

Who Waits, Who Acts: Gender and Nationalism in Tibetan Exile Cinema — A Case Study of *Dreaming Lhasa*

Abstract

Nationalism is never gender neutral. This study takes a gender lens to examine how Tibetan exile cinema naturalizes patriarchy through a close reading of *Dreaming Lhasa* (Sarin & Sonam, 2005). Using qualitative narrative analysis, it shows how the quest to find Loga is scaffolded by parallel subplots such as interviews, protests, and devotional scenes, which provide “emotional evidence” and turn private contingencies into nationalist necessities. Through choices of framing, montage, music, and symbolic objects such as the charm box, the film weaves romance into politics. The love plot rises and falls with the quest, producing a “nationalist romance” that legitimizes male action while draining female agency. Men control decision-making, mobility, and sacrifice; women appear mainly as mothers, partners, witnesses, or spectacle. Karma initially appears to break this pattern as a filmmaker, yet her story is ultimately absorbed into Dhondup’s mission, and even her name is mobilized as destiny, recasting choice as fate. The analysis argues that the film interpellates viewers into assent to a masculinized nationalist order, masking inequality as character depth. Beyond filling a gap in scholarship on Tibetan exile cinema, it calls for gender-attentive readings of exile media and for narrative forms that recognize women as historical agents rather than symbolic collateral.

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Introduction

Nationalism is often defined as an emotional and ideological attachment to a nation and can be read as a collective identity project built from shared culture, language, history, and aspirations. Building on Anderson's (1991) idea of the nation as an "imagined political community," it offers a narrative that binds diverse people through belonging and destiny. Yet this framework has clear blind spots, especially around gender. By naturalizing gender roles and embedding them in patriarchal arrangements, nationalism reproduces inequality that scholarship often overlooks. The assumption of gender neutrality obscures how patriarchal power shapes national discourse and practice. As Enloe (1989) and Yuval-Davis (1997) argue, nationalism functions not only as ideology but as a gendered structure that privileges men as protectors and agents while relegating women to symbolic, supporting roles. These dynamics shape how the nation is imagined and reproduced.

The centrality of gender to the nationalist project is particularly evident in the representation of women within nationalist ideologies, as women's roles are often confined to those of mothers, caregivers, and symbols of the nation's honor. As feminist scholars like McClintock (1993) and Yuval-Davis (1997) argue, the metaphor of the family is frequently used to legitimize inequalities in national discourse, with women depicted as passive figures whose value is contingent upon their ability to protect the purity and continuity of the nation. In the context of Tibetan exile cinema, this patriarchal framework is especially salient, as the exile experience of Tibetans is entwined with both national trauma and the negotiation of identity in gender relationship.

Since the People's Liberation Army entered Chamdo and the Dalai Lama fled into exile with tens of thousands of Tibetans in 1959, Tibetan nationalism has been shaped not only as a form of political resistance but also as a work of cultural imagination. Exile communities have continually built and circulated visions of

national identity through poetry, performance, visual arts, and film (McConnell, 2009; Haynes, 2014; Dukes, 2006). Among these media, film has become a particularly important arena for Tibetans in exile to negotiate their sense of self and to imagine a national community (Dukes, 2006; Anderson, 1991).

Most existing scholarship on Tibetan exile cinema has tended to treat it primarily as a cultural practice of "resisting Chinese hegemony." Films are often read as testimonies of national suffering, as archives of religious memory, or as symbols of solidarity within the exile community (Špirk, 2025; Haynes, 2014; Dukes, 2006; Koehler, 2010). Yet what this dominant interpretation misses is the way these films also reproduce and normalize patriarchal gender orders. This absence is hardly accidental: it reflects a collusion between academic discourse and nationalist discourse. By leaving gender out of the frame, scholars end up reinforcing the patriarchal logic of exile nationalism, naturalizing women as disciplined symbols rather than as fully agentive subjects (Anthias & Yuval-Davis, 1989; Enloe, 1989; Foucault, 1977).

The film *Dreaming Lhasa* (Sarin & Sonam, 2005) offers a compelling case study of how Tibetan exile cinema navigates the intersection of gender and nationalism. This film, set against the backdrop of Tibetan exile in India, portrays the search for a former resistance fighter, Loga, as part of a broader narrative about the Tibetan struggle for national identity and sovereignty. While the film's primary focus is on the political quest to recover Loga, it also explores the personal dynamics of the central characters, specifically Karma, a Tibetan-American documentary filmmaker, and Dhondup, a former political prisoner. Throughout the film, the interplay between personal emotions and collective political struggle unfolds, revealing the tension between individual agency and nationalist duty. The gendered dynamics between Karma, Dhondup, and other characters become a key site for

analyzing how gender roles are not merely incidental to the nationalist narrative, but are integral to its naturalization.

This study takes *Dreaming Lhasa* (Sarin & Sonam, 2005) as a case study to examine how its nationalist ideology is constructed through gendered discourse, and it proceeds with three guiding questions:

1. Through what narrative strategies does the film articulate its nationalist ideology?
2. How are gender relations and power dynamics configured?
3. What work do these gendered dynamics perform within the film's nationalist project?

The literature review is structured around these three research questions and unfolds in three layers. First, it outlines the theoretical links between nation, nationalism, and gender, focusing on Anthias and Yuval-Davis's (1989) account of the structural positioning of women within nationalist projects. This section also draws on Van den Berghe (1979) and others who discuss the "nation-as-family" metaphor, in order to highlight the symbolic role of gender in narratives of national community. Second, the scope narrows to the Tibetan exile context, tracing the historical evolution of Tibetan nationalism and its dominant ideological formations, while also examining prevailing gender norms within exile communities. Here it is important to note the widespread perception of Tibetan women as inferior to men and their cultural expectation to serve as loyal wives safeguarding marital stability. Finally, the review turns to scholarship on Tibetan exile cinema, which has tended to concentrate on religion, geopolitics, and collective trauma while persistently neglecting gender—a blind spot that is also visible in studies of other exile cinemas, such as those from Chile. This study therefore positions gender analysis as a new theoretical entry point for research on exile cinema and nationalism.

The analysis proceeds in three steps. First, it unpacks the film's overarching narrative structure and its nationalist framework. Second, it examines the gendered

dynamics among the characters and their functional roles within the story. Third, it turns to the female protagonist Karma, focusing on the tension between her apparent agency and the structural constraints that shape her. The analysis introduces the concept of a 'nationalist romance' to explore how female characters' emotions and bodies are symbolically tied to nationalist ideology, ultimately serving male characters' goals within the narrative.

The conclusion notes the study's limitations and points to directions for future research. It also emphasizes that a gendered lens does more than fill a neglected gap in scholarship on Tibetan exile cinema: it offers a fresh theoretical perspective and methodological pathway for the study of exile cinema and nationalism more broadly.

Literature Review

Nation, Nationalism, and Gender

The classic understanding of nationalism frames it as an "imagined political community": even though its members will never all meet face-to-face, they are bound together by a shared sense of identity, destiny, and belonging (Anderson, 1991). At its ideological core, nationalism privileges the interests, culture, and political claims of a particular group—often expressed through demands for sovereignty or regional autonomy (Yuval-Davis, 1989). In this sense, nationalism is essentially a normative narrative about "who we are" and "how we should live together."

Yet this theoretical framework carries a major blind spot: it assumes that national identity is neutral, while effectively bracketing out gender difference. Feminist scholars have long criticized this assumption, arguing that such accounts overlook the deeply gendered structure of nationalism. As Anthias and Yuval-Davis (1989) point out, women are not merely passive appendages of the nation; rather, they are structurally positioned in multiple ways—as "biological reproducers," "producers of the boundaries of national groups," and "signifiers of national differences," among others. Enloe (1989) goes further, showing that nationalism is a political project driven by masculinized memories, humiliations, and hopes. In other words, what makes nationalism appear "natural" is its built-in patriarchal logic: men are cast as protectors, while women are disciplined into symbols.

Nationalism is not a gender-neutral abstraction but a patriarchal project legitimized through the metaphor of the family. Many scholars of nationalism argue that the nation is imagined as a natural extension of family and kinship relations, where men and women are assigned roles according to supposedly natural gender distinctions (Van den Berghe, 1979; McClintock, 1991; Skurski, 1994; Yuval-Davis, 1997). Van den Berghe (1979) describes the nation as a kinship community, while

McClintock (1993) and Lenke (2009) stress how the family metaphor legitimizes inequalities of gender, class, and race. Within this logic, men are idealized as heads of household, imagined as strong and active fathers who protect the family, while women are cast as mothers and wives whose value depends on their ability to preserve the purity and continuity of the nation (Koonz, 1987; Mosse, 1985; Yuval-Davis, 1997). As Mosse (1985) and Koonz (1987) show, the image of the "motherland" in European nationalisms required women to embody chastity while also providing sexual support for male warriors, a contradictory and repressive form of gender discipline.

At the same time, feminist critiques have shown how nationalism operates through the regulation of women's bodies. El-Soh and Mabro (1994) argue that women's sexual dignity is tightly bound to male honor: honor is framed as a responsibility that men must actively pursue, while shame is passively borne by women. This logic positions women not only as caretakers of the family but also as "risk points" for the reputation of the nation. Mosse (1985, p. 98) confirms this disciplinary logic in his account of female figures in European nationalisms: on the one hand, "female embodiments of the nation stood for eternal forces [...] and suggested innocence and chastity," but on the other, women were expected to consent to the sexual demands of suitable men, "the maiden with the shield, the spirit that awaits a masculine leader" (p. 101), in order to secure "the enjoyment of peace achieved by male warriors" (*ibid.*). Accepted female figures were thus sharply contrasted with those considered "unpatriotic" or "weakening the nation," such as prostitutes or lesbians (Mosse, 1985, p. 109). Whether voluntary or not, sexual relations between national women and foreign men were seen as threats to collective honor and could trigger retaliatory violence. As Enloe (1989, p. 44) concludes, nationalism is often sustained by "masculinised memories, humiliation

and masculine hopes," with women consigned to symbolic roles within this framework.

Moreover, this patriarchal logic is not confined to biological reproduction or the allocation of gender roles but also manifests in the practices of war and violence. In nationalist conflicts, women are cast either as nurses caring for the wounded or as direct targets of attack, most often through sexual violence intended to provoke and undermine the fighting spirit of men (Enloe, 1989; Nagel, 2001; Yuval-Davis, 1997). Nationalism therefore does not simply "make use" of women but establishes its political power directly through gendered violence.

In sum, nationalism cannot be understood as an abstract or gender-neutral process of identity formation. It consistently organizes social order through gender difference: men are legitimized as protectors and agents of action, while women are mobilized as symbols in the roles of mothers and wives. Nationalism is therefore not a neutral construct but one sustained by patriarchal structures, which naturalize inequality through family metaphors and gendered divisions of labor. Building on this theoretical premise, the article turns to examine how such gendered logics are articulated in Tibetan exile cinema.

Tibetan Nationalism in Exile and Gender

Scholars generally agree that Tibetan nationalism, as a modern ideology, took shape under two main pressures: external invasion and the experience of exile. In the early twentieth century, the Thirteenth Dalai Lama responded to incursions by Britain and China by setting up an army and new state institutions, laying out claims to sovereign independence. This was one of the first attempts to imagine Tibet as a nation (Smith, 1996; Samuel, 1993; Goldstein, 1989; Yeh, 2005). For most Tibetans, however, nationalism remained a vague idea until the 1950s, when China's military campaigns and the 1959 Lhasa uprising pushed it into wider circulation (Anand,

2000; Butler, 2003; Lopez, 1998, p. 200; Yeh, 2005). That period saw the flight of the Fourteenth Dalai Lama along with tens of thousands of Tibetans into exile, and it marked the beginning of a prolonged confrontation between Tibetan nationalism and Chinese state power (Goldstein, 1998, pp. 6–7; 1989; Powers, 1995, pp. 170–174; Kolås, 1996, pp. 54–55). In the post-Mao years, political liberalization combined with a revival of culture and religion gave new energy to nationalism in exile communities (Gyamtso, 2008).

Most scholars today agree that Tibetan nationalism rests on two main claims. The first is that Tibet has its own political history, traditions, culture, religion, and territory, as well as historical grievances, all of which set it apart from the Han majority and other groups. From this perspective, the Chinese state is criticized for failing to recognize Tibetan needs and conditions (The Office of His Holiness the Dalai Lama, n.d.). The second claim is that Tibet was an independent state before 1951, which gives Tibetans grounds to demand either full independence or at least meaningful autonomy (Smith, 1996). Within this framework, the Fourteenth Dalai Lama stands out as a central figure. He serves as both a spiritual leader and a symbolic anchor for the community, helping to guide the direction of Tibetan nationalism both inside and outside Tibet (Houston & Wright, 2003; Norbu, 1988). His “Middle Way” policy, which argues for autonomy rather than outright independence, has been one of the most contentious issues within exile communities. Scholars also point out that not all Tibetans have embraced this approach: some have turned to radical forms of protest, most notably self-immolation, to underline their commitment to independence (Stobdan, 2016; Smith, 2008). These acts highlight the internal fractures and contradictions that continue to shape Tibetan nationalism.

Scholars have also drawn a useful distinction between “exiles” and “diasporas.” As Brah (1996), Lavie and Swedenburg (1996), and Yuval-Davis (1997) explain,

exiles are those who cannot return because of political struggle or legal restrictions, and their sense of belonging tends to remain firmly tied to the homeland. Diasporas, by contrast, put more emphasis on making a life in the host country, where attachments to the homeland are often sustained through education or cultural practice rather than through direct political activism. In the Tibetan context, this distinction matters a great deal. Exile communities, particularly those clustered around Dharamsala, are organized around the nationalist struggle under the Dalai Lama's leadership. Diasporic groups, scattered more widely across different countries, often give priority to cultural identity over explicitly political goals.

Within this complicated political and cultural landscape, gender stands out as one of the most contested issues in Tibetan exile nationalism. Both the Chinese state and the exile administration have mobilized the “status of Tibetan women” as a political tool. On the one hand, pro-China journalist Epstein (1983) painted pre-1959 Tibetan women as little more than livestock, brutalized under feudal landlords. On the other, the Central Tibetan Administration has claimed that gender inequality never existed in Tibet, insisting that Tibetan women have always been free from oppression or exploitation (Central Tibetan Administration, 2008). As McGranahan (1996) and Makley (1997) show, these two positions mirror each other in their instrumentalism. Instead of engaging with women’s actual lives, both sides reduce them to symbols—either as victims in need of rescue or as idealized proof of cultural progress.

Even within exile communities, gender inequality is built into social structures. As Rabgye (2006) points out, while the Central Tibetan Administration often stresses the supposedly “high” status of Tibetan women, in practice women are still expected to be more refined, passive, and gentle. Buddhist cultural notions of female impurity (Pinto, 2000; Schaeffer, 2004) add to this hierarchy, reinforcing the idea that women occupy a secondary position. The Tibetan term *skye dman*—literally “lower birth”—

makes this especially clear, framing the female body as an obstacle, while the male body is seen as the necessary condition for spiritual liberation (Aziz, 1978, p. 79). Within this framework, women are denied equal spiritual value and are expected to secure the community's interests through marriage and family roles. Marriage itself, whether polygamous or monogamous, has often been understood less as a romantic union than as an economic or political alliance (Havnevik, 1989; Butler, 2003; Gutschow, 2004). Divorce may be legally possible, but socially it continues to carry a heavy sense of shame for families involved (Rabgey, 2006).

Across different social classes, Tibetan women have long been expected to prioritize the welfare of the family (Havnevik, 1989, p. 50; Butler, 2003, pp. 16–17, 83; Thonsur, 2003, p. 327). From an early age, girls are taught to put their husbands' needs before their own, to see men as the household's foundation, and to accept a secondary role in society. While women are encouraged to embody gentleness, kindness, and loyalty as wives, men are measured by very different standards. The expectations placed on men are far less demanding, and women face harsher consequences when they fall short. As Aziz (1978, p. 180) observes, men are often treated as more animal-like beings, excused for negligence, ignorance, or even violence, while women are denied the same leniency.

Women's place within exile nationalism can be understood on two interconnected levels. At the discursive level, their images are repeatedly drawn upon as symbolic proof of historical injustice and political struggle. At the structural level, women continue to be disciplined into secondary roles as wives, mothers, and caregivers (Aziz, 1978). One partial exception is found in the case of nuns, who, through their commitment to the national cause, are celebrated as figures of self-sacrifice and moral purity, and in this way permitted greater visibility in nationalist narratives (Jayawardena, 1986; Häkkinen, 2015). Even here, however, their autonomy is contested: Chinese state representations have routinely cast nuns as

subordinate to male authority rather than recognizing them as independent actors (Young, 2000).

Overall, Tibetan exile nationalism should not be understood as a simple form of political resistance but as an ideological apparatus deeply embedded in gendered power structures. Within it, women are granted only limited agency and remain largely positioned as passive, symbolic, and instrumental figures. As Walby (1989) reminds us, women may nonetheless pursue their own interests within restricted spaces. Nuns, for instance, gain a measure of autonomy through religious education or cultural practice (Tsomo, 1999). It is precisely this tension—oscillating between discipline and agency—that provides the theoretical premise for the present analysis of Tibetan exile cinema.

Exiled Tibetan Cinema

Within Chinese state nationalism, the notion of “exile” is politically charged and highly sensitive. Any cultural work that foregrounds Tibetan exile identity can easily be framed as separatist and therefore subject to censorship or suppression (Smith, 2008). This model of nationalism treats the state as the ultimate authority, bringing all autonomous counties, provinces, and regions under centralized control and rejecting any challenge to territorial integrity (The National People’s Congress, 1982). At the academic level, this hostility has also shaped research agendas. Many studies on Tibetan identity have sidestepped the issue of exile altogether, focusing instead on religion, culture, or regional governance. The result is what might be called an “absence effect,” where the exile dimension is systematically marginalized in both scholarship and public discourse.

In film scholarship on Tibet, the focus has often leaned more toward “external representations” than “self-representations.” Much of this work has examined internationally produced films about Tibet, treating cinema as a lens through which to

explore Tibet's political relations with other nations and regions. For example, Barnett (2002) points out that *The Secret History of the Potala Palace* (Zhang, 1989) ran into distribution problems because of its demonized depiction of Mongols. Hansen (1996) looks at how a dancing-lama sequence in *The Epic of Everest* (Noel, 1924) became the center of diplomatic dispute. Bishop (2000), meanwhile, critiques *Lost Horizon* (Jarrott, 1973) and other Hollywood films for recycling orientalist tropes and for commodifying Tibetan exile communities as exotic cultural curiosities. While these studies are valuable for showing how Tibet has been represented on the international stage, they rarely turn to the question of how Tibetans have represented themselves through film.

As Naficy (2001, p. 12) notes, exilic filmmakers inhabit a kind of "liminal subjectivity," shaped by their simultaneous presence in multiple cultural and political spaces, which gives them a distinctive creative position. In this sense, Tibetan exile cinema functions as what Anderson (1991) calls an "imagined community," helping to sustain both the idea of the nation and the practice of nationalism. Beginning in the 1990s, filmmakers such as Tenzing Sonam and Ritu Sarin, Tsering Rithar, and Kesang Tseten began to document exile life primarily through documentaries. One example is *Shadow Circus: The CIA in Tibet* (Sarin & Sonam, 1998), which complicates the Central Tibetan Administration's narrative of nonviolence. By the early 2000s, Tibetan filmmakers also turned to fiction film as a way of exploring identity. *Melong* (Tagudh, 2002) has been described as "the first Tibetan feature" (Dukes, 2006), and was followed by *We're No Monks* (Dhondup, 2004) and *Dreaming Lhasa* (Sarin & Sonam, 2005). These films not only take up questions of exile and nationalism but also transform everyday life in exile into a form of collective memory, often linking personal stories to political events such as the Tibetan Youth Congress's 1998 hunger strike (Tibetan Youth Congress, n.d.).

Tibetan exile nationalism is best understood not simply as a mode of political resistance but as an ideological system deeply structured by gender. Within this system, women are granted only limited agency and are most often cast as passive, symbolic, or instrumental figures. At the same time, as Walby (1989) points out, women do find ways to pursue their own interests, even within constrained spaces. Nuns, for example, may carve out a degree of autonomy through religious education or cultural practice (Tsomo, 1999). It is this ongoing tension between discipline and agency that frames the theoretical approach of the present analysis of Tibetan exile cinema.

