

Nomadism and Modernity-The Daily Life Practice and Subjectivity Construction of Frontier Women from "My Altai"

Yangyang Zhu*

College of Education, Hunan Agricultural University, Changsha, Hunan, China

**Corresponding Author*

Abstract: This thesis focuses on the film and television text "My Altai," examining the daily life practices and subjectivity construction of frontier women in the context of the clash between nomadic civilization and modernity. By analyzing the practical activities of frontier women in production, family life, and social interactions, the thesis reveals the multi-dimensional paths of subjectivity construction in the interaction between cultural inheritance and modernity. It also offers new insights into the survival status and development paths of frontier women in the process of modernization, highlighting their unique value and subject power in cultural inheritance and social change.

Keywords: "My Altai"; Nomadic Civilization; Modernity; Frontier Women; Daily Life Practice; Subjectivity Construction

1. Introduction

1.1 Research Background and Significance

1.1.1 research background:

In recent years, there has been a significant increase in feminist TV dramas and films. On May 7, 2024, the micro-drama 'My Altai,' directed by Teng Congcong and adapted from Li Juan's novel of the same name, aired during prime time on CCTV-1. The series vividly recreates the landscapes, ethnic culture, and social changes of the region north of the northern part of China's western border areas, offering viewers an immersive journey into Altai from the outside in. After its broadcast, the series garnered significant attention and became the first Chinese long-form drama to be nominated for the Cannes TV Series Festival. 'My Altai' blends the pristine beauty of ethnic landscapes with positive and proactive female characters. This study uses 'My Altai' as a case study, examining the feminist perspective

through film and television analysis and field research, to reveal how border women create their own survival strategies amidst the tension between tradition and modernity, and challenge gender biases in mainstream modern narratives.^[1]

1.1.2. research meaning

This study focuses on "My Altai," which is of significant importance both theoretically and practically. Theoretically, it fills the gap in feminist theory regarding the survival experiences of women from ethnic minorities in border regions, introducing a frontier perspective to feminism and fostering cross-cultural and cross-regional gender studies dialogue. Practically, it promotes the integration of nomadic culture with modern civilization, supports rural revitalization, and provides micro-level

empirical references for the formulation of border ethnic policies, balancing cultural heritage with individual freedom^[1].

1.2 Research Status at Home and Abroad

In the realm of domestic research, with the rise of frontier-themed films and television and the localization of feminism, there has been an increased focus on the survival experiences of women from frontier ethnic groups. However, interdisciplinary studies on nomadic culture, modernity, and female subjectivity are still in their early stages. Most existing research focuses on macro-level aspects such as ethnic identity, with insufficient attention to female subjectivity. Early studies, influenced by anthropology, have primarily focused on traditional gender roles, lacking exploration of women's real-life conditions under the impact of modernization^[2]. International studies center on theories such as feminism and post-colonialism, with Laura Mulvey's 'male gaze'^[2] and Deleuze's 'nomadism' providing a rich framework for research. However, foreign studies tend to focus on European and American or post-colonial

contexts, paying insufficient attention to the localized experiences in Central Asia and China's border regions.

To sum up, this study critically interprets the construction of frontier women's subjectivity through film and television texts, which not only draws on international theoretical tools, but also is based on the reality of China's frontier. It will open up a new path for understanding the gender experience in the plural modernity of contemporary China and fill the gap in this field at home and abroad[3].

1.3 Project

1. How do frontier women construct their subjectivity in the conflict between nomadic tradition and modernity?
2. How to present the daily life practice of frontier women from the perspective of women in film and television adaptation?

1.4 Design of Field Research Methods

To address the limitations of film and television text analysis, This study intends to adopt a multi-dimensional field research method, with the Altay region in China's western border areas (covering typical nomadic and semi-nomadic areas such as Altay City, Burqin County, and Habahe County) as the field site, to systematically collect first-hand data on the daily life practices of borderland women. The specific design is as follows:

(1) Sample Selection and Size

The research samples are mainly selected through purposive sampling, taking into account the heterogeneity of ethnicity, age, occupation, and urban-rural mobility experience. The total sample size is set at 30-50 people, with the following specific distribution:

Ethnic composition: Including Kazakhs (20-30 people, the main nomadic ethnic group in the region), Han Chinese (10-15 people, long-term residents or the "second-generation" group living in this western border area), and a small number of Mongolian and Hui women, to reflect the context of multi-ethnic coexistence.

