

The cinematic landscape of Inner Mongolia: Ethnicity, identity and representation

Jorge Martinez *

Shanghai Film Academy, Shanghai University, Shanghai 200072, China.

World Journal of Advanced Research and Reviews, 2026, 31(01), 1775–1782

Publication history: Received on 15 June 2026; revised on 27 July 2026; accepted on 30 July 2026

Article DOI: <https://doi.org/10.30574/wjarr.2026.31.1.1955>

Abstract

This article examines the cinema of China's Mongolian ethnic minority, tracing its development from 1942, when the first film focusing on this community was produced, to the present. It also analyzes the international circulation of these films and their role in representing China's ethnic diversity. Drawing on historical and bibliographic research, the study outlines the major stages in the evolution of Mongolian cinema within the broader Chinese film industry, including co-productions related to Inner Mongolia. It argues that, particularly during the Reform and Opening-up period, Mongolian-themed films achieved significant artistic and thematic development. These works portray the culture, traditions, and lived experiences of the Mongolian people while reflecting broader changes in Chinese cinema. The article contributes to scholarship on ethnic minority cinema in contemporary China.

Keywords: Chinese minority films; Inner Mongolia films; Mongolian-themed films; International communication

1. Introduction

From a foreign perspective, Chinese cinema often remains unfamiliar to those who are not well-acquainted with East Asian film, apart from a few major works that achieved both critical and popular acclaim, such as *The Last Emperor* (1987), *Farewell My Concubine* (1993), and *Hero* (2002).

The term *Chinese cinema* encompasses a wide range of cinematic traditions and practices that extend beyond a single nation-state framework. Rather than representing a unified national cinema, it includes productions from diverse political, historical, and cultural contexts, as Yingjin Zhang observes: "'Chinese cinema' has unstable boundaries and may simultaneously refer to pre-1949 cinema based in Shanghai, mainland cinema of the People's Republic (1949 to present), Taiwan cinema, Hong Kong cinema, and even Chinese diasporic cinema... Chinese cinema is 'a messy affair ... [and] is fundamentally dispersed'... historically, politically, territorially, culturally, ethnically, and linguistically." [1]

From a theoretical perspective, Chinese cinema constitutes a broad and complex field of inquiry that reflects China's historical, cultural, linguistic, and social diversity. Accordingly, it lends itself to multiple analytical frameworks and methodological approaches. Among these, the ethnic dimension is particularly significant, as it provides valuable insights into the ways cinema represents, constructs, and negotiates the identities of the country's diverse ethnic communities.

Exploring China's film industry means delving into a wide range of themes and genres deeply shaped by the country's dominant ideologies and social transformations. Among its most distinctive expressions is ethnic minority cinema, which focuses on the experiences of China's 55 officially recognized minority groups, among which the Mongolian minority is primarily concentrated in the Inner Mongolia Autonomous Region. These films explore their cultures, traditions, histories, and everyday realities, aiming to preserve their cultural heritage and promote mutual

* Corresponding author: Jorge Martinez

understanding among different ethnic communities. Ethnic minority cinema occupies a significant place in Chinese film production and has contributed positively to the development of multiculturalism.

The primary goal of this type of cinema is to give visibility and representation to groups that have historically been marginalized within the industry. By portraying the experiences and struggles of ethnic minorities, these films challenge stereotypes, foster empathy, and raise awareness of the social and cultural realities faced by these communities. At the same time, they nurture cultural pride, strengthen collective identity, and promote respect for diversity.

Moreover, ethnic minority cinema provides a vital platform for minority actors and filmmakers to tell their own stories and share their perspectives, thereby contesting cultural hegemony and advocating for a more equitable and inclusive representation within Chinese cinema.

2. Historical stages and development of films about inner Mongolia

Inner Mongolian films refer to cinematic works that center on the Mongol ethnic group in China. These films have varied in theme and form throughout history and can be divided into several stages over the past seventy years.