Although Tibetan exile filmmaking has grown steadily, academic work on the subject is still relatively sparse. The research that does exist tends to cluster around a few recurring themes. One line of inquiry looks at how independent films create a sense of “cultural citizenship” and help sustain emotional ties within exile communities (Dukes, 2006; Haynes, 2014). Another focuses on how exile institutions deploy film as a promotional or even propagandistic tool (Špirk, 2025; Matta, 2018, 2019). A third examines how narrative strategies in film are used to mobilize sympathy from global audiences for the plight of Tibetans in exile (Banerjee, 2010). More recently, scholars have begun to address symbolic motifs, such as the representation of self-immolation as a collective act of sacrifice (Gokul & Gupta, 2024). Yet, across this body of work, one theme is strikingly absent: the question of gender.

This gap is not unique to the Tibetan case. Research on Chilean exile cinema has shown a similar pattern, where questions of gender are largely sidelined. Only a small number of studies, such as Soto (2015), look at how women directors use film to reconstruct childhood memory. The bulk of the scholarship instead concentrates on the broader relationship between cinema and the history of exile (Bonnassiolle, 2014; Palacios, 2022; Martinez, 2023). Taken together, these examples suggest a

wider blind spot in exile film studies as a whole: the consistent neglect of gender representation.

Gender is not so much absent from exile cinema as it is present in quiet but powerful ways. The Quiet Solace of Sunset (Choedon, 2021), for instance, explores the coming-out story of a gay Tibetan teenager, while Tenzin Dazel's Royal Café (2016) sharply limits the sexuality and self-expression of its female characters. Themes of sex and gender run through many Tibetan exile films, yet their representational weight has rarely been given serious attention. As Aziz (1988) reminds us, any analysis of Tibetan tradition and culture that ignores gender risks overlooking how nationalism continues to sustain and reproduce itself through gendered mechanisms.

This study therefore places gender at the heart of its analysis, taking women's representation and agency in exile cinema as a key lens for understanding the visual practices of nationalism. In doing so, it seeks not only to fill an important gap in scholarship on Tibetan exile film but also to address the broader structural neglect of gender across exile film studies more generally.

Methodology

Sampling

The study began with a survey of narrative films about the Tibetan exile experience produced in China, the United States, India, and elsewhere, including *Kundun* (Scorsese, 1997) and *Seven Years in Tibet* (Annaud, 1997). However, these works were largely created by non-Tibetan filmmakers in exile, and their narrative positions and identity politics differ from the internal perspectives of exile communities that are the focus of this project. For this reason, the analysis concentrates on films directed and performed by Tibetans in exile, with priority given to works that most directly engage questions of identity construction and ideological representation.

On this basis, the study selects the collaborative works of Tibetan director Tenzing Sonam and his partner Ritu Sarin as its primary case material. Sonam was born in the Tibetan exile community of Darjeeling, West Bengal, to parents who fled Tibet after 1959; his father later served as a minister in the Tibetan government-in-exile, and Sonam himself worked in its security department (Sharma, 2021). Sarin studied film at the California Institute of the Arts in the United States and co-founded White Crane Films with Sonam (*ibid.*). Their films enjoy considerable recognition both within and beyond Tibetan exile communities, have been widely screened at international film festivals, and are frequently cited in academic scholarship (Cole, 2010; White Crane Films, n.d.). As such, their work reflects not only individual memory but also serves as a vital cultural expression of collective ideology among Tibetans in exile.

To date, Sarin and Sonam have co-produced more than twenty films on Tibetan exile (White Crane Films, n.d.). Among their fictional works, *A Little Cloud* (Sarin & Sonam, 2024) is their most recent short film, while *Dreaming Lhasa* (Sarin & Sonam, 2005) and *The Sweet Requiem* (Sarin & Sonam, 2018) are their two feature-length

dramas. Given the significant differences in rhetorical strategies and discursive structures between documentary and fiction (Otway, 2015), this study focuses on *Dreaming Lhasa* (Sarin & Sonam, 2005). Concentrating on a single film allows the analysis to achieve sufficient depth within the project's scope and time constraints.

The film's themes of nationalism and gender are deeply intertwined. The narrative centers on three figures: Karma, a Tibetan-American documentary filmmaker, together with Jigme, a Tibetan exile, and Dhondup, a former political prisoner. Brought together by a shared political mission—to track down a former resistance fighter—they develop divergent emotional attachments and political positions over the course of their journey. This narrative device, which situates private emotions within a nationalist framework, offers a critical entry point for examining the interplay between gender and nationalism.

Building on this rationale for film selection and research aims, the analysis of *Dreaming Lhasa* (Sarin & Sonam, 2005) is guided by three core questions:

1. Through what narrative strategies does the film articulate its nationalist ideology?
2. How are gender relations and power dynamics configured?
3. What work do these gendered dynamics perform within the film's nationalist project?

The digital copy of the film used for this study was obtained directly from White Crane Films via email. In accordance with the producer's request, it is restricted to the present academic use and may not be shared or redistributed without explicit permission.

Analysis Techniques

Following Hjelmås's (1996) overview of media content analysis methods, this study adopts narrative analysis as its primary approach, supplemented by discourse and rhetorical analysis. Within film texts, narrative functions not only as the

framework for storytelling but also as a key mechanism of ideological construction (Propp, 1958; Chatman, 1978; Lothe, 2000). By contrast, structural–semiotic analysis was not employed, since its analytical logic does not "go beyond illustration of theoretical concepts" (Hijmans, 1996, p. 101) and offers limited insight into the workings of textual power structures. Discourse and rhetorical analysis are instead used to examine key utterances and linguistic strategies, serving as a complement that sharpens the understanding of ideological metaphors.

Narrative analysis was chosen because it provides a structured framework for systematically examining the organization of plot, the functions of characters, and the arrangement of events. As Schwandt (2007) observes, narrative analysis attends not only to what is told but also to how it is told, by analyzing the sequencing and presentation of actions, events, and figures. Sellnow (2013, p. i) further notes that the progression of plot and the configuration of characters work together to shape an audience's ideological orientation, subtly "persuad[ing] us what to believe and how to behave." Through this lens, narrative analysis makes it possible to uncover how films naturalize particular political values and gender structures as everyday common sense.

It should be noted that the term ideology in this study follows Althusser's definition as "the imaginary relationship of individuals to their real conditions of existence" (1971, p. 153). Ideology provides the cohesion of society, requiring individuals to survive not through conscious choice but by blindly conforming to and internalizing a complex network of rules according to their social position (pp. 170–173).

This study applies the narrative analysis framework developed by Chatman (1978) and Lothe (2000), examining the film across three interrelated dimensions:

1. **Story.** This involves identifying the sequence of events, the existents (all entities that appear on screen), and the actions of characters. A linear diagram is used

to analyze causal relationships between events. Here, "events" refer to distinct story episodes, while "existents" are entities occupying screen space, which together create a "referential illusion" of reality (Chatman, 1978, p. 145).

Characters are defined as human figures whose presence and actions exert a discernible impact on the plot (pp. 139–141).

2. **Ideology.** Following Lothe (2000), narrative is treated as a deliberate vehicle of ideology, with the manner of storytelling reflecting underlying beliefs about national identity and gender. This dimension connects Tibetan exile nationalist ideology with the film's narrative, examining how the story articulates particular ideological positions.
3. **Gendered Discourse.** This dimension focuses on narrative structure (such as scene sequence, duration, and frequency) as well as cinematic techniques (lighting, music, costume, mise-en-scène, camera movement, and editing). It explores how these strategies differentiate the representation of male and female characters, and interprets the significance of such gendered distinctions within the film's nationalist ideology.

Validity

The validity of this study rests on two complementary strategies: thick description (Polkinghorne, 2007) and internal consistency (Lieblich et al., 1998). To begin with, I created a shot-by-shot coding table (see Appendix) that records key metadata for every shot, including scale, camera techniques, angle, lighting and color, action, dialogue, and sound. This table offers a comprehensive and reproducible account of on-screen behavior, capturing both everyday gestures and major narrative moments as raw analytical material. In addition, the coding scheme was continually cross-checked against my evolving interpretations to ensure that data and analysis remained aligned. Actions that neither addressed the research questions nor

contributed to the narrative—such as casual walking, greetings, or eating—were excluded from the final report, which kept the analysis focused without compromising descriptive accuracy.

Statement of Positionality

This study is written from the perspective of a non-Tibetan researcher and is informed by *The Second Sex* (de Beauvoir, 2010), taking as a starting point the normative view that women should enjoy freedom and equality. On this basis, the analysis examines how gender inequality may be represented in Tibetan exile cinema at the textual level. At the same time, adopting such an external critical lens comes with risks. It may overlook the ways Tibetans themselves understand gender and nationalism within their own cultural frameworks, or even risk reproducing what Tucker (2018, pp. 215–232) calls the “coloniality of knowledge.” For that reason, the study remains closely anchored in textual analysis of the films, while also making clear that it is not an “insider” account and does not claim to represent the lived experiences or voices of the Tibetan exile community.

Analysis

How Nationalist Myth Is Constructed Through Narrative

According to Chatman's (1978) distinction, the narrative of *Dreaming Lhasa* (Sarin & Sonam, 2005) appears on the surface to be a linear journey to "find Loga." Its deeper logic, however, lies less in resolving a mystery than in legitimizing nationalism through parallel subplots. As shown in *Figure 1*, the film aligns the main storyline of "the search" with several ethnographic-style subplots—news reports, protests, and documentary interviews—creating a loose narrative grid. As Althusser (1971) argues, ideology exists through "material practices," and in this case, the subplots do not drive causal progression but function as a backdrop that confers moral legitimacy on the search itself.

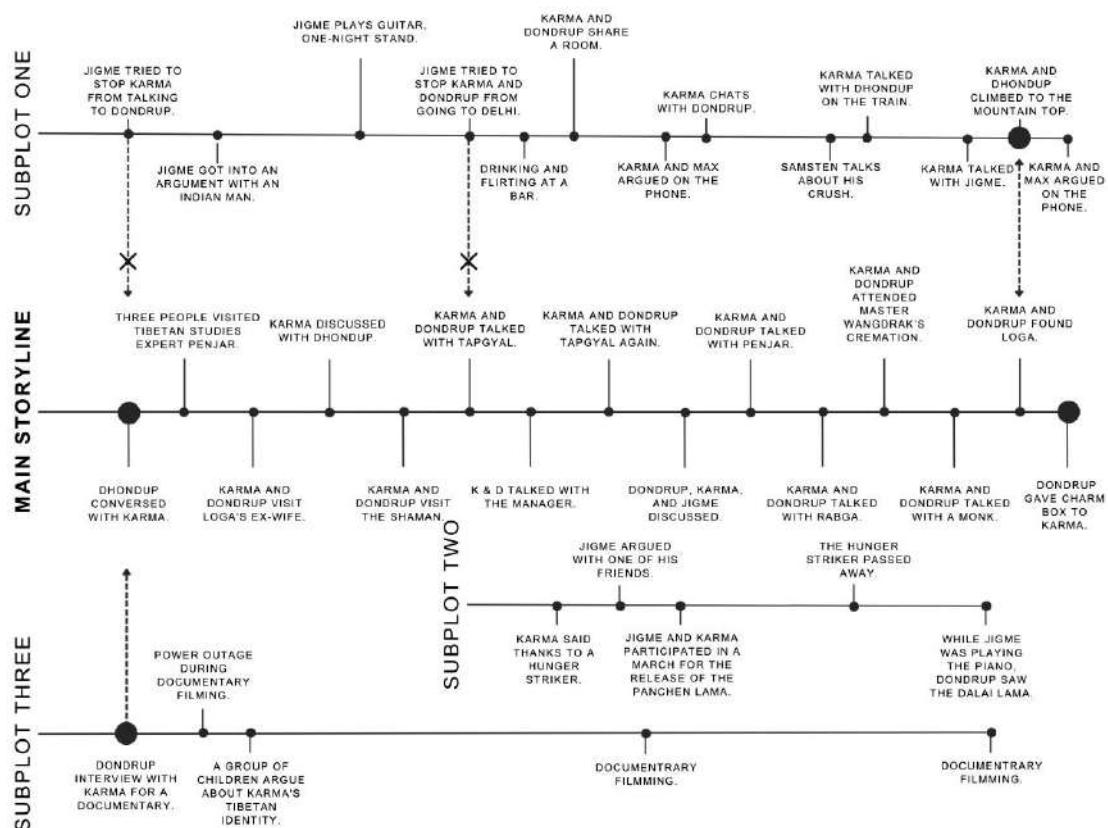


Figure 1 Narrative map of *Dreaming Lhasa* (Sarin & Sonam, 2005).

Author's visualization based on film analysis.

Subplot three, which follows Karma's documentary project, most clearly illustrates how narrative naturalizes nationalism. As a Tibetan-American filmmaker, Karma interviews exiles in Dharamsala about their experiences of oppression. It is during this process that she meets Dhondup, one of her interviewees, and becomes drawn into the search for Loga. Dhondup later asks Karma to meet outside of work (Sarin & Sonam, 2005, 06:26–07:18). In the teahouse scene (07:32–09:37), he recounts his mother's dying wish that he return the charm box to Loga and appeals for Karma's help. At first she refuses, stating, "I don't know anything about him" (09:15–09:19). Dhondup then invokes a dream in which Karma replaced his mother as his guide, implying that she is "destined" to assist him (08:43–09:02). As shown in *Figure 2*, the scene closes on Karma's uncertainty: "I want to help you, but how...?" (09:33–09:37). This moment is immediately interrupted by footage of another female interviewee recounting her interrogation by Chinese authorities (09:38–10:01, see *Figure 3*). Through seamless montage, Dhondup's personal request is bound to the collective suffering of exiles, producing the illusion of causality: helping Dhondup is made equivalent to participating in nationalism. As Barthes (2013) explains, ideology is naturalized through myth, whereby a specific and contingent event (Dhondup's search for his father) is reframed as universal and necessary (the nationalist imagination of community). The viewer is thus not invited to witness an individual dilemma, but rather is interpellated into identifying with a naturalized vision of collective belonging.



Figure 2 Karma expresses willingness but uncertainty (Sarin & Sonam, 2005, 09:37).



Figure 3 Female interviewee recounts interrogation (09:38).

Similarly, subplot two depicts how certain Tibetans engage in nationalist protest through hunger strikes and demonstrations, with Wangpo's sacrifice reinforcing collective identity. In one scene, Karma visits Wangpo during his fast and expresses her gratitude (Sarin & Sonam, 38:08–39:02). Later, Wangpo dies of malnutrition, and Karma's reaction of visible grief (01:02:04–01:02:52) marks the moment as a turning point in affective tone. Although this episode does not advance the search for Loga, it is inserted as a necessary detour within the narrative, transforming Wangpo's body

into a symbolic "altar" of nationalist legitimacy, while Karma's mourning externalizes the shared sentiment of the exile community.

As the search nears its end, Dhondup is shown praying devoutly in a crowd awaiting the motorcade of the Fourteenth Dalai Lama (01:10:04–01:10:28; see *Figure 4*). The moment is staged without dialogue, accompanied instead by Jigme's guitar performance: "We Tibetans in exile. We want our homeland back [...] Listen to our song, Does it move you?" (01:09:50–01:10:39). The music elevates individual frustration into a collective testimony of feeling, guiding the audience to translate sympathy for the characters into understanding and support for nationalism. The narrative logic here is not about advancing the plot but about producing "emotional evidence": even if the search has not changed material conditions, the righteousness of nationalism remains unquestionable. The Dalai Lama's motorcade, appearing simply to be seen rather than to act, marks the culmination of this logic—he becomes the ultimate symbol of nationalist legitimacy (Norbu, 1988).



Figure 4 The Dalai Lama in his motorcade, *Dreaming Lhasa* (Sarin & Sonam, 2005, 01:10:14).

Moreover, the progression of the main storyline does not demonstrate genuine nationalist agency. The discovery of Loga merely brings pre-existing facts to light without altering any material reality. Following clues through Delhi and Dharamsala,

including leads from Penjar and Dekyi-la, Karma and Dhondup locate Loga in hiding. He was a monk sent by the CIA to aid the resistance; pursued by Chinese authorities, he left his pregnant partner, Yangkyi, and withdrew to a Dharamsala monastery. The suspense resolves with the revelation that he is Dhondup's father. Yet this main thread is frequently interrupted by subplots, producing jarring transitions. After visiting Topgyal, for example, the narrative abruptly shifts to Karma thanking the hunger striker Wangpo (Sarin & Sonam, 38:08–39:02). Similarly, following their meeting with Rabga, Karma and Dhondup dine with their guide Samten (01:02:04–01:02:32), only for Samten's mother to wordlessly enter and switch on the television broadcasting news of Wangpo's death (01:02:12–01:02:32). These digressions are tied together through the characters' emotional responses, such as Karma's solitary, melancholic walk through a busy street (01:02:43–01:02:52). When read alongside her earlier email, "I want to help these people in trouble" (12:15–12:27), it becomes clear that the repeated insertion of subplots serves not to propel the search for Loga. It continually reminds viewers that this search in the main storyline must be understood as an inevitable outgrowth of nationalist sentiment.

It is also worth noting that subplot one, which traces a romantic relationship, serves the same mythic logic. The development of Karma and Dhondup's relationship remains subordinate to the search narrative: from sharing a hotel room, to conversations during their travels, to a kiss on a mountain path, romance unfolds only as a by-product of the nationalist journey. In the Delhi hotel scene, they are forced to share a single bed after arriving too late to find separate rooms. Karma's sleepless night and Dhondup's hesitation outside the door (32:16–33:27) hint at their unspoken attraction. As the journey nears its conclusion, their relationship reaches a climax with a kiss during the mountain search for Loga (01:15:44–01:16:42). Yet the romance ends in lockstep with the resolution of the main storyline. After the search is complete, Karma accepts the charm box as a keepsake from Dhondup and then

boards a bus out of Dharamsala (01:25:44–01:26:21). By deliberately synchronizing the rise and termination of the romance with the nationalist quest, the film binds private emotion to collective politics. What appears to grant the characters greater depth is in fact an arrangement that legitimizes nationalism, rather than affording them genuine agency.

On the other hand, the love triangle in subplot one never poses a serious obstacle to the main storyline. As a suitor, Jigme twice attempts to disrupt Karma's collaboration with Dhondup out of romantic jealousy. The first occurs when Dhondup asks to meet Karma alone; Jigme insinuates that Dhondup has ulterior motives and may be using Karma to obtain a U.S. visa (06:52–07:18). The second comes when the group plans to travel to Delhi in search of new leads; Jigme directly discourages Karma, insisting the search is pointless (24:52–25:11). Yet both interventions dissolve almost instantly, as Karma brushes them aside with a brief reply—"Jigme, I really want to find Loga" (25:11–25:13). In other words, these supposed disruptions have no real impact on the progress of the search for Loga.

Jigme's only moment of "effective" participation comes when the investigation reaches an impasse. Hoping to win Karma's favor, he suggests opening the charm box, which reveals a hidden capsule (52:08–53:35). Yet this clue on its own does not advance the plot; only through Penjar's subsequent explanation does it emerge as significant, namely that Loga had once been dispatched by the CIA as a spy (54:20–55:35). In other words, Jigme's intervention functions merely as a narrative prompt rather than as a direct contribution to the nationalist trajectory.

Thus, *Dreaming Lhasa* (Sarin & Sonam, 2005) centers on the naturalization of ideology rather than the solving of a mystery. The search for Loga culminates in a conviction: despite a history of oppression, the ideal of nationalism is destined to prevail. Through parallel storylines, accumulated affect, and symbolic objects, the film installs nationalism as an unquestionable myth—the dream and the journey's

endpoint signaled by the title, a destiny exile subjects are compelled to uphold. As Althusser (1971) argues, ideology constitutes individuals as subjects. In this film, characters supply the emotional and symbolic scaffolding that sustains the nationalist myth.

When Men Fight, Women Are Left to Wait

This study adopts a binary framework of gender, classifying the characters in *Dreaming Lhasa* (Sarin & Sonam, 2005) as either male or female. The basis for this division lies in the ways characters are referenced through pronouns such as he/she and his/her, which have long been recognized as linguistic mechanisms grounded in the male/female binary (Butler, 2007; Sendén et al., 2015; Hyde et al., 2019). In the interaction map (Figure 5), female characters are highlighted in yellow to make their positions and functions more immediately visible.

