

# The Study on the Aesthetic Style of Inner Mongolia Films from the Perspective of Geo-cultural

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## Abstract

In a history spanning more than 70 years, Inner Mongolian films have long formed a unique aesthetic style and artistic form compared to other regional films. Therefore, it is particularly important to refer to Inner Mongolian films as "locality". The naming of Inner Mongolia films should highlight the "locality", that is, the concept must be distinguished from the perspective of nationality and geography. Natural space, social imagination space, and time space have jointly constructed the spatial landscape of Inner Mongolia films, while the northern nomadic culture and the multicultural complex of the local area outside the Great Wall construct the regional cultural mirror image of Inner Mongolia films. It can be said that the image system and narrative mechanism of spatial landscape and cultural mirroring image should become the basic principle and aesthetic standpoint of the semantic naming of "Inner Mongolia Films".

## Keywords

Inner Mongolia Films; Inner Mongolia Culture; Regional Film; Ethnic Film.

## 1. Introduction

The creation of Inner Mongolian movies has already caused a wave of waves in mainland China in silence. The diversification of regional landscapes and cultural orientation have become the eternal theme of its creation. The proposal and interpretation of the "New Wave of Inner Mongolia Films" undoubtedly allowed the concept of "Inner Mongolia Films" to enter the public view. The widespread attention and recognition of the academic community and the industry has made this term a "hot air balloon" in the sky of image creation. Examining the art of film from the perspective of regional culture can undoubtedly put the concept of film in the multiple dimensions of interaction with location culture, and then produce aesthetic significance on cultural geography. The image system and narrative mechanism of regional landscape and cultural mirroring become the basic principles and aesthetic standpoint of the concept naming "Inner Mongolia Films".

## 2. Naming of Inner Mongolia Films

In recent years, a number of literary and artistic films such as "The Summer is Gone", "A Smile Goodbye", "Deep in the Heart" and "Old Beast" directed by a group of young Inner Mongolian natives have stunning the industry and have shined in domestic and foreign film festivals. At the "Inner Mongolian Youth Directors' Works Seminar" held by the Chinese Film Association, the experts at the meeting unanimously named this phenomenon the "Inner Mongolia Phenomenon" in the Chinese film industry, and the "China Art News" even published related articles on why Inner Mongolian films ushered in the "new wave". Inner Mongolia films, the concept signifier of image creation, came into the public's vision again.

## 2.1. The National Characteristics of Inner Mongolia Films

The location of Inner Mongolia has a clear outline, no matter on the geographical map of China or in the public's field of vision. However, the concept of "Inner Mongolia Films" has appeared in the public view in a vague manner. Mongolian films, Mongolian-themed films, and even Inner Mongolian national films have revealed, portrayed, and spread the regional culture of Inner Mongolia to the public to a certain extent. The three are intertwined to build an "image landscape" with cord blood of Inner Mongolia culture by virtue of the identity of the media.

However, it is worth exploring whether the concept of Inner Mongolian films from the perspective of regional culture is the same as that of ethnic minority films, and does it show consistency in expressing cultural connotations? The answer is obvious. Inner Mongolian films and other concepts are defined in a completely unique way. This group of young directors from Inner Mongolia has abandoned the cultural stance of "minority film" creation to a certain extent. The endless grassland, the desert of tens of thousands of horses, and the folk landscape full of ethnic flavor have all become a certain degree of absence in the video. And "the screen image changes from the traditional Mongolian-dominated to the dilution of the ethnic identity of the characters" [1], these directors focused their video on the encounters faced by the Inner Mongolians in the current era, using unique mirror language expresses the culture of Inner Mongolia in the tide of the times. This is what Zhang Hong, secretary of the party group and vice chairperson of the Chinese Film Association, believes: "These films have a particularly obvious Inner Mongolian style and Inner Mongolian regional color."

"One side feeds one side", Inner Mongolian movies must be positioned closely around the regional culture of Inner Mongolia's geographic environment, and therefore they must show distinctive style characteristics from minority movies or minority-themed movies.