One of the earliest examples is *Storm on the Border* (《塞上风云》), produced in 1942, during the period of the Republic of China. This feature film, directed by Ying Yunwei and starring Li Lili, Shu Xiuwen, Zhou Feng, and Wu Yin, tells the story of two young Mongols, Diluwa and Jinhua, and a Han Chinese man, Ding Shixiong, who overcomes their personal conflicts and unites to resist the Japanese invasion of Inner Mongolia. The film depicts Ding Shixiong as a young Han hero who leads the Mongols in their struggle against Japanese imperialism, ultimately achieving victory.

From an artistic standpoint, the film demonstrates several notable characteristics. First, regarding its narrative strategy, the script employs a dual narrative structure that juxtaposes the vitality of Mongolian youth with the broader call for unity during the War of Resistance Against Japanese Aggression, thus integrating art with political purpose.

Although the film includes a romantic subplot involving Jinhua, Diluwa, and Ding Shixiong, it does not center on their emotional decisions. Instead, the romantic elements serve to humanize the characters and emphasize the solidarity between different ethnic groups. Through the organic interweaving of love, ethnic conflict, and the struggle against the enemy, *Storm on the Border* portrays a patriotic image of Mongolian and Han youth united in their resistance.

The representation of women in the film is also particularly significant. Upon discovering the infiltration of Japanese spies, the female characters demonstrate courage and resolve, risking their lives to eliminate the invaders and protect their families, loved ones, and homeland. Mongolian women are portrayed not as helpless figures but as determined individuals capable of confronting danger and making independent decisions. This depiction sought to inspire contemporary women to face the national crisis with the same strength and determination.

2.1. Early Development (1949-1966)

With the establishment of the People's Republic of China in 1949 and the rapid development of the national film industry, Inner Mongolia emerged as a significant center of film production. According to Yuan (2018), one of the earliest films produced during this period was *Victory of the Mongolian People* (《内蒙古人民的胜利》), a pioneering work on China's ethnic minorities produced by the Northeast Film Studio (now the Changchun Film Studio) in 1949. [2] The film follows Dondebu, a herdsman from Inner Mongolia, who, during the Chinese Civil War, overcomes his narrow nationalist outlook and becomes a committed revolutionary fighter.

The film primarily portrays the struggles and everyday life of the Mongolian people on the grasslands of Inner Mongolia during the early years of the Liberation War. Through Dondebu's transformation, it reflects the successes of the Inner Mongolian Autonomous Movement Federation, led by the ethnic leader Ulanhu, in mobilizing the Mongolian people toward national liberation and socialist unity.

At the same time, the narrative depicts a Mongolian prince, misled by the Kuomintang (KMT) reactionaries, who conspires against the Autonomous Movement Federation and is ultimately betrayed and killed by the defeated KMT troops. The story emphasizes that only the People's Liberation Army, under the leadership of the Communist Party of China, could bring hope and salvation to the Mongolian people, advocating for ethnic equality, unity, and the collective construction of a socialist China.



Figure 1 Still from the film *The Victory of the People of Inner Mongolia*, (1950) .

Like *Storm on the Border*, *Victory of the Inner Mongolian People* centers on protagonists from different ethnic backgrounds—Han and Mongolian—who initially stand on opposite sides of the political conflict. As the plot unfolds, one of them, deceived by reactionary forces, repents and joins the struggle to defend his people. In the film, Su He, a member of the Chinese Communist Party, arrives in Inner Mongolia with the Menghebaatar Mongols to disseminate the Party's ideology among the local population and help establish a democratic administration. Dondebu, initially aligned with the KMT, changes sides after witnessing the injustices and abuses inflicted on his people, joining the alliance between Mongol and Han members of the Communist Party to resist oppression.

Beyond its political message, the film provides valuable ethnographic depictions of Mongolian customs and traditions on the Inner Mongolian grasslands. It showcases herding practices, vast open pastures with grazing sheep, and traditional festivals such as the Aobao Festival, an ancient Mongolian ceremony of blessings and prayers held annually between April and May, where people gather to wish for prosperity and happiness.

