Research on the Aesthetic Evolution of "Gesar" from the Perspective of Cross-Media Communication and Storytelling Narrative in an Educational Setting

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ARTICLE INFO	ABSTRACT
	Purpose: Gesar's timeless valor and cultural significance tales demonstrate the educational value of storytelling and narrative. This systematic literature review investigates the connection between the aesthetic evolution of Gesar and cross-media communication, focusing on the Chinese educational system. Using MAXQDA, 56 of 97 downloaded academic papers were selected for review. The results indicate that Gesar's aesthetic evolution substantially affects cross-media communication in the Chinese educational system.

The study highlights the significance of cultural and educational factors in shaping the aesthetic development of Gesar, as well as the need for cross-cultural media communication and academic endeavors to effectively convey the cultural significance of Gesar to a wider audience. The study illuminates the potential of Gesar as a cultural icon for cross-media communication and emphasizes the need for additional research to advance academic knowledge. The findings have important implications for designing effective communication and educational strategies that can utilize the aesthetic evolution of Gesar to promote educational exchange via cross-cultural media communication. Such research can shed light on the broader significance of the epic in cross-cultural communication and deepen our comprehension of the intricate relationship between aesthetics, culture, and communication.

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Introduction

Goswami (2022); Kapstein and Ramble (2022). By examining the aesthetic evolution of Gesar from the perspective of cross-media communication, students understand the cultural and historical context of this traditional narrative and its relevance to modern society (Menke et al., 2018; Saussy, 2022). In addition, the study of Gesar fosters critical thinking and creativity, allowing students to engage with diverse perspectives and develop their own artistic and literary expression. King Gesar ultimately enriches education by fostering a sense of cultural diversity, intercultural comprehension, and creativity (Goswami, 2022; Kapstein & Ramble, 2022). In recent years, cross-media communication has become an increasingly prominent cultural phenomenon, with various media platforms offering new opportunities to disseminate and cultural reception products (Menke et al., 2018). The epic tale of Gesar, a legendary Tibetan hero, has endured a remarkable evolution in its aesthetic presentation across various media, from traditional oral storytelling to contemporary films, television dramas, and online games (Yuan, 2008). While the aesthetic evolution of Gesar has garnered significant attention from scholars and the general public, relatively little research has examined how this evolution affects cross-media communication, which refers to the transfer and exchange of information and meaning across different media channels (Saussy, 2022).

The immutable story of a legendary warrior collides with the cutting-edge world of cross-media communication to produce an immersive experience that transcends borders and cultures (Goswami, 2022; Kapstein & Ramble, 2022). Due to the globalization of cultures, Tibetan literature has received increased attention in translation studies in recent years. The classic epic of King Gesar, a legendary seventh-eighth-century King of Gling, and his heroic battles against the enemies of dharma and the quest to bring order to the land have been passed down through generations of narrative songs (Goswami, 2022). The epic is largely unknown among scholars of East Asian and world literature, despite its enduring popularity worldwide (Díaz, 2018). The evolution of aesthetics in Gesar's artwork reflects the process of interethnic communication, exchange, and integration in China (Kapstein & Ramble, 2022). As King Gesar's art literature research progresses, it is progressively shifting towards multimodal translation, leading to a growing realization that traditional translation approaches, which emphasize interlingual translation, are no longer adequate (Thornber, 2016).

In contrast, the most recent development in translation studies has centered on using multiple media, such as localization and transcreation, and incorporating audiovisual components (Thurston, 2019). These elements are essential for enhancing audience acceptance and demonstrating Gesar's aesthetics' evolution. The evolution of Gesar's artistic aesthetic exemplifies China's multiethnic communication, exchange, and fusion. Tibetan culture, as a distinct subculture of Chinese culture, has enriched the cultural legacy of China by contributing significant perspectives on its origins and evolution (Kapstein & Ramble, 2022).

This research paper examines the evolution of Gesar's aesthetics through the lens of cross-media communication. This article examines the factors that mediate and moderate the relationship between the aesthetic development of Gesar and cross-media communication, focusing on the Chinese educational system. The independent variable, the aesthetic evolution of Gesar, refers to the changes in the artistic representation of Gesar's story over time (FitzHerbert, 2022). In contrast, the dependent variable, cross-media communication, refers to how Gesar's story is communicated across various forms of media (Saussy, 2022).