On the one hand, the inheritance and dissemination of the national culture of minority-themed movies has caused some movies to be created with national culture as the main reference point. Whether such content can be included in the research category of "Inner Mongolia Films" remains to be studied. For example, a film that uses the native language of ethnic minorities as the video language to describe only a certain cultural feature of an ethnic group. Whether it focuses on the expression of the regional culture of Inner Mongolia requires further consideration. Whether the languages and cultures of ethnic minorities have the indigenous universal significance of Inner Mongolia remains to be considered. On the other hand, the Inner Mongolia Autonomous Region is composed of Mongolian, Han, Manchu, Hui, Daur, Ewenki, Oroqen, Korean and other ethnic groups. The cultural characteristics and spiritual outlook of each ethnic group together form the regional cultural puzzle of Inner Mongolia. Is it equivalent to regional culture? By analogy, the definition of the concept of "Inner Mongolia films" must escape the definition of the concept category of "minority film" and "minority theme film", but from the perspective of location culture and cultural geography. Reasonable naming in a scientific and effective way.

It can be said that due to the influence of geographical factors and national cultural factors, Inner Mongolian films must have an inseparable relationship with Chinese minority-themed films and Mongolian films. However, the definition of the concept of "Inner Mongolian film" is not equivalent to the two, and it cannot refer to each other with Inner Mongolian national films and minority-themed films. While discussing the regional culture of Inner Mongolia, it is necessary to pay special attention to the fact that it is not Mongolian national culture. Although the two overlap in part, they cannot be referred to or equal. Only the "community culture" recognized by the multi-ethnic groups living in the Inner Mongolia region can be considered as the regional culture of Inner Mongolia.

## 2.2. Geographical Features of Inner Mongolia Films

"All our geographical concepts are more of a "virtual entity" and "imaginary community" constructed by the media"[2], To discuss the concept of "Inner Mongolia films" from the perspective of regional culture, we must talk about it from the perspective of shaping Inner Mongolia regional culture. As a visual image creation, film always shows a means of creating social meaning, and the medium, as an important carrier for constructing "imagination space" for the public, has constructed a paradigm of common reading and viewing of regional culture. Under the influence of regional culture, Inner Mongolia films are often intricately connected with the unique historical, cultural, and geographical characteristics of Inner Mongolia, and the audience has gained a certain recognition in the various interpretations of such images.

Regional cultural identity is an emotional identity based on cultural geography. Cultural geography believes that "cultural landscape refers to a cultural group living in the area, in order to meet its needs, use materials provided by nature, and superimpose cultural products created by itself on the basis of natural landscape." [3], so from culture From the perspective of geography, the cultural landscape of Inner Mongolia not only contains the material basis of the natural landscape, but also has social, economic, and spiritual culture. The conceptual definition of Inner Mongolian films from the perspective of regional culture and geo-culture is to abandon the "three principles" in the creation and naming of minority-themed films, and to intervene in film research from a regional cultural perspective. To define Inner Mongolian movies from this perspective, that is, images centered on the display of the cultural landscape of Inner Mongolia should be included in this concept.

In the past 70 years since the founding of the People's Republic of China, the Inner Mongolia region has formed a special and stable regional cultural psychology and pattern due to historical, cultural, and policy reasons. Based on this perspective, the definition of Inner Mongolia's film concept should pay attention to geographical and cultural samples in film media. The manifestation of Inner Mongolia films is a deep "local" film. It takes the regional culture of Inner Mongolia as a reference point, adheres to the theme and cultural principles, and focuses on expressing the traditional culture, real life, and regional landscape of Inner Mongolia. A film that reflects and refracts the life and culture of the people of Inner Mongolia." New China's first Inner Mongolia films "The Victory of the People of Inner Mongolia" was created based on the unique historical, cultural, and geographical characteristics of Inner Mongolia. It reflects the true status and true appearance of the society, politics, and culture of Inner Mongolia during the War of Liberation.

## 3. Space Landscape Selection of Inner Mongolia Films

Space is the most important concept in geography, and it is an important reason a region is named. However, when the media and geography are mingled with each other, the spatial orientation has undergone a certain change. "The space that media geography is concerned about involves multiple levels, such as places, cities, regions, and the world. These concepts are not simply scattered individuals, but a combination of various phenomena. Space is no longer a natural or geographic conventional concept. It is a complex construction mixed with society and culture." [4] Therefore, from the perspective of the media attributes of film, space becomes the material and landscape in the media communication environment, and the film medium is used as audiovisual art, the shots that it constructs give the public a different touch, such as national character, geographical features. The film records these content rich in "spatial characteristics" with fragmented shots frame by frame. The interweaving of the film medium as the warp and the "regional space" as the latitude to interweave is far more meaningful than the connotation contained in the isolated itself.