This period marked the beginning of cinematic works devoted to Inner Mongolia, where film served as both a tool of cultural representation and political propaganda. These early productions emphasized the construction of the “New China” and the development of Inner Mongolia, promoting ideals of unity, cooperation, and socialist modernization.

2.2. Period of Development and Growth (1977-1989)

Following the Cultural Revolution, Inner Mongolian ethnic-themed cinema entered a period of recovery and renewed development that paralleled the revitalization of Chinese national cinema. In 1979, the State Council officially reinstated the Inner Mongolia Film Studio's name and authorized it to resume the production of feature films. Between 1979 and 1989, the studio cultivated a second generation of ethnic Mongolian filmmakers who became the main creative force behind Inner Mongolian cinema, producing over thirty feature films during this decade.

The films of this period were marked by new characteristics, including a broader range of themes and subjects, the gradual formation of a distinct creative identity for the studio, conceptual and linguistic innovations, and explorations of popular and entertainment-oriented cinema. Representative works from this era include *Salimake* (《萨里玛珂》, 1978), *Princess Tana* (《玉碎宫倾》, 1981), *A Knight's Honor* (《骑士的荣誉》, 1984), *Camel Love* (《驼峰上的爱》, 1985), and *Pilgrimage to Heaven* (《天堂之路》, 1988).

In 1981, the Inner Mongolia Film Studio returned to full production with its first post-Cultural Revolution film, *Alima* (《阿里玛》), which depicts the War of Resistance Against Japanese Aggression. The film's central message—“Only the Communist Party can bring happiness to the people of Inner Mongolia”—echoes the ideological theme of *Victory of the Inner Mongolian People*. Produced in a period of ideological reconstruction, *Alima* held great significance for Mongolian audiences who had endured the trauma of the Cultural Revolution. Its goal was to restore trust, correct past injustices, and reinforce confidence in the Communist Party's leadership in building a socialist homeland.

Later in the decade, Mongolian director Gegentana released *Green Field Morning Star* (《绿野晨星》1983), a film exploring the professional and romantic experiences of young Mongolian herders during the early years of the Reform and Opening-Up period. Its narrative reflects the complex social transformations and moral dilemmas faced by individuals as the nation confronted a series of crucial historical changes.

2.3. Prosperity Period (1990–Present)

During this period, Inner Mongolian-themed cinema continued to develop, encompassing a broader range of subjects and cinematic styles. Filmmakers began addressing social issues, human nature, and realistic themes that reflected contemporary challenges.

By the late 20th century, the penetration of Western culture and fierce market competition had created an excessive demand for natural resources, leading to ecological degradation and severe desertification of the grasslands. Generation after generation, Mongolians—who had long lived “only for water and grass”—were forced to change their means of production and way of life. Inner Mongolian filmmakers, attuned to the people's concerns and ahead of their time, respond to these realities through their works.

Yu (2019) states that *Season of the Horse* (《季风中的马》), directed by Ning Cai and released in 2005, adopts a solemn tone and a rational perspective to explore ecological degradation and the struggle for survival among Mongolian herders. [3] To pay for his children's education, Wu Rigen sells his beloved horse to a nightclub. Unable to bear the humiliation and loss of dignity, he eventually borrows money to buy it back. His wife, unfamiliar with business, tries to sell yogurt on the roadside but ends up losing money. Life goes on—but what awaits them tomorrow?

In 2008, the Inner Mongolia Film Studio released *The Steppe* (《北草地》), directed by Zhao Guohua. The studio specializes in feature films, documentaries, and Mongolian-dubbed productions. The film tells the story of Yuzi, a young man from northern Shaanxi who, unable to endure his stepfather's constant abuse toward his mother, accidentally kills him and flees to the Maowusu Desert in Ordos, Inner Mongolia. There, he forms a deep emotional bond with the vast northern grasslands.