Age stratification: Young group (18-35 years old, focusing on changes in cultural identity under the impact of modernity), middle-aged group (36-55 years old, focusing on the adjustment of dual roles in family and society), and elderly group (over 56 years old, focusing on the inheritance of traditional skills and memory narratives).

Occupation and mobility experience: Including purely nomadic women, semi-nomadic and semi-settled women, individual operators running small stores or homestays, and migrant women working between urban and rural areas, ensuring that the samples cover different production and living patterns.

(2) Data Collection Techniques

In-depth Interviews

Conduct semi-structured interviews with 30 core samples, each lasting 60-90 minutes, using bilingual communication (Chinese + local ethnic language with interpreters), recorded and transcribed into text.

The interview outline focuses on three themes:

Production practices: such as "specific work undertaken by women during migration" and "the impact of modern animal husbandry (e.g., mechanized milking) on traditional division of labor"[4].

Family and social roles: such as "autonomy in marriage decisions" and "frequency and ways of participating in community discussions".

Cultural identity and adaptation to modernity: such as "attitudes towards children learning nomadic skills" and "the impact of short-video use on cultural expression".

Conduct follow-up interviews (once a quarter for one year) with 5-8 key informants (such as community women leaders and intangible cultural heritage inheritors) to record their dynamic choices under the impact of modernity.

Participant Observation

Researchers will reside in pastoral areas or semi-settled communities for 2-3 months (covering the transition period between summer pastures and winter settlements) and participate in daily activities led by women:

Production scenarios: Follow activities such as herding, milking, leather tanning, and dairy production, recording labor division, skill transmission methods, and tool use (e.g., substitution or combination of traditional tools and modern equipment).

Family scenarios: Observe food preparation, festival arrangements (such as Nowruz), and intergenerational interactions (such as grandmothers teaching embroidery to granddaughters), recording non-verbal behaviors (such as silent tacit understanding and conflict resolution strategies)[5].

Public scenarios: Participate in activities such as "Aken singing parties", "market transactions", and "women's mutual aid groups" to observe

women's discourse power and social networks in public spheres.

Supplement with non-participant observation: Record transaction models in pastoral small stores (e.g., the ratio of barter to cash transactions) and scenarios of women using smartphones (e.g., live-streaming sales, watching short videos).

Collection of Physical and Image Materials

Collect physical objects such as women's handicrafts (embroidery, felt products), family photo albums, and diaries (if any) to analyze the cultural symbols and individual narratives they carry.

With permission, take images of women's daily labor and life (such as women's figures during migration, interactions at family gatherings) for visual comparison with the film and television presentation in *My Altay*.

(3) Data Analysis Procedures

Coding and Thematic Extraction: Use the qualitative analysis software NVivo to perform three-level coding on interview texts and observation notes:

Open coding: Extract initial concepts such as "material preparation during migration" and "longing for urban life".

Axial coding: Cluster related concepts into core categories such as "modern transformation of traditional labor" and "flexible space of gender roles".

Selective coding: Extract core themes such as "survival strategies of resistance and compromise" and "subjectivity in cultural inheritance" to respond to research questions.

Cross-case Comparison:

Horizontal comparison: Analyze differences among women of different ethnicities and ages in responding to modernity (e.g., the degree of adherence to "migration rituals" among Kazakh women vs. the acceptance of "e-commerce operations" among Han women).

Vertical comparison: Compare behavioral differences of the same woman in different scenarios (e.g., within the family vs. in community activities) to reveal the situational characteristics of subjectivity.