### 3.1. Natural Space Selection of Inner Mongolia Films

Marxist geographer Edward W. Soja pointed out: "Space is a contextual hypothesis. From the perspective of materialism, space in the general sense represents the objective situation of matter" [5]. Therefore, a film using audiovisual language as a narrative method must refer to a certain spatial concept. Such a materialized concept is undoubtedly extremely convenient and concise for defining the spatial landscape of Inner Mongolian films. There is no doubt that different regions have distinct cultural connotations and different iconic landscapes. Geographical indications are also the same as the media form. It can be said that specific regional ecology produces specific media forms. In modern society, the importance of the close connection between the media and the regional culture is overwhelming. Each "regional media" strives to present the local regional culture and tries to let the public (audience) construct it through specific text, music, pictures and other media and cultural forms. The public's identification with the media and culture of the region.

Geography believes that landscape is a hierarchical system and naming a regional landscape must meet the following criteria: "First, it must be distinguished from the continuous space of other geographic regions; second, it must have distinct personality characteristics without repetition in space; at the last, there are morphological differences within the regional landscape, but they must have common causes." [6] Inner Mongolia plateau landscape, desert (sandy) landscape, geological relic landscape, Yellow River ice landscape, inner and outer river system landscapes, etc., have created a unique scenery of the northern frontier of China, and these landscapes are a special cultural carrier that embeds the spirit in the material entity. The region is a collection of macroscopic landscapes. From the perspective of the location of Inner Mongolia, the naming of the film space landscape in Inner Mongolia is extremely appropriate and appropriate.

The spatial landscape of Inner Mongolia films is the spatial landscape of Inner Mongolia Autonomous Region. The concept of Inner Mongolia films is proposed and defined from the perspective of the spatial landscape of Inner Mongolia Autonomous Region. Movies with core narrative materials and background based on the spatial landscape of Inner Mongolia should be included in this research category. In other words, the area referred to by the Inner Mongolia films must be the Inner Mongolia landscape with unique charm, which presents the regional signs and symbols of Inner Mongolia. Huang Baofu and Fu Li believe that: "The natural environment is the basic factor in the structure of the narrative space. With its inherent uniqueness, it has a high degree of recognition in the physical space, and it is easy to arouse the audience's surface knowledge and special memory of a certain region in the 'imagination space'." [7] The definition of the concept of film categories from the location and geographic perspective of Inner Mongolia films requires that its landscape has a unique landscape culture in Inner Mongolia, which is based on its ability to awaken the public's surface awareness and special memory. Relying on the unique symbolic landscape of Inner Mongolia, Inner Mongolia films can construct a unique image space for the audience.

Naturally, not all films filmed in Inner Mongolia space can be called Inner Mongolia films, only films created with Inner Mongolia as the subject can be called Inner Mongolia films. The presentation of the spatial landscape of Inner Mongolia in the film, in addition to expressing and exposing the regional landscape, is more important to awaken the common cultural memory of the local people. Films that cater to the natural landscapes of Inner Mongolia that have appeared and selected for consumption, that is, films that use "grassland" and "deserts" as landscapes for "external" framing, and films that do not tell the story, history, and culture of Inner Mongolia cannot be included in the category of Inner Mongolia films. For example, "Mojin-The Lost Legend" in the Hulunbuir Prairie in Inner Mongolia, "Painted Skin 2" in the Keshiketeng Prairie, and "Hero" in the Populus euphratica forest in Ejina Banner. Although these were filmed in the region of Inner Mongolia Space, but the scenery of Inner Mongolian

space is not married to the cultural characteristics of Inner Mongolia. Such pure framing is not an Inner Mongolian theme, nor is it an expression of Inner Mongolian culture. Therefore, a film that is simply set in Inner Mongolia cannot be called an Inner Mongolian film.