This article identifies three mediator variables that influence the relationship between the aesthetic evolution of Gesar and cross-media communication: cultural influences (Changting, 2021), historical context (Lavis & Szczerbowski, 2007), and audience reception (Saussy, 2022). These elements influence how Gesar's story is understood and interpreted by audiences and how it is adapted and conveyed across various media (Finnegan, 2018). This article also identifies three moderator variables that influence the relationship between the aesthetic evolution of Gesar and cross-media communication: technological advances (Changting, 2021), cross-cultural communication, and marketing and branding (Saussy, 2022). These factors influence the distribution and consumption of Gesar's story and its adaptation and transformation for various audiences. This article intends to provide a comprehensive overview of the factors that mediate and moderate the relationship between the aesthetic evolution of Gesar and cross-media communication within the context of the Chinese educational system. By analyzing these factors, this article sheds light on the intricate relationship between art, culture, and media in contemporary society.

Methodology

This review aimed to examine the aesthetic evolution of Gesar through the lens of cross-media communication. This review article sought to answer the following research question: "How has the aesthetic representation of Gesar transformed across various media platforms, and what role has cross-media communication played in this evolution?" Using Google Scholar and Scopus databases, a comprehensive literature review was conducted using three keywords: "Aesthetic Evolution of Gesar," "Gesar," and "Cross-Media Communication." See Table 1 for a list of the 56 articles that met the inclusion criteria, which included publication in English or Chinese between 1990 and 2023 and relevance to the research question.

Table 1

Publication trend in each year

Year	Publication Count
1990	1
1991	1
1998	1
1999	1
2000	1
2001	1
2002	2
2007	1
2008	2
2009	2
2010	2
2013	2
2012	2
2014	3
2016	4
2017	3
2018	3
2019	5
2020	3
2021	4
2022	12

The study's data was collected by analyzing peer-reviewed articles, book chapters, and conference papers with the MAXQDA-2020 software, which facilitated the systematic analysis of the data. The selected articles underwent qualitative content analysis using a classification scheme that categorizes them according to their relevance to the research question. The extracted data were compared to identify patterns and trends (see Figure 1-2).
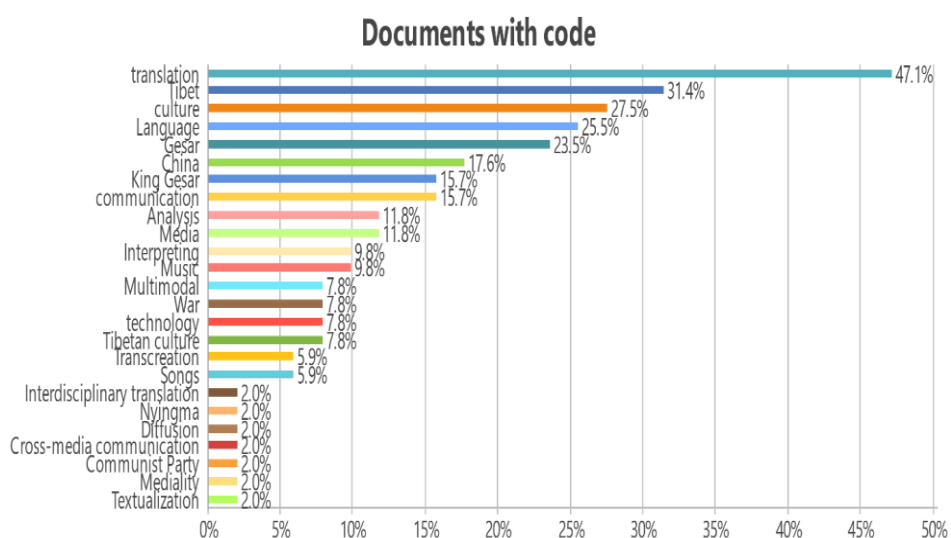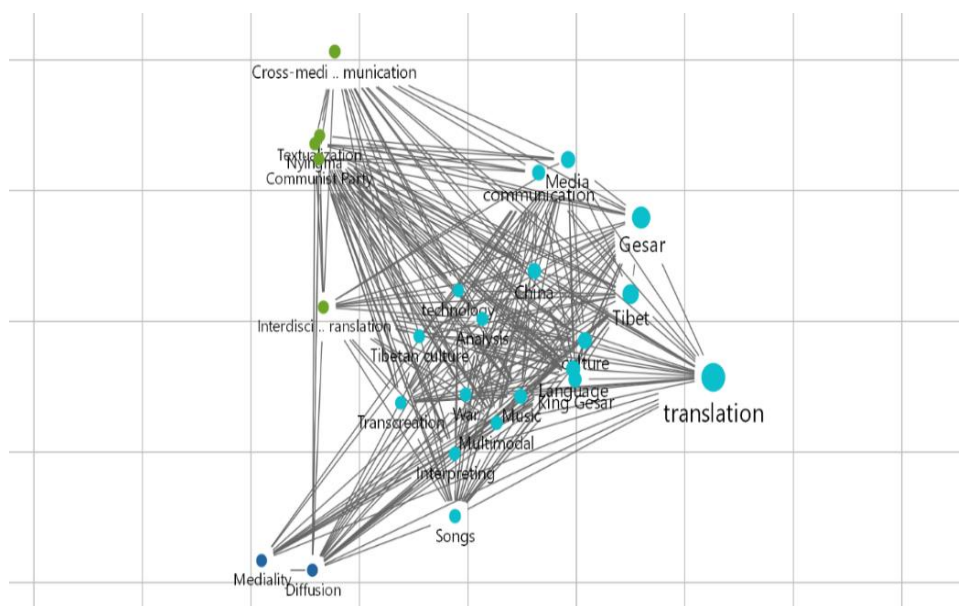

