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From Pioneering to Splendor: A Reexamination of the Development of Northeast China's Cinema in the Context of Sino-Soviet Friendship at the Beginning of the Cold War

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*Northeastern Film,
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ABSTRACT

As early as the late 1940s, the United States as the leader of the Western camp and the Soviet Union as the leader of the communist camp has been due to the values, ideology of the very different and serious gap, the outbreak of the Cold War is inevitable, as a former world power, dominated the Warsaw Pact of the Soviet Union, although the Soviet Union has become a thing of the past, but in the early years of the founding of the Soviet Union, the Soviet Union actually served as the "big brother" and "guide" dual role in the economic development of our country, social development and the development of art played an immeasurable influence on the effect. The dual role of "big brother" and "guide" played an immeasurable influence on the economic development, social development and artistic development of our country. At the beginning of the Cold War, the Soviet Union not only took the lead in establishing good diplomatic relations with China, but also shared the socialist camp with China. During this period, the Soviet Union's construction and development of China's cinema was obvious to all. By accepting the work guidance of Soviet experts and introducing advanced Soviet machines, China also quickly ushered in new breakthroughs in cinematic art and technology, and realized development and exchanges at the cultural level.

1. Northeastern Filmmakers' Exchange with the Soviet Union

Cinema, which is one of the most important artistic sectors, has the largest mass audience and thus it should be emphasized in order to build a new democratic China.^[1] In the late 1940s, after the Iron Curtain speech was made, the Cold War officially broke out, and the new Chinese film industry, at this time in the midst of a period of disintegration, established diplomatic relations with the Soviet Union, naturally drew enough nutrients from the Soviet film art works to feed itself, according to Li Wenqiu, "The course of the development of Soviet cinema started from the beginning with the proletarian-socialist revolution, and

was based on the principle of thoroughly serving the proletarian-socialist revolution, and was based on the principle of thoroughly serving the proletarian-socialist revolution. socialist revolution, and developed on the principle of thoroughly serving the proletarian socialist revolution. Soviet cinema has always been a genuine people's cinema, revolutionary art, the most progressive culture in the world. It has a clear ideological principle, a party character, has the patriotism of the Soviet people as its basic theme, has mastered the creative method of socialist realism, and has correctly reflected the reality of the life of the Soviet people (both present and historical) through one form of cinema, thus creating the image of the typical people's hero." ^[2] This process of learning was actually accom-

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plished through exchanges and cooperation between Chinese and Soviet filmmakers. Soviet cinema was rooted in deep cultural traditions and full of revolutionary enthusiasm, while Chinese cinema drew nourishment from traditional culture and manifested the abundant red spirit, and exchanges of experience between the two countries made Northeast Cinema's works of the period have more mature connotations of expression and display more skillful cinematic. In the process of exchanges and integration, the construction of Northeast China's movie industry has gained positive development power.

1.1. The Rise and Growth of Sino-Soviet Co-Photographers

The signing of the cultural cooperation agreement between China and the Soviet Union enabled New China to break through the shackles of its own film production capacity to a certain extent. 1959, Changchun Film Studio cooperated with the Moscow Film Studio of the Soviet Union, and produced the first official co-production with the USSR since the founding of New China, *The Wind from the East*. The historical background of the birth of this film determines its significance as a testimony to the deep friendship between the two countries. Since the founding of New China, the first official co-production with the Soviet Union, *"Wind from the East"* [3], the historical background of the birth of the film determines its significance as a testimony to the deep friendship between the two countries, the development of socialist construction of the new China to the screen in a realistic way of creation, in the Soviet Union, Moscow and Hangzhou and other places in China, the picture is true and magnificent, that is, to show the people of the Soviet Union and the people of the two countries and the spirit of tenacity, and poetic language eulogizing the socialist. The film is a poetic eulogy of socialism. The film was officially released after both sides had reviewed and agreed to it, and once it was released, it created a fervor of discussion among Chinese critics and received unanimous praise from the audience.