### **3.2. "Social Imagination" Space Selection of Inner Mongolia Films**

The naming of Inner Mongolia films cannot escape the definition of regional space. However, due to the diversity of the attributes of the space itself, when we talk about space, we often have different perspectives and discourse content. That is to say, the selection of space in Inner Mongolia films is not for the pure scenery of Inner Mongolia, the focus should be placed on "collecting materials" so that the public can perceive "Inner Mongolia" in the image. Therefore, the definition of Inner Mongolian film is not defined from the "material and scene", but from the "social space perspective". Because space is not only the existence of material, but also the existence of form, and the container of social relations. Space itself has spiritual attributes, including the country, society, and daily life, as well as economic and political meanings. Therefore, it is necessary to clarify the concept that it is not only the films filmed in Inner Mongolia and the Inner Mongolia Autonomous Region that are Inner Mongolia films, and the films based on other regions are not Inner Mongolia films.

In addition to the impression of reality provided by the environment for people, space perception, various thoughts and concepts about space formed in people's minds will also affect the interpretation of space. Taking grassland as an example, the grassland landscape has long become a reference to the cultural landscape of Inner Mongolia. The public has long accepted the setting of this cultural symbol. "The blue sky and green fields are endless. The wind blows to the low grass and herds of cattle and sheep appear and disappear from time to time." has become the cultural feature of Inner Mongolia. Although it is not only Inner Mongolia that has vast grasslands, Xinjiang and Hebei have large areas of grassland, but just as the definition of Inner Mongolian culture by the academic circles and the industry has long been equivalent to "grassland culture" to some extent, grassland has become a "unique" cultural landscape and a "unique" film and television cultural symbol in Inner Mongolia. The famous directors Sai Fu and Lisi Mai's films "The Knights" and "The Heroes of the East" were all shot in Xinjiang. Sai Fu even said: "The grassland scenery there has an exotic atmosphere, and the snow mountains, canyons, forests, rivers, sunsets in the desert, ancient ruins, etc., there are everything you need." But the narrative of its core story is still the indigenous history of Inner Mongolia, and the regional cultural landscape has shown a certain Inner Mongolian style from a certain degree of shaping, so such films should still be included to the category of "Inner Mongolia Films" research. In other words, films with the characteristics of the Inner Mongolian landscape as the core narrative driving force can be regarded as "Inner Mongolia films".

### **3.3. Era Space Selection of Inner Mongolia Films**

The cultural space of Inner Mongolia films is not closed, but accommodating and open. Space is not an isolated existence but is connected to a variety of environments and factors and exhibits distinctive characteristics under different conditions. The invasion of urban civilization, the impact of the industrial revolution, and the changes in technology and culture can all affect the space and make It produced a series of changes. If we treat space as a fixed, quantifiable, and absolute entity, and blindly formalize it, we cannot restore the diversity and variability of space and the true meaning of the world. Since globalization, the boundaries of regions have been shrinking, and regions have absorbed and merged urban industrial civilization in an attitude of inclusive of all rivers. Therefore, a whole "regional" is taking shape.

Based on this, the spatial landscape definition of "Inner Mongolia Films" is not only traditional Inner Mongolian impressions such as grasslands and deserts, but also films that take place in urban spaces but record the spiritual and cultural aspects of Inner Mongolians should also be included in the category of "Inner Mongolia Films". Because the difference and distinction of

natural space no longer occupy the primary position in the real context of modern human living space, the difference in social space has long become the main space of difference in human life. "A Smile Goodbye" is the most representative work in the "New Wave of Inner Mongolia Films", and its material is not limited to the territory of the Inner Mongolia Autonomous Region. The magnificent scenes like "The Knights", "The Sorrow of Brook Steppe", and "Genghis Khan" no longer exist in the image. Instead, the image transfers the narrative space to the "city", But it "shows the identity of the characters in the film to their own national identity and culture to some extent" and "is mixed with the anxiety that the second generation of ethnic minority immigrants in the metropolis is gradually obscuring the national identity" [8]'s cultural standpoint is enough to make this film an "Inner Mongolia films", which means that in the definition of Inner Mongolian space, the geographical environment and natural features of Inner Mongolia are not absolute. Factors, even if it is an urban space, if the landscape with the cord blood of Inner Mongolian culture appears in the image and produces a certain interaction film, it can be called an Inner Mongolia film.

