# Table of Contents

## Introduction
*James Rowlins
George Radics*  

## Articles

**Interview with Anshul Tiwari**  
*James Rowlins*  

**On What Was, and What Remains: Palestinian Cinema and the Film Archive**  
*Hend Alawadhi*  

**What’s Goin’ on in the Back Streets? Patriarchal and Authoritarian Mentality in Contemporary Turkish Cinema**  
*Murat İri*  

**Interrupted Social Peace: Hate Speech in Turkish Media**  
*H. Esra Arcan*  

**Looking Back at Malaysia’s GE2008: An Internet Election and Its Democratic Aftermath**  
*Sara Chinnasamy and Mary Griffiths*  

**Social Media Empowerment: How Social Media Helps to Boost Women Entrepreneurship in Indonesian Urban Areas**  
*Ezmieralda Melissa, Anis Hamidati, Muninggar Sri Saraswati*
NOTES ON CONTRIBUTORS

Hend Alawadhi is a Visual and Cultural Studies Ph.D. student at the University of Rochester, New York. Her research interests include images of war and trauma, archival studies, memory, Orientalism and gender theory. She graduated from Kuwait University (2008) with a Bachelor of Fine Arts in Graphic Design (summa cum laude), and was granted a M.F.A. and Ph.D. scholarship. She received her M.F.A. in Computer Graphics Design from the Rochester Institute of Technology, NY in 2010.

Dr. H. Esra Arcan holds a Ph.D. in Journalism and M.A. degrees in Journalism and Human Rights and Democratization. She has published articles and book chapters on media issues related to human rights, gender issues and media discourse. Her latest research revolves around the role of the media in peace building. She teaches at Istanbul University in the Communication Faculty’s Department of Journalism and is also a member of the UNICEF Children Rights and Journalism Syllabus Study Group.

Sara Chinnasamy is a final year Ph.D. student in Media at the University of Adelaide. Her thesis deals with media discourse and political participation in Malaysia. During 1999-2005, she was a broadcast journalist for the public broadcaster, Radio Television Malaysia, where her role focused on parliamentary reporting, political assignments and related analyses. In 2006, she began lecturing on broadcast journalism in the Faculty of Media and Communication Studies at the University of Technology Mara, Malaysia, before coming to Australia in 2009 on a Malaysian government international scholarship.

Ezmieralda Melissa is currently a Lecturer in the Department of Communication and Public Relations at the Swiss German University, Indonesia. She is a grant recipient of the Strengthening Information Society Research Capacity Alliance (SIRCA II) programme funded by the International Development Research Centre of Canada for the period 2012-2013. Her research interests include new media technology, the representation of minorities in the media, and nationalism and democracy. In addition to her work with SIRCA II, she is involved in numerous research projects, including studies of Chinese representation in Indonesian media and studies of the effects of Nokia Life’s Business Application on women entrepreneurs in Indonesia.

Dr. Mary Griffiths is Associate Professor in the Discipline of Media at the University of Adelaide. She had formally held academic positions in the Departments of Communications and Writing (Monash University, Australia) and Screen and Media (University of Waikato, New Zealand). She publishes in the interdisciplinary fields of e-participation, digital citizens, online and offline governance, digital humanities, media reform and participatory media.

Dr. Murat İri is an Associate Professor of Communication Studies at Istanbul University. His doctoral thesis explored national identity in early Turkish cinema. His research interests include the sociology of communication, the social history of art, media and nationalism and fatherhood and masculinity in cinema. His books, Bir Film İzlemek: Pop Kültürü Sökmek (Watching Films: Deconstructing Pop Culture) and Sinema Araştırmaları: Kuramlar, Kavramlar, Yaklaşımalar (Film studies: Concepts, Theories, Approaches), were published by Derin Publications in 2010 and 2012 respectively.
**Dr. George Radics** is Associate Editor of the IAFOR Journal of Media, Communication and Film. He is currently a Postdoctoral Fellow in the Department of Southeast Asian Studies at the National University of Singapore. He received his B.A. (*summa cum laude*) in Sociology and Asian American Studies from the University of California, Los Angeles and subsequently earned his PhD from the Department of Sociology at the National University of Singapore. Dr. Radics also has a law degree, with a concentration in Asian law, from University of Washington. His interests are law and development, media policy, sociology of emotions, postcolonial studies and Southeast Asia.