Figure 1. *Documents Code Analysis*

Figure 2. *Documents Code Map and Relational Analysis*

Literature Review

Analysis and Findings of the Literature Review

Scholars have studied Gesar's aesthetic evolution from various disciplines, such as literature, art, and culture (Kapstein & Ramble, 2022). Gesar is an epic poem that has been orally transmitted for centuries in Tibet, Mongolia, and other regions of Central Asia. The poem describes Gesar, a warrior king who battles for peace and justice. Over time, the narrative of Gesar has been adapted and transformed in numerous ways, including via various media (Guoming, 2022). Lea (1991) defines cross-media communication as conveying information and messages between various media types. Cross-media communication in the context of Gesar refers to how the story of Gesar has been adapted and transformed across various forms of media, including print, film, television, and the internet (Lavis & Szczerbowski, 2007).

The study of cross-media communication is essential because it enables us to comprehend how narratives and messages are transmitted and transformed in the contemporary media landscape. Gesar's cross-media communication relies heavily on marketing and branding (Lavis & Szczerbowski, 2007). Marketing promotes and sells products or ideas, whereas branding refers to how consumers perceive and recognize products or ideas (Infante & Mardikaningsih, 2022). In the context of Gesar, marketing, and branding play a crucial role in adapting and transforming the story across various media formats (Ramble, 2022). For instance, a film adaptation of Gesar may be marketed to a distinct audience and branded differently to appeal to that audience (Cizek & Uricchio, 2022).

The Chinese educational system has played an important role in promoting and spreading Gesar (Li, 2022). Baioud and Khuanuud (2022); Jicuo and Karin (2022) state that the story of Gesar has been taught in Chinese schools and universities to promote understanding of Tibetan and Mongolian culture. In addition, the Chinese government has invested in Gesar's media adaptation and promotion (State Council Information Office, 2009; Wu et al., 2021). For instance, the Chinese film industry has produced multiple adaptations of Gesar, including the 2019 release of "Gesar of Ling" (Thurston, 2019).

The study of the aesthetic evolution of Gesar from the perspective of cross-media communication is an important area of research that can help us comprehend how stories and messages are transmitted and transformed in the contemporary media landscape. When analyzing the cross-media communication of Gesar, it is crucial to consider the influence of the Chinese education system and the importance of marketing and branding in this process.

Textualization and Translation of Gesar Epic, East and West

The study of the Gesar epic has evolved into a multilingual endeavor involving narrators from disparate locations, including Ladakh, Mongolia, the Tibetan Plateau, and Baltistan, as well as researchers from China, Mongolia, Russia, Europe, and the United States (Guoming, 2022; Thornber, 2016). In China, in addition to extensive analyses and translations into several languages, more than a thousand academic theses and thirty research volumes have been published on the Gesar epic alone (State Council Information Office, 2009). Unfortunately, the use of multiple languages complicates the exhaustive study of this vast body of literature by academics. Chinese sources rarely consider Western

scholarship, while Western sources rarely consider Chinese scholarship (Díaz, 2018). Despite this, numerous publications on the Gesar epic are available in numerous languages, including English, Tibetan, Chinese, French, German, Russian, and Mongolian (Kapstein & Ramble, 2022).