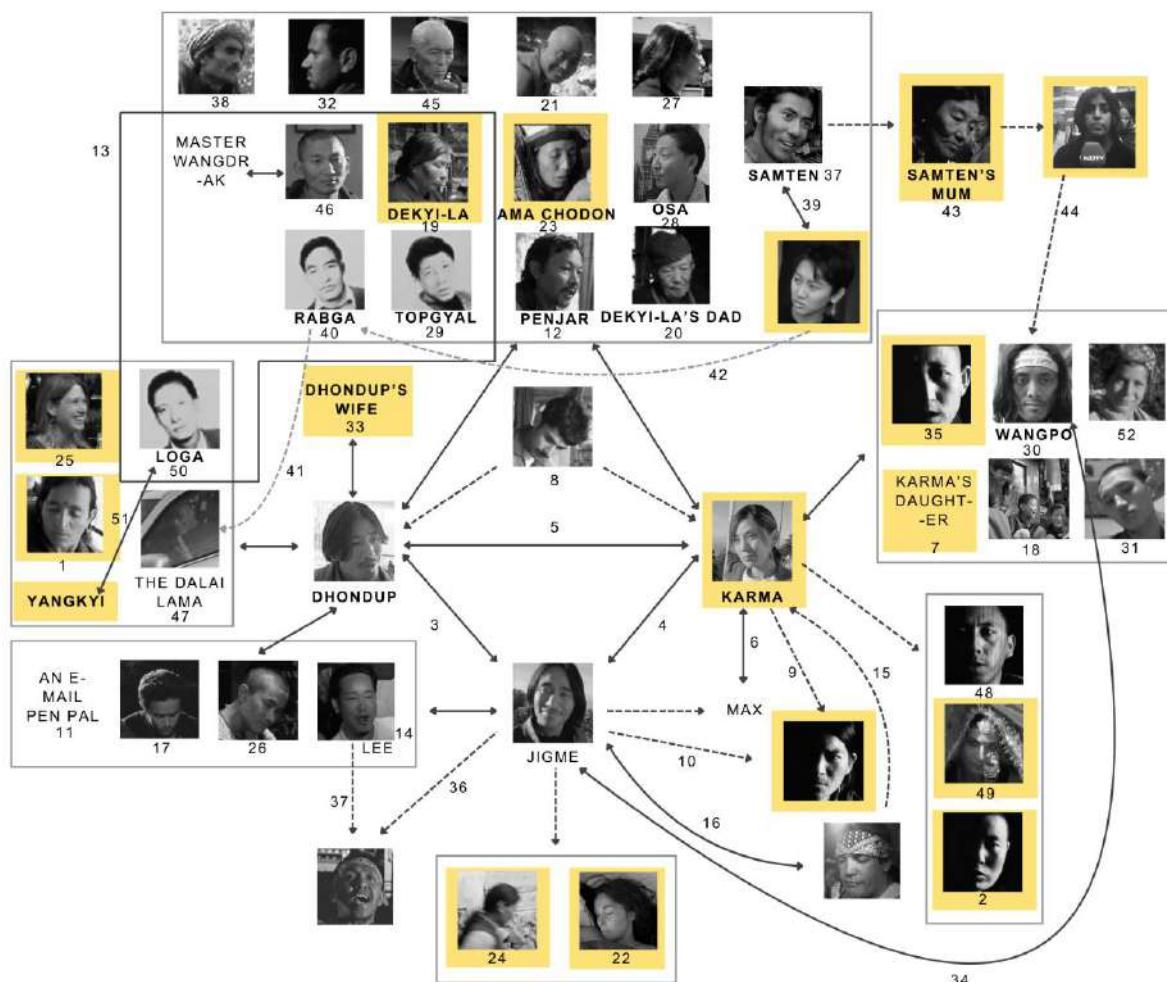


Figure 5 Interaction map of *Dreaming Lhasa* (Sarin & Sonam, 2005)

Author's visualization based on film analysis.

Within the film's nationalist ideology, men occupy the role of the "idealized patriarch": they are cast as protectors of the nation's territory as well as guardians of women and children. The Dalai Lama serves as the most prominent symbol of this role, reinforced by shots that slowly shift from Rabga's conversations with Karma and Dhondup toward the portrait of the Dalai Lama on the wall, underscoring his embodiment of nationalism. Dhondup, throughout the search for Loga, consistently holds decision-making power. Jigme also demonstrates political participation by echoing protest slogans and mobilizing his friends to join the action (Sarin & Sonam, 2005, 49:03–49:42). In the hunger strike subplot, Wangpo and the other male protesters in the background are depicted as the direct actors. The male resistance group composed of Loga, Rabga, and Topgyal provides an even more explicit example. Even in everyday contexts, nearly all characters shown to possess employment or social status—such as the tour manager Osa, the driver, service staff, monks, and the street vendor Samten—are male. As Enloe (1993, p. 25) observes, men are expected to seek work "not just for their own well-being but with a sense of the male breadwinner's familial responsibilities." This narrative arrangement ensures that men remain dominant in spheres of power and action, while women are confined to subordinate and mobilized roles (Millett, 2000, p. 25).

By contrast, female characters are primarily positioned as caregivers, dependents, or symbolic figures within the family. Karma, Yangkyi, and Samten's mother are defined as mothers, while Dekyi-la, Yangkyi, Karma, Dhondup's wife, and Jigme's mistress are cast as wives or partners. Of the seventeen women, at least nine are defined mainly through "biological reproduction" (Anthias & Yuval-Davis, 1989, p. 8). Yangkyi is the clearest case: after Loga abandons her because his comrades oppose the relationship, she is left pregnant and raises Dhondup alone

(Sarin & Sonam, 2005, 01:18:24–01:21:21). Loga's decision highlights the "warriors' camaraderie," or male bonding, that Yuval-Davis (1997, p. 108) identifies as central to sustaining men through hardship and sacrifice in wartime. For this reason, Loga's comrades oppose taking Yangkyi, not for tactical reasons but out of fear that a woman's presence would disrupt male solidarity. The narrative thus underscores women's exclusion from the nationalist "front line", their roles are confined to the domestic sphere to preserve a masculinized nationalist logic (Yuval-Davis, 1997, p. 26; Anthias & Yuval-Davis, 1989).

The figure of Ama Chodon illustrates another mode of "spectacularized" female presence. As a shaman, she ostensibly bears the role of transmitting national culture, yet the film frames her primarily as a performative spectacle. To verify Dekyi-la's claim that "the shaman believes Loga is still alive," Karma and Dhondup seek her counsel. Ama repeats the same answer through a display of head-shaking dance, elaborate costume, and loud music, accompanied by comic effects such as a swaying light bulb and a flowerpot falling to the floor (23:01–24:16; see *Figure 6*). Rather than advancing the plot, this scene reduces her to a cultural spectacle through sound and visual effects.

Jigme's subsequent remark—"What good's that? She should've told you his exact location" (24:28–24:52)—makes explicit the lack of female agency within the nationalist narrative. As Mulvey (1975) has argued, female characters are often positioned to serve visual pleasure rather than to advance the plot. The figure of Ama Chodon exemplifies what Yuval-Davis and Anthias (1989, p. 10) describe: women may "be required to transmit the rich heritage of ethnic symbols and ways of life," yet they are frequently reduced to repetition and ornamentation. Her performance merely reiterates existing narrative information, without contributing substantively to the trajectory of nationalist storytelling.



Figure 6 Ama Chodon' s dance performance (Sarin & Sonam, 2005, 24:15).

The documentary-interview subplot further underscores the symbolic function assigned to women. Three female characters (nos. 35, 2, and 15) appear in succession, recounting their experiences of persecution under the Chinese Communist Party. On the surface, they seem to fulfill what Anthias and Yuval-Davis identify as women's role "as participants in national struggle." For instance, the ninth Tibetan woman describes being interrogated as an initiator of political protest, with interrogators repeatedly pressing her on whether a male leader was directing her actions (Sarin & Sonam, 2005, 10:01–10:39). Similarly, characters 2 and 35 stare directly into the camera as they recount their torture during interrogation (02:06–02:46; 48:22–48:46; see Figure 7 as an example). As illustrated in the stills, the film repeatedly employs front-facing shots with stark lighting contrasts in an effort to elicit the viewer's sympathy.



Figure 7 Female interviewee recounts interrogation (48:10)

Yet these female figures are never granted subjectivity within the narrative. They function solely as providers of victim testimony. No social background, family ties, or political networks are depicted, nor is it explained how they survived harsh conditions to reach exile. These women, ostensibly framed as "fighters," are instead reduced to symbols of the nation's collective humiliation. Their accounts do not advance the story in their own right but are mediated through Karma and ultimately converted into motivations for male action.

Overall, the film's gender structure reveals a marked imbalance. Employment belongs to men, physical combat is undertaken by men, and it is men who lead the search, expel outsiders, and make decisions. The advancement of nationalist struggle and the resolution of conflicts are consistently carried out through male action. By contrast, women appear only in auxiliary roles: they dutifully sustain life and family, provide occasional comic relief, or more often wait silently at home for men to return. Of the seventeen female characters, only three (Karma, Dekyi-la, and Yangkyi) are given names, while the rest remain nameless, voiceless, and symbolically blurred figures. Whether it is the woman who quietly gives her bus seat to Dhondup (01:24–01:31), Jigme's silent mistress watching him leave (22:18–22:48;

see *Figure 8 and 9*), or the Indian bride glimpsed on a mountain path (01:13:58–01:14:04), female characters appear briefly and wordlessly, then vanish once their encounter with male figures ends. As Enloe (1989, p. 44) observes, "nationalism typically has sprung from masculinized memory, masculinized humiliation, and masculinized hope." In this film, aside from Karma's occasional rebuttals of Jigme, nearly all women are scripted to offer unconditional consent and support to male positions.



Figure 8 Jigme wakes in the arms of his mistress (*Sarin & Sonam*, 2005, 22:20)



Figure 9 The mistress watches Jigme as he leaves (22:48)

Thank you for your cooperation, Ms. Karma, the "false exception."

Amidst the predominantly supportive, symbolic, and often repressed female figures, Karma appears at first to be an exception. As a documentary filmmaker, she carries a professional identity and participates alongside Dhondup in the main storyline, seemingly positioned as an active agent within the nationalist narrative. Yet this "exception" is swiftly undone. Once Dhondup takes over, the documentary subplot that initially centered her gradually recedes, and Karma's role is reduced to what Anthias and Yuval-Davis (1989) describe as signifiers of national differences.

Specifically, although Karma enters the narrative as a documentary filmmaker, she rarely exercises independent decision-making in advancing the main plot. Whether it is the choice to visit the shaman or to seek out key figures such as Penjar, Topgyal, or Rabga, these initiatives are almost always proposed and carried out by Dhondup. Ultimately, it is Dhondup who scouts and locates Loga's residence, while Karma is left waiting under a tree until his return, at which point the narrative transitions into a romanticized kiss (Sarin & Sonam, 2005, 01:14:51–01:16:42). This arrangement illustrates Millett's argument (2000, pp. 26–37) that romantic love conceals the imbalance of power between men and women, rendering women especially vulnerable to emotional exploitation.

As the narrative unfolds, Karma's relationship with Dhondup appears to intensify. In the bar sequence, their attraction is revealed through fleeting glances: they exchange smiles across a noisy table, and when Karma looks toward Dhondup while dancing with Jigme, she briefly meets his gaze before lowering her eyes (Sarin & Sonam, 2005, 26:01–28:23). Yet the romance is framed not as personal choice but as a by-product of the nationalist narrative. When Dhondup recalls his dream of Lhasa, he explains, "My mother said I had to go. As I walked away, I turned around and... instead of my mother, you were there. You were telling me to go, that it would be alright" (08:45–09:00). This is not a declaration of love but a recasting of Karma as a

symbolic mother of the nation—a figure meant to sustain, follow, and provide emotional anchoring for the male protagonist.

Moreover, in Tibetan Buddhism the term karma signifies the causal chain that links the moments of life with destiny (Koller, 2002). The film repeatedly reinforces this metaphor through the words of male characters. Penjar tells Dhondup: "It's your karma to find Loga. Getting the charm box back is Loga's karma" (Sarin & Sonam, 2005, 55:25–55:29). Later, Loga frames his own exile in the same terms: "It's my karma... to die in a foreign land" (01:22:54–01:23:01). By invoking her name in this way, the film casts Karma not as an independent agent but as a symbolic figure of fate. Her role is to provide a religiously inflected, naturalized justification for nationalist ideology.

As Yuval-Davis (1997, p. 24) notes, "women [...] [are] often being constructed as dependent on their family men and expected to follow them." Karma's role reflects this logic. As *Figure 10* shows, on the train she strokes Dhondup's face and wipes his sweat, creating a scene of domestic care for the male protagonist. She also rejects Jigme's advances (Sarin & Sonam, 2005, 27:28–28:23), embodying the fidelity expected of the "national wife." These gestures cast Karma as the "true" Tibetan woman in exile: valued for submission and care, and for expressing affection and sexuality only within boundaries set by nationalist ideology, which grants her legitimacy in the community.



Figure 10 Karma wipes the sweat from Dhondup' s face (01:03:29)

This 'nationalist romance' allows Karma and Dhondup's extramarital affair to be tolerated within the nationalist framework, even reframing it as a form of sacrifice deserving of praise.

On one hand, as Karma's relationship with Dhondup intensifies toward the film's conclusion, her marriage to her American husband Max simultaneously deteriorates. Initially, Karma and Max appear to have a harmonious relationship (05:16–05:32), but after her trip with Dhondup, they have a heated argument. Karma insists that their daughter be taken care of by her parents, remarking that this is "the first thing you've done since she was born" (42:06–42:39). Later, after the kiss with Dhondup, Karma communicates briefly with Max, marking the end of their relationship with fragmented, emotional exchanges (01:23:22–01:23:38). This suggests that as the main storyline advances and Karma's bond with Dhondup deepens, her marriage to Max collapses in parallel, reaching an irreparable breaking point.

On the other hand, when Karma invites Dhondup to go to the United States with her, he refuses, claiming he already has a pregnant wife (45:25–45:45). Although the film provides no evidence for this wife's existence, both accept the claim at face value. Karma even withdraws her hand from his shoulder in embarrassment (45:45–

45:55). This echoes McGranahan (2015) and Gutschow (2004) on exile marriage: unions are expected to be exclusive, affairs are deemed disastrous, and failed marriages bring family shame. Likewise, when Jigme declares his love, Karma rebuffs him by citing her marriage to Max (Sarin & Sonam, 2005, 28:01–28:10). Jigme is surprised, saying he thought she had implied the marriage was already over (28:10–28:17). Together these scenes frame family loyalty as a shared ideological consensus in the film.

As the main storyline advances, this consensus is quietly rewritten. In the final act, Dhondup joyfully announces that he has located Loga's hiding place, after which he kisses Karma, who has been waiting under a tree. Accompanied by soft piano music, the scene shifts from their embrace to a panoramic view of a tranquil valley (01:16:46- 01:17:01; see *Figure 11 and 12*). This sequence aestheticizes and poeticizes their extramarital romance, suggesting that it is not only legitimate but even deserving of sympathy.



Figure 11 Karma and Dhondup embrace under a tree (01:16:46)



Figure 12 The camera turns to the landscape (01:17:01)

However, the romance never reaches a conventional end such as marriage. Karma returns to the United States, while Dhondup goes back to Lhasa, with neither making any promise to stay in touch. Dhondup's earlier line on the train, "You've been good to me, thank you" (01:03:49–01:03:57), functions as an epitaph for their relationship. Their bond arises not from personal choice or long-term commitment but from the demands of a nationalist mission. Once that mission is fulfilled, the relationship fades, with love absorbed and exhausted as a subordinate element of the nationalist narrative.

Moreover, Karma's relationship with her suitor Jigme shows how her secondary position limits any real authority within nationalist discourse. At a dance, Jigme brawls with an Indian man who tries to replace him as Karma's partner (15:01–15:37). This staging essentializes men as aggressive and violent, embedding them in the "protected–protector" framework that legitimizes male authority by defining men as the natural guardians of women (Enloe, 1993; Stiehm, 1989).

In the next shot, Karma debates the fight with Jigme and his friends (Sarin & Sonam, 2005, 15:48–17:17). Jigme claims he was protecting Karma, but she replies, "I can take care of myself" (15:57–15:59), asserting her own strength and rejecting

the need for his guardianship. Jigme responds angrily, mocking her as a "New Yorker" (16:01–16:03) and complaining in Tibetan—which she does not command—"I get beaten up for her and this is the thanks I get?" (16:04–16:06). As Yuval-Davis (1997, p. 22) notes, when "race" is folded into hereditary imaginings of the nation, fear of "miscegenation" becomes central. Earlier, Jigme had affirmed Karma's Tibetan identity (10:01–10:39). Yet once she rejects his protective role, he withdraws that recognition and mobilizes bloodline purity against her. This shift exposes the precarious position of transnational women within the discourse of exilic nationalism: unless they accept subordination, they risk exclusion from the community under a logic akin to the "one-drop rule" (Davis, 1991).

The discussion then shifts to whether Indians "own this place." Jigme argues that these "arrogant" Indians should be expelled, while Karma maintains that Indians do hold territorial sovereignty, again rejecting violence (Sarin & Sonam, 2005, 16:24–16:30). Her stance aligns with Ruddick's (1990) notion of "preservative mother's love," in which the national mother, even amid war, affirms care for all life. Yet Jigme and his friends immediately mock her, accusing her of praising India publicly while secretly favoring the United States, branding her an untrustworthy "double dealer" (16:51–17:13). The exchange shows that even when women participate in nationalist discourse through ideals of chastity, sacrifice, and support, they are denied space to voice antiwar positions. Within patriarchal logic, such dissent is read not as moral argument but as sympathy for foreign men, thereby dishonoring their own (Yuval-Davis, 1997; Mosse, 1985).

As *Figure 13* and *14* shows, the frame splits Karma from Jigme and his friends into two camps, visually underscoring their irreconcilable dispute. Notably, Jigme does not direct toward Karma the physical aggression he shows the Indian man, suggesting another factor shapes his response. The bar dance dialogue clarifies this (Sarin & Sonam, 2005, 27:28–28:23): Jigme's attraction to Karma restrains him from

using extreme measures, since violence would undermine his chances of becoming her lover. In other words, Karma is spared physical violence in this confrontation not because she possesses equal discursive authority, but because male desire sustains the "fantasy of intimacy." This tolerance, grounded in gendered desire, exposes a structural dilemma: within nationalist discourse, women cannot attain genuine equality.



Figure 13 Karma stands alone in the frame (17:03)



Figure 14 Jigme with his friends (17:12)

In sum, Karma seems to have professional status, narrative centrality, and romantic autonomy, yet her agency remains circumscribed by a male-dominated

nationalist framework. This "false equality" requires women to embody a contradictory set of traits: less intelligence and strength than men, yet humility, obedience, and selflessness; fidelity to their husbands, yet unconditional support for male authority. The film attempts to create an illusion of progressiveness by granting Karma a performative sense of independence, but it cannot conceal the underlying structure of gender inequality. Ultimately, the nationalist myth it sustains echoes Aziz's (1978) account of exilic Tibetan society, where women are naturalized into secondary domestic roles and reduced to appendages of male authority.

Conclusion

This study draws on narrative analysis of *Dreaming Lhasa* (Sarin & Sonam, 2005) to critically examine the intersections of gender and nationalism in Tibetan exile cinema.

First, when it comes to the narrative strategies that frame the film's nationalist ideology, the central quest to "find Loga" is supported by a series of parallel subplots. These subplots rarely move the story forward in a causal sense, but instead provide what might be called "emotional evidence," constructing an unquestionable exilic "political community" (Anderson, 1991). Through montage, musical cues, and symbolic objects—most notably the charm box—private contingencies are recast as universal imperatives. This creates a mythic equivalence: helping one man in his search becomes indistinguishable from serving the nation (Barthes). The romance is folded into this politics as well, rising with the quest and fading once it ends. In the end, the journey produces no material change but instead secures conviction: the righteousness of nationalism remains unquestioned even when the plot's practical stakes are modest.

Second, in terms of gender relations and power, the film assigns men to the visible domains of decision, employment, mobility, combat, and ritual authority. The Dalai Lama embodies sovereign symbolism; Dhondup and the male resistance network take initiative and exercise control; and male protesters are framed as sacrificial actors. Women, by contrast, are placed in roles of caregivers, dependents, or representational supports—mothers, wives, lovers, witnesses, or comic interludes. Among the female figures, only a few are named, and even fewer are given social backstory, deliberation, or consequential choice. The shaman's sequence turns cultural transmission into spectacle, while women's interview testimonies serve as uncontextualized proof of collective suffering rather than openings into subjectivity or

agency. Cinematic techniques such as framing and editing patterns repeatedly push women to the margins or install them as the very faces of pain.