**Dr. James Rowlins** is Editor of the IAFOR Journal of Media, Communication and Film, as well as a Lecturer in Arts and Humanities at the Singapore University of Technology and Design, established in collaboration with MIT. He holds a doctorate from the University of Southern California, earned in conjunction with the department of French and the USC School of Cinematic Arts. His research interests include cinematic realism, politics and aesthetics, the legacy of the French New Wave, the emergence of ‘new waves’ and digital technology’s impact on contemporary filmmaking practice. He has dabbles in filmmaking and has directed several short films that have been screened at international film festivals and on university campuses.

**Anshul Tiwari** is a Singapore-based independent filmmaker. He has made films across South East Asia and India for non-profit organisations. Many of these films have been selected for screening in international film festivals such as the prestigious EIGHT festival organised by the United Nations. His film *Rosario* was awarded first prize in the IAFOR FilmAsia Open Film Competition 2012 in the under twenty minutes documentary category. In 2012, he collaborated on a feature film, *A Gran Plan*, which has been screened at the Harlem Film Festival and Rome International Film Festival. Details of his latest films projects can be found on his website www.forachangefilms.com.
Introduction

James Rowlins
George Radics

Welcome to the first issue of the IAFOR Journal of Media, Communication and Film (JMCF)!

JMCF is committed to promoting scholarship that explores the relationship between society, film and media – including new and digital media, as well as to giving a voice to scholars whose work explores hitherto unexamined aspects of contemporary media and visual culture. The journal additionally has a focus on Asia and Asian cultures’ interaction with the wider world, with the aim of providing new perspectives and keeping abreast of the socio-political changes taking place on the world’s fastest-developing continent.

JMCF is associated with MediAsia, IAFOR’s Annual Asian Conference on Media and Mass Communication, and FilmAsia, IAFOR’s Annual Asian Conference on Film and Documentary. A small number of papers from the associated IAFOR conference proceedings have been selected by the journal editors for publication, and all have been subjected to rigorous peer review. As the conference proceedings selected for publication by JMCF come from disciplines associated with both the Humanities and Social Sciences, articles’ methodology and content will inevitably vary to some degree. It goes without saying that any exploration of society through the lens of media and film raises theoretical and conceptual questions, and some of the articles published in JMCF will have this focus. However, many of the articles featured in this journal will primarily be concerned with practice: with tangible problems – of a societal, political, gender, religious or ethical order – and the ways in which they are represented and problematized in film and media.

In our first issue, we have selected five papers – two concerned with film studies and three that relate broadly to media, social and political science. Each article in this issue pertains to Asian nations whose primary religion is Islam. All but one of the article authors are women in this issue, and it is fair to say that our interaction with the topic of Islam is influenced to some extent by gender. The articles also touch on themes such as patriarchy and authoritarianism, as well democracy, free speech, economic development and modernisation. It might be said that the issue of censorship, loosely defined as the repression of the expression of ideas which may be considered offensive, objectionable or dangerous, is an overarching theme linking the articles in this issue. Indeed, each writer asks, in the context of his or her subject matter, what can and cannot be said, while also giving consideration to the far more contentious question of what should and should not be said through film, media or scholarship.

This theme is tackled in the first feature – an interview with a Singapore-based filmmaker Anshul Tiwari whose film, Rosario (2012), was awarded first prize in the IAFOR 2012 Documentary Short Film Competition in the under twenty minutes category. The eponymous protagonist, Rosario, is represented as a happy-go-lucky busker with a perennially sunny outlook on life. However, during a discussion about the documentary filmmaker’s ability to truthfully show life ‘as it is,’ it emerges that Rosario is far from being a Panglossian optimist, and has something of an axe to grind against ‘the system.’ Tiwari intimates that this message did not make it into the final cut for reasons of censorship, and this provides impetus for broad-based discussion about censorship in the context of the Singapore...
filmmaking community. Incidentally, the interview piece – in which filmmakers are invited to reflect theoretically on the medium of film – will be a regular piece in JMCF.