The Steppe portrays the lives of Mongolian minorities and explores themes of morality, domestic violence, and family values. Seeking to escape his past, Yuzi arrives in Inner Mongolia, where he meets an elderly woman waiting for her long-lost lover and a young woman scarred by a failed relationship. As Yuzi begins to care for her, his own guilt resurfaces. He is haunted by nightmares of the murder he committed, yet finds acceptance and affection from his new family. Gradually, he learns the customs of the steppe, while guilt continues to weigh on him. When his grandmother discovers his crime, her own buried secret is revealed. Years earlier, her husband had also committed murder, and she allowed him to flee, waiting for his return ever since. Determined not to repeat her mistake, she urges Yuzi to face justice. In the end, Yuzi surrenders, and years later, after serving his sentence, he reunites with his family. The film closes with a sense of moral redemption and hope for renewal through right action and forgiveness.



Figure 2 Still from the Film *The Steppe* , (2008) . © Inner Mongolian Film Group.

In 2010, the Inner Mongolia Film Group produced *My Mongolian Mother* (《额吉》), directed by Ning Cai. The film was selected as one of the key works commemorating the 60th anniversary of the founding of the People's Republic of China.

Set in the early 1960s, the film tells the story of more than 3,000 orphans sent to Inner Mongolia. Despite her husband's objections, Qiqigema Eji adopts two children, Zhenzhen and Yusheng. Over time, Mongolian culture shapes Yusheng into an excellent horseman and true rider. Nearly two decades later, these orphans of the 1960s face life-changing decisions as adults.

My Mongolian Mother celebrates the ideal of maternal devotion, symbolizing the shared care and solidarity among China's many ethnic groups. Today, as mother tongues fade, cultures lose value, and ideologies reshape identities, ethnic groups must seek ways to preserve themselves. The notion of an unshakable Western cultural authority has become increasingly untenable, as regressive trends persist across global value systems. The degree of women's liberation often reflects the civilization and progress of a nation-state. The shared "mother cult" and maternal narratives across China's ethnic groups demonstrate their advanced cultural sensitivity and contribute meaningfully to the global national culture.

It is important to highlight the work of Inner Mongolian directors such as Zhang Dalei, Zhou Ziyang, Degen, and Xin Yukun, whose films move beyond the conventions of the ethnic cinema formula. Their works present narratives that are not explicitly marked by ethnic signifiers—eschewing iconic grassland landscapes and overt cultural symbols—as exemplified by *The Coffin in the Mountain* (《心迷宫》), *The Summer Is Gone* (《八月》), and *A Simple Goodbye* (《告别》). These films represent a significant shift in the creative trajectory of Inner Mongolian filmmakers. Rather than functioning primarily as "cultural exhibitors" of ethnic identity, these directors increasingly position themselves as perceptive social observers and analysts of the human condition, employing cinematic language to explore the everyday realities and social transformations of contemporary China.

2.4. Inner Mongolia-themed films at international stage

Films about ethnic minorities occupy a prominent place at international film festivals, as they highlight the diversity of origins and cultural traditions around the world. These films often portray the lifestyles, values, and struggles of ethnic communities, offering audiences insight into new cultural worlds and fostering cross-cultural understanding. This aligns with the mission of international film festivals, which seek to promote dialogue and mutual understanding among different cultures.

In addition to their cultural value, films focused on ethnic minorities often address pressing social issues such as racial discrimination, cultural conflict, and social injustice. By presenting the experiences and challenges faced by minority groups, these works engage audiences in reflection and raising awareness of broader social realities.

Furthermore, such films frequently exhibit distinctive artistic styles and creative techniques. They draw upon the rich aesthetic traditions of ethnic minority cultures through unique narrative structures, visual compositions, and soundscapes. International film festivals, in turn, play a crucial role in promoting these artistic innovations and encouraging the continued development of global cinema.