The Gesar epic has been passed down in religious and written form through the generations. Various adaptations include books, performances, and multimedia (Thurston, 2019). Some versions incorporate prose and verse, while others use only prose to emphasize plot over style (Bender, 2019). The Gling tshang xylograph is the most esteemed print rendition of the epic's prosimetric textualizations (Chakraborty, 2019). Gesar was included in the Nyingma pantheon of protective deities due to the increasing influence of the Nyingma sect during the nineteenth century (Samuel, 2013). In addition, the Tibetan epic exists in various textual and multivolume formats due to a massive initiative financed by the Chinese Communist Party (Oidtmann, 2020). Even though portions of the epic have been translated into Chinese, most of these versions deviate from the original prosimetric form (Sirisawad, 2019).

Even after the establishment of the People's Republic of China, the Chinese Communist Party continued to fund the creation of new Tibetan versions of the Gesar epic (Shakya, 2008). Various textualization techniques have been applied to the Gesar epic, such as the merging of distinct storylines and the compilation of multivolume editions based on the recitals of contemporary bards. In addition, ongoing efforts have been made to translate individual episodes into Chinese, typically as prose. Tibetan and Sinophone Tibetan writers have also reinvented the epic in various formats (Goswami, 2022). The Gesar epic has also been translated into romance languages, such as Alexandra David-Neel and Lama Yong Den's "The Superhuman Life of Gesar of Ling" and Douglas J. Penick's prose rendition. The recent completion is a substantial prosimetric translation of the religiously significant Gling tshang manuscript (Thornber, 2016).

Even though the majority of research on the Gesar epic tradition has focused on the lengthy version of the epic, a substantial corpus of literature also investigates other Gesar-related phenomena. Some scholars have examined Gesar's role as a protector in the Buddhist pantheon of regional deities and his impact on the natural environment (Mikles, 2016). In addition, the international emphasis on the epic and its notable performers has overlooked essential oral genres that include knowledge of Gesar-related culture and make information about the epic a part of daily life in Tibet (Mikles, 2019).

King Gesar's Translation and Diffusion

Commonly, only its interlingual aspects are considered when contemplating the English translation of Gesar (Shao, 2022). Canani (2014) defines intersemiotic translation as the process of translating from one sign system to another, whether verbal to non-verbal or vice versa. In this context, language can be regarded as a sign system, as can operas, films, songs, and paintings. Lieberson's musical adaptation and Penick's diverse interpretations of King Gesar have resulted in an intriguing theory regarding the traditional translation of this classic epic (Levey, 2009). This hypothesis suggests that the epic can be translated and presented in various ways to appeal to diverse audiences or consumers. The translation is a multidisciplinary discipline, and Lieberson's use of music to interpret King Gesar is an innovative technique (Levey, 2009).

The rapid development of technology has resulted in people obtaining knowledge and information from various multimodal sources, including paper, audio, and visual texts, which has significant repercussions for the practice of translation and the study of translation (Díaz-Cintas, 2019). The term "transcreation" emphasizes the creative and transformative aspect of the translation process; it was first used for English translations of Sanskrit plays that took target language readers into account, similar to Schleiermacher and Venuti's naturalizing or domesticating approach (Katan, 2019). Some postcolonial theorists subsequently extended the term to include the innovative transformation of video and advertising. Similar to the game localization process, the objective of creating translations in multiple languages and formats is to produce a target version that retains the essence and impression of the original (Katan, 2019).

Some argue that an interdisciplinary approach to translation could result in the loss and devastation of the original text, but it can also present new opportunities for translation studies (Dwivedi et al., 2021). According to Bassnett and Lefevere, culture plays a significant role in translation and may result in revision. This notion of translation as a type of revising extends to film rewrites, which are influenced by changing translation standards (Bassnett & Lefevere, 1998; Shuping, 2013). Lefevere argues further that "Translation is the most obviously recognizable type of rewriting, and... it is potentially the most influential because it can project the image of an author and/or those works beyond the boundaries of their culture of origin" (Lefevere, 2016). This implies that revising is necessary and advantageous when addressing translation issues for intercultural communication.