1.2. Support and enhancement of the "bringing in" and "going out" strategies

In 1952, China organized the "Exhibition of Soviet Films", the purpose of which was not only to strengthen cultural exchanges with the Soviet Union, but also to satisfy the audience's demand for cinema by vigorously publicizing progressive films, and to improve the quality of the audience's viewing while enhancing their ability to appreciate cinema. During the Kuomintang's reactionary rule, the "Soviet Film Exhibition" would never have appeared on Chinese soil. Due to the ideological backlash, the Kuomintang treated Soviet films, including *The Way of Life*, poorly, and viewers could only watch the films in secret, and were punished and punished by the Kuomintang government if they were found out. After the founding of the new socialist China, the country firmly embarked on the road to socialism, and Soviet films were thawed out in China. On November 6, 1952, the famous actors N. Cherkasov, who had appeared in such films as

Seven Hundred Years Ago and *Ivan the Terrible*, and Stalin's prize-winning actresses M. Radinina, who had appeared in the *Siberian Symphony* and *A Happy Life*, as well as the scientific and educational director M. Radinina, were invited to attend a film festival in China. The delegation consisting of N. Cherkasov, a famous actor who acted in *Siberian Symphony*, *Happy Life*, Stalin's Prize-winning actress M. Radinina, and the director of the Administration of Scientific and Educational Films, Y. Fedorov, made an official visit to China.^[4] After taking part in the opening ceremony of the Exhibition of the Soviet Films in Beijing, the delegation arrived in Changchun on November 20 and was received by the Northeast Film Studio. The delegation was received by Northeast Film Studio, which showed them some samples of Soviet films translated by Northeast Film Studio, such as *Representatives of the Baltic Sea* and *Ivan the Terrible*, etc. The members of the delegation also came to Northeast Cinema and Northeast Normal University to meet with the audience respectively.

From June to September 1954, a Chinese film delegation consisting of nine people, including Zhu Ge and Lv Xianchang of the Northeast Film Studio, went to the Soviet Union for a study visit under the leadership of Wang Rangxi, director of the Film Bureau of the Ministry of Culture, and the main purpose of the visit was to observe and investigate the institutional construction and operation of the Soviet Union's film industry, aiming to enhance the quality of the development of China's film industry by studying and learning from the Soviet Union's advanced system of the film industry. The main purpose of the visit was to observe and investigate the construction and operation of the film industry in the Soviet Union, with the aim of enhancing the quality of China's film industry by learning from the advanced film industry system in the Soviet Union. Upon its return to China, the delegation submitted the "Report on the Work of the Film Workers' Visiting Mission to the Soviet Union" to the Central Committee of the Communist Party of China (CPC), and the Central Committee of the Communist Party of China (CPC) approved the report on July 1, 1955.

The three-month visit was also warmly welcomed by Soviet filmmakers. It can even be said that during the "honeymoon period" between China and the USSR in the 1950s, the USSR taught Chinese filmmakers film knowledge without any reservation. The director of the Moscow Film Studio once said when receiving a visit from Chinese filmmakers, "These are our comrades in China, our closest friends, and they come here to practice, not simply to learn from us, they want to learn things and go back to develop their Chinese films. They come here for internship, not to us to simply draw on, they are to learn things, go back to develop their Chinese film, so they have the right. What they want to learn, we have the obligation to give them what they want to learn, so they are all participating in your creative process"^[5]. Zheng Guoen, who had rushed to the Moscow Film Studio in the former Soviet Union with a Chinese film internship group in 1954, mentioned in an interview that there was a big difference in the direction of teaching between the training classes at the Northeast Film Studio and the Moscow Film Institute, with the former fo-

cusing on political training and a short period of professional training, whereas the latter trained its students in photography classes where what was taught was often linked to art. By studying the technical theories of the Soviet Union, Chinese filmmakers integrated the theoretical contents of the courses taught in the Soviet Union with the contents of the training of Chinese film talents, and reflected this integration into the opening and construction of the curriculum of the Northeast Film Academy, and incorporated their own unique understanding and creative ability into the process of film shooting and creation, blending film shooting with the unique social environment of Northeast China, which led to the development of a new, independent and autonomous Northeast Film Academy, which soon came out of a new, independent, and autonomous society. The Northeast Film Academy soon took a new path of independence.

