

Sino-Japanese Cinematic Negotiation During the Transwar Period: Yan'an, Man-ei (*Manying*), Dongying and Japan

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Sino-Japanese cinematic negotiations during World War II came to an end with the collapse of three national film companies that had operated under joint Sino-Japanese management. The films at this time could not avoid a dramatic change in politics and ideologies due to the termination of Sino-Japanese cinematic exchanges. However, the cinematic exchanges in terms of human resources and filmmaking restarted after the Chinese Communist Party (CCP) took control of the Manchuria Film Association (Man'ei or *Manying*), which indicates a possible continuity with the wartime period. This paper intends to clarify the process of requisition of Man'ei and the subsequent filmmaking from the CCP's cultural policies born in Yan'an by analyzing historical materials, including some officially unpublished ones. This research aims to contribute to the field of postwar Japanese film history by deploying a definition of transwar history with a boundary crossing perspective.