In this sense, "Wake up, Mother", "An Unexpected Ending", "Red Manzhouli", "Beyond the Sacred Land", "Lao Niu Bay of the Yellow River", "Shan Xing on the Dock", "Son of the Desert", "Long wind outside the Great Wall", etc., a batch of films full of realism should also be included in the concept of Inner Mongolian film. Because these films are conducive to the narration of the indigenous culture of Inner Mongolia, and they are true events that occurred in the life of the indigenous social space of Inner Mongolia. Naturally, including them in "Inner Mongolia films" is also conducive to the film media to outline a clear outline of the reality of Inner Mongolia, form a rich and diverse reference of Inner Mongolian identity, and then describe the local identification of Inner Mongolian culture in the new era.

#### **4. Regional Cultural Mirror Selection of Inner Mongolia Films**

Inner Mongolia's native cultural connotations nourish Inner Mongolian movies, and Inner Mongolian movies are the carrier of the proliferation of Inner Mongolia's cultural landscape. In the concept of human geography, the formation of cultural landscapes is not necessarily derived from material landscapes. Art, religion, culture, etc., invisibly affect people's thinking and positions, resulting in unique knowledge and experience with regional culture are produced, which constitutes a complex cultural landscape with regional characteristics. Guy Debord reveals the fluidity of today's social culture, that is, it has shifted from a traditional society to a society constructed by images and visuals, and the film medium has become a creation directly constructed by this social form. The naming and theme of Inner Mongolian culture point to a unique cultural style, a social and cultural resource of the Inner Mongolia Autonomous Region. The cultural mirror image selection of Inner Mongolia films is undoubtedly the selected local culture of Inner Mongolia.

##### **4.1. Northern Nomadic Culture**

The most prominent aspect of Inner Mongolian culture is the "nomad culture" created by the northern nomads, which is a major feature based on the regional geography and production methods of Inner Mongolia. In this unique location of Inner Mongolia, living by water and habitat by grass has become the most distinctive aspect of its culture. A series of customs, beliefs and habits that accompany the nomadic production methods have jointly constructed the unique cultural characteristics of Inner Mongolia.

In the process of the formation and development of "Inner Mongolian regional culture", nomadic culture has become one of its most important cultural connotations. "Mongolian people's natural-social concept, time and space concept, aesthetic traditions of specific animals and plants as aesthetic objects, the connotation of the heroic character and the prominent portrayal of the image of the horses have widely conveyed the characteristics of the nomadic

culture of the grassland." [9] To some extent, the Mongolian nomadic culture can be regarded as the master of Inner Mongolian culture. One of the most distinctive features of Inner Mongolian movies is that they adhere to the nomadic culture. It inherits the unique location and cultural factors and local feelings, and continues, reflects, and witnesses its own unique regional culture in the unique medium of video. In other words, the most distinctive feature of Inner Mongolian movies is that they tell Mongolian culture. The films "Season of the Horse", "The Sorrow of Brook Steppe", "Genghis Khan", "The Knights", "Heavenly Prairie", "Heavenly Grassland", "The Mother's Airport", etc., can be included in the category of Inner Mongolia films. Naturally, when discussing Inner Mongolian movies, it is necessary to make a scientific distinction from Mongolian movies and Mongolian-themed movies. Films about the Mongolia or Mongolian cannot be included in this category, such as "Urga", "Aravt", "The Cave of the Yellow Dog" must be separated from Inner Mongolian films. Even though the investment, production, and production of some films bear the words "Inner Mongolia", the cultural connotation of these films does not have the characteristics of Inner Mongolian culture.

#### **4.2. The Multicultural Complex Outside the Great Wall**

The culture of Inner Mongolia also includes the culture of the "three minorities" (namely the culture of Daur, Oroqen and Ewenki). Therefore, films reflecting, recording, and disseminating the culture of the "three minorities" living in the land of Inner Mongolia should also be included in the category of Inner Mongolia films. "The Self-report of a Female Coach" (Daur Nationality), "Remote Aoluguya" (Ewenki Nationality) and other films should also be "Inner Mongolian films". Naturally, the cultural selection and mirroring of Inner Mongolian films cannot focus solely on the cultural characteristics and cultural connotations of a certain ethnic group or a certain narrow area. Therefore, the third and most distinctive part of Inner Mongolia's native culture is the "multicultural complex outside the Great Wall" formed by the Han nationality culture, northern minority cultures, and local cultures inside and outside the Great Wall. [10].