Third, in terms of the functional role these gendered dynamics play in the nationalist project, the film turns women's care work, sexual fidelity, and grief into legitimizing currency for masculine action. The article introduces the concept of "nationalist romance" to analyze this conversion. Karma's apparent exceptionality—as a US-based Tibetan filmmaker involved in the investigative narrative—collapses into a patterned dependency. Her professional arc recedes as Dhondup takes control of the search. Her intimacy becomes a narrative device for sacrifice; her refusals of protection or violence are mocked or neutralized. Her final separation from Dhondup marks the exhaustion of her function rather than the resolution of a freely chosen bond. The significance of her name, "Karma," is used by male characters to transform choice into destiny, embedding agency within a theological framework that naturalizes the ideological outcome. In this structure, women's dissent is viewed as betrayal, their pacifism as softness toward the foreign other, and their voice as a resource to be mined, rather than a political force to be reckoned with.

It is important to note several key limitations of the theoretical framework adopted here, which open up directions for further research. First, the analysis leans heavily on Western theories of gender and nationalism and does not fully unpack how those logics map onto—or diverge from—the cultural semantics of gender in Tibetan contexts. Future studies might draw on Bhabha's (1994, pp. 303–337) notion of "cultural translation," using the lens of the "third space" to examine how gender and nationalism are co-constructed across different cultural settings. Second, the study does not fully address the binary representation of gender within the film. Biological sex and gender are not coterminous, and the text's enforced binary may itself operate as a device that sustains patriarchal and nationalist norms (Darling &

Tyson, 2021). In addition, since this study has concentrated on women's positions primarily in relation to men, future research should consider the dimensions of interaction among women, in order to explore how their isolation or solidarity intersect with nationalist ideology.

Despite these limitations, this study has demonstrated that placing gender at the center of analysis reveals how Tibetan exile cinema reproduces unequal gender structures within the myth of nationalism. In doing so, it not only fills a significant gap in scholarship on Tibetan exile film but also offers a new theoretical pathway for the broader study of exile cinema and nationalism. Put simply, without an understanding of gender, the narrative logic of nationalism cannot be fully understood. The study calls for a more nuanced and gender-sensitive analysis of exile cinemas, highlighting the importance of recognizing the role of gender in shaping national identities and political struggles.

Nothing in this argument denies the historical injuries that exile cinema records. The point is analytic: the aesthetics of testimony are never ideologically innocent. *Dreaming Lhasa* (Sarin & Sonam, 2005) organizes its realism so that the viewer is interpellated not simply into solidarity with the oppressed but into assent to a patriarchal structure that decides who acts, who waits, who speaks, and whose pain counts. Recognizing this structure does not weaken the ethical claims of Tibetans in exile; it clarifies the terms on which those claims are made visible and persuasive. If, as Anderson reminds us, nations are imagined, then the imagination can be reworked. A feminist reading asks for national communities that do not depend on women's silence, women's waiting, or women's bodies as collateral for male heroism. It asks for narrative forms—within Tibetan exile cinema and beyond—that make room for women as historical agents whose choices are not retrofitted as destiny, whose care is not the price of belonging, and whose dissent is political speech rather

than betrayal. Only then do resistance and representation align with the egalitarian promises they invoke.

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Appendix - Shot-by-shot coding table

No.	Scale	Camera	Angle / Lighting / Color	Action	Dialogue	Sound	TCount
1			N/A	Title card; black bg, white text; exposition: 1949 PRC power; invasion/occupation of Tibet; 1959 uprising crushed; Dalai Lama flees to India; 100k+ exiles; Tibet under PRC control; 2k+ escape yearly to India; Dharamsala = Dalai Lama & exile govt.			0:14
2	Text shot	Static text screen	N/A			N/A	0:25
3			Low angle; natural lighting; warm tones	Dhondup; to-camera gaze; frontal			0:39
4	Close-up	Unsteady handheld shot	Slight high angle; natural lighting; warm tones	Close-up; framed image of Shiva; small photograph of the Dalai Lama; slight high angle.			0:45
5	Text shot	Static text screen	N/A	Title card; black background; white text; production credit: "Produced by White Crane Films."			0:52
6	Medium long shot	Unsteady handheld shot	Eye-level; natural lighting; warm tones	Wide shot; bus interior; Tibetan passengers, mixed ages; seating in rows.			0:59
7	Text shot	Static text screen	N/A	Title card; black background; white text; production credit: "Co-directed by Jeremy Thomas"			1:05
8				Woman with infant in arms; girl leaning on her shoulder; gaze out right window; pensive.			1:09
9	Medium close-up	Unsteady handheld shot	Eye-level; natural lighting; warm tones	Man, sunglasses, traditional attire; window seat; prayer beads in hand. Child asleep, leaning on passenger. Background travelers; woman with yellow mask.			1:12
10	Text shot	Static text screen	N/A	Title card; black screen; opening credit: "a film by Ritu Sarin and Tenzing Sonam."			1:18
11	Over-the-shoulder shot (driver)	Unsteady handheld shot		POV: Driver's view; Road ahead; small rearview mirror reflection at top.			1:24
12	Close-up			Bus interior; Dhondup tapping woman's shoulder; woman turning aside; man leaning toward window; retching/vomiting.			1:31
13	Long shot	Static roadside camera; view shifts as vehicle turns left		Road exterior; bus "BEDI Travels" moving left; roadside sign "Diaramshala 25"; herd of sheep crossing; man standing at roadside.			1:45
14		Fixed shot, woman speaks directly to the camera		Woman; monologue/testimony.	Woman Tibetan Testimony "1989 Lhasa protest; 8 nuns; 3 monks; independence."		2:06
15	Close-up	Slow tracking shot from behind the interviewer, focusing on the speaking woman		Woman; testimony continues	Woman Tibetan Testimony/Slogan age 15; "Tibet is an independent country!"	Dialogue only	2:16
16		Camera pans left, pivoting on the interviewer as the axis		Interview setting; Karma: blink, head lift, silent look toward interviewee; interviewee speaking.	Karma Tibetan Question "Then what happened?" Woman Tibetan Testimony police arrive after ~15 min; arrest; severe beating; Gutsa Prison; 2 years		2:46
17	Extreme long shot	Slow pan left from landscape to a character gazing off-screen right	high-angle wide; natural daylight, soft shadows; warm, slightly desaturated; hillside townscape	On-screen text: "DHARAMSALA, NORTH INDIA"; Dhondup in overcoat; smoking; gaze off-screen right.	N/A	Female voice; mid pitch; Tibetan song	2:59
18	Close-up	Camera pans between the two men, alternating focus, before framing them both gazing at the landscape.		Exterior; Jigme at right greets Dhondup; Dhondup nods; both look over landscape.	Jigme Tibetan Greeting/Question "Centre for New Refugees sent you?" Dhondup Answer "Yes" Dhondup Tibetan Question "What do I have to do?" Jigme Tibetan Instruction "Tell us your political activities in Tibet" Jigme Tibetan Statement "We are making a documentary film"	Dialogue only	3:21

19	Full shot	Static medium shot of the farewell, followed by a slight pan left to track Karma approaching and ending in a close-up of her face.		Interview setting; Karma bows, sees off interviewee; Karma enters from left; approaches Dhondup and Jigme; smiles; greeting.	Jigme Tibetan Explanation "Karma has come from America to help" Karma Tibetan Greeting "Hello"	Speech (dialogue); ambient noise	3:31
20		two-shot; Karma closer to Jigme		Dhondup nods; smiles.	N/A	ambient noise	3:33
21				Karma and Jigme nods; smiles.			3:36
22	Close-up	Static Close-up	Lighting: frontal, strong; via Karma's camera monitor; Camera setup; three-part positioning; Centrality: narrative emphasis; Interaction: absent	Dhondup; monologue/testimony.	Dhondup Tibetan Testimony introduces name; former monk near Lhasa; 1987–1988 Lhasa protests; anti-occupation	Dialogue only	3:49
23				Dhondup; testimony continues.	Dhondup Tibetan Testimony 1988 imprisonment 6 months; post-release clandestine independence work		3:59
24	Medium close-up	Static Medium close-up.		Karma looking down at monitor; VO: Dhondup testimony continues.	Dhondup Tibetan VO/Testimony 1992 arrest; 4-year imprisonment		4:06
25		Tracking shot following Dhondup upstairs and into a dormitory room, ending in a static close-up of his face as he sits on a bed.	Eye-level; Lighting: naturalistic, low indoor; Tones: muted; Palette: subdued, grey-blue ; Atmosphere: dim	VO: Dhondup testimony continues; Dhondup climbs stairs; dormitory with beds; enters; sits by window; blinks; looks outside; others on beds.	Dhondup Tibetan VO/Testimony "beaten regularly; not humans; treated like animals"		4:31
26	Close-up	Static Close-up	Angle: Eye-level framing; Lighting: Sharp, slightly glaring light on subject; Color: Muted tones, emphasis on yellow fabric and metallic texture	Pair of hands; cloth bundle opening.	N/A	Dialogue fades; music in	4:41
27		Static close-up of Dhondup's hands cleaning a box, followed by a slow tilt up to his face.		Dhondup; charm box handled; wiped with cloth corner; head raised; silent gaze upper left.		Instrumental; melodic; flute-like timbre	4:54
28		Static Close-up	Eye-level to slight high angle; soft indoor lighting, warm beige tones; naturalistic palette highlighting Karma's face and red jacket	Karma; looks away from monitor; removes headphones and glasses; brushes back hair; lowers head; raises and glances left.			5:07
29	Extreme long shot	Static wide shot of the mountains, framing the snow-covered peaks and valley below.	Eye-level landscape framing; warm natural sunlight with golden hue; high contrast between green slopes and bright snow-capped peaks		N/A		5:12
30	Close-up	Static Close-up	Eye-level static; occasional low angles; natural and artificial light, cold bluish tone; grey-blue dominant, warm red accents	Interior; Karma on phone; call with Max; cut to second call with daughter.	Karma English Apology/Update "sorry to disturb"; "busy all day"; "going well" Karma English Inquiry grant outcome Karma English Acknowledgment "sorry to hear" Karma English Greeting/Nickname "ladybug" Karma English Info "in Dharamsala, India; Dalai Lama lives here" Karma English Reassurance "will pass on your greetings" Karma English Affection/Closure "love you"	Beep	5:16
31							5:27
32							5:32
33							5:58
34	Full shot	Tracking shot follows Dhondup from behind as he ascends the stairs, then shifts focus to Jigme's face at the doorway.	High-angle shot; Natural daylight, soft shadows; Muted tones with earthy palette	Dhondup; smoking; climbs stairs; glance right; second-floor door; knocks 2x then 3x; door with Tibetan script and religious imagery opens; Jigme revealed; hand on doorframe; chin slightly raised; furrowed brow.	Dhondup Tibetan Question "Is Karma-la in?" Jigme Tibetan Answer "She's working"	Speech (dialogue); ambient noise	6:26
35				Dhondup exhales smoke.	Dhondup Tibetan Request/Question "I'd like to see her; can you call her?"		6:30

36				Jigme sticks out tongue; glances inside; looks back; speaks; withdraws. Door opens from left; Karma's hand first; Karma steps out smiling; greeting. Jigme turns gaze to Dhondup. Jigme rubs nose; sideways glance at Karma. VO: Dhondup request. Karma agrees; Jigme glances again; Karma avoids his gaze.	Jigme Tibetan Dismissal "She's busy... come back later, okay?" Karma Tibetan Greeting "Hello, Dhondup-la!" Dhondup Tibetan Statement "I've something to tell you" Karma Tibetan Question "Oh... what?" Dhondup Tibetan Request "Could I meet you after work?" Karma Tibetan Agreement "Sure... around 3 o'clock?"	Dialogue only	6:48
37	Close-up	Static Close-up	Eye-level close-ups; naturalistic lighting, interior-exterior contrast; warm realistic palette, emphasis on facial expressions	Dhondup nods; smiles; takes drag on cigarette; turns left; exits.	Dhondup Tibetan Thanks "thank you"	Dialogue; Footsteps	6:52
38				Jigme sidelong glance at Karma; speaks. Karma puzzled; questions; turns back inside. Jigme licks lips; pinches nose; looks outside.	Jigme English Remark "It goes fast" Karma English Question "What do you mean?" Jigme English Warning "Be cautious with men from Tibet" Jigme English Addendum "Especially in the coming months" Karma English Challenge "What has being a monk to do with it?" Jigme English Suggestion "They seem shy and innocent, move fast" Jigme English Insinuation "One might see you as a passport to America" Karma English Dismissal "You're crazy"	Dialogue only	7:18
39		Slowly pan left to reveal the two people at the opposite table.		Tea stall interior; male server at stove; milk tea prep; pours pot into bowl. Right frame: Karma and Dhondup seated opposite at table. Dhondup lights cigarette; brief glance at Karma; head down, puff.	Karma English Reaction "wow"	Cooking sounds; pouring liquid; Karma "wow"	7:32
40				Karma holds charm box; admires; strokes with left hand. Hands enter from left; place two glasses of milk tea at an angle; hands withdraw.	Karma English Appreciation "It's really beautiful" Karma Tibetan Apology "my Tibetan not so good"	Speech (dialogue); ambient sound; glasses clinking	7:39
41		Static Close-up		Karma looks up at Dhondup; faint smile; nods; Dhondup exhales smoke toward her; Karma listens; tucks hair behind ear.	Karma Tibetan Appreciation "It's beautiful" Dhondup Tibetan Testimony "mother had this charm box since my childhood" Dhondup Tibetan Testimony "she never told me about it"		7:48
42	Close-up		Close-ups, shot/reverse shots; low-key natural lighting, window contrast; cool muted blues and browns, silver charm box highlighted	Dhondup smokes; licks lips; glance down right; flicks ash; exhales.	Dhondup Tibetan Statement "She passed away recently" Dhondup Tibetan Testimony "before she died, she said it belonged to a man named Loga in India" Dhondup Tibetan Promise "she made me promise to return it to him"	Dialogue only	8:05
43				VO: Dhondup continues; Karma lowers gaze; blinks; hands charm box toward left frame.	Dhondup Tibetan VO/Statement "no one here seems to know him" Karma Tibetan Reaction "Oh..."	Speech (dialogue); ambient sound	8:14
44		Static Medium close-up.		Dhondup takes charm box, half-wrapped in cloth; sets it on table; hands crossed; leans forward.	N/A		8:22

45		Static Close-up Still a static close-up, yet the camera is positioned almost directly between the characters as they converse. This not only underscores the growing intimacy between them but also signals the film's intent to evoke the audience's sympathy.		Dhondup speaking; turns head left; gaze out window.	Dhondup Tibetan Confession/Dream "dream last night; back in Lhasa with mother; about to set off; didn't want to go"		8:43
46				VO: Dhondup continues; Karma blinks; soft utterance; swallows; sips tea; lifts gaze toward left frame.	Dhondup Tibetan VO/Dream "mother said I had to go"; "turned around, you were there"; "you told me to go, it would be alright" Karma Tibetan Reaction "Oh..."		9:02
47				Dhondup; monologue.	Dhondup Tibetan Statement/Dream "woke up; couldn't sleep; sign you knew about Loga"	Dialogue only	9:15
48				Karma; brushes hair back; addresses camera.	Karma Tibetan Denial "I don't know anything about him"		9:19
49				Dhondup speaking.	Dhondup Tibetan Request "but could you help me?"		9:23
50				Karma silent; firm nod; begins to speak; pauses; looks up.	Karma Tibetan Address/Hesitation "Dhondup-la..." Karma Tibetan Offer/Question "I would like to help you... but how?"		9:37
51	Close-up	Static Close-up	Eye-level; low-key lighting, stark contrast; dark monochrome, partial face illumination	Woman, direct-to-camera testimony; frontal. Sudden flash interrupts image; abrupt cut.	Woman Tibetan Testimony interrogation by Chinese authorities Interrogators Unspecified Questions "Who is backing you? Who are your contacts? Is the Dalai Lama making you do this?" Woman Tibetan Denial/Agency "no one told me; acted on my own"	Diegetic monologue; direct address; voice isolated; sudden cutoff with visual flash	10:01
52	Medium close-up	The camera position remains stationary initially, then rotates to the right as Jigme moves.	Static framing; gradual brightening from full darkness; shifting from black to illuminated tones	Jigme pulls open curtain; Karma at table, head on hand; power cut; Karma removes glasses. Jigme shrugs, purses lips, tilts head; turns to open another curtain; walks to young woman; bends; removes recorder clip; young woman rises; exits right.	Karma English Statement/Question "Another power cut. What is going on?" Karma English Question "How long is this one gonna last?" Jigme English Reassurance "This is India. Things happen, you have to stay calm." Jigme English Suggestion "It might come back in five minutes, or tomorrow; let's take a break." Jigme Tibetan Instruction "Come back in an hour; if power isn't back, don't come; we'll meet later."	Dialogue only	10:39
53	Close-up	Follow Karma's movements	Slight upward tilt; gradual brightening from dim light; soft neutral palette with emerging highlights	Karma turns left; draws back curtains; looks outside.	N/A	ambient sound	10:44
54	Long shot	The lens remains stationary, focusing on the landscape while blurring the foreground.	Eye-level wide shot; natural daylight; warm naturalistic palette with green forest and snow-capped mountain	VO: Karma; reflection.	Karma English VO/Reflection "Now, I've learnt more about Tibet"		10:50
55	Close-up	Static Medium close-up	Eye-level medium shot; backlit by strong natural light through window; cool blue-grey palette with warm highlights.	Karma turns back to Jigme; Jigme sighs; exchanges; Jigme looks right; sighs again; shrugs; glances back at Karma.	Karma English Statement "More and more I feel like a complete stranger" Jigme English Reassurance/Identity "You can't say that... I am Tibetan... we are all Tibetan" Karma English Counterargument "There's a difference... people like Dupla... willing to sacrifice" Jigme English Anger "Fuck that... we would sacrifice too... in Tibet the enemy is right there" Jigme English Addendum "See, I told you not to worry the ladies back"	Dialogue only	11:27

56		The camera slowly pans left, settling on Karma's face.	Downward angle with frontal framing; dim but clear lighting; rich chaotic palette	Interior; table piled with music cassettes; photos of foreign musicians; Karma on bed; gaze fixed bottom-right of frame.	N/A	Percussion; strong rhythm	11:51	
57	Long shot	The camera slowly pans to the left.	Eye-level framing; dim but visible lighting; rich chaotic palette	High street; bustling scene.			12:03	
58	Close-up	The camera pans right with the movement of the passer-by, focusing on Karma's actions.		Street market; vendor stalls; assorted wares; Karma at stalls; casual browsing.			12:15	
59		Static Close-up	Eye-level close-up; even screen lighting; cool neutral palette highlighting text	Computer screen; email draft UI; subject "Dreaming Lhasa"; on-screen text tokens: "sometimes I don't know where I am"; "living, breathing, dreaming Lhasa"; "moved, angered, confused, inspired"; new text appears: "I want to do my best to help them..."		Music fades; typing sound in	12:27	
60			Eye-level medium shots on Karma and Jigme at computer terminals; dim interior with cool artificial light casting a bluish tint on faces; contrast of cold tones against warm yellow walls	Interior; computer; Karma typing; Jigme seated at herring.		typing sounds	12:31	
61	Medium close-up	Static Close-up		Interior; Jigme leans toward computer; reads email aloud to Karma; background poster: "China, get ... of Tibet."	Jigme English Reading "Email from Keisa... good friend of ours in medicine" Jigme English Reading/Exclamation "Oh... listen to this" Jigme English Reading/Quote "I got myself a brand new Ford Escape"	Speech(Dialogue); typing sounds	12:43	
62				Jigme turns to Karma; Karma presses lips into a smile; gentle head shake.			Conversation; music swelling	12:49
63	Close-up	The camera pans slowly to the right, then pans further to the right as the document is handed over.	Natural light; warm tone	Interior; Penjar bends to bookshelf; retrieves file; pulls photograph; sets folder aside; hands photo to right. Dhondup takes photo; Karma and Jigme lean in to examine. Background bookshelf with religious items, including Dalai Lama photo.	Penjar Tibetan Identification "Loga is in the middle" Penjar Tibetan Info "Photo taken in 1961"	Speech (dialogue); music, soft rhythmic	13:13	
64		Static Close-up	Overhead close-up; soft natural light; muted palette with stark black-and-white contrast in photograph	VO: Dhondup question; VO: Penjar identification.	Dhondup Tibetan VO/Question "Who are the others?" Penjar Tibetan VO/Identification "On his left is Ghen Rabga; the other man is Tse Topgyal"		13:21	
65	Medium close-up	The camera first focuses on Penjar, then moves behind the three individuals, tracking towards Penjar while panning right.	Eye-level medium and close shots; soft blend of natural and indoor light; muted realistic palette with warm-cool contrast	Interior; group around photograph; Penjar explaining; Dhondup present; Karma incredulous; Penjar leans toward Karma; Jigme takes photo.	Penjar Tibetan Background "same monastery in Tibet; joined resistance against Chinese" Dhondup Tibetan Question "Where is he now?" Penjar Tibetan Answer "no one knows; disappeared nearly fifteen years ago; never seen since" Karma Tibetan Question "How is that possible?" Penjar Tibetan Statement "Anything is possible when you live in someone else's country" Penjar Tibetan Info/Rumors "left home one day and never returned; some say back to Tibet; others killed; no one has seen him since"	Dialogue only	14:03	
66	Medium close-up	Static Medium close-up		Jigme returns photograph; VO: Penjar remark.	Penjar Tibetan VO/Appraisal "Loga was a good man"		14:11	
67		Static Close-up		Penjar puts down photograph.	Penjar Tibetan Question "What will you do now?"		14:16	
68	Close-up	The close-up shot of Dhondup underscores the significance of opinion.		Dhondup speaking.	Dhondup Tibetan Plan/Resolution "If I can't find Loga, my biggest hope is to receive the Dalai Lama's blessings; then I'll return to Tibet."		14:28	