During the early "Seventeen Years" period of Chinese cinema, Inner Mongolian film production forged a distinct identity on screen. Since *The Victory of the Inner Mongolian People* (1949), narratives centered on national development and liberation became key instruments of political propaganda and ideological construction. However, the spiritual and cultural dimensions of Inner Mongolia itself were largely absent from these early cinematic representations.

Behind the scenes, the dominance of political narratives overshadowed cinema's entertainment and artistic functions. The reduction to a single ideological theme resulted in a uniform visual and narrative style that limited creative expression.

Following the Reform and Opening-Up period, Inner Mongolian cinema underwent a profound transformation. Filmmakers began incorporating folkloric elements, ethnographic landscapes, and reflections on cultural memory into their works. The use of avant-garde cinematic language, combined with influences from commercial photography, gave new vitality to Inner Mongolian film. This shift marked a comprehensive evolution in genre, style, and narrative mode, helping construct a distinctive visual and cultural landscape for ethnic minority cinema. Over the past three decades, Inner Mongolian-themed films have achieved increasing visibility on the international stage.

Several Inner Mongolian films have been screened and recognized at major international film festivals. For instance, *Genghis Khan* 《一代天骄成吉思汗》 (1997), a historical drama depicting the legendary life of Genghis Khan, was screened at the Philadelphia International Film Festival in the United States, garnering international attention. By

narrating the epic story of Genghis Khan and portraying Mongolian culture, the film presented the history and landscapes of Inner Mongolia to global audiences.

Another representative work is *Season of the Horse* (2003), directed by and starring Ning Cai of the Inner Mongolia Film Studio. The film explores the ecological crisis of desertification that forces herders to abandon their ancestral grasslands and adapt to urban life. In 2010, it was selected as one of the key productions commemorating the 60th anniversary of the founding of the People's Republic of China.

In 2011, *My Mongolian Mother* (2010), also directed by Ning Cai, won Best Film and Best Screenplay at the Fajr International Film Festival in Iran. Later, *Wolf Totem* 《狼图腾》 (2015), adapted from the novel by Mongolian writer Jiang Rong, premiered at the Toronto International Film Festival and received widespread critical acclaim for its exploration of the symbiotic relationship between Mongolian herders and wolves.



Figure 3 Still from the film *My Mongolian Mother* (2010). Directed by Ning Cai. © Inner Mongolia Film Studio.

The participation of Inner Mongolian-themed films in international film festivals has not only brought global attention to the region's culture and landscapes but has also created valuable opportunities for the development of Inner Mongolian cinema within the broader context of world cinema. Nevertheless, there remains considerable room to expand the international visibility and representation of ethnic minority cinema. As Krska (2021) argues: "The movies in minority genre are made, demand for them stemming mainly from film festivals and the Chinese government trying to boost the Chinese movie industry. The representation of the minorities is still lacking." [4] These films, whether historical or contemporary, biographical or fictional, consistently explore universal themes of identity, resilience, and coexistence. Ultimately, Inner Mongolian cinema offers not only a visual journey through its vast pastures and deserts but also a cinematic reflection on how its people confront adversity and preserve their cultural heritage.

2.5. A film about Inner Mongolia directed by a foreign director

Wolf Totem (2015), directed by Jean-Jacques Annaud, is a visually stunning and thought-provoking Chinese film that explores the complex relationship between humanity and nature. Based on the semi-autobiographical novel by Jiang Rong, the story is set during the Chinese Cultural Revolution and examines the tension between traditional Mongolian nomads and the encroachment of modern society.

The film follows Chen Zhen (played by Feng Shaofeng), a young student from Beijing sent to Inner Mongolia to teach the local nomads. Immersing himself in their way of life, Chen Zhen becomes captivated by the wolves that roam the grasslands. He develops a deep connection with a young wolf named "Little Wolf," gradually understanding the delicate balance of nature and the principle that humans cannot dominate or tame it. Ultimately, he must accept the inevitable separation dictated by the natural order.