The advent of globalization has long blurred geographical boundaries. While geographical boundaries have been damaged and split, culture has become more diverse with the opening of geographical boundaries. The core of Inner Mongolia films is the expression of cultural life and emotions of indigenous people in Inner Mongolia. It is said that Inner Mongolian movies should not be limited to Mongolian culture and the culture of the three minorities but should adopt an open and tolerant attitude to accommodate other indigenous Inner Mongolian cultures, including Han culture. From this point of view, films that reflect the local cultural characteristics of Inner Mongolia, such as "Patrolman Bao Yin", "Sesame Blossom", "Wish", and "The Summer is Gone" should also be included in the research category of "Inner Mongolia Films".

Naturally, the single Mongolian culture, the culture of the "three minorities", and the culture of the "multicultural complex outside the Great Wall" cannot refer to the Inner Mongolian culture. It is the integration of the three that pour the cultural edifice of Inner Mongolian culture, which means that only the common points of the three can be called Inner Mongolian culture. A culture that has a single characteristic that is not recognized by the other two cannot be called "Inner Mongolian Culture". For example, from the perspective of Mongolian films and Mongolian-themed films in the traditional sense, it records and disseminates the culture of the Mongolian nation and describes the performance of a nation in China under the circumstances of the times. It does not possess the diversified characteristics and rich cultural connotations of Inner Mongolian culture. Therefore, when selecting narrative content, "Inner Mongolia Films" must find the "community narrative" of the three. Only films produced in accordance with this principle can be called "Inner Mongolia Films". Therefore, the creative orientation of Inner Mongolia films is diversified. "A Smile Goodbye", "Old Beast", "The Summer is Gone" and other films have allowed the public to see the diverse creative aspects of Inner Mongolia films.

## 5. Conclusion

Putting the discussion of film under the regional culture is to use film as the medium to interpret and interpret the values of Inner Mongolians. A systematic and scientific analysis of the concept of "Inner Mongolia Films" with the Inner Mongolia region as the boundary is not only helpful for distinguishing and clarifying the appearance of Inner Mongolia films, but also helpful for the presentation and dissemination of Inner Mongolia regional culture. However, to understand the space of Inner Mongolia, it is necessary to break through the single, shackled geographical area, to escape from rational and mechanical measurement, to pay attention to the influence of materials and cultural images, and to evaluate and interpret from multiple angles.

Due to historical and geographical reasons, the regional culture of Inner Mongolia has formed a unique cultural style, and the culture of Inner Mongolia has become the most shining touch in the forest of Chinese culture. The definition of the film concept in Inner Mongolia is a review of film creation from the perspective of regional culture. Looking at Inner Mongolian movies from the perspective of regional culture is the basis for ensuring the regional cultural recording, dissemination, inheritance, and evolution of Inner Mongolia. With its own cultural characteristics and regional customs, Inner Mongolia films have built a screen shape that is different from other regional movies, or a unique spatial landscape and cultural mirroring have built a unique aesthetic content of Inner Mongolia films. It can be said that Inner Mongolian movies set a monument to the seal script of Inner Mongolians in the era and record the culture of Inner Mongolia in the context of the era.

Inner Mongolian movies need to make reasonable use of regional spatial factors to maintain the vitality and influence of image creation, and to realize the inheritance of regional culture and the creation of regional cultural landscapes. Only in this way can it highlight the demands of the popular discourse of Inner Mongolia groups under the circumstances of the times. Naturally, while adhering to the regional style, Inner Mongolian movies must also try to get rid of the regional "spectacle" image creation and go to the deeper level of Inner Mongolian culture to make the regional landscape a real movie text. Only in this way can we produce genuine Inner Mongolian movies that are rich in regional characteristics, adhering to the profound cultural spirit, and insight into modern times!

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