69		Static Medium close-up		Penjar offers charm box; places it solemnly into Dhondup's hands; Dhondup receives with both hands.	Penjar Tibetan Info/Suggestion "Loga's wife lives nearby with her new husband; maybe you could give this to her?"		14:42
70	Medium shot	Unsteady handheld shot		Dance scene; mixed group—Westerners and Tibetans; head and body swaying.			14:48
71		Unsteady handheld shot, as Jigme rotated to the left		Dance floor; Jigme and Karma moving in rhythm; Jigme nods to three seated men at left; acknowledgment gesture, hip-hop nod.			14:53
72	Close-up			Dance floor; Jigme and Karma in close proximity; Jigme moves in toward Karma; Karma maintains independent movement.			14:57
73	Medium shot			Dance floor; center-seated man; pelvic thrust motion; exaggerated facial expression; gaze toward Jigme and Karma.			14:59
74				People dancing.			15:01
75	Close-up			Dance floor; Jigme and Karma close; Jigme body against Karma. Indian man, turban, sleeveless shirt, steps in; arm raised to separate; attempts solo dance with Karma. Karma turns head right, irritated; Jigme pushes back with body; reclaims position beside her.			15:16
76	Medium close-up	Unsteady handheld shot		Dance floor; People dancing.	N/A	Loud, rhythmic music	15:18
77	Close-up						15:20
78	Medium shot			N/A			15:21
79	Medium close-up			Dance floor; Karma with Jigme; Indian man again tries to push Jigme aside; Jigme shoves back with both hands; Indian man pushes back with one arm; jostling ensues.			15:30
80	Medium shot			Dance floor; Jigme punches the Indian man; the same three men rush in to assist Jigme; scuffle.			15:34
81	Medium close-up	Static Medium close-up		Karma wide-eyed; clutching chest; gaze right of frame.			15:35
82	Medium shot	Unsteady handheld shot		Dance floor; Jigme in scuffle with Indian man; friend intervenes to assist.			15:37
83	Close-up	The camera pans upwards.	dim nightclub lighting; strong red tones	DJ booth; red lighting wash; man in headphones; adjusts mixer/controls; dances to the beat.			15:42
84				Four people seated side by side; VO: Karma	Karma English VO/Rebuke "It was horrible. You shouldn't have started the fight."		15:48
85	Medium shot	Static Medium close-up.		Jigme waves hand, agitated; protests. Karma visibly irritated.	Jigme English Protest/Defense "What do you mean I shouldn't start a fight? He started it... he was after you." Karma English Retort/Self-assertion "He wasn't going to do anything. I can take care of myself."	Dialogue only	15:59
86	Medium close-up			Jigme mock-remark to Karma; Karma turns head, silent inhale. Jigme turns to companion; companion pats his shoulder. Jigme turns back to Karma; fist shake; head shake.	Jigme English Mocking "Yeah, we know, New Yorker." Jigme Tibetan Complaint "I get beaten up for her and this is the thanks I get?" Jigme English Provocation "Anyway, Karma... These Indians think they own the place. You gotta stand up to them." Karma English Reproach "Jigme, you can't talk like that."		16:24
87		Static Close-up	Eye-level medium and close-up shots; low-key light with strong contrast; cool blue night palette highlighting faces against dark background	Karma speaks to Jigme, turning slightly toward him, a firm expression on her face. Jigme responds, shaking his head slightly, looking away.	Karma English Firm "This is India. They do own the place. We're the ones who don't belong." Jigme English Dismissive "I don't know about you, Karma."		16:30
88				Jigme's friend, positioned on the left, gestures with his hand while speaking, looking towards Karma and Jigme.	Friend English Assertive "I was born here. And this is my home too, you know."	Speech (dialogue);	16:35

89	Close-up	The camera pans right to Karma as Jigme offers him a cigarette.		Karma stays quiet, looking ahead with a neutral expression.	Karma Silence Reflective	ambient sound	16:38
90				One of Jigme's friends, seated on the right, lowers his head, muttering under his breath.	Friend (Right) English "I've had enough of this place. As soon as I get my visa, I'm gone."		16:43
91				From off-screen, the same man's voice calls out. Jigme offers a cigarette to Karma, who shakes her head in refusal.	Friend (Off-screen) English "Here, come New York." Karma English "America's not all that wonderful, you know."		16:51
92	Medium close-up	Static Medium close-up		One of Jigme's friends standing in the middle; the others seated. The man points at Karma, switches between English and Tibetan. Jigme touches his nose.	Friend Tibetan Sarcastic "She's no different from all these blonde-heads, always telling us America's no good, India's better." Jigme Agreement Nods. Friend English Provocative "If it's so shit there, then why do they all go back? You go back too, right, Karma?"	17:13	
93	Close-up	Static Close-up		Karma turns head to the right, takes a deep breath, remains silent.	N/A		17:17
94	Long shot	Static long shot	Low-angle wide shot; natural daylight; earthy palette with bright prayer flags	Karma walking behind Dhondup up stone step	Diegetic footsteps; children's voices in background	17:25	
95	Medium close-up	Static Medium close-up	Low-angle alternating shots; natural daylight; earthy palette with colorful accents from clothes and prayer flags	Child waves and laughs; runs back; joins three other children at small cliff edge; group shouts; Karma and Dhondup approach; gentle head pat to child.	Child Tibetan Exclamation "Hey, look... a Western girl!" Children Tibetan Shout x3 "A Western girl's coming!" Karma Tibetan Call/Response "What?"	Dialogue only	17:33
96			Low-angle close shot; natural daylight; earthy palette with bright clothing accents	Group of Tibetan children shouting; Karma approaches.	Children Tibetan Chant "Western girl! Western girl!" Karma Tibetan Question "Who's a Westerner?" Children Tibetan Answer "You!" Karma Tibetan Correction/Identity "Hey, I'm Tibetan... how come I'm talking to you?"		17:39
97			High angle alternation; natural daylight; earthy tones with colorful accents (clothes, prayer flags).		Tibetan children gathered around Karma; exchanged glances in disbelief.	Child Tibetan Question "Which part of Tibet are you from?" Karma Tibetan Answer "I'm from Kham" Children Tibetan Disbelief "No way... she's no Khampa!"	17:43
98			Low-angle close shot; natural daylight; earthy tones; bright clothing accents.				17:47
99			High angle alternation; natural daylight; earthy tones with colorful accents (clothes, prayer flags).	Group of Tibetan children chattering; Karma and Dhondup exit frame right; Dhondup playfully brushes a child's shoulder; smiles.	Children Tibetan Chatter/Insistence "not a Khampa"	Speech (dialogue); footsteps	17:53
100	Close-up	Static Close-up	Close-up, top-down angle with warm, soft lighting and muted earthy tones.	Hand holding old photograph; portrait of elderly man.	N/A	ambient sound	17:57
101	Medium close-up	Static Medium close-up	Eye-level shots; low-key lighting with natural window light; muted earthy tones with subdued color palette.	Two elderly figures hand teacups to Karma and Dhondup; Dhondup passes photo to Karma; Karma rises, takes it, turns to look at the elderly man.	N/A	ambient sound	18:06
102	Close-up	Static Close-up	Eye-level close-ups and medium close-ups; low-key indoor lighting with mixed natural/cold tones; muted earthy color palette with subdued contrasts.	Interior; Dhondup and Dekyi-la in conversation.	Dhondup Tibetan Question "Dekyi-la, what do you think happened to Loga?" Dekyi-la Tibetan Answer		18:12
103	Interior; conversation continues; Dekyi-la off-screen response.	Karma Tibetan Question "Strange. But how do you know he's not dead?" Dekyi-la Tibetan VO/Belief "I feel it in my heart; Ama Chodon told me" Karma Tibetan Question "Ama Chodon? Who's she?"		18:19			
104		Medium close-up		Static Medium close-up	Dekyi-la Tibetan Identification/Info "She is an oracle; I consulted her years ago; she said he was definitely alive"		18:28
105	Close-up	Static Close-up		Interior; conversation continues.			18:37

106			Eye-level shots; low-key lighting with natural window light; muted earthy tones with subdued color palette.	Dekyi-la turns prayer beads.	Dhondup Tibetan Question "Do you remember when he disappeared?" Dekyi-la Tibetan Answer "During the '87 Lhasa demonstrations"		18:47
107	Medium shot	Static Medium close-up		Interior; conversation continues.	Dhondup Tibetan Question "September '87?" Dekyi-la Tibetan Confirmation "That's right" Dhondup Tibetan Statement "How strange... I was at that demonstration, at the monastery" Dekyi-la's Dad Tibetan Question "Really?" Dhondup Tibetan Answer "Yes"		18:58
108	Close-up	Static Close-up	Eye-level close-ups and medium close-ups; low-key indoor lighting with mixed natural/cold tones; muted earthy color palette with subdued contrasts.	Interior; Dekyi-la turns to her father; prompts him; father responds.	Dekyi-la Tibetan Lead-in/Prompt "there is a man who knows something... isn't that so, dad?" Dekyi-la's Dad Confirmation "Yes, yes..." Dekyi-la Info "His name is Tse Topgyal. He lives in Delhi." Dhondup VO/Identification "Loga's friend who escaped with him from Tibet?" Dekyi-la Appraisal/Blame "A shit of a friend! If it wasn't for him, Loga would still be here."	Dialogue only	19:18
109				Interior; conversation continues; Dekyi-la off-screen.	Dhondup Tibetan Question "Why do you think that?" Dekyi-la Tibetan VO/Allegation "They were doing some business; tried to keep it secret"		19:24
110				Dekyi-la speaking; covers face; weeps.	Dekyi-la Tibetan Accusation/Info "Loga said Ludhiana; went to see Tse Topgyal; because of him Loga disappeared; I found out; I could tell you stories"		19:42
111	Medium shot	Static Medium close-up		Interior; Dekyi-la weeps; father reassures; Karma and Dhondup lift cups; drink.	Karma Tibetan Comfort "Please don't cry." Father Tibetan Reassurance/Explanation "It's okay, she gets upset when she thinks about Loga. Please have your tea."		19:59
112	Full shot	Shake, moving horizontally to the right as the monk sways.	Slight low angle; natural daylight; muted earthy tones (brown stone walls, maroon robe, grey rocks).	Monk bends down; smiling; sweeping; looks to camera; finger-to-lips "shhh" gesture.	N/A	Ambient sound: sweeping	20:08
113	Medium close-up	The camera follows Karma and Donup as they move, then the two exit the frame turning right, leaving the monk alone in the shot.	Eye-level medium shots; natural daylight with patches of shadow and occasional backlighting; cool blue-grey tones with muted costumes.	Dhondup and Karma walking; Karma smiles and waves back to the monk; turns and continues forward.	Dhondup Tibetan Observation "A hermit... must be in retreat."	Instrumental music (gentle); character dialogue; birdsong	20:20
114	Close-up	The camera pans down from the flag to the two figures walking in profile, tracking their movements.	Low-angle close-up of prayer flags; natural daylight with strong backlighting; vivid multicolored fabric (red, blue, yellow, green, white) against a bright blue sky.	Karma and Dhondup walk forward.	N/A	Music; rustling clothes	20:26

115		The camera follows the character as they come to a halt before a cluster of flags.		Walking; Karma nods; both exit left; Karma hesitates.	Karma Tibetan Question "Why didn't you give Dekyi the charm box?" Dhondup Answer/Justification "I could have given it to her, but she was so sure Loga was still alive. It wouldn't have felt right." Karma Address/Hesitation "Dhondup-la..."	Dialogue; footsteps	20:43
116	Medium close-up	Static Medium close-up	Eye-level medium shots; natural daylight with patches of shadow and occasional backlighting; cool blue-grey tones with muted costumes, contrasted by colorful prayer flags.	Two-shot; walking; Karma lowers head; both turn left; exit frame.	Karma Tibetan Assertion "Loga must be dead by now" Dhondup Counter "Ama Chodon told her he was alive" Karma Question/Skepticism "Ama Chodon? How would she know?" Dhondup Challenge "So you don't believe in oracles?" Karma Clarification "It's not that I don't believe..." Dhondup Proposal "Then let's ask the oracle ourselves" Karma Agreement "Okay"	Dialogue; guitar music	21:15
117		The camera first pans upwards then leftwards to film the band members.	Eye-level height; Lighting is clear; Warm tones, with a rich and varied palette.	Interior; Jigme plays guitar; sings; two friends seated left—one smoking, one humming along.	Jigme English Song "in the bar with my friend..." Friend Hum humming along		22:03
118	Close-up	The camera slowly pans left.	Eye-level framing; neutral cool light; muted blue-grey palette	Bedroom interior; Jigme nude in bed with woman facing him, eyes closed; cluttered bedside table; Jigme resting head on her arm; opens eyes; blinks; rises.	N/A	Guitar music; humming	22:18
119		The camera pans upwards.		Bedroom; Jigme dressing—puts on trousers, shirt, shoes.			22:36
120		Static Close-up		Jigme picks up guitar; turns left; opens door; exits frame. Woman on bed; silent; watches him leave.			22:42
121	Full shot	The camera follows Jigme; after he departs, it remains stationary, leaving only the woman lying on the bed.					22:51
122	Close-up	The camera pans upwards.	Eye-level lens; clear yet subdued light; rich color palette	Ama Chodon; handful of fragments; eyes closed; blows; fragments scattered right; exhale; lips flutter.	N/A	Tapping sound	22:57
123		Static Close-up		Karma and Dhondup watch Ama Chodon; attentive.			23:01
124	Close-up	The camera pans upwards.		Ama Chodon; eyes closed; head shake; heavy breathing; right-hand ring tapping the charm box.		Tapping; panting	23:11
125				Karma; upward eye-roll; gaze above camera		Tapping (urgent, increasing)	23:13
126		Static Close-up		Ceiling lightbulb sways.		Tapping (crescendo); panting (intensifying); shriek	23:15
127	Close-up	The camera slowly pans to the right.		Three seated; Dhondup center; Jigme and Karma turn heads back; Jigme pulls aside door curtain.			23:25
128	Medium close-up	The camera pans left in sync with Jigme's movements.	Eye-level; natural daylight; muted natural tones with white-blue contrast.	Jigme exits; turns right into dark alley; opens iron door; stands in doorway; flowerpot falls to ground. Tibetan woman runs past foreground, shouting.	Tibetan woman Tibetan Alarm/Shout "Earthquake!"	Cries, fading	23:41
129	Close-up	Unsteady handheld shot	Frontal and slight high-angle shots with dim, contrastive lighting; cold blue tones dominate the setting, offset by vivid reds, yellows, and greens of ritual costumes and objects.	Ama Chodon; heavy panting; picks up silver bowl; drinks water.	N/A	Loud tapping	23:43
130	Medium close-up	Static Medium close-up		Jigme returns; lifts curtain; looks into room; Ama Chodon performance continues inside.			23:46
131	Medium shot			Ama Chodon drapes long white cloth over Dhondup; eyes closed; vigorous side-to-side head shaking.		Tapping; panting	23:49
132	Close-up	Static Close-up		Ama Chodon; head shaking; chanting.	Ama Chodon Tibetan Chant "I'm looking for a man named Loga. Is he dead or alive?"		23:54
133	Medium shot	Static Medium close-up		Ama Chodon; eyes closed; head shaking continues.	Ama Chodon Tibetan Pronouncement "not dead; far yet near; do not disturb"	Diegetic dialogue; cries;	23:04.

134	Close-up	Static Close-up	Slight low angle; natural/diffused lighting; warm earthy tones (red, green, ochre background).	Dhondup speaking.	Dhondup Tibetan Question "Will I find him?"	striking sounds	23:08	
135				a Chodon; eyes closed; head shaking; cries	Ama Chodon Tibetan Pronouncement "success of your search depends on your own efforts"		23:16	
136				Bell interior; metal clapper swings; bell rings.	N/A	Bell chime	23:22	
137	Medium close-up	Tracking shot following Dhondup forward	Both shots use natural lighting and vivid colors, with a low-angle close-up highlighting the prayer wheel and a frontal mid-shot.	Dhondup spins prayer wheel; walks quickly left to Karma's side.		Prayer wheel turning	23:28	
138		Tracking shot in front of the three characters		Karma questions Dhondup; Dhondup answers; Jigme laughs, mocks oracles; Karma glances up and down at Jigme with disdain; turns back to Dhondup.	Karma Tibetan Question "What did Ama Chodon mean?" Dhondup Paraphrase "He's near yet far" Jigme Mockery "oracles are unclear" Dhondup Assertion "she said Loga is alive" Jigme Critique "she should have given the exact location"	Speech (dialogue); ambient noise	23:52	
139	Close-up	Camera focuses on Karma and Dhondup, then pans left to Jigme's face as he calls out.	Unlike the opening composition, the current framing suggests greater intimacy between Karma and Dhondup, while Jigme appears alone, visually isolated.	Dhondup asserts Loga alive; recalls Loga's wife naming Tse Topgyal in Delhi. Karma agrees to contact him. Jigme cries out; objects to going to Delhi.	Dhondup Tibetan Assertion/Recall "Loga is alive"; "Loga's wife mentioned Tse Topgyal in Delhi" Karma Agreement "I'll speak with him" Jigme Objection "Delhi?" "I don't want to go"	Dialogue only	25:11.	
140	Static Close-up	Jigme speaks. Karma and Dhondup watch in silence; Jigme speaking.		Karma turns to Jigme.	Karma English Statement/Intent "I really want to know what happened to Loga"		25:13.	
141				Jigme speaks.	Jigme English Resignation/Warning "Okay. It's up to you. You're not gonna find anything."		25:19.	
142				Karma and Dhondup watch in silence; Jigme speaking.			23:21	
143	Full shot	Static full shot	Eye-level medium and close shots; low-key lighting with strong contrast; warm tones mixed with blue neon highlights.	Jigme turns; walks away into the distance.	N/A	Music (loud, noisy); enters at scene end	23:26	
144	Medium shot	Camera pans right, following a man taking a beer from the counter.		Bar interior; man takes two beers from counter; walks to table. Dhondup seated right with blonde Western woman; Karma at left corner. Another man addresses Jigme.	Man Tibetan Question "Tenzin, how did you get your US visa?"	Dialogue; rhythmic music (noisy)	23:39	
145	Close-up	The camera pans upwards.		Group setting; conversation continues; another man pours a drink.	Man Tibetan Question "They believed you were a monk?" Jigme Boast/Humor "I acted my pants off!"		23:44	
146	Pan right, then pan left	Bar/party; man at Jigme's right stands with beer bottle; toast; passerby at left chants; bottle clink; laughter; Jigme switches to English; man makes sexual gesture; fist-bump with Jigme.		Man right of Jigme Tibetan Toast/Tease "Rinpoche, many pretty disciples in America" Passerby (left) Chant Devotional "Om Mani Padme Hum" Jigme English Tease "don't forget us with Hollywood stars" Man right of Jigme English Tease/Request "just a sexy word for me"	Speech (dialogue); ambient noise	26:01.		
147		Table group laughs with blonde woman; Dhondup taps cigarette ash; turns back to camera; smiles.		N/A	Loud laughter; ambient background sound		26:04.	