The depiction of wolves is a central highlight of the film. They are portrayed both as fierce predators and as symbols of freedom, illustrating their essential role in maintaining the ecosystem and the fragile balance of the Mongolian grasslands. The sequences featuring the wolves are intense, emotionally resonant, and technically impressive, enhanced by skillful editing and a compelling musical score.

The vast landscapes of the Inner Mongolian grasslands serve as a pivotal narrative element. Wide-angle shots reduce humans to small figures against the sweeping terrain, reinforcing the film's central premise: nature cannot be altered by human will. The cinematography is breathtaking, capturing the majesty of the plains and the wolves' dynamic presence in a manner that gives the environment itself a character-like prominence.



Figure 4 Still from the film *Wolf Totem* (2015). Directed by Jean-Jacques Annaud. © China Film Co., Ltd.

The acting is commendable. Feng Shaofeng convincingly portrays Chen's transformation from an outsider to someone deeply connected to the land and its inhabitants. Supporting performances, including Dou as Yang Ke, add depth and authenticity to the narrative. The director's vision is clear: he does not aim to villainize the wolves but rather to highlight nature's survival systems, showing how human actions can repeatedly and catastrophically impact the ecological balance.

However, the film has some weaknesses. At times, the pacing is slow, and certain scenes could have been condensed to create a more concise narrative. Additionally, the political and historical context, while central to the story, may be unfamiliar to international audiences, which could limit full understanding and appreciation of the setting.

Despite these minor flaws, *Wolf Totem* remains a visually and emotionally compelling film. Its stunning cinematography, strong performances, and exploration of the human-nature relationship make it essential viewing for those interested in culture, ecology, and the dynamics of traditional societies. The adaptation of Jiang Rong's novel is remarkable, offering both an artistic tribute and a reflection on ecological harmony.

2.6. Key characteristics of inner Mongolian cinema.

Inner Mongolian cinema presents a wide range of themes, well-defined gender roles, and certain narrative limitations that remain to be addressed. In its early stages, this cinema served as a key medium for expressing ethnic identity and promoting national cohesion, particularly during the formative years of the People's Republic of China and the socialist construction period. Over time, these productions reflected the consolidation of socialist values, portraying Mongolian characters in narratives that exalt loyalty, collective struggle, and patriotic duty. Representative examples of this approach include *Victory of the Mongolian People*, *Alima*, and *Green Field Morning Star*.

Recurring themes revolve around home, homeland, and national belonging, linking personal and ethnic identities with Chinese citizenship. As Zhou (2002) observes: "Different from the 'grand narrative' of other films, Inner Mongolian films always create stories... showing the historical vicissitudes and living conditions of ordinary people in the grassland under the background of the big era." [5] Films such as *The Sorrow of Brook Steppe* (悲情布鲁克, 1995), *Gada Meilin* (嘎达梅林, 2002), *Heavenly Grassland* (天上草原, 2002), and *Green Field Morning Star* (1983) exemplify this connection. The evolution of Inner Mongolian cinema can be traced from tales of historical resistance and ethnic heroism in the 1990s to more intimate, emotional, and ecological narratives in the 2000s, and finally to romanticized historical dramas emphasizing ethnic coexistence in the 2010s.

The grasslands function as a central visual symbol representing freedom, tradition, and spiritual purity, contrasting with Han urban environments. As Yuan (2018) argues, they also serve as transformative narrative spaces. Through the integration of storytelling, music, and folk customs, these films construct a coherent cultural landscape that reflects and reinforces Mongolian cultural identity.

Mongolian men are often depicted as strong, stoic figures connected to pastoral life, contrasting with more refined or emotionally expressive Han characters. Mongolian women, in turn, are portrayed either as guardians of family and tradition or as idealized figures who catalyze male transformation.