1.3. The refinement and metamorphosis of film weeks and exhibition events

On May 1, Changchun held the "Soviet Film Propaganda Week", and on May 1, International Labor Day, it released and screened the Soviet film "Tractor Driver" and the domestic film "All the Light"; on July 1, it released and screened the Soviet film "Sverdlov"; on August 1, Army Day, it released and screened the Soviet film "Sverdlov"; and on August 1, Army Day, it released and screened the Soviet film "Sverdlov". On July 1, the Soviet film Sverdlov was released and screened; on August 1, Military Day, the domestic film The People's Warrior and the Soviet film Xia Boyang were released and screened; to celebrate the 35th anniversary of the October Socialist Revolution in the USSR, the Ministry of Culture of the Central Government of the People's Republic of China unanimously deployed an exhibition of Soviet films to be held in Changchun beginning on November 2, with films such as The Siege of Berlin, A Bright Summer, The Bright Summer and The Bright Summer being displayed. The exhibition included films such as "The Attack on Berlin" and "A Bright Summer", and was attended by more than 760,000 people.^[6]

In 1955, Changchun hosted the Soviet Film Week from November 7 to 21, screening Soviet films such as Faithful Friends and The Fate of Marina. 1956 The Ministry of Culture and the General Association of Sino-Soviet Friendship jointly organized the "1956 Soviet Film Week", which featured Soviet feature films such as Mother, Ivan in the Army, Unfinished Stories, and Unworthy Son-in-law, and documentaries such as All-Soviet Agricultural Exhibition and The Kuril Islands. 1957 From November 7 to 13, 1957, the Ministry of Culture and the General Association of Sino-Soviet Friendship co-hosted the Soviet Film Week. From November 7 to 13, 1957, the Ministry of Culture and the General Association of Sino-Soviet Friendship Association jointly organized the "Soviet Film Week" in Changchun, in which films such as Prelude to Revolution, Paul Kochagin, Cyclone of Hatred, and Vocation were screened. ^[7] With the strong support of the Northeastern government, Soviet films became the most watched for-

eign films in the early 1950s, far exceeding those from major film-producing countries such as Japan and the United States.

1.4. The Birth and Splendor of Northeast Film Translation

Yuan Muzhi, the director of the Northeast Film Studio, firstly put forward the requirements and goals of the Northeast Film Studio's work, that is, to complete the translation independently. Yuan Muzhi's main reason for putting forward this goal was that although a large number of Soviet films were shown in the liberated areas in the early years of the founding of the PRC, and some of the Soviet films were equipped with Chinese subtitles to improve the viewers' comprehension of the films, the viewers of the Northeast region in the early years of the founding of the PRC were not well educated and lacked basic movie-going literacy. However, in the early years of the founding of the PRC, audiences in the Northeast were generally poorly educated and lacked basic movie-viewing literacy, as well as movie-viewing experience, so it was difficult for them to understand the plot and spirit of Soviet films even with the help of Chinese subtitles. people, as a powerful weapon to unite the people, educate them, fight the enemy and destroy them." ^[8] Therefore, only by strengthening the audience's understanding of Marxist theory can cinema people master the art of cinema as much as possible, a weapon that has the power to improve national cohesion and unity, and use it freely to improve the quality of socialist cultural construction.

Against this background, in the fall of 1948, the East Film Reproduction Group was formally established. As a translation organization specializing in translation and production, the Group mainly dealt with issues related to the translation of Soviet films. In July 1948, Yuan Nai-chen and Nie Skub signed a contract with the Moscow Cinematheque in Harbin to carry out the translation of the film, and the first film obtained by the East Film to receive written consent from the Soviet Union was The Ordinary Soldier. The film was translated by Yuan Nai Chen, the director who signed the contract with the Soviet Union on behalf of the Chinese side, and the dubbing by the actors of the Cultural and Work Troupe of the Northeastern Military and Political University was also done quite well, and the recording was completed on May 28, 1949, and the movie was released to favorable reviews. Before the production of Ordinary Soldier, the Soviet representative, Neskub, questioned the translation level of Northeast Film Studio, but after observing the film, the general manager of the Export-Import Company in Northeast China emotionally called Yuan Naichen "the father of translation", which expressed his affirmation of the level of the Northeast Film Studio's translation. As the first translation film in New China, Yuan Nai Chen left a colorful mark in the history of Chinese translation and production, and became the head of the team in 1950, when the Northeast Film Studio's Reproduction Team was renamed the Translation and Production Section, and the Translation and Production Division was established shortly thereafter. Since then, translated

films such as *Lenin in October* and *Resurrection* have become the "teaching materials" for Chinese film workers in the 1950s. The reason for this is that Northeast Film Studio's translations were characterized by solid and delicate performances by the actors and actresses, relatively pure technical coordination, and a deep understanding of the films that needed to be translated by the creative staff, which made the characters and voices in the films very different from the ones in the movie. In other words, in addition to the objective factor of the excellent quality of Soviet films, the hard work and strong creative ability of the Northeast Film Studio's film workers were the main reasons for the major breakthrough and success of the Northeast Film Studio's translation projects.