Mutual Verification of Film and Television Texts and Field Data:

2. My Altai: Narrative of the Influence of Frontier Culture and Modernity

2.1 Content of the Series

My Altay is focusing on the return journey of Han girl Li Wenxiu (played by Zhou Yiran). The series explores the clash and integration of nomadic culture with modern life, building a multi-dimensional cultural narrative. Adapted from Li Juan's eponymous essay collection, the drama uses cinematic language to depict the landscapes of the border region. Through Li Wenxiu's coming-of-age story, it illustrates the dual construction of individual awakening and cultural identity. After facing setbacks in the city, Li Wenxiu returns to Altay due to her literary dreams being thwarted, living with her mother Zhang Fengxia (played by Ma Yili), who runs a small store. Initially, she struggles to adapt to the grassland lifestyle, wearing a bridal dress and using modern business logic to collect debts, which highlights the cultural differences between urban and rural areas and sets the stage for her future transformation. The emotional storyline between Wenxiu and the Kazakh youth Batai (played by Yu Shi) is deeply meaningful, symbolizing the fusion of multiple ethnic cultures. From Batai's prank of treating frostbite with sheep dung to their emotional deepening in the birch forest, this relationship not only progresses emotionally but also metaphorically represents the process of understanding and coexistence between the Han and Kazakh ethnic groups. In the 'water reflection' scene, the snow-capped mountains and Wenxiu's face intertwine in the ripples, skillfully blending natural scenery with emotional resonance. Besides Li Wenxiu's main storyline, other female characters also showcase the diverse cultural landscape of the border region. As a "second-generation resident of this western border area," Zhang Fengxia uses the small store as a cultural exchange platform, blending Han urban wisdom with Kazakh lifestyle. She builds a 'TV' with adobe bricks to entertain her grandmother and participates in Kazakh festivals. Grandma's mental illness serves as a carrier of cultural memory, forming a generational dialogue with Wenxiu's connection to the grassland. The drama also highlights the inclusiveness and complexity of multi-ethnic coexistence through scenes like 'transitional migration' and 'Akhen singing sessions,' such as the trade between Han merchants and herders, and the differing attitudes of various ethnic groups toward Token's remarriage, painting a picture of multicultural coexistence in the border region.

2.2 Cultural Background

With delicate brushstrokes and a grand vision, "My Altai" sketches out a diverse picture of frontier culture in the flow of light and shadow. The cultural background and value connotation contained in it open a window for the audience to understand the interwoven symbiosis of nomadic civilization and modern society.

In the cultural backdrop, the series uses 'transition' as its narrative soul, using aerial shots to vividly depict the grand scenes of a million livestock crossing river valleys and scaling high mountains. The crisp sounds of spring sheep trampling on ice rivers, the warm scenes of yurts being set up in succession amidst summer flower seas, the busy figures storing hay in autumn birch forests, and the solemn and dignified winter sky worship ceremonies on snowy plains-these scenes not only reflect the real life and production of nomadic people but also showcase their wisdom in perfectly integrating their life rhythms with the natural cycle, a most devout tribute to the laws of nature. Female characters play a central role in activities such as herding and milking. For instance, when Zhang Fengxia tannishes leather by hand, the camera slowly pulls back from her calloused hands to the entire yurt, silently conveying the bloodline connection between individual labor and the inheritance of national culture. Wen Xiu gradually deciphers the symbolic system of nomadic culture through learning embroidery and weaving, transforming from an 'outsider' to a 'participant.' In terms of emotional expression, Zhang Fengxia's bisexual temperament 'is highly innovative; she can drink and chat freely with herdsmen and reminisce about the deceased at night. Ma Yili's nuanced portrayal of the character serves as a vivid footnote against cultural homogenization, conveying the fusion of individual value and the laws of nature, which is a new interpretation of female subjectivity. Faced with the impact of modernity, the series skillfully employs contrast techniques, such as the dust raised by motorcycles and the collision between traditional transition routes and manual weaving versus machine production, combined with ecological protection plots, elevating the conflict between tradition and modernity to a profound reflection on the survival of civilization.

From a cultural value perspective, "My Altai" holds profound significance. It breaks the

narrative pattern of 'Han-centricism' and vividly portrays the coexistence of multiple ethnic groups, including the Han, Kazakh, and Mongolian, in the border regions. Scenes such as debt resolution and persuading the surrender of hunting rifles highlight the cultural values of 'each appreciates its own beauty, and together they create a shared beauty.' The portrayal of the nomadic ethnic group's harmony between heaven and man 'ecological view serves as a mirror, reflecting the issues in the development of industrial civilization. Through Wenxiu's observations by the Rainbow Brak River, the film transforms ecological ethics into a visual and thought-provoking experience that touches the heart. In terms of feminist frontier practice, Zhang Fengxia and Wenxiu transcend the traditional family narrative framework, advocating for 'permissive education' and promoting women's autonomy. This showcases the strong subjectivity of frontier women in a patriarchal society, blending their free spirit with the unrestrained nature of nomadic culture.