148	Medium close-up			Karma smiles in response to Dhondup.		Rhythmic music (noisy)	26:06.
149		Slow tilt down from ceiling light to dancing crowd; pans left, pausing on a couple's intimate gesture, then continues left to frame Karma with Jigme; further leftward pan after dialogue.	Eye-level shots with low-key, candlelit lighting; warm color palette with red and purple highlights.	Dance sequence; pairs form; intimate touching; whispering; Karma and Jigme dance; slow dance; closer embrace.	Jigme English Compliment "you look so beautiful tonight"; "like a Tibetan" Karma English Correction "I am Tibetan" Jigme English Flirtation further remarks	Background music; soft, ambiguous; volume rises post-dialogue	27:07.
150		Static Close-up		Blonde woman leans in; questions Dhondup; eyebrows raised; Dhondup smiles.	Blonde woman Tibetan Question Imprisonment in Lhasa; duration Dhondup Tibetan Answer "four years and six months" Blonde woman Unspecified Praise "brave"	Dialogue; ambient crowd noise	27:20.
151	Medium close-up	Static Close-up		Karma; fixed off-camera gaze; beyond lens.	N/A	Background music (soft, ambiguous)	27:25.
152	Medium shot	Static Medium shot		Blonde woman whispers to Dhondup; Dhondup looks up suddenly toward camera.			27:28.
153	Medium close-up	Camera pans from Karma's face to focus on Jigme's face.	Eye-level shots with low-key, candlelit lighting; warm color palette with red and purple highlights.	Karma lowers head; avoids eye contact. Karma and Jigme dance; embrace and spin; later resume dancing.	Jigme English Confession "falling in love with you" Karma Rebuff "What? Don't be stupid" Jigme Insistence/Flattery "I'm not joking; you're special" Karma Sarcasm "your favorite line?" Jigme Minimizing "Don't take it seriously, do you?" Karma Assertion "Of course I take you seriously" Jigme Challenge "You don't find me attractive, right?" Karma Accusation "You're drunk" Jigme Denial/Insistence "I'm not drunk; I'm not joking; burden guys?" Karma Admission/Question "Jigme, I like you; did you know about Max?" Jigme Surprise "Didn't you say it was finished?" Karma Denial "I never said that" Jigme Backpedal "Great... just joking. Come on"	Dialogue; ambient crowd noise	28:23.
154	Medium shot	Static Medium shot		Group at table; drinking; glasses raised.	Man 1 Tibetan Toast/Encouragement "Come on everybody, drink up" Man 2 Comment "They're celebrating tonight" Man 2 Remark "India, good"		28:32.
155	Medium close-up	Camera pans right as Jigme turns his head	Eye-level, mostly static shots; low-key lighting with candlelight and bar lamps; warm amber tones contrasted with cool purple/blue background.	Karma looks left; Jigme glances at Karma, lowers head; both laugh; Karma lowers head; Jigme looks at her again; Karma looks right; Dhondup smoking, smiling.	Off-screen Tibetan Tease/Encouragement "Don't be shy" Off-screen Tease "No one's gonna wreck if you get drunk" Off-screen Tibetan Request "Hey, Jigme, give us a song" Jigme Excuse "Haven't got my guitar" Off-screen Prompt "Sing without your guitar" Jigme Refusal "No... too smashed to sing" Off-screen Prompt "How about you, Dhondup-la" Dhondup Refusal "I really can't"		28:56.

156		Static Medium close-up		Man repeats request to Dhondup.	Man Tibetan Request "a song from Tibet" Dhondup Refusal "No... really..."	Dialogue only	29:01.
157		Pan right following Karma's gaze, shifting focus to Dhondup		Karma puzzled look toward Jigme; both turn right at sudden vocalization.	Jigme Tibetan Suggestion "What about a Chinese song?" Jigme Tease/Mockery "You must know a lot of those... 'Ching tong wang tong shing ting'" Karma Tibetan Reprimand "Could you stop it? It's a horrible thing to say" Dhondup Singing "Oh, oh, oh... If you wear a	Dialogue : singing	29:35.
158	Close-up	Camera pans right, ending on Karma's face.				Singing	30:11.
159		Static Close-up					30:38.
160	Long shot	Camera pans right to focus on the driver's face; handheld, shaky movement.		Male driver at right; hands on wheel; vehicle moving forward.			30:50.
161		Handheld camera from the left driver's seat, with shaky movement.					30:56.
162	Medium close-up	Unsteady handheld shot		Back seat; Karma and Dhondup seated close; gazes out separate windows.			31:02.
163	Long shot		Eye-level; dark tone	Night exterior; roadway; on-screen road sign: "Delhi".	N/A		31:12.
164	Full shot		Eye-level wide shot; low-key artificial night lighting; dark blue tones.	Walk right; single file: Karma followed by Dhondup. On-screen text: "Tibetan Settlement, Delhi." Dhondup assists; lifts suitcase up steps.			31:26.
165		Camera pans right	The camera pans right from near-total darkness, gradually revealing a counter illuminated by warm yellow light against the prevailing cool blue tones.	Dhondup closes door; walks toward illuminated counter at right.		Music fades out; ambient sound (indistinct)	32:39.
166	Medium close-up	Static Medium close-up	Eye-level medium shot; warm artificial lighting; muted warm-cool contrast.	Hotel desk; braided male clerk wakes; Karma asks; clerk answers; Karma quick glance to Dhondup; Dhondup turns back to clerk; clerk shakes head; Karma pauses, nods.	Clerk Tibetan Question "What is it?" Karma Question "Do you have any rooms?" Clerk Answer "Only one double room" Dhondup Request/Question "We want two singles; what about other hotels?" Clerk Statement "You won't find anything now; you're lucky we have one!" Karma Question "What shall we do?" Dhondup Indifference "I don't mind, whatever" Karma Decision "Okay, we'll take it"	Dialogue only	32:16.
167	Full shot	Static full shot	Eye-level long shot; low-key lighting with sharp light-shadow contrast; cool blue tones.	Dim interior; doorway; Dhondup steps out; pauses; turns left to smoke; turns right back into dark; re-emerges; extinguishes cigarette at door; stands at entrance.			32:50.

168	Close-up	Static Close-up	Eye-level close-up; mixed blue foreground light and warm background lamp; cool-warm contrast.	Interior/room; Karma closes eyes; Dhondup enters; door shuts; Karma opens eyes. Background: Dhondup removes shoes; glances at Karma; switches off bedside lamp; lies down; door slightly ajar; light seeping through. Karma keeps eyes open; pensive.	N/A	Background music; gentle, calm	33:27.
169	Long shot	Static long shot	Eye-level wide shot; soft natural daylight; muted cool grey-blue tones.	Early morning; dim light; lake; birds skimming surface.			33:32.
170	Medium long shot	Unsteady handheld shot, following Dhondup's movement.		Street; Karma walks ahead; Dhondup follows; roadside chess game with four men.		Ambient sound	33:40.
171	Full shot	Unsteady handheld shot; following Karma's movement and turn right.	Tracking shots in narrow alleys; natural daylight with uneven illumination; muted grey-blue palette with occasional bright accents.	Squatting man greets Osa; Osa in sunglasses. Osa walks with Karma; points left. Karma and Dhondup turn left, descend stairs; dark, damp alley toward light.	Squatting man English Greeting/Question "Hey Osa, where to?" Osa Answer "Just down the road" Osa Warning/Comment "topic is bad; no one likes it" Karma Question "what is that?" Osa Uncertain "don't know exactly; read many years ago" Karma Guess/Question "A murder?" Osa Confirmation "Yeah" Osa Direction "first case; white curtains" Osa Closing "see you later" Karma Thanks "Thank you" Osa Farewell "Bye"	Speech (dialogue); ambient noise	34:15.
172	Medium close-up	The camera pans left in tandem with Karma's movement.		Karma opens door; peers in; Dhondup follows; lifts left-side curtain.	N/A	Ambient noise (clamour); foley; chopping vegetables	34:31.
173		Static Medium close-up.		Man chopping vegetables; pauses; turns to camera; resumes chopping. VO: Karma greeting.	Karma Tibetan Greeting/Question "Hello; are you Tse Topgyal?"	Dialogue; foley; chopping vegetables	34:41.
174	Close-up	Static Close-up		Karma looks at Dhondup; Dhondup turns toward camera direction.	Dhondup Tibetan Question "Excuse me... where does Tse Topgyal live?"		34:48.
175	Medium close-up	Static Medium close-up.		Topgyal stops chopping; turns; scans up and down toward camera; resumes chopping.	Topgyal Tibetan Question "Who are you?" Dhondup VO/Statement "I came recently from Tibet; looking for a man; told Tse Topgyal would know him"		35:03.
176	Close-up	The camera slowly pans upwards, then locks onto Topgyal's face.	Eye level; natural light; rich and vivid colours	Topgyal chopping; stops; reacts; Karma glances at Dhondup; turns to Topgyal; Topgyal snaps; resumes chopping.	Topgyal Tibetan Question "Who are you looking for?" Dhondup Answer "A man named Loga" Topgyal Statement "Loga? He's dead... died years ago" Karma Assertion "So you must be Tse Topgyal!" Topgyal Anger/Dismissal "Are you deaf? He's been dead for more than 15 years. Now go" Karma Challenge "How do you know? Who's seen him dead?"	Dialogue; foley; chopping vegetables	35:27.
177	Medium close-up	The camera pulls back, remaining stationary behind the curtain.		Topgyal turns back; wags finger; waves cleaver threateningly. Karma and Dhondup step back; curtain drops; they exchange glances; exit left.	Topgyal Tibetan Warning/Dismissal "Listen carefully... the monastery owed me money; Loga is dead. If not, I'd find him. I have work... now get out!"	Dialogue, the chopping of vegetables, and ambient noise	35:45.
178	Close-up	The camera slowly descends.	Eye-level close-up with downward tilt; flat artificial lighting; bright saturated blue-green tones (tourism poster).	Poster on wall: family playing by seaside; male VO in Hindi.	Male Hindi Complaint/Thanks "tickets today"; "thanks man"; "saved my life"	Phone ringtone	35:53.
179	Medium close-up			Cut to sunglasses man revealed as Osa, tour manager; hangs up phone; addresses Karma and Dhondup; Karma switches to	Osa Tibetan Insult/Warning "these guys are real dogs; can't trust them; Tse Topgyal won't tell you anything"		36:18.

180	Close-up	Static Medium close-up	Eye-level medium and close shots in shot/reverse-shot composition; natural window light with soft fill, predominantly cool blue tones with slight warm accents.	English; requests Tibetan; Osa looks at Dhondup; switches to Tibetan.	Karma English Prompt "you were saying something about a murder"	Dialogue only	36:24.
181	Medium close-up			VO: Osa continues.	Osa Tibetan VO/Statement "everyone suspects Tse Topgyal was the killer"		36:28.
182	Close-up			Osa speaking; phone rings; answers; shifts body right; glances at Karma and Dhondup waiting.	Osa Tibetan Testimony "police even arrested him" Osa Tibetan Interruption "One sec" Osa Hindi Phone/Advice "Hello Yeshi-la; Switzerland tough; no visas; try France; they'll take you to Switzerland; good contacts; guaranteed; price 300,000 rupees"		36:54.
183		The camera slowly pans left to focus on Karma and Dhondup.		VO: Osa on phone continues.	Osa Hindi Invitation/Request "Why don't you come and see me?"	36:57. 37:10. 37:14.	36:57.
184	Medium close-up			Osa hangs up; addresses Karma and Dhondup; Dhondup prompts; Osa resumes story.	Osa Tibetan Complaint/Reset "Work never finishes; whatwas I saying?" Dhondup Prompt "That the police caught Tse Topgyal..." Osa Continuation/Statement "They had to let him no-no"		37:10.
185	Close-up			Dhondup reacts; turns to Karma; Karma lowers head.	Dhondup Tibetan Surprise/Question "The one in 87" Osa Confirmation "That's right" Dhondup Explanation "It was when Loga disappeared" Karma Addendum "Loga's wife was certain he had gone to see Tse Topgyal"		37:14.
186	Medium close-up	Static Medium close-up					37:30.
187	Close-up	Static Close-up	Eye level; Natural lighting; Rich colours	Prayer wheel; turning/rotation	N/A Instrumental music (soft)	37:35. 37:39. 38:08.	37:35.
188	Long shot	Static long shot	Looking upwards; dim natural light; muted colours.	Exterior; bird in flight; flags fluttering.			37:39.
189	Medium shot	The shaky handheld camera followed Karma's movements, gradually shifting to the left as it reached the crowd supporting the protest.	Eye-level wide shot; natural daylight; muted earthy reds, yellows, and blues.	Street; Karma and Dhondup walk, turn right; queue under yellow flags; join line. Karma produces stack of money. Others place white khata on table before photos (Dalai Lama; gaunt figure); drape scarves over seated protester Wangpo. Banners OTS: "Indefinite Hunger Strike." Poster above: child photo; text "Hunger strike unto death. Free the Panchen Lama." Head scarf text: "Release Panchen Lama."			38:08.
190	Medium close-up	The camera moves and rotates in tandem with Karma's actions.		Karma offers white scarf/khata; kneels before Wangpo.	Karma English Introduction "Wangpo, I'm a friend of Jigme's" Karma English Promise/Greeting "I'm gonna send you his greetings"	Speech (dialogue); ambient noise	38:19.
191	Close-up	Static Close-up	Eye-level close-ups and medium shots; natural diffused daylight; muted realistic tones with bright flag colors as symbolic accents.	Wangpo looks at Karma in silence; background: man seated behind with same slogan.	Wangpo English Question "Who are you?" Karma English VO/Introduction "My name is Karma; I'm from America". "I		38:27. 38:36. 38:39.
192	Medium close-up	Static Medium close-up		Karma turns right; rises; exits frame; Wangpo watches her leave.		ambient sound	38:47.
193							
194	Full shot	Static full shot	Eye-level wide shot; natural daylight; muted earthy reds, yellows, and blues.	Karma walks forward, left hand covering mouth; looks up; wipes eyes; Dhondup approaches from behind and stops near her. Background: reporter preparing broadcast in front of camera (blurred).	N/A	Instrumental music; slow tempo; minor key	
195	Medium close-up	The camera slowly pulls back.		Dhondup lifts curtain; peeks inside; enters; Karma follows.	Dhondup Tibetan Greeting "Hello!"		39:02.
196	Full shot	The camera slowly zooms in on Topgyal's face, creating a sense of oppression.	Medium and wide shots transitioning from doorway to interior; low-key artificial lighting with sharp contrasts; dark green, brown, and muted warm tones.	Topgyal seated on chair; restaurant interior; displeased expression.	Topgyal Tibetan Question/Refusal "What have you come for; I don't know where Loga is" Dhondup VO/Apology "I'm sorry; we don't mean to disturb you" Topgyal Complaint/Rebuke "But you are disturbing me; coming into my restaurant like this" Karma Question "Loga came here that night, right?"	Dialogue only	39:15. 39:32.
197					Topgyal Tibetan VO/Question "What? Which night?" Karma Answer		39:36. 39:39.
198							
199	Medium	Static Medium					

200	close-up	close-up		Restaurant interior; on-screen exchanges.	"The night Mingur was killed" Topgyal Denial "Loga didn't come"		39:45.
201							39:47.
202		The camera slowly pans right as the Charmbox moves.		Dhondup opens cloth bundle; hands silver charm box to Topgyal; Topgyal glances at it; presses to forehead.	N/A	Ambient sound	39:59.
203				Topgyal sets down charm box; gestures forward; invites to sit.	Topgyal Tibetan Question "How did you get this?" Dhondup Statement "My late mother sent it; came from Tibet to give it; only reason to find Loga" Topgyal Invitation "Please sit"	Speech (dialogue); ambient noise	40:12.
204	Medium close-up	Static Medium close-up	Medium and wide shots transitioning from doorway to interior; low-key artificial lighting with sharp contrasts; dark green, brown, and muted warm tones.	Karma and Dhondup sit; Topgyal wraps charm box; conversation; Topgyal returns box to Dhondup; Karma and Dhondup rise to leave; Karma turns back; lifts curtain; both exit.	Topgyal Tibetan Disclosure "You have Loga's charm box... I'll tell you what I know. Loga came that night; he owed Mingur; Mingur wanted money back" Topgyal VO/Narration "They argued and then fought" Topgyal Narration "Mingur furious; demanded money; threatened Loga; he left; Loga followed; I never saw Loga again" Topgyal VO/Dismissal "That's all I can tell you. Now go" Karma and Dhondup Thanks "Thank you" Karma Question "Why didn't you tell the police Loga was here?" Topgyal Justification/Debt "Loga saved my life escaping Tibet; I was shot in the leg; he carried me through snow for two days" Karma Sympathy "I'm sorry" Dhondup Thanks "Thank you"	Dialogue only	40:40.
205							40:44.
206							41:02.
207							41:26.
208	Close-up	Static Close-up					41:52.
209	Medium close-up	Static Medium close-up				Dialogue ; Footsteps	42:06.
210	Close-up	Static Close-up	Eye-level medium close-up; cool low-key lighting; muted blue, brown, and red palette accented by Potala Palace poster and Dalai Lama portrait in background	Karma on phone; pauses; looks up at ceiling; hangs up; exhales; gazes upward; smiles at waiting monk; background photos: Potala Palace, Dalai Lama.	Karma English Call with Max parents to look after daughter; prior deal; "first step"; "I know"; "always gonna be that way"; "can't talk now"; "people waiting for phone"; "Bye, Max"	Dialogue only	42:39.
211	Long shot	The camera swayed as the vehicle moved forward.	Eye-level rear shot of truck; dark road with harsh headlights; stark contrasts and muted nocturnal palette	Night road; vehicles traveling. Front passenger, male, eyes wide open. Back seat: Dhondup asleep on Karma's right shoulder; Karma turns to look at his face; then leans back against headrest. Gentle, intimate music.	N/A	Ambient sound	42:48.
212	Medium close-up	Unsteady handheld shot	Eye-level medium close-up; dim low-key lighting; warm muted palette emphasizing intimacy and shadowed mood inside vehicle				42:51.
213						Instrumental music (soft)	43:03.
214	Long shot	The camera pans slowly to the right, focusing on the distant landscape.	Eye-level wide landscape and medium-wide roadside shots; soft natural morning light; muted pastel palette of purples, blues, and greys			Instrumental music; slow tempo; minor key	43:16.
215		Static long shot					43:23.