From 1951 to 1960, Changchun Film Studio's translations ushered in a double harvest in terms of output and quality. In the course of nearly 10 years of development, Changchun Film Studio translated a wide range of excellent films including those from the GDR, Poland and other countries, and its translation technology was also constantly improved in the course of practice, and the level of translation was also greatly enhanced, with a total of 433 films translated. The Soviet Union became the country to which Changchun Film Studio paid the most attention, and it translated many Soviet films with diverse themes and rich connotations, including *The Highest Reward* and *Silver Gray Powder*.^[9]

2. Intermingling and Development of Northeastern and Soviet Cinema

The convergence of Northeastern and Soviet films is not only reflected in the genre level but also in the creative level, not only in the level of communication, but also in the level of technical interoperability. Northeastern filmmakers have gradually reflected what they have learned into Northeastern films in the process of learning the advanced creativity of Soviet cinema, the use of shooting techniques and rich artistic attainments, and by combining the strong knowledge base, By combining their strong knowledge base, ever-improving practical ability and innovative power, they created such powerful films as *Zhao Yiman* and *Plain Guerrillas*.

2.1. Genre convergence between Northeastern and Soviet cinema

Expression of revolution, military genres, as well as industrial construction, revolutionary war genres have become the main genre of choice for the Northeast film in the early years of the founding of the country, the early years of the Cold War to create films, in 1950, according to the statistics of the Xinhua News Agency, the Soviet Union film in the Northeast has a vast audience. Between February and June of this year, there were more than 4,960,000 viewers of Soviet films everywhere, and Soviet films with Chinese dialog were especially popular with the audience. For example, the recently released "*The Battle of Stalingrad*", which was first shown in Harbin, had an audience of more than 55,000 within six days.^[10] Soviet war-themed

films have also influenced the creation of Northeast China's cinema, including *The Bridge*, *Zhao Yiman* and other films showing typical characters in typical environments, all of which show the attention of Northeast China's filmmakers to the working class, as well as the Soviet socialist realist film *Xia Boyang*, which portrayed a near-perfect commander of the Red Army, and realistically reproduced the guiding force of heroes in a war environment. There is an overlap between this and the creative ideas of our films *Zhao Yiman* and *Dong Cunrui*. However, it is worth noting that China's film is not a complete copy of the Soviet Union's film creation, but in the process of conscious absorption of the Soviet Union's film contains excellent factors to internalize, so that the characters portrayed in Northeast China's film is more Chinese colors, better able to highlight the spirit of socialist China's undertones. The reasons for the integration of Soviet and Northeastern films in terms of genre can be attributed to the following: 1) Both China and the Soviet Union, which belonged to the same fascist alliance, went through an arduous anti-fascist struggle; 2) Both were faced with the challenge of how to protect the achievements of the revolution; 3) The War of Liberation and the War of Patriotic Protection provided a large number of vivid and realistic themes for the wars between the Chinese and Soviet Union films. As a result, the use of realistic themes to inspire patriotism naturally became the focus of Soviet and Chinese movie work.

Thanks to the establishment of diplomatic relations with the Soviet Union, film workers in China were able to view a large number of classic Soviet films, as Cai Chusheng pointed out: "New China's film workers are always learning from Soviet cinema, and all the creative cadres and artistic cadres have made Soviet cinema a "compulsory course". The translation and publication of Soviet film theories were also done regularly and in a large number of planned ways. Our movie workers, from these glorious works and writings of the USSR, make constant study and learning, and use them to improve the ideological and artistic level of their creations."^[11] The full patriotism of the Northeastern filmmakers also made the Northeastern films of this period improve their overall quality while absorbing the best parts of the Soviet films, making the Northeastern films common memories that touched several generations, and the works of art of that time that were the closest to the life of the working class and to the emotional needs of the audience.