This work, using images as its medium, not only presents a panoramic view of the natural landscapes and folk culture of the Altay region but also redefines the boundaries of modern frontier writing through a unique female perspective and ecological narrative. It offers a poetic and profound visual solution to the issues of cultural survival and identity in the context of globalization, serving as a model for the perfect integration of film and television art with cultural expression. "My Altai" uses images as a brush, depicting the diverse tapestry of frontier culture amidst the tension between nomadism and modernity. Its value lies not only in the panoramic presentation of the natural landscapes and folk culture of the Altay region but also in redefining the possibilities of modern frontier writing through a female perspective and ecological narrative. As director Teng Congcong puts it, "The world is not a utopia, but sincerity and beauty always exist." The series provides a unique visual solution to the issues of cultural survival and identity in the context of globalization through a poetic gaze on real life.

3. The Infiltration and Conflict of Modern Elements

In "My Altai", modern factors such as modern technology, market economy and education have penetrated into the traditional nomadic life in various forms. While bringing convenience, they

also have a profound impact on the traditional nomadic lifestyle and values.

The impact of modern technology is evident. The mobile phones and computers used by Li Wenxiu in the city contrast sharply with those in the Altay pastoral area. As modern technology gradually reaches the pastoral areas, such as the introduction of electricity, which has brought electric lights to the yurts, changing the nomads' nighttime routines; the advent of television has also opened a window for the nomads to understand the outside world. However, this technological infiltration has also brought changes. Nomads who once lived by natural rhythms and experience now encounter diverse external information, disrupting the tranquility of their traditional lives and gradually fostering a sense of longing and curiosity for the outside world.

The infiltration of modernity has posed significant challenges to the traditional nomadic lifestyle. While the traditional nomadic production and living methods are still preserved, their forms and meanings have changed due to the development of modern transportation and infrastructure. In the past, the transition between pastures relied entirely on human and animal power. Today, with the help of vehicles and other modern means of transportation, although efficiency has increased, the traditional transition process has lost some of its ritualistic and cultural significance. Traditionally, nomadic peoples valued harmony with nature, family ties, and righteousness over profit. However, these values are increasingly being challenged by individualism and utilitarianism in the face of modernization. The younger generation is increasingly drawn to the convenience and richness of urban life, leading to a decline in their identification with traditional nomadic culture and lifestyle, and posing a risk of cultural disconnection.

4. The Visual Representation of the Daily Life Practice of Frontier Women

4.1 Production Labor Practice

Women are the dual subjects of nomadic production and cultural inheritance. In herding activities, although women are less often the 'leading herders,' they play a crucial role in preparing for seasonal migrations, caring for the young and elderly, and providing logistical support. In daily herding, tasks such as milking,

nursing young animals, and storing dairy products are all handled by women. These responsibilities have honed their skills in identifying pastures, managing livestock, and handling risks, making them a vital force for the economic stability and continuity of their families. Women are also the primary force in handicrafts, from tanning leather to weaving rush mats and sewing wool felt, each step embodies the wisdom passed down through generations. The drama's close-up shots of women tanning leather blend sunlight, leather, and the craftsman's skill, infusing labor with poetry and highlighting the historical memory and cultural heritage embodied in these handicrafts. This labor practice not only enhances women's economic independence and environmental adaptability but also creates a unique cultural space for women. The interactions and collaborations among women in their work naturally integrate the values and customs of nomadic culture into daily life, achieving the 'living inheritance' of culture and making them important guardians of the continuation and development of nomadic civilization.