216	Medium close-up	Static Medium close-up	Eye-level medium shot with soft natural light filtering through the bus window, muted earthy tones.			N/A	Music (melodious); background ambient	43:34.
217	Long shot	Static long shot	Eye-level wide shot framed from the bus doorway, with warm morning sunlight casting soft golden hues over the rocky landscape and muted greenery.					43:39.
218			Low-angle medium close-up, natural daylight with soft neutral tones.				Ambient sound	43:43.
219	Medium close-up	Static Medium close-up	Medium shot at eye level, using natural daylight with clear blue sky tones and soft earthy colors.	Dhondup smoking; Karma approaches smiling; drapes coat over him; Dondup turns head.		Dhondup Tibetan Thanks "Thank you" Karma Reassurance/Question "It's okay. Did you sleep well?" Dhondup Statement "I woke up early... too many thoughts. Then I couldn't go back to sleep" Karma Question "What were you thinking about?" Dhondup Statement "I was remembering Tibet" Karma Question "Are you missing your home?" Dhondup Reflection "Normally I don't have such thoughts, but sometimes... like now..." Dhondup VO/Confession "I wonder what I'm doing here in India. And then I miss home"		44:26.
220	Long shot	Static long shot	Wide landscape at eye level, with soft natural morning light and a muted pastel palette of purples, blues, and greys.					44:33.
221	Medium close-up	Static Medium close-up	Eye-level two-shot; soft natural daylight; muted earthy tones with a hazy sky.	Roadside near halted coach; Karma addresses Dhondup; conversation.		Karma Tibetan Question/Concern "How can you go back? Won't they arrest you?" Dhondup Defiance "Let them do what they want; I'm not afraid" Dhondup Rebuke "You've never lived in Tibet; you won't understand" Karma Acknowledgment "I've never been to Tibet" Dhondup Assertion "I was born there... Tibet is my home" Karma Question "Everyone tries to come here—why go back?"	Dialogue only	45:18.
222				Karma places hand on Dhondup's shoulder; pause; lowers hand; looks down; blinks. Dhondup looks past camera.		Dhondup Tibetan Resolve "I have to go back" Karma Persuasion/Offer "If you stay you can do more... Why don't you stay? Maybe come to America; I'll help you" Dhondup Revelation "Karma-la, I have a wife" Dhondup Addition "She's expecting our child" Karma Acknowledgment "I see..."		45:55.
223	Medium shot	Camera pans right	Low-angle medium shot with dim overhead lighting, dominated by the green pool table and muted warm tones.	Pool hall; several people playing billiards; subtitle "DHARAMSALA"; Jigme leaning on cue, watching; friend pats his shoulder in greeting.		N/A		46:10.
224		The camera follows Jigme		Jigme takes a shot; turns to friend.		Jigme Tibetan Proposal "Let's go to Delhi and see Wangpo"		46:32.
225	Medium close-up	Static Medium close-up				Jigme Tibetan Proposal "let's go to Delhi and see Wangpo" Lee Reassurance/Question "Don't worry; why so bothered? They'll stop it" Lee Exclamation "Yes!" Jigme Concern "This time... it's serious" Lee Dismissal/Argument "No no no"	Music; upbeat; fast tempo	46:42.
226			Eye-level shots in a dimly lit pool hall, with localized overhead lamp creating warm	Pool hall; Jigme takes a shot; turns to friend. Lee responds. Lee takes his shot; exclaims; lewd gesture. Jigme replies. Lee walks up to Jigme; extended argument.				46:47.

227		The camera pans with Lee, then locks into place.	Lamps creating warm highlights against muted, shadowy backgrounds.		Lee Dismissal/Argument "No one dies in a hunger strike; they stop it; even if Wangpo dies, Chinese won't act; world won't help; no chance"	Dialogue; music	47:14.
228	Close-up	Static Close-up	Low-angle medium shot with dim overhead lighting, dominated by the green pool table and muted warm tones.	Pool hall; Lee takes shot; black ball and cue ball both sink.	N/A	Music; ball strike	47:16.
229		Static Medium close-up	Eye-level medium shot with dim, warm interior lighting, accented by colorful string lights and muted earthy tones.		Lee Tibetan Taunt "Okay, that's another 50 you owe me" Jigme Defense "Whatever it is, he's doing something for Tibet" Jigme VO/Outburst "What the fuck are you doing?" Lee Mockery "Why are you asking me? Look at yourself" Lee Mimic/Sarcasm "'What are you doing?' I swear..." Jigme Anger "You think everything's a joke? This isn't a joke, you get it? Shit head!"	Speech (dialogue); ambient noise	47:25.
230	Medium close-up	Static Close-up	Eye-level close and medium shots; dim pool hall with warm overhead lamps and colorful string lights; muted interior palette contrasted by warm and vibrant accents	Lee speaks; pretends to wipe picked nose on Jigme's face; Jigme pushes him away; wags finger; VO: Jigme; Lee chuckles and mocks; mimics Jigme's tone; Jigme slams table; turns right; walks away.			47:34.
231		First, keep the camera steady, then turn it slightly to the right.		Lee shrugs; points to his head.	N/A	Dialogue; music	47:49.
232		Static Close-up					47:52.
233	Close-up		Eye-level extreme close-up; stark chiaroscuro lighting with half face in shadow; high-contrast palette between darkness and muted skin tones	Female Tibetan; front-facing; addresses camera.	Woman Tibetan Testimony clothes removed; forced prone; beaten with wooden stick; electric prod on body incl. anus; "heart wrenched out" feeling	Dialogue only	48:22.
234		The camera remains stationary, then slowly zooms in on Karma's face.	Eye-level medium close-up; low-key side lighting with stark contrast between dark background and partially lit face; muted brown and black palette	VO: Tibetan woman continues; Karma frowns; gaze toward woman; sympathy mixed with anger.	Woman Tibetan VO/Testimony blacked out/no memory; stood naked against wall; stick inserted into vagina three times		48:46.
235	Medium close-up	Unsteady handheld camera work, following the advance of the column	Eye-level medium shots of vigil participants; low natural evening light with warm candle glow; cool blue surroundings contrasting with warm highlights	Procession; Jigme and Karma among crowd; white candles; white masks; walking forward; placards with faint text: "Wangpo", "Tibet", "Lama".	Crowd Tibetan Chant/Prayer Tibetan prayer song (procession)		48:54.
236	Close-up	Unsteady handheld shot; turn right.		Candlelight vigil; many people seated; candles held; ceremonial archway visible above.	N/A		49:03.
237	Medium long shot	Camera pans right		Vigil/protest; many seated; candles and placards; support for hunger strikers and Dalai Lama. Sign texts: "Tenzing Wangpo dying for Tibet"; "U.U. what U doing?"; "GIVE US BACK OUR PANCHEN LAMA"; "FREE TIBET FREE PANCHEN LAMA"; "WE ARE WITH U!"		Music; vocal; choral	49:12.
238				Leader raises both hands; leads chant; crowd echoes.	N/A		49:27.
239	Medium close-up	Static Medium close-up		Leader Tibetan Chant "Long live the Dalai Lama!" Crowd Chant/Response repeats slogan			49:32.
240				Procession; chant leader leads call-and-response; Jigme nudges Lee to join; background voices rise.	Leader Tibetan Call "Tibet belongs to—" Crowd Response "Tibetans!" (repeated) Background voices Slogan "Tibet's independence... unquestionable!"	Shouting	49:42.

241	Long shot	Camera pans right	Eye-level extreme long shot; natural dusk light with dark blue clouds; warm orange horizon palette	Dhondup smokes; turns left,	N/A	Singing (melodious, distant)	50:12.
242	Medium close-up	The camera remains stationary initially, then follows Karma. Finally, it pans left to focus on Dondup's face.	Eye level; subdued indoor lighting; warm indoor tones and cool outdoor light	Karma sways to music; combs hair at mirror. Knock at door; sets down comb; turns left; opens door. Dhondup with clasped hands; Karma nods, steps aside; Dhondup enters. Karma lowers gaze; gently closes door; switches off music at bar. Dhondup frowns.	Dhondup Tibetan Request "I have to talk to you" Karma Tibetan Excuse "I was about to go out" Dhondup Tibetan Plea "Please, it won't take long... it's urgent" Dhondup Tibetan Decision "Karma... I'm going back to Tibet" Karma Question "When?" Dhondup Answer "As soon as possible" Karma Question "Why?" Dhondup Reason "I don't think we'll find Loga. He's killed a man"	Music (soft, rhythmic); foley; knocking	51:12.
243				Interior; VO: Dhondup continues; Karma responds.	Dhondup VO/Inference "He must be in hiding" Karma Disagreement "Don't say that. We don't know Loga killed Mingur"	Dialogue; soft door knock (scene end)	51:19.
244	Close-up	Static Close-up	Eye-level medium close-up with warm indoor lighting, muted earthy tones contrasted by cool blue from the window.	Dondup looks up.	N/A	Ambient noise	51:21.
245		The camera follows Karma as she moves forward, then pulls back slightly.	Eye-level medium shot; warm indoor lighting; yellow-brown palette accented by red hoodie	Karma opens door; Jigme leaning with one hand on frame; enters; Karma about to enter; both glance at Dhondup; Karma closes door. Three in same frame, Karma center; Jigme at right leaning against wall.	Jigme English Prompt "Please" Jigme English Reminder "I told you to come in" Karma English Reply "I was just about to" Jigme Tibetan Address/Discouragement "Dhondup-la... you won't find Loga... what's the use?" Dhondup Tibetan Agreement "You're right... I was telling Karma-la the same thing"		51:42.
246			Eye-level medium shot; warm indoor lighting with cool blue window light; earthy yellow-brown palette contrasted by blue tones				51:46.
247	Medium close-up	Static Medium close-up	Eye-level medium two-shot with warm indoor lighting; yellow-brown palette accented by red hoodie	Interior; Karma addresses Jigme in English; raises voice; Jigme urges her to give up; Jigme lowers head; Karma looks up toward back-left of frame.	Karma English Question/Assertion "How do you know we won't find Loga? I'm sure he's still alive" Jigme English Pressure/Practical "What about your movie? Don't you need to finish it? Don't you have to go back to New York? And your daughter—aren't you worried?" Karma English Reprimand/Assertion "Jigme! You have no right to say that. I'll decide what I have to do"	Dialogue only	52:08.
248	Close-up	Static Close-up		Dhondup; confused expression; gaze right; VO: Karma calling; head turns right.	Karma Tibetan Call/Address "Dhondup-la..."		52:10.
249	Medium close-up	The camera pulls back and pans left to focus on Dhondup's face.	Eye-level medium shot under warm indoor lighting, with earthy yellow-brown tones contrasted by the cool blue light from the window.	Jigme approaches Dhondup; requests to see charm box. Dhondup produces wrapped box. Jigme wipes hand on clothes; takes box. Karma watching behind. Dhondup touches chin; looks up.	Jigme Tibetan Request "Can you show me the charm box?" Jigme Question/Suggestion "Have you looked inside? Maybe there's a clue" Dhondup VO/Answer "No, I didn't even think of it" Jigme Challenge "If it's so important, why not look?" Dhondup Invitation/Decision "Okay... why don't you open it?"		52:45.
250		First, secure the lens, then rotate it slightly.				Foley: box opening; melody (soft, slightly low)	52:58.
251	Close-up	Static Close-up	Close-up shot; warm indoor lighting; earthy brown and golden palette highlighting hands opening charm box	Jigme turns; leans on bar; opens charm box; removes button portrait and capsule-shaped rectangular object; tilts head toward Karma; passes item; Karma frowns; passes	Jigme English Question "What's this?" Karma English Uncertain/Description "I don't know; looks spongy" Jigme Tibetan Question "What's	Melody, soft	53:08.

252	Medium close-up	Static Medium close-up	Eye-level medium shot under warm indoor lighting, with earthy yellow-brown tones contrasted by the cool blue light from the window.	To Dhondup, Dhondup seems, I know.	Dhondup Tibetan Observation "Strange; never seen anything like it"	and low-pitched	53:35.
253	Medium shot	The camera remains stationary at first, then rotates downward to the left as the two figures turn.	Upward-to-downward camera shift; dim post-sunset light; predominantly cool blue palette	Exterior steps; dim evening light; Karma and Dhondup descend.	N/A	Melody (soft, low pitch); footsteps	53:51.
254	Close-up	The camera first remains stationary, then pans to the upper left corner, focusing on Karma and Dhondup's faces, before shifting downward and to the right to focus on Penjor's face.	Close-up shot under a desk lamp; dim, warm lighting; earthy brown and golden tones dominate the frame.	Hand holds rectangular object; male VO reacts. Desk with books; visible titles: <i>The Dragon in the Land of Snows; The Mandala of S...ho; Younghusband.</i>	Male voice Tibetan Reaction "How incredible..." Karma Question "Penjor-la, what is it?" Penjor Explanation "a cyanide capsule; CIA gave these when they dropped them into Tibet; this must be Loga's... strange"		54:20.
255	Medium close-up	Static Medium close-up			Dhondup Question "what do you mean by 'dropped into Tibet'?" Penjor Statement "Loga's team trained by CIA; parachuted into Tibet; Chagra Pembar"		54:25.
256	Close-up	Static Close-up			Dhondup Statement "that's where my father died"		54:32.
257	Medium close-up	Static Medium close-up			Penjor VO/Question "your father died at Chagra Pembar?"		54:43.
258	Close-up	Static Close-up			Dhondup Confirmation "yes; killed by the Chinese; member of local resistance"		55:00.
259							55:09.
260	Medium shot	Static Medium close-up		Interior; Penjor returns capsule to Dhondup.	Penjor Tibetan Explanation "Now I understand... Loga and his team were sent to help the resistance. When the Chinese learned the CIA was helping, they threw everything at them—air strikes, artillery. Our people had no chance"		55:29.
261	Close-up	Static Close-up			Penjor Statement "People like your father died fighting the Chinese"		
262	Long shot	Unsteady handheld shot; turn right.			Dhondup Acknowledgment "I see"		55:44.
263	Medium close-up				Penjor Lead "Ghen Rabga was one of Loga's closest friends; he might know something; he sells sweaters in Jaipur. It's your karma to find Loga"		55:48.
264	Long shot	Unsteady handheld shot	Street-level shots in natural daylight-warm		Penjor Addendum "Getting the charm box back is Loga's karma"		Percussive rhythm
					Penjor Maxim "What remains incomplete must be finished"		55:57.

265		The camera angle shifts with the speaker.	Golden sunlight; warm golden tones highlight the busy Jaipur streets, with earthy colors of buildings and the movement of traffic and rickshaws.	Market interior; Karma leads; asks vendor; vendor points/indicates; Karma and Dhondup turn right; Dhondup lights cigarette; Karma greets long-haired man; introductions.	Karma Tibetan Question "Do you know Samten?" Vendor Tibetan Confirmation/Direction "Long-haired guy? Down there" Karma English Greeting "Hi" Samten English Recognition "Let me guess... you are New York Karma, right?" Karma English Identification "You must be Samten" Karma English Introduction "He is Dhondup-la" Dhondup Tibetan Greeting "Hello" Samten English Info/Check "Jigme sent me an email. You want me to get Rabga?" Karma English Confirmation "That's right"	Speech (dialogue); ambient noise 56:37.
266	Medium shot	The camera first shoots the front, then pans right to capture the camels.	Eye level; Natural lighting; Natural warm tones	Narrow alley; three characters walking; pass a camel.	N/A	56:46.
267		First, secure the lens, then turn it to the right.			Samten Hindi Greeting "Namaste!" Samten Tibetan Tease "Hey sexy! How're you doing?" Girl Tibetan Rebuff "Who're you calling sexy?" Samten Tibetan Apology "Sorry, sorry..." Samten Tibetan Introduction "Karma's from America; Dhondup's from Tibet; they're here to meet Grandpa" Girl Tibetan Info/Invitation "Grandpa's not well... but please come in" Samten Tibetan Suggestion "Let's go to a movie; you must be bored all alone" Girl Tibetan Mockery "With you? Think I've nothing better to do?" Samten Tibetan Aside (to Karma) "She's such a pain..." Samten English Parting "Okay Karma, I'll see you later"	Ambient noise 56:55.
268			Medium and close-up shots; natural soft daylight; warm earthy and light blue palette	Samten gestures upward; narrow staircase climb. Greets girl hanging clothes; knocks on small yellow door. Short-haired girl (nose stud, earrings, ornaments) opens. Samten teases; girl rebuffs; Samten apologizes. Introductions: Karma (from America), Dhondup (from Tibet); purpose: meet Grandpa. Girl invites them in; says Grandpa unwell. Samten proposes movie; girl mocks; Samten mutters to Karma, then turns left to leave.	57:10.	
269	Medium close-up	Following Samten's movement.				Speech (dialogue); ambient noise 57:41.
270		The camera pans from a pile of quilts on the rack towards the bottom right corner, then turns right.	Eye level; dim indoor lighting	Short-haired woman addresses elderly man (Rabga); turns to Karma and Dhondup; invites them in. Karma and Dhondup bow to Rabga reclining on bed; greet; all sit.	Woman Tibetan Announcement/Invitation "Grandpa, people are here to see you"; "Please come in" Karma & Dhondup Greeting "Hello" Rabga Greeting/Invitation "Hello; please sit"	Cough 58:06.
271	Medium close-up	Static Medium close-up			Dhondup Tibetan Statement "mother passed away in Lhasa; she made me promise to return this to Loga in India" Rabga Exclamation "Amazing—this is Loga's charm box" Karma Question "How do you know it's Loga's charm box?" Rabga VO/Answer "Of course I know; we were monks together in Tibet" Rabga Narration/Confession "In 1958 we left the monastery to join the resistance; fought the Chinese many times; killed many; lost many men; 'Om Mani Padme Hum'; we sinned a lot"	58:18.
272				Interior; portrait of the 14th Dalai Lama on wall left. Rabga takes charm box; lifts to forehead; lowers. Camera pans right; zoom-in to Dalai Lama photograph; light filtering through glass.		58:35.
273		Static Close-up				58:40.
274	Close-up	The lens is first fixed in place, then slowly rotated to the right.				Dialogue only 59:13.
275		Static Close-up				59:20.
276	Medium close-up	Static Medium close-up				59:32.
277	Close-up	Static Close-up				59:34.
278	Medium close-up	Static Medium close-up		Interior; Karma questions Rabga; brief pause; Dhondup asks; Rabga recounts;	Dhondup Question "What did he	59:46.

279	Close-up	Camera pans right		Karma follows up; Rabga looks right; coughs.	<p>Rabga Reported speech "I've killed a man; didn't mean to; worry for wife/children; please help" / "Go to Clement Town monastery; take refuge with Master Wangdrak; no one will find you"</p> <p>Karma Follow-up "Then... did he go?"</p> <p>Rabga Answer "Yes; no news since" (coughs)</p>		1:00:12	
280		Static Close-up					1:00:17	
281						Dialogue; cough	1:00:47	
282						Cough	1:00:49	
283	Medium shot	Static Medium shot	Eye-level medium shot; soft natural daylight through window casting cool bluish tone; subdued intimate palette across room	Short-haired woman enters from lower left; sits by Rabga's bed; urges rest. Karma and Dhondup rise; thank him; exit left.	Woman Tibetan Urging "That's enough, Grandpa, please rest now"	Dialogue only	1:01:05	
284	Long shot	Static long shot	High-angle wide shot; low-key nighttime lighting with deep shadows; overall palette dominated by cold blue tones..	N/A	Karma & Dhondup Thanks Thank you"	Faint chime	1:01:09	
285	Medium close-up	The camera slowly pans upwards, then sweeps left and right.	Eye level; dim indoor lighting	Samten smokes; looks left. Karma drinks; looks up; lowers glass. Samten turns right to Dhondup; asks; smiles exchanged with Karma; Samten keeps smoking.	Samten English Complaint "won't take me seriously"	Dialogue only	1:02:04	
					Samten English Family pressure "parents want US marriage"			
286	Medium shot	Static Medium close-up	Eye level; dim indoor lighting with bright sunlight streaming in through the window; predominantly cool, melancholic blue tones, with Samten's red clothing.	Old woman enters from left; squats in front of camera. Samten turns back to her. TV on in background (news report).	Samten English Frustration "she made me agree; green card"		1:02:12	
287					Karma English Suggestion "maybe she likes someone else"			
288	Close-up	Static Close-up	Eye level; natural lighting, highlighting the content on the television screen	Samten English Confidence "she likes me; hard to get"	Samten English Confidence "she likes me; hard to get"	Female newsreader voice	1:02:32	
289		The camera tilts upwards, retreating behind Karma.	Eye-level framing with low-key, bluish lighting that casts a cold, somber tone; focuses on Karma's face in the crowded market,		Samten Tibetan Question "What are Lhasa girls like?"			
290	Medium shot	Camera pans right	Point-of-view shot from a moving train; diffused natural daylight; misty blue-grey tones dominate the rural landscape.	Crowded marketplace; Karma walking; downcast/melancholic expression; no browsing of stalls; slow pace.	Dhondup Tibetan Answer "Very pretty"	N/A	1:02:43	
291	Long shot	Shaky camera work		Train moving; scenery rushing past window; motion blur.	Dhondup Tibetan Resolution "let her go; I'll go to Lhasa"			
292	Medium shot		Karma reading a book; Dhondup lying with eyes closed; sudden startle as if from nightmare; Karma looks up at him.	Dhondup Tibetan Affirmation "Sounds good!"		Music, low and gentle		
293			Dhondup; facial twitch; low humming vocalization.	N/A				
294	Medium close-up	Medium and close-up shots inside train compartment; cold natural light through window casting bluish	Karma sets book down; removes headphones; looks at Dhondup; he removes headphones; stands up.	Dhondup Vocalization "mom" (hummed)	Ambient: train clatter (movement)	1:03:05		
					N/A	Ambient: train clatter; humming from passengers	1:03:10	
					N/A	Ambient: train clatter (movement)	1:03:22	