2.2. The creative convergence of Northeastern and Soviet cinema

The main reason for the excellence of Northeastern films is that Northeastern film workers have full of upward creative enthusiasm and sufficient creative inspiration. Northeast Film Studio personnel Ling Zifeng, Yuan Muzhi, etc. have experienced the war era and have gone to the front line, so they are able to apply their real-life insights more freely in the artistic creation of films, which makes Northeastern films show a more bold and rugged revolutionary passion and a more delicate and deeper realistic color. This made the Northeast films show more bold and

rugged revolutionary passion and more delicate and deeper realistic colors. The main reason for the excellence of Soviet cinema was not only the correct leadership of Marx's theory, but also the fact that there were many Soviet masters under the continuous practice. In terms of performance, the Soviet theater master Stanislavsky created the "Experience School," and the influence of Stanislavsky's system on the school of theater can be seen to this day in the art of cinema plays an irreplaceable role. In music, the Soviet musician Shostakovich created the "Song of Meeting", which was chosen as the national anthem of the United Nations, bringing spiritual inspiration to the anti-fascist coalition in the era of fascism, and also influencing the application of movie music in many countries, including China. In terms of editing, the development of the montage school has been widely discussed around the world. The montage technique, which began with Edwin Bowater, was purposely used in Soviet films, and through the continuous refinement of film artists such as Eisenstein and Kulishov, a complete theoretical system was eventually formed. In terms of creative principles, the formal establishment of the principle of socialist realism enabled the Soviet Union to display a unique charm that was hard to imitate and surpass in the cold world of the Cold War. As a result, the worldviews, values, and outlook on life embodied in the cinematic arts of China and the Soviet Union, both of which belonged to the same socialist camp, were poetic and full of revolutionary sentiments. A large number of Chinese films were introduced into China by the Soviet Union. From 1949 to 1959, the Soviet Union imported 102 films from China, while China imported 747 films from the Soviet Union during the same period. [12] The 1952 film "The White-haired Girl", produced by the Northeast Film Studio, won the approval of the famous director Varlamov for its dramatic expression and emotional treatment, who said: "This film shows the fine traditions of the Chinese theater harmoniously combined with a realistic approach to the subject matter." [13]

Similarly, Chinese director Cai Chusheng has praised the innovative ability of Soviet films and has improved his directing skills by imitating Soviet films, noting, "Our workers, under a certain ideological content, also need to have imagination. Take "Lenin September 18" biographical film, the author wrote Lenin and other characters is his imagination, such as: Wansili transport grain back, to go to the front, asked Lenin's maid, Lenin is not there? Saying he was about to leave and wanted to see him, he went to the door and saw Lenin and Stalin talking, and not wanting to alarm them, he saluted behind him and withdrew. The comrade's love for his leader was so deep that I was very moved by it. Such material (the scene of the salute) is, I think, unquestionable; it is enriched by the author's imagination, enriched by artistry." [14]

At the creative level, Chinese films are "samples" for Soviet filmmakers to enjoy, and Soviet films are "text-books" for Chinese filmmakers to refer to. Only by observing and studying the films produced by the two countries in the process of mutual reference and exchange and integration can we improve and magnify as much as possible the infectious power of the art of socialist camp cinema to

create films that truly serve the people. Only by observing and studying the films produced by both countries in the process of mutual learning, exchange and integration can they improve and enlarge the infectious power of the socialist camp's movie art as much as possible and create movies that truly serve the people. The positive significance of the creative integration of Soviet films with Northeastern films is undeniable. As the spiritual food of Northeastern filmmakers, Soviet films made Northeastern films in the 1940s and 1960s embody a simpler conception of history and artistic expression, which, however, can by no means be called a regression in art, but rather a true reflection of the true face of history and the affirmation of the working class in the revolutionary army. Rather, it is a concentrated manifestation of the true historical face of the revolutionary army and an affirmation of the contribution of the working class in the revolution, a heartfelt elegy for the working class and the peasants by the filmmakers of Northeast China.

2.3. The technical convergence of Northeastern and Soviet cinema

In practice, exploring how to improve the quality of films became the primary task of the Northeast Film Studio during the Sino-Soviet Friendship Period, and how to solve the problems of outdated equipment and poor projection quality became the main negative factors in the development of Northeast China's film industry. Under the correct command of the Party Central Committee, the development of the Northeast film art was gradually on the right track, but how to carry out the socialist transformation of the film? To make this inspiring form of art has become the people's pleasure, enrich the audience's cultural life of the heavy art form has also become the northeast film first need to solve the problem, want to make progress in artistic expression, then can not be separated from the technical support, the film is, after all, the product of technology, therefore, the Soviet Union's help can be said to be the Changshang to solve the "full screening" period of old equipment for its film. Therefore, the help of the Soviet Union can also be said to be one of the most important reasons for Changsha Film to solve the technical defects brought about by the old equipment during the "Manjing" period, which brought great confidence and encouragement to the Chinese movie workers.