4.2 Family Life Practices

In family life, women serve as both emotional bonds and cultural bearers. When confronted with intergenerational cultural differences, women use their inclusiveness and wisdom to mediate conflicts. For instance, Zhang Fengxia, facing her grandmother who is mentally challenged and immersed in past memories, uses the warm gesture of building a 'TV' with adobe bricks to comfort the elderly's longing for her homeland and preserve the older generation's spiritual world. When dealing with her daughter Li Wenxiu, who is influenced by urban culture and has become estranged from grassland life, Zhang Fengxia guides her through the Winter Sacrifice Festival and teaching Kazakh language, helping her understand the grassland culture through daily activities. The subtle and profound emotional expressions between women are conveyed through non-verbal cues such as the understanding looks during work in the felt house and silent companionship in difficult times, forming a close emotional bond. This emotional interaction effectively resolves intergenerational cultural conflicts and integrates the spiritual core of nomadic culture into family life, making the home a warm haven for cultural

inheritance and emotional belonging.

4.3 Social Interaction Practice

In social interactions, women have broken free from traditional gender roles, becoming active promoters of cross-cultural communication. For instance, Li Wenxiu, upon her arrival in the grasslands, initially brought a city-centric perspective and attempted to transform the pastoral area using modern business logic. However, through interactions with the Kazakh herders, she gradually understood the nomadic people's survival wisdom based on trust and mutual assistance, transforming from a cultural critic to a multiculturalist. Frontier women redefine themselves in broader social spaces by running small shops, participating in ethnic festivals, and managing multi-ethnic affairs. They are no longer passive recipients of culture but have become active producers and interpreters of cultural significance. This cross-cultural interaction not only promotes cultural exchange but also helps women achieve cognitive upgrades and identity reconstruction, allowing 'self-identity' to flourish in a multicultural coexistence, vividly reflecting the harmonious integration of diverse cultures in the frontier.

Through the lens of 'My Altay,' the film vividly portrays the daily lives of women in the border regions, highlighting their multifaceted contributions to the region's social development. Whether it is cultural inheritance in production, emotional bonds within families, or cultural integration in social interactions, these women uniquely define their roles, contributing indispensable strength to the cultural continuity, family harmony, and social progress of the border areas.

5. Subjectivity Construction: From "Being Spoken" to "Self-Expression"

In "My Altai", the border residents, facing the impact of modern life, seek a balance between sticking to cultural roots and accepting modern elements through the dual strategy of "resistance and compromise". Women play a core role in this process of subjectivity construction, realizing the transformation from "being spoken" to "self-expression".

5.1 Daily Resistance: Protect the Cultural Foundation with Traditional Life

Women are the backbone of traditional lifestyle

inheritance. In the family setting, Zhang Fengxia, a second-generation resident of this western border area of China, blends the wisdom of both Han and Kazakh cultures. When running a small store, she retains the traditional practice of bartering in the pastoral areas. Through activities like building felt tents and making dairy products, she passes on the nomadic philosophy of 'living in harmony with nature' to her daughter, Li Wenxiu. Initially resistant to life in the pastoral area, Li Wenxiu gradually recognizes the value of traditional skills through practical experience.

In the production sector, women adhere to the principle of 'harmony between humans and nature.' In traditional activities such as seasonal migrations and herding, they use their experience to predict natural changes, ensuring the smooth operation of nomadic life and upholding the core value of harmonious coexistence between nomadic civilization and nature. In terms of cultural inheritance, women pass down traditional skills through oral tradition. When Token tanners prepare leather, they explain the meanings behind the patterns, and Zhang Fengxia sings Kazakh folk songs, keeping the cultural memories that have not been recorded in writing alive in daily life.

5.2 Take the Initiative to Compromise: Let Modern Tools Serve Tradition

In the face of modern technology and lifestyle, women are actively exploring ways to blend tradition with modernity. In the economic sphere, Zhang Fengxia's convenience store serves as a bridge between urban commerce and the traditional barter system in pastoral areas; Li Wenxiu has learned to adapt modern business logic to the social norms of pastoral communities after facing challenges. In cultural dissemination, Li Wenxiu, a returning writer, uses her words and images to highlight the beauty of the border regions and tells stories of nomadic culture through modern media, preventing the misinterpretation of border culture. In knowledge exchange, Li Wenxiu combines modern education with traditional wisdom, facilitating a two-way flow of knowledge and demonstrating that modern and traditional approaches can complement and coexist.

