also achieve fusion in narrative theme and cultural connotation. The national spirit, heroic spirit and cultural connotation of *Gesar* should be deeply explored in both stage play and film play, and this national treasure should be inherited and carried forward through modern narrative techniques and forms of expression.

From oral epic to novel, from stage play to film and teleplay, *Gesar*'s narrative methods are

constantly developed and improved in the process of complementation and integration. This kind of complementarity and integration not only enriches the narrative form and content, but also promotes the inheritance and development of traditional culture.

3.4 Cultural Significance

As an oral epic, *Gesar* itself is an important carrier of Tibetan culture. It has cast a variety of literary and artistic forms such as myths and folk songs, and passed on the spiritual connotation of the Tibetan people such as faith and through the narrative mode of rhyming prose. This kind of inheritance is not a simple copy, but a continuous integration of new era elements in the narrative, making the epic itself constantly radiate new vitality. The narrative of *Gesar* also reflects the national spirit of the Tibetan people. It tells the story of the hero King Gesar subduing demons, subduing the strong and supporting the weak, leading the people of all ethnic groups to live in harmony and build a better home. This heroic image as a carrier, showing the Tibetan people's strong desire to pursue a better life and master their own destiny and struggle spirit, not only inspired the Tibetan people's national pride, but also shaped their national spirit to a certain extent. When *Gesar* gradually developed from an oral epic to a novel, the cultural significance of its narrative was further expanded. The form of the novel makes the content of the epic richer and the plot more complex, so that it can more comprehensively show the history, culture, customs and other aspects of Tibetan society. At the same time, the novel is easier to be accepted and understood by modern readers, so that the cultural value of *Gesar* can be spread and inherited in a wider scope. In addition, *Gesar*'s narrative also has important social significance. It advocates the values of harmony, justice and courage, which not only have a profound impact on Tibetan society, but also play a positive role in promoting the harmony and stability of the whole society. Through reading and inheriting *Gesar*, people can deeply understand the essence of Tibetan culture and enhance national unity and cultural self-confidence.

The story of *Gesar* is rich, the characters are distinctive, contains rich historical, religious, philosophical and artistic elements, shows a large and complex world. This narrative method not only inherits the ancient narrative tradition of our country, but also reflects our people's pursuit of a better life and admiration for heroic spirit. When *Gesar* moves from stage play to film and teleplay, its narrative mode has been further expanded and deepened. Movies and teleplays present the scenes, characters and emotions in epics more vividly to the audience through pictures, sound effects, music and other means. This audio-visual combination enables the audience to feel the cultural connotation and spiritual value conveyed by *Gesar* more intuitively. In addition, *Gesar*'s narrative also carries the important significance

of national unity and cultural exchange. As an important part of Tibetan culture in China, the narrative of *Gesar* not only shows the wisdom and creativity of the Tibetan people, but also promotes the cultural exchange and integration between different ethnic groups. Through the dissemination of films and teleplays, more people can understand and appreciate the charm of Tibetan culture, thus enhancing the understanding and friendship between ethnic groups.

In general, the narrative process of *Gesar* from oral epic to novel, stage play to film and teleplay not only reflects the profound heritage and national spirit of Tibetan culture, but also demonstrates the continuous inheritance and expansion of its cultural value. This work is not only an important part of Tibetan culture, but also a treasure in the treasure house of Chinese culture. The cross-media narration of *Gesar* carries profound cultural significance.

4. CONCLUSION

The cross-media narrative effect of Tibetan epic *Gesar* shows its profound cultural connotation and unique artistic charm. It combines the characteristics of different media, making the narrative more vivid and interesting, and deeply rooted in people's hearts. Whether through text, images or audio, *Gesar's* story is brilliantly presented, allowing people to experience different emotional impacts in different mediums. Through cross-media narration, *Gesar's* heroic image is more three-dimensional and full, and his wisdom, bravery and kindness are fully displayed. At the same time, this kind of storytelling also gives people a deeper understanding of Tibetan culture and history, and enhances cultural identity and pride.

From oral epics to novels, stage plays to film and teleplays, it has been inherited and innovated in different media. At the same time, the process of cross-media narrative also faces some changes and challenges, requiring epics to adapt to the new media environment and audience needs while maintaining the core content. In the future, with the progress of science and technology and the development of media, the cross-media narrative of *Gesar* will continue to expand its boundaries and connotations, and inject new vitality into the inheritance and development of Tibetan culture.

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