In 1952, the Soviet Union sold advanced machines to China at a time when the country was experiencing technical difficulties. Machines such as the Leningrad factory's eight-tape re-recording equipment and the 6.25 semiconductor tape recorder [15] all contributed to the development of the East Film's printing and recording levels in the early 1950s, and the Long Film's first wide-screen movie was made with Soviet help. This widescreen movie was an anamorphic widescreen system named "SINIMASKOP". The aspect ratio of the film was 2.35:1, [16] As a new kind of film, it was still difficult to realize widescreen filming only by virtue of China's own technological creativity at that time, therefore, cooperation with the Soviet Union was not only necessary, but also beneficial to China's film in-

dustry. It is worth mentioning that Changsha Film made its first widescreen film, which was the first film co-produced by the Soviet Union. --Wind from the East.

The technical support of the Soviet Union was one of the factors influencing the rapid development of Northeast China's film technology, but it would be a gross generalization to think that the Soviet Union's technical support played a decisive role in the development of Northeast China's film industry. The technical innovation of Northeast China's films was inseparable from the unremitting pursuit of Northeast China's filmmakers, who, while applying new technologies to production, constantly introduced advanced recording equipment produced in the U.S. and Germany, as well as the domestic photographic and printing equipment that they used as supplements, and, at the same time, introduced and used professional equipment, so that Changsha's professional equipment for films was constantly updated to a larger extent, and basically reached the world's advanced level.

2.4. The cultural convergence of Northeastern and Soviet cinema

In the course of promoting cultural exchanges between China and the Soviet Union, the two countries carried out a great deal of exchanges in the field of movies. The Stalin Prize was awarded to the Sino-Soviet co-productions *Victory of the Chinese People and Liberated China*, and Soviet scripts such as *Moscow Character* and *The Cold War* were translated into Chinese and introduced into China. Since the founding of New China, the total number of Soviet films screened in China in less than three years has been as many as more than 200, with an audience of as many as 18,602,000 viewers. ^[17] Five Chinese films, including "Liberated China", "Victory of the Chinese People", "Children of China", "Radiance", and "Invisible Front", were also warmly welcomed by Soviet moviegoers, with an audience of up to 20 million or more. In view of the excellent quality of the Chinese films, their emotional fullness, and their ideological fit with the Soviet Union, the USSR held a special Chinese film festival in the autumn of 1951,^[18] to In the fall of 1951, the Soviet Union held a special Chinese Film Festival to introduce the breakthroughs and achievements of Chinese cinema in that era to the Soviet audience, which resonated with the equally war-torn but resilient Soviet audience, and made Chinese cinema, including Northeastern cinema, a bridge of friendly relations between China and the Soviet Union.

Concluding remarks

It was clearly stated in the Northeast Film Production Guidelines that the themes of the present Northeast Film Production should include: 1) love of the motherland and the nation, 2) infiltration of the democratic ideology, 3) revival of the spirit of reconstruction, 4) elimination of feudalism, 5) equality between men and women, including women's emancipation, 6) universal science; knowledge of hygiene, 7) children's education, 8) love for the peasantry and workers, 9) Sino-Soviet friendship, and so on. ^[19] After

the establishment of the Northeast Film Company, films such as *Welcome the Soviet Red Army into Changchun*, *Welcome the Soviet Red Army*, and the *Congress to Celebrate the October Revolutionary Day* were sufficient to highlight the good relations between China and the Soviet Union at the beginning of the Cold War. Between the late 1940s and the 1960s, Chinese cinema undertook different tasks at different periods of development. At the beginning of the Cold War, the development of Chinese cinematic art was closely linked to that of the Soviet Union, with the former following the latter's footsteps while also actively searching for a cinematic grammar that was uniquely Chinese.

It was against the backdrop of the maturity of Soviet cinema that Chinese cinema, especially Northeast cinema, was able to grow rapidly in a short period of time, i.e., with the support of the Soviet Union, which was a powerful country in the early years of the Cold War, Chinese cinema continued to move in a positive direction, and Northeast cinema was no exception. In terms of technology, production policy and other aspects, it borrowed to a certain extent from the Soviet Union, which created enough capital and prerequisites for Chinese cinema to move towards independence and autonomy. This, coupled with the unremitting efforts of the Northeast filmmakers, made it possible for the films produced by the Northeast Film Studio to achieve formal and content success, a success that was no longer the kind of success that was unorganized and difficult to categorize into camps in the past before the founding of the nation, but one that belonged to the people and the Party.

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