5.3 The Dynamic Balance between Community and Individual Identity

The role of women in the family and tribe has shifted from 'traditional guardians' to 'identity explorers.' Zhang Fengxia, a cross-cultural mediator, runs a small store to promote cultural exchange, thereby realizing her personal value while preserving the collective cultural traditions. Li Wenxiu, once a 'rebel' trying to escape the grasslands, has transformed into a 'connector' documenting nomadic life, finding the foundation for her personal creativity within the community culture. Token, during her remarriage, fought for her autonomy within the traditional framework, highlighting the agency of women.

In the tension between personal aspirations and collective responsibilities, women achieve a harmonious coexistence. Li Wenxiu draws inspiration from her life on the grasslands, using modern knowledge to support the pastoral areas. Women's daily labor is essential for the tribe's survival and a means to achieve self-identity. They highlight their unique value within the collective cultural foundation, vividly illustrating the essence of 'diverse unity' in frontier culture. This showcases the survival wisdom of frontier women in balancing community and individual identity amidst the clash between tradition and modernity.

6. Conclusion

The daily practice and subjectivity construction of frontier women in My Altai

From the perspective of film and television research, we can clearly see the unique characteristics of frontier women's daily life practice and subjectivity construction.

In the realm of daily life, the film highlights the aesthetics of labor through micro-narratives and close-up shots. Scenes such as milking and embroidery are captured in detail, transforming into ritualistic skill demonstrations. Wide-angle shots highlight the visual harmony between women and natural landscapes like grasslands and river valleys, emphasizing their role as ecological participants. In these ritualized scenes, activities such as wedding chants and cooking break the stereotype of male-dominated rituals, becoming important spaces for women to preserve culture and maintain community ties. Additionally, the film employs a fragmented narrative style, blending modern elements like smartphones with traditional scenes such as building yurts, showcasing women's wisdom in adapting traditional and modern lifestyles.

In terms of subjectivity construction, the film achieves a shift in perspective by extensively using female first-person monologues and subjective shots, giving women narrative control. This transforms them from passive observers into active narrators. Women's actions break traditional gender roles, engaging in market transactions, decision-making about herding migrations, and even challenging traditionally 'masculine' skills like eagle taming. Through the camera's composition, these everyday actions are transformed into acts of power. Clothing and objects, as material symbols, also serve as visual representations of women's subjectivity. Traditional embroidered clothing and handmade items not only carry cultural memories but also highlight women's proactive expression of their self-worth.

Film and television media have played a unique role in this context. On one hand, by capturing the details of the lens, they vividly depict the real-life conditions of border women, dispelling romanticized perceptions from the outside world. On the other hand, they transform mundane daily life into poetic expressions, enhancing emotional impact through elements like lighting and music, thus evoking empathy among viewers. Moreover, the film transforms the life wisdom of Kazakh women into a visual language that is easily shared, fostering understanding and dialogue across diverse cultures. "My Altai" uses the unique expressive power of film and television to reveal how border women, navigating the interplay between tradition and modernity, construct their subjectivity through everyday life, showcasing the intricate interactions between gender, culture, and nature.

Supplementary Conclusion

My Altai reveals, through the unique expressiveness of film and television art, the diverse paths by which borderland women construct their subjectivity through daily life amid the interweaving of tradition and modernity, showcasing the complex interactions between gender, culture, and nature. However, as a study based on fictional narratives, the generalizability of its conclusions has certain limitations. On one hand, the **limitations of relying on fictional narratives** cannot be ignored. To achieve narrative completeness and artistic appeal, film and television texts selectively present and dramatize the life practices of borderland women. For example, Li