While Inner Mongolian cinema plays an important role in preserving cultural heritage and ethnic identity, Han-centered perspectives, the dominance of Mandarin, and stylized representations persist. Mongols are frequently portrayed in rural or pastoral settings, reinforcing perceptions of a "timeless" and marginal culture in modern society. Despite the increasing participation of Mongolian directors in recent decades, structural and political constraints continue to limit

ethnic narrative autonomy. As Guo (2017) argues, Han-centered narratives therefore remain predominant, while Mongolian characters are often relegated to symbolic or inspirational roles rather than being portrayed as fully autonomous subjects. [6]

3. Conclusion

It is important to emphasize again the significance of cinema focused on ethnic minorities, as these productions not only strengthen the cultural identity of the groups portrayed but also contribute to building a more inclusive and empathetic society. Films about ethnic minorities, particularly those centered on Inner Mongolia, play a crucial role in fostering understanding of the country's diverse communities, reinforcing national identity, and showcasing the cultural richness of all citizens. In this way, cinema becomes a powerful tool for affirming and preserving ethnic identities while promoting intercultural dialogue.

First, these films strengthen a sense of citizenship among Inner Mongolians as members of the People's Republic of China, highlighting their participation alongside other ethnic groups in protecting their homeland. Second, they introduce Inner Mongolian culture to wider audiences, drawing on real stories, historical events, and myths from Mongolian folklore.

In contemporary cinema, films about Inner Mongolia explore a wide range of themes, including shared experiences on the grasslands and prairies, love, family, personal sacrifice, and a deep connection with nature. These stories are set against the region's striking natural landscapes, which serve both as a backdrop and as a symbolic element of the culture and lifestyle of the Mongolian people.

These films centered on ethnic minorities, which initially served as instruments for disseminating political ideologies among those minority groups, have evolved significantly in recent years. Today, they offer a more nuanced portrayal of the diverse realities within the valleys of Inner Mongolia. Although there is still progress to be made in the development of their narrative forms and the expansion of their thematic scope, they undoubtedly represent a vast and rich landscape of stories waiting to be told by a new generation of Mongolian filmmakers in China.

Inner Mongolian cinema emphasizes that China is a country of cultural diversity and that these differences do not divide its citizens; rather, they enrich the national identity, reflecting the coexistence and shared experiences of all ethnic groups within the nation.

Compliance with ethical standards

Disclosure of conflict of interest

No potential conflict of interest was reported by the author.

References

- [1] Zhang, Y. (2009). Chinese cinema and transnational film studies. In Durovicová, N. & Newman, K. E. (Eds.), *World Cinemas, Transnational Perspectives*. Taylor and Francis, Florence. ISBN: 9780203882795. pp. 123-133.
- [2] Yuan, X. (2018). Nei Menggu minzu dianying zou shang tuwei zhi lu [Inner Mongolian ethnic films on the road to breakthrough]. *Zhongguo Minzu Bao* [China Ethnic News].
- [3] Yu, T. (2019). Nei Menggu minzu dianying de wenhua mailuo—Jian lun “jiang hao Zhongguo gushi” de yi zhong keneng [The cultural context of Inner Mongolian ethnic films: A possible way to “tell China’s story well”]. *Dangdai Dianying* [Contemporary Cinema].
- [4] Zhou, X. &. (2002). Research on Ethnic Culture Presentation of Inner Mongolian Film from Multiple Perspectives. *Highlights in Art and Design*, 90-93.
- [5] Krška, J. (2021). Representation of Mongols in the selected works of Inner Mongolia Film Studio. Master’s thesis, Masaryk University, Faculty of Arts.
- [6] Guo, P. (2017). Huangjin shidai: “Shiqinian” Nei Menggu minzu tica dianying luelun—Nei Menggu minzu tica dianying de lishi huigu (yi) [The golden age: A brief discussion of Inner Mongolian ethnic-themed films during the “Seventeen Years”—A historical review (Part I)]. *Yinshan Xuekan* [Yinshan Academic Journal], 13-18.