Even within the same language and simultaneously, cultural differences exist between the source and target texts of distinct adaptations of King Gesar. This has been observed (Jin, 2018). Douglas J. Penick attempted to reconcile this chasm by adapting the epic into a musical opera that retains classic Tibetan epic genres and traditions while transforming them into a contemporary expression. Peter Lieberson also composed a text-to-music intersemiotic translation of King Gesar (Levey, 2009). Using classical music, he recounted the story of King Gesar Ling, the ambitious and valiant warrior who fought in countless conflicts. The music is divided into seven portions, each with a distinct melody and rhythm corresponding to the story's mood. When the music and song scripts match harmoniously, the audience can experience the charm of the original text (Li, 2021; McWhirter, 2012). While some contend that interdisciplinary translations can lead to the loss and destruction of the original, new challenges and creations can provide translation studies with exciting new opportunities (Dwivedi et al., 2021). Bassnett and Lefevere postulate that culture influences and restricts translation and that translation is a form of rewriting, including rewrites of films that reflect changes in translation standards.

Model Development

The aesthetic evolution of Gesar, from traditional storytelling to contemporary cross-media communication, has piqued the interest of academicians from various disciplines (Saussy, 2022). In this study, we intend to examine the connection between the aesthetic evolution of Gesar and cross-media communication, emphasizing the Chinese educational system. The independent variable in this study is Gesar's aesthetic development. This variable is particularly interesting to this study because it reflects Gesar's cultural and historical development and the impact of cross-cultural communication on interpreting

and representing Gesar's story (Greene et al., 2002). This study's dependent variable is cross-media communication. This variable is particularly interesting to this study as it reflects the influence of technological advancements, cross-cultural communication, and marketing and branding on transmitting and interpreting Gesar's story (Saussy, 2022).

This research has identified potential mediators between the aesthetic evolution of Gesar and cross-media communication in the Chinese educational system.

Cultural influences (FitzHerbert, 2016): Cultural influences refer to the context in which Gesar's story is recounted and interpreted. Social values, beliefs, and traditions are included in the cultural context. The cultural influences on Gesar's story are reflected in the style, content, and structure of Gesar's story in different media (Li, 2021). Due to Gesar's story's historical and cultural significance and its impact on cross-media communication, cultural influences are significant mediator variables (Duan, 2018).

Historical setting: Historical context refers to the historical background against which the story of Gesar is conveyed and interpreted (Herrmann, 1990). Political, economic, and social conditions comprise the historical context (FitzHerbert, 2022). The manner, content, and structure of Gesar's story in various media reflect the historical context. The historical context is a crucial mediator variable because it demonstrates the influence of historical events and social changes on interpreting and representing Gesar's story (Seager, 2012).

Audience reception refers to the audience's response to Gesar's story in different media (Honko, 2000). Reception by an audience comprises variables such as audience preferences, expectations, and interpretations. The style, content, and form of Gesar's story in various media reflect audience response (King, 2022). Reception by the audience is a significant mediator variable because it demonstrates the influence of audience feedback and engagement on the transmission and interpretation of Gesar's story (Foley, 2002; Meriam, 2012).

This research has identified potential moderators of the relationship between the aesthetic evolution of Gesar and cross-media communication in the Chinese educational system.

Technological advancements refer to the technological advances that have allowed Gesar's narrative to be disseminated through various media channels (Thurston, 2019). The advancement of technology includes digital media, social media, and mobile devices. Technological developments are significant moderator variables because they have increased Gesar's story's reach and accessibility and facilitated new forms of cross-media communication (Lavis & Szczerbowski, 2007; Saussy, 2022).

Cross-cultural communication is exchanging ideas, values, and traditions across cultures (Bloom & Johnston, 2010). Cultural diversity, intercultural communication, and cultural adaptation are components of cross-cultural communication (Kim, 2001). Cross-cultural communication is an important moderator variable because it reflects the influence of cultural diversity and exchange on interpreting and representing Gesar's story in diverse cultural contexts (Duan, 2018).

Marketing and branding are crucial to promoting and popularizing the Gesar tale. The Gesar epic has become a valuable asset for media companies due to the development of the Chinese entertainment industry (Mikles, 2019). Gesar's marketing and branding have increased its visibility and popularity, resulting in higher cross-media communication.