Wenxiu's journey of returning home and growing up is endowed with a clear narrative logic of "awakening," and Zhang Fengxia's "androgynous temperament" is exaggerated as a symbol of cultural integration. While these treatments enhance the dramatic tension of the story, they may oversimplify the real-life dilemmas faced by borderland women—such as structural constraints in the distribution of economic resources and implicit restrictions of traditional gender norms. The closed-loop "conflict-reconciliation" ending in fictional narratives may also downplay the long-term nature and complexity of the collision between nomadic civilization and modernity, making it difficult to fully reflect the differentiated experiences of borderland women across different ages, ethnicities, and social classes. On the other hand, this research also highlights the ****necessity of further empirical studies****. Film and television texts provide an insightful "visual sample" for understanding the construction of borderland women's subjectivity, but the real-life practices of borderland women still need to be verified and supplemented through empirical methods such as fieldwork and in-depth interviews. Future research can focus on the following directions: First, conduct in-depth investigations in borderland areas such as Altay, record the real practices of women of different ethnic groups in productive labor (e.g., changes in their roles in the transformation of modern animal husbandry), family decision-making (e.g., intergenerational differences in marriage autonomy), and social participation (e.g., women's voices in grassroots governance), and compare the deviations between film and television narratives and real experiences. Second, explore the living conditions of "atypical" female groups, such as elderly women left behind in pastoral areas and migrant women moving between urban and rural areas, to fill the research gaps beyond the "mainstream female images" in film and television narratives. Third, track the dynamic impact of modern elements (e.g., short-video communication, e-commerce economy) on the subjectivity of borderland women, and analyze their active choices and passive adaptations in cultural inheritance and individual development. The combination of empirical research and film/television text analysis can not only avoid the "romanticization" and "symbolization" of borderland women's experiences but also inject

more localized borderland experiences into feminist theory, providing more practical references for cultural preservation and gender equality practices in borderland ethnic regions.

7. Future Outlook

"My Altai" shows the survival picture of frontier women in the collision between traditional nomadic civilization and modern society, which provides a new perspective for frontier research. Future research can be explored from the following core directions:

Research on the Development and Subjectivity of Frontier Women: Focusing on the practices of frontier women in economic, cultural, and ecological fields, this study examines how they integrate the mutual aid ethics of nomadic culture with the modern market economy to create a distinctive economic empowerment model. It also explores how the digitalization of handicrafts transforms women's cultural capital and how intergenerational and cross-cultural interactions reshape women's identity. Using ecofeminist theory, the study highlights the unique role of women in practicing local ecological knowledge systems within environmental protection efforts.

Research on Innovative Approaches to the Inheritance of Frontier Culture: Focus on the 'hidden inheritance' of frontier culture in daily life, exploring how women maintain the living nature of intangible cultural heritage through physical practices in settings such as families and markets. Analyze the value balance in the commercial development of modern media, such as short videos, in the translation and commercialization of nomadic cultural symbols. Explore institutional strategies to promote the coexistence of diverse cultures through the coordination of ethnic customs with modern laws and community building.

Research on the Coordinated Development of Frontier Modernity: This study explores how technological applications can align with traditional nomadic values, reshaping the production, life, and property rights in pastoral areas. It also examines the distinctive business models that emerge from the integration of market economy and nomadic ethics, as well as the appropriate intervention strategies in tourism development. Furthermore, it analyzes how educational mobility promotes cultural awareness in the frontier region and explores models that combine vocational education with

the inheritance of nomadic skills to cultivate new talent.

Future research should take the experience of frontier women as the entry point, continue to explore the endogenous driving force of frontier cultural inheritance, and provide more practical theoretical support and solutions for the construction of Chinese nation community.

References

- [1] Ma Dai. The Artistic Value and Cultural Communication of Ethnic-themed TV Dramas in the Contemporary Context [J]. China Television, 2022 (03):61-64.
- [2] Xiao Dongqi, Li Yinfeng, Liu Yuanyuan, and Chen Shuyan. 'Focusing on Strengthening the Sense of Community for the Chinese Nation as the Main Thread to Serve the High-Quality Development of Ethnic Work in the New Era' [N]. People's Political Consultative Conference Daily, July 13, 2024 (001).
- [3] Wang Yang. On the Culture of Harmony and Its Implications for National Governance [J]. Decision and Information, 2024 (05):76-83.
- [4] Zhu Guangqian. On Literature [M]. Hefei: Anhui Education Press, 2006:128.
- [5] Zheng Chun-guang and Zhai Yu-yong. True Meaning in This: Two Worlds in Li Juan's Non-Fiction Works [J]. Journal of Shihezi University: Philosophy and Social Sciences Edition, 2015 (02):58-63.