



**UNIVERSITY OF  
CAMBRIDGE**

AET1

Asian and Middle Eastern Studies Tripos, Part IB

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Friday 31 May 2019 13.30 to 16.30pm

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**Paper AMES1**

**Cinema East**

*Candidates should answer **three** questions, **one** from section A and **two** from section B. All questions carry **equal** marks.*

*Write your number **not** your name on the cover sheet of **each** answer booklet.*

**STATIONERY REQUIREMENTS**

*20 page answer booklet*

*Rough Work Pad*

**SPECIAL REQUIREMENTS TO BE SUPPLIED FOR THIS EXAMINATION**

*None*

**You may not start to read the questions printed on the subsequent pages of this question paper until instructed to do so.**

## SECTION A

Answer **ONE** question.

1. What are the possibilities and limitations for cinema to serve as a means of social critique? You should refer to at least **TWO** films made in different languages and include details of each film's content and context in your answer.
2. Explain the significance of the close-up in at least **TWO** films you studied this year.
3. How helpful is the term "avant-garde" for understanding individual approaches to filmmaking in East Asia and the Middle East? Your answer should make reference to at least **TWO** films and cover both regions.
4. Can East Asian and Middle Eastern cinema ever be truly apolitical? Your answer should make reference to at least **TWO** films and cover both regions.
5. Discuss the adaptation of short stories or novels in **TWO** films made in different languages. To what extent do the films draw on and/or depart from the premises of the literary works on which they are based?
6. Compare and contrast the representation of women in **THREE** of the films you studied this year. Your answer should cover both East Asia and the Middle East.

## SECTION B

The questions below are grouped in four sub-sections matching the languages and/or national traditions of cinema studied in the course: Chinese, Japanese, Arabic and Iranian. Answer **TWO** questions which **must be from different sub-sections**.

### 7. Chinese cinema

- a) What might account for the emergence of a "new" or "new wave" cinema in mainland China, Hong Kong and Taiwan towards the end of the twentieth century?
- b) "The social significance of Chinese cinema can never be grasped by attending to narrative alone." Discuss, with close reference to **TWO** of the films we studied in class.

- c) To what extent do both *Red Sorghum* and *Police Story 3: Super Cop* demonstrate the limitations of analysing Chinese-language cinema in terms of national identity?
- d) Describe how the mise-en-scène in either *The Wayward Cloud* or *Mojin: The Lost Legend* shapes your interpretation of the film.
- e) Explore some of the different ways in which Chinese-language cinema represents collective memory. Your answer should refer to at least TWO of the films we studied in class.

#### 8. Japanese cinema

- a) Analyse the uses and effects of light and dark in Kurosawa Akira's *Rashōmon*.
- b) The film *Rashōmon* should be read as an allegorical narrative of Japanese postwar national guilt. Discuss, with reference to the film's content and cinematic devices.
- c) How does Naruse Mikio's *When a Woman Ascends the Stairs* work as an example of female melodrama?
- d) Compare and contrast the ways in which Itami Jūzō's *The Funeral* and Koreeda Hirokazu's *Nobody Knows* portray the postwar Japanese family.
- e) Linda Ehrlich praises *Nobody Knows* for its rare foregrounding of a world inhabited by children. Explain how Koreeda achieves this with reference to the film's content and cinematic techniques deployed, and the effect that this creates for the viewer.

(TURN OVER)

9. **Arabic cinema**

- a) Discuss the character of Anis Zaki in *Adrift on the Nile*. How does he convey the complexities and hypocrisies of modern Egyptian society and to what extent does he offer a vision of hope and change?
- b) How does Elia Suleiman employ humour to depict and critique life in the occupied Palestinian territory in *Chronicle of a Disappearance* and what are the visual and auditory techniques used to create this humour?
- c) Lebanese cinema is widely recognised as being dominated by depictions of the Civil War. *Caramel* marks a notable exception, but to what extent does it remain a commentary on social tensions and divisions?
- d) Discuss how TWO of the three films *Adrift on the Nile*, *Chronicle of a Disappearance* and *Caramel* play with and subvert generic conventions.

10. **Iranian cinema**

- a) Explore the main elements of Iranian New Wave cinema.
- b) In what ways is Iranian cinema after the 1979 Islamic Revolution different from the cinema before the revolution?
- c) Write a short review of *Ganj-e Qaroon* and explain why we can consider it to be Filmfarsi.
- d) Discuss the relationship between political power and Iranian cinema from the very early stages of its development until the present.

**END OF PAPER**