Numerous cultural and historical factors, such as nationalism and the pursuit of cultural identity, have influenced the marketing of Gesar (Goldstein & Kapstein, 1999).
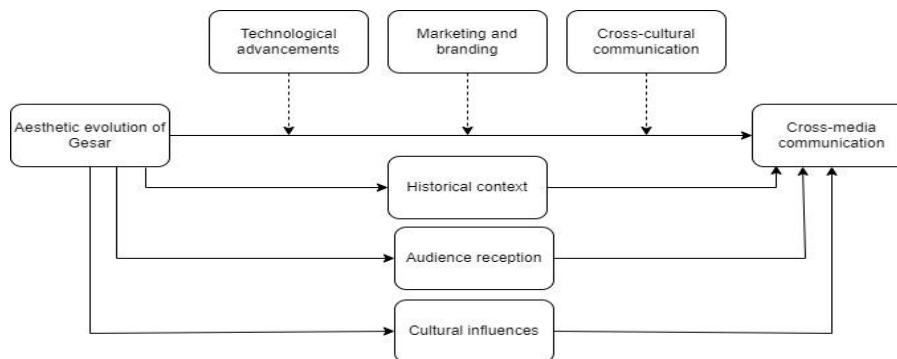

Figure 3. *Proposed Model*

Based on our systematic literature review, here are some possible propositions of this research (also see figure 3):

P1*: Cultural influences mediate the relationship between the aesthetic evolution of Gesar and cross-media communication. Specifically, cultural factors such as values, beliefs, and traditions play a significant role in shaping the reception and interpretation of Gesar across different media platforms.*
P2*: Historical context mediates the relationship between the aesthetic evolution of Gesar and cross-media communication. The historical background of Gesar, including its origins, development, and transformation over time, profoundly impacts how it is represented and communicated in different media.*
P3*: Audience reception mediates the relationship between the aesthetic evolution of Gesar and cross-media communication. The audience's perceptions, attitudes, and preferences toward Gesar as a cultural icon influence how it is communicated and represented in various media platforms.*
P4*: Technological advancements moderate the relationship between the aesthetic evolution of Gesar and cross-media communication. The development of new technologies and media platforms can enhance or transform Gesar's aesthetic expression and communication, leading to new forms of cross-media communication.*
P5*: Cross-cultural communication moderates the relationship between the aesthetic evolution of Gesar and cross-media communication. The cultural differences and similarities between different communities can shape the reception and interpretation of Gesar across different media, affecting its communication and representation.*
P6*: Marketing and branding moderate the relationship between the aesthetic evolution of Gesar and cross-media communication. The marketing and branding strategies used to promote Gesar across different media platforms can affect its reception, interpretation, and communication, leading to variations in cross-media communication.*

Discussion and Conclusion

Our analysis revealed that Gesar's aesthetic evolution substantially affects cross-media communication within the Chinese educational system. The more aesthetically pleasing Gesar's presentation, the more likely it is to attract and engage audiences across multiple media channels, such as television, radio, print, and digital media. Several factors moderate this relationship and influence how Gesar is communicated to various audiences.

First, cultural influences shape the aesthetic preferences of Chinese audiences significantly. Traditional Chinese culture values harmony, equilibrium, and elegance, reflected in the Gesar presentation aesthetic standards. For instance, Gesar's storytelling frequently emphasizes the hero's moral qualities and noble exploits, which resonate with the cultural values of Chinese audiences. However, the influence of cultural factors can vary across regions and ethnic groups in China, which can impact how Gesar's content is received.

Second, historical context can affect how Gesar is perceived and communicated within the Chinese educational system. Gesar is a prominent figure in Tibetan culture, and his historical and cultural significance can influence how Chinese audiences perceive him. For instance, the depiction of Gesar as a defender of Tibetan culture and identity may be interpreted differently by Chinese audiences with limited knowledge of Tibetan history and culture.

Thirdly, audience reception is an important mediator variable influencing the relationship between Gesar's aesthetic evolution and cross-media communication. How an audience perceives and reacts to Gesar's content can vary depending on age, gender, level of education, and media consumption behaviors. Younger audiences may prefer Gesar content that is more visually appealing and contemporary, whereas senior audiences may prefer more traditional and authentic presentations.

Several moderator variables can influence the relationship between the aesthetic evolution of Gesar and cross-media communication, as identified by our research. First, technological advances, such as social media platforms and mobile applications, have created new opportunities for Gesar content to reach and engage various audiences. Second, cross-cultural communication, such as intercultural exchanges and collaborations, can facilitate a greater appreciation and understanding of Gesar across diverse cultures and communities. Lastly, marketing and branding strategies can assist in promoting Gesar's content and increase its allure to various audiences.