285		Static Medium close-up	Tones; muted palette	Karma seated by bed; gently wipes Dhondup's forehead with soft white cloth. Dhondup opens eyes; looks at her. Karma speaks; Dhondup gazes; Karma smiles and nods.	Karma Tibetan Care/Instruction "You were talking in your dream. Go back to sleep." Dhondup Tibetan Compliment/Thanks "Karma-la... you're so beautiful. You've been good to me... thank you."	Dialogue; ambient; train clatter	1:03:57
296	Close-up	Static Close-up				train clatter (movement)	1:04:02
297	Long shot	The car moves to the left, while the camera pans to the right, ensuring the car remains centred in the frame.	Aerial wide shot; soft natural daylight; muted earthy greens and grays with a hazy sky backdrop	Subtitle: "TIBETAN MONASTERY, CLEMENT TOWN"; exterior road; white car drives; stops in front of monastery.		Music: female Tibetan vocal	1:04:18
298	Medium close-up	The camera slowly pans left, focusing on the red temple gates.	Eye level; natural light; rich colours from the murals		N/A	Ambient noise	1:04:45
299	Medium long shot	Camera pans right	Eye-level tracking shots; natural daylight with soft shadows; vivid prayer wheel colors (red, yellow, green, blue) contrasting with muted walls and earthy palette	Karma attempts to push door; door does not open; glance at Dhondup; both turn right; exit frame.		Footsteps; gentle music	1:04:58
300	Medium close-up	The camera pans leftwards, then pauses at the corner.				Prayer wheel turning	1:05:06
301	Close-up	Unsteady handheld shot, camera moving forward				Gentle bell tolling	1:05:10
302	Medium close-up	Static Medium close-up				Speech (dialogue); ambient	1:05:34
303	Close-up	Static Close-up	Eye-level close and medium shots with natural daylight; clear, neutral tones dominated by earthy stone, colorful monastery walls, and the characters' muted clothing.	Old man seated on steps; turning prayer beads; spinning prayer wheel. Karma approaches; greets; no response; looks to Dhondup. Dhondup sits lower, sets beads aside; asks. Dhondup and Karma exchange surprised glance; Dhondup frowns slightly; both rise and exit frame.	Karma Tibetan Greeting "Hello!" Dhondup Tibetan Apology/Inquiry "Sorry for disturbing you... we're looking for Master Wangdrak" Old man Tibetan Answer/News "Master Wangdrak died three days ago; cremation today; everyone has gone there" Dhondup Tibetan Thanks "Thank you"		1:05:42
304						Dialogue only	1:05:49
305							1:05:52
306							1:05:56
307						Dialogue; ambient noise	1:06:03
308	Close-up		Eye-level close-up; diffused low light filtered through rising smoke; soft blue haze contrasts with the monk's red robe.	Smoke rising foreground; monk lifts head; gaze downward; lowers head again.			1:06:12
309	Medium close-up	Camera pans right	Eye-level medium close-up; cool, even lighting; muted blue wall contrasts with the warm red tones of the monks' robes.	Row of monks seated; chanting sutras.	N/A	Chanting	1:06:27
310	Medium shot	Static Medium close-up	A fire burns, its thick smoke rising slowly through a hole in the ceiling and dispersing into the sky.	Monk at fire; chanting; Karma and Dhondup enter from right; stop at side.	Monk Tibetan Exposition "Master Wangdrak like a father; last great teachers fled Tibet; most passed away; envoy not Loga; name Tsewang Phuntsok; quiet man, always praying"		1:06:35
311	Medium close-up						1:06:39
312	Medium close-up	The camera slowly pans upwards.					1:07:03
313	Close-up	The camera first follows the monk as he moves upwards to the right, then pans towards the bottom-right corner.		Monk chanting; pours water into glass; folds hands in prayer toward kettle; opens eyes; turns right; sits facing Karma and Dhondup. Window: monks circling prayer wheel.		Dialogue; water pouring	1:07:51
314		Static Medium close-up					1:08:02
315	Medium close-up	The camera first captures Karma, then pans left to freeze on the monk.	Eye-level shots mixing close-ups and medium shots; soft natural window light; earthy warm tones with bright	Karma addresses monk; conversation beside fire.	Karma Tibetan Questions "Where is he? Can we meet him?" Monk Answers/Info "He doesn't live here anymore; climate didn't suit him; sent to a hermitage in Dharamsala; left about five years ago"		1:08:20

316	Close-up	Static Close-up	Warm tones with bright religious colors as accents.	Dhondup questions monk; monk confirms; rises; steps out of frame; returns with photograph; shows it. Dhondup adjusts prayer beads; takes photo.	Dhondup Tibetan Question "Are you sure he went?" Monk Confirmation/Character "Yes, he went; deeply devout. My master joked: 'At this rate, you'll attain Buddhahood in a single lifetime!'" Monk Statement "I have his photograph" Monk Context/Time "Taken during Tibetan New Year seven or eight years ago" Monk Prompt "Have a look..."	Dialogue only	1:08:25
317							1:08:42
318	Medium close-up	Camera pans right					1:09:01
319		Static Close-up					1:09:06
320	Close-up	The camera pans upwards.	Close-up of guitar playing hands; natural daylight illuminates the frame; denim blues and warm wood tones dominate the color palette.	Subtitle: "Dharamshala"; Jigme and band perform; Tibetan song; stage performance.	Jigme/Band Tibetan Song/Lyrics "We Tibetans in exile; want homeland back; tell the world; fingers hurt; throats dry; light in brain; thorns in heart; listen to our song; this song is our prayer; Tibet's independence unquestionable"		1:09:50
321	Medium close-up	Camera pans right		Sequence of eye-level shots in natural daylight, with soft, cool lighting and a palette of earthy browns, muted blues, and grey tones.	Gathering/procession; offerings: yellow flowers, incense, ritual items; Jigme's song continues; Dhondup moves through crowd; stops at vacant space; gaze aligned with crowd's focal direction.	Guitar music N/A	1:10:04
322	Long shot	The camera follows the grey car as it moves to the left.			Guitar music continues; crowd bows; motorcade turns corner; lead grey car (plate HP 39 A4403); Dalai Lama seated front left, greeting through window toward Dhondup; Dhondup with joined palms, watches reverently as vehicles pass.		1:10:22
323	Close-up	Static Close-up					1:10:28
324	Medium shot	Static Medium close-up			Entrance; Karma enters through doorway; walks toward camera; leans against left glass door; looks outside.		1:10:39
325	Medium shot	Static Medium shot	Eye-level medium shot of band performing; natural light highlighting saturated colors; vivid painted room palette contrasted with dark instruments and denim tones	Jigme glances toward Karma; guitar flourish/bright note.			1:10:48
326	Medium close-up	Static Medium close-up					1:11:10
327	Close-up	Static Close-up	Eye-level series of shots; bright natural daylight with crisp mountain backdrops; muted clothing palette	Interior/exterior threshold; Jigme and Karma converse; topic shifts to Wangpo's death and protests; Karma turns toward mountains; distant gaze.	Jigme English Greeting/Confession "missed you" Karma Sympathy condolences for Wangpo	Dialogue only	1:11:13
328					Jigme Recollection trauma; protests; brief UN attention; hope faded quickly Jigme Admission first sense of purpose Karma Insistence "Can't forget, Jigme. Can't." Jigme Inquiry success? Karma English Ambiguous/Pointing "Guess. It's somewhere up there." Jigme Response "Oh, that's great."		1:11:28
329	Medium close-up	Static Medium close-up	Wide landscape shot; clear natural daylight with deep blue sky and sharp mountain ridges.		Karma English Plan/Schedule "I'd better go; meet later for interviews" Jigme Share/Info "Email from Denti; unhappy in Chinatown restaurant" Karma Tease/Question "Still want to go to America?" Jigme Reply/Flirt "Sure—if you take me"	Dialogue only	1:12:05
330	Long shot	Static long shot					1:12:10
331	Medium close-up	Static Medium close-up	Eye-level shots in clear natural daylight, with bright, cool tones contrasting the outdoor mountain backdrop and the muted shadows of the courtyard.	Karma prepares to leave; exit movement; plans later interview with Jigme. Jigme calls her back; shows email from Denti about unhappy Chinatown restaurant job. Karma laughs; smiles; dismissive hand flick; turns away—refusal.	Karma English Plan/Schedule "I'd better go; meet later for interviews" Jigme Share/Info "Email from Denti; unhappy in Chinatown restaurant" Karma Tease/Question "Still want to go to America?" Jigme Reply/Flirt "Sure—if you take me"	Dialogue only	1:12:21
332	Medium shot	Static Medium shot			1:12:40		
333	Close-up	Static Close-up	The camera gradually pulls back to reveal Karma's profile behind the	Series of close and medium shots in low-key lighting, with stark contrasts of shadow and dim highlights casting the monk's face in partial darkness; muted earth tones and deep blacks dominate.	Monk Tibetan Testimony sustained in prison by certainty of exile government and Dalai Lama working for them Karma Question "What kind of news?" Monk Belief/Hope awaited "Dalai Lama's return to Tibet"; would change politics; bring a day of happiness		1:12:51
334	Medium close-up						1:13:09
335	Close-up	Static Close-up	The camera pans upwards.	Rocky mountain path; Karma follows Dhondup; walking.		Footsteps	1:13:20
336							

337	Medium shot	Static Medium close-up	natural colours dominated by rock and dry grass	Hillside; Dhondup and Karma walk onto; exchange glances; stand on stone path; look past camera toward distance.	N/A	Gongs; drums (increasing volume)	1:13:45	
338			Distant aerial shot; natural daylight; vibrant red and green garments contrasting with earthy brown palette of withered shrubbery	Palanquin procession; descending from mountain; accompaniment: drums and gongs.		Gongs ; drums	1:13:54	
339		Camera pans left		Inside the swaying car, an Indian bride in ornate attire with dark eyeliner peers outside, her eyes briefly locking with Karma's in a moment of silent confrontation.			1:13:58	
340		Camera pans right					1:14:04	
341	Close-up	The camera follows Dhondup's footsteps with unsteady movements.	Low level; natural light; natural colours dominated by rock and dry grass	Mountain path; Karma and Dhondup continue ascending.		Low gentle melody; gradual replacement of previous music	1:14:11	
342	Long shot	Static long shot	Wide shot with slight low angle; bright natural sunlight; muted earth tones with green hills in the distance.	Out of breath; stop on level ground. Karma, hands on knees; Dhondup indicates checking route; exits right.	Dhondup Tibetan Question "Is this the right way?" Karma English Answer "I don't know" Dhondup Request/Plan "Will you wait a minute... I'll go and check"	Dialogue; Footsteps	1:14:51	
343	Medium shot	The camera slowly pans downwards to the right.	From looking up to looking down; Bright natural light; Vibrant colours, indicating a bright, sunny day.	Karma lying on tree trunk; head on arm; gaze at sky; hears footsteps; turns head left.	N/A		1:15:13	
344		Static Medium shot	Wide long shot with natural daylight, bright tones of green foliage and blue sky.	Dhondup walks down mountain path; approaches Karma; smiling.	Dhondup Tibetan Report/Reassurance "This is the right way; I can see a hermit's hut; we're not far now"	Melodious music (flute, horn-like timbre)	1:15:22	
345	Medium close-up	Static Medium close-up	Low-angle medium close-up, natural sunlight, warm skin tones against earthy background.	Karma reclines on tree trunk (bed-like); smiles; brief pause.	Karma Tibetan Question "Do you think we're going to find Loga?" Dhondup Answer "I hope so" Karma Whisper/Question "Are you happy?"		1:15:44	
346			Eye-level medium shot, bright daylight with blue sky and mountain backdrop, high contrast.	Dhondup gazes at sky; brief pause; looks down at Karma.	Dhondup Tibetan Reflection "Happy... and yet sad. I don't know why."		1:15:55	
347			CLOSE-UP	Karma raises left hand; gentle touch to Dhondup's face; close proximity.	Karma Tibetan Address/Call "Dhondup-la"	Dialogue only	1:16:02	
348							1:16:20	
349		Static Close-up	Eye-level medium shot, natural daylight, balanced tones with strong blue and green contrasts.	Mountain/forest setting; Dhondup lean-in; light kiss on lips; eye contact; kiss intensifies; Karma arms around his shoulders; close embrace.	N/A	Melodious music (flute, horn-like timbre)	1:16:34	
350			Overhead close-up, direct sunlight, earthy tones with strong light-shadow contrast.				1:16:42	
351	Long shot	The camera slowly pans left, shifting focus from the two figures to the depths of the valley.	Wide shot with high angle, natural daylight, dominated by deep greens and earthy tones with strong contrast.				1:17:03	
352	Medium shot	The camera slowly pans forward, pausing to frame both men before Dhondup and Loga begin their conversation.	Eye-level wide shot; natural daylight with clear, harsh sunlight; earthy browns and greys dominate the stone-and-mud hut against the mountain backdrop.	Dhondup walks to small hut; knocks on window; brief glance exchange with Karma; window opens; white-haired monk from earlier photo revealed.	Dhondup Tibetan Apology "Sorry for disturbing you..." Loga Reassurance "No, it's okay" Loga Questions "Where are you from? Who are you?" Dhondup Question "Are you Tsewang Phuntsok?" Loga Confirmation/Question "Yes, I am. You've come to meet me?"	Dialogue only	1:17:38	
353		Camera pans right		Loga's earthen house; interior: religious items and necessities; no tables or chairs. Dhondup sets down plastic bag; sits cross-legged before Loga.	Dhondup Tibetan Polite question "Please forgive us for bothering you; are you also known as Loga?"		1:17:55	

354	Medium close-up	Static Medium shot	Interior eye-level shots with warm, low-key naturalistic lighting; earthy browns and muted tones dominate.	Interior; Loga's earthen house; religious items and necessities; no tables or chairs. Dhondup sets plastic bag down; sits cross-legged before Loga; lowers head; opens bag; removes small yellow cloth bundle.	Dhondup Tibetan Apology/Question "Please forgive us for bothering you; are you also known as Loga?" Loga Confirmation/Questions "That's right... years since anyone called me that; how do you know; who are you?" Dhondup Context/Statement "I recently came from Tibet; my mother died a few months ago; she told me to come to India and give this to you"		1:18:12
355						Dialogue and zip noise	1:18:24
356		The camera slowly zooms in on Loga's face.		Dhondup unwraps bundle; hands charm box to Loga; Loga receives with both hands; examines; lifts to forehead; looks again.	Loga Tibetan Exclamation/Question "How amazing... Who is your mother?" Dhondup Answer "Her name is Yangkyi" Loga Repeat "Yangkyi?" Loga Statement "Poor Yangkyi..."		1:19:10
357	Medium close-up	Static Medium close-up			Dhondup Tibetan Question "Are you alright?" Loga Explanation "Chinese soldiers had us cornered; I wanted to take Yangkyi to India; my companions wouldn't agree; I promised to come back for her" Dhondup Question "Did you know my mother well?" Loga Affirmation "Of course I knew her; Yangkyi was pregnant with my child; then..." Loga Realization "...you must be my son" Dhondup Confrontation/Question "All these years... why didn't you contact us?"	Dialogue only	1:19:14
358		The camera slowly zooms in on Loga's face.	Interior eye-level shots with warm, low-key naturalistic lighting; earthy browns and muted tones dominate.	Interior at hut window; Loga turns face right; nods. Dhondup reacts: eyes widen; looks down left; licks lips; conflicted; blinks; turns back; frowns.			1:20:10
359		The camera slowly zooms in on Dhondup's face.					1:20:39
360	Close-up	Static Close-up					1:21:08
361	Medium close-up	Static Medium close-up			Loga Tibetan Confession "Son, I tried... I really tried. I was told your mother was killed at Chagra Pembar. Son, don't be angry with me"	N/A	1:21:21
362	Close-up	Static Medium close-up					1:21:24
363	Medium close-up	The camera slowly pans left, focusing on a small prayer wheel spinning on the tabletop.		Loga pauses; blinks; reaches out with both hands; Dhondup takes them. Karma watches; lowers head; presses lips; eyes glisten; wipes tears. Loga strokes back of Dhondup's hand; bends to kiss it.		Soft instrumental background music	1:21:41
364	Long shot	Static long shot					1:21:46
365	Close-up	Static Close-up					1:21:51
366	Medium shot	Static Medium close-up			Shepherd Tibetan Greeting greeting Karma Greeting greeting	Sheep bleating	1:22:01
367		Static Medium close-up					1:22:07
368	Medium close-up	The camera slowly zooms in.	Wide and medium shots in warm natural lighting at sunset, with golden-orange tones highlighting the soft contrast between the figures and the mountainous landscape.	Loga speaks; Dhondup bows sincerely. Foreheads touch; Loga pats Dhondup's shoulder. Dhondup exits left; Loga lowers head, reluctant/sorrowful.	Loga Tibetan Reflection/Fate "sure we'd return; my karma to die in a foreign land" Loga Encouragement "you're young; Tibet will be free in your lifetime; take good care" Dhondup Pledge/Reassurance "I'll do my best; don't worry; father, look after yourself" Loga Farewell "Take care"	Tibetan songs, faint and distant	1:23:01

369	Medium close-up	The camera follows Jigme			Karma English Statement "It's more like three years now, Max" Karma Rebuff "No, Max. Stop" Karma VO/Closure "Bye, Max" Jigme Check-in "Is everything ok?" Karma Reassurance "Yeah, fine. It is fine" Karma News "Guess what? I got it" Jigme Praise "That's great. I told you you'd get it"	Ambient noise	1:23:20
370		Static Medium close-up	Wide and medium shots in warm natural lighting at sunset, with golden-orange tones.	Busy marketplace; Jigme passes; peers into phone booth. Inside: Karma on phone. Jigme taps glass; Karma turns; raises finger to signal wait. Karma speaks; pauses; eyes closed; pressed lips. Jigme opens door; enters booth.			1:23:22
371	Close-up	Static Close-up					1:23:38
372	Medium close-up	The camera follows Jigme				Dialogue only	1:24:06
373	Medium shot	The camera slowly pans forward.			Karma English Farewell/Promise "Thanks for everything... I'll be in touch" Jigme English Deflection/Praise "I didn't do anything... You did it good" Jigme English Parting "I would have a goodbye" Jigme English Joke/Omen "Going too bad... suspicious sign... you're gonna get married" Driver Tibetan Urging "Hurry up! It's late"		1:24:16
374				Passengers gathered before bus; loading luggage; boarding queue. Karma offers handshake to Jigme; withdraws; embraces him; scarf catches on his shoulder; both laugh. Bus driver at entrance urging.		Upbeat rhythmic music	1:24:51
375							1:24:54
376	Medium close-up	Static Medium close-up	eye level; natural daylight; soft warm/golden tones; filtered by autumn foliage; even, low-contrast	Dhondup approaches from left front; drapes long white scarf/khata around Karma's neck; offers yellow cloth-wrapped charm box; Karma refuses. Jigme and friend watch impatiently; Jigme mimes flicking a booger.	Dhondup Tibetan Apology/Thanks "Sorry, I got held up... I'll never forget your kindness. Thank you" Karma Refusal/Concern "Don't thank me... Take care when you get back to Lhasa" Dhondup Reassurance "Don't worry about me" Dhondup Offer "Please take this... my father didn't want it; I don't want to take it back" Karma Refusal "No. It's yours. You keep it"	Speech (dialogue); ambient noise	1:25:44
377	Close-up	Static Close-up					1:25:48
378				Dhondup urges; brief pause; Karma nods, accepts charm box; boards bus. Bus exterior signage: "ALL INDIA TOURIST PERMIT"; "OH! GOD SAVE ME" by license plate; "HIMACHAL TOURISM" on rear.	Dhondup Tibetan Plea/Memento "Please... in memory of what we went through" Karma Thanks/Acceptance "Thank you"		1:25:58
379	Medium shot	Static Medium shot				Bus engine starting	1:26:01
380	Medium shot	Static Medium shot					1:26:21
381	Close-up	Static Close-up		Bus interior; Karma at window; waves to Jigme, Dhondup, and friends; lowers head; opens cloth bundle; examines charm box.	N/A		1:26:27
382							1:26:34
383	Long shot	Camera pan left (following bus).	Wide shot; forested road; natural daylight; soft, muted earthy-green tones; subdued color palette.	Bus departs Dharamshala; roadside sign: "WELCOME TO MCLEOD GANJ – THE LITTLE LHASA OF INDIA"; opening Tibetan song reprises; English subtitles on screen.	Song Tibetan Lyrics/Subtitle "You don't know what lies ahead; you don't know what's in the past; whatever there is, it's here in this moment"	Tibetan songs	1:26:53