Our findings have numerous implications for future education research and practice in China. When developing and presenting Gesar's content, it is essential to consider cultural, historical, and audience factors. Educators and media creators should try to balance Gesar's authenticity and the preferences and expectations of various audiences. Second, our research indicates that technological advances and cross-cultural communication can be utilized to expand the reach and influence of Gesar content. Our study concludes by emphasizing the importance of marketing and branding strategies that can promote Gesar's content and make it more alluring and accessible to various audiences.

In conclusion, our systematic survey of the literature reveals that Gesar's aesthetic evolution substantially affects cross-media communication in the Chinese educational system. Our research identifies several mediator and moderator variables that can influence this relationship and provides insights for future research and clinical practice.

Theoretical and Practical Implications

Based on the findings of this systematic literature review on the aesthetic evolution of Gesar and its influence on cross-media communication, there are several implications for the Chinese educational system.

First, it was discovered that cultural influences serve as a mediator variable in the relationship between the aesthetic evolution of Gesar and cross-media communication. Incorporating a deeper comprehension of cultural influences into the curriculum of Chinese education, particularly media studies, is essential. This can include the study of various cultures and their respective artistic manifestations and the promotion of cultural exchange programs to improve intercultural communication. The historical context of Gesar's development also plays an important role in cross-media communication. Therefore, it is recommended that the Chinese education system include a more in-depth study of the historical context of artistic expression in the media to foster a deeper understanding of its development over time.

Thirdly, audience reception was discovered to be a variable that mediates the relationship between Gesar's aesthetic evolution and cross-media communication. Therefore, the Chinese education system must promote media literacy among students to improve their capacity to comprehend, analyze, and evaluate messages conveyed through media channels. Regarding moderator variables, the study discovered that technological advancements have substantially affected cross-media communication. To enable students to keep up with the rapidly evolving media landscape, it is recommended that the Chinese education system integrate courses that promote technological literacy, particularly in emerging media technologies.

It was also discovered that cross-cultural communication moderates the relationship between the aesthetic evolution of Gesar and cross-media communication. Therefore, the Chinese education system should promote cross-cultural exchange programs, especially with neighboring countries with a common cultural heritage, to increase understanding and appreciation of diverse cultures. The relationship between the aesthetic evolution of Gesar and cross-media communication was finally found to be moderated by marketing and branding. Therefore, it is essential to include courses in the Chinese education system that promote comprehension of marketing and branding principles so that students can evaluate messages conveyed through various media channels with critical thinking.

In conclusion, this study's findings suggest that the Chinese education system should implement a more comprehensive curriculum that includes the mediator and moderator variables identified in this study. This would allow students to comprehend the impact of Gesar's aesthetic evolution on cross-media communication and enhance their capacity to evaluate and analyze media messages critically.

Limitations and Future Research Directions

This research is limited because the analysis is based on a small sample of texts and media. Although the study encompasses a wide range of textualizations and media, many forms of Gesar's epic and translations across media are still not included. Future research could expand the sample size to have a wider variety of media and textualizations, such as social media and online platforms. Another limitation of the study is its emphasis on the aesthetic aspects of the Gesar epic rather than the cultural and historical contexts that shaped its evolution. A more exhaustive study could examine how cultural and historical factors have influenced the aesthetics of the epic in various periods and regions.

The concept of transcreation and its potential applicability to the Gesar epic can be expanded in future research. For example, additional research can be conducted to

determine the extent to which translation can capture the original work's essence while adapting it to the cultural context of the target audience. This can be accomplished by analyzing various examples of transcreation and evaluating their success in maintaining the original work's integrity. The influence of digital technologies on the Gesar epic's cross-media communication is an additional direction for future research. This can include analyzing the use of online platforms and social media in the transmission and interpretation of the epic, as well as determining the extent to which these digital technologies have influenced the aesthetics of the epic. Lastly, future research could investigate the relationship between the Gesar epic and other forms of cross-cultural communication. How has the epic affected other cultures, and how have other cultures affected the Gesar epic? Such research can shed light on the broader significance of the epic in cross-cultural communication and deepen our comprehension of the intricate relationship between aesthetics, culture, and communication.

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