The repression, or censorship, of ideas and memories is the subject of Hend Alawadhi’s article, ‘On What Was, and What Remains: Palestinian Cinema and the Film Archive.’ Alawadhi relates the highly disturbing account of the destruction of the Palestine film archive, which housed unique reels of Palestinian films made between the 1920s and 1980s, including over one hundred films dating from before 1948, during the Israeli invasion of Lebanon. Polemically, Alawadhi’s article asserts that the disappearance (assumed destruction) of the archive was the result of one nation state’s attempts to ‘silence’ another by purposefully obliterating its memories, narratives and ultimately, its cultural identity. Parenthetically, Alawadhi’s article raises the question of how far, as scholars, we can allow political conviction to infiltrate our research. On a more positive note, Alawadhi explains that the lost films have been the subject of experimental and documentary film works that provide commentary and reflection on the lost archive. These works, which she characterises as being part of ‘an archival fever,’ afford the Palestinian people the chance to ‘rediscover its voice.’

Political strife in the Middle East indirectly connects the next two articles, which are about Turkey. The Anatolian peninsula is often said to be at the crossroads between East and West and Turkey has historically served as a diverse and multicultural home to people from throughout the region. After the political upheaval referred to as the ‘Arab Spring’ in 2012, world media attention was focussed on Turkey in the months of May and June of this year, when thousands of protestors took to the streets to take a stand against the incumbent government. The protests began after the brutal eviction of environmentalists who were conducting a sit-in demonstration against plans to turn Istanbul’s historic Taksim Gezi Park into a shopping mall, condominiums and army barracks. By all accounts, the strength and momentum of the demonstrations was fuelled by massive discontent with the ruling AK party, which in recent years has placed restrictions on freedom of speech, the press and internet, taken numerous anti-libertarian stances and is seen as increasingly Islamist and authoritarian.

In ‘What’s Goin’ on in the Back Streets? Patriarchal and Authoritarian Mentality in Contemporary Turkish Cinema,’ Murat İri shows that the process of modernisation in Turkey has not coincided with any ‘softening’ of the religious ideal of patriarchy and secular notion of authoritarianism. Indeed, while the relationship between city and cinema is a modernizing paradigm, İri argues that ‘traces of the authoritarian and patriarchal structure inherent in Turkish modernization persist in the modern day.’ Nowhere is this more evident than in cinema. Despite there being evidence of something of a ‘Turkish New Wave’ – a slew of popular films made by ‘young Turk’ directors with a strong emphasis on showing life as lived by youth on the city streets – İri categorically demonstrates that Turkish cinema, in particular the backstreets which are the site of violence, confrontation and punishment, is an unhappy place for those with a progressive mentality.

Ezra Arcan’s article, ‘Interrupted Social Peace: Hate Speech in Turkish Media,’ tackles, directly and indirectly, many of the issues raised by the recent protest movement. The article provides a careful and conscientious review of the rise of hate speech and its potential effect on deteriorating peace. Indeed, while media can serve as a mechanism to encourage one’s affinity towards home, it can conversely marginalise and inflame tension with minority groups. Arcan reminds us of the precarious balance between freedom of speech and the regulation of hate speech, exploring the contentious issues raised by the censorship of intolerant discourse. In aiming to construct and preserve an idealised identity through hate speech, Arcan concludes that Turkish media is killing off alternative voices and
histories. She advocates for further study to safeguard against the rise of hate crimes, and also for significant changes in the manner in which journalism is practiced in Turkey.

The manner in which journalism is practiced is also an important topic of discussion in Malaysia, a country that projects itself to the world as a modern Muslim country. As discussed in Sara Chinnasamy and Mary Griffiths’ article ‘Looking Back at Malaysia’s GE2008: An Internet Election and Its Democratic Aftermath,’ the rise of alternative media sources can profoundly affect the practice of politics. In the particular context of Malaysia, the Internet has provided the opportunity for opponents of Barisan Nasional, the Malaysian ruling party, to erode its powerbase and, arguably, for the opposition to achieve significant electoral gains. Critics of Barisan Nasional, who accuse the party of pervasive chauvinism, are optimistic that its failure to comprehend the power of media and the Internet may signal its epic downfall, and potentially usher in a new epoch in Malaysia’s political structure—one in which the patriarchy and authoritarianism that arguably characterises the state will be subverted by a more inclusive and heterogeneous democracy.

Finally, Melissa Ezmierralda et al. in ‘Social Media Empowerment: How Social Media Help to Boost Women Entrepreneurship in Indonesian Urban Areas’ remind us that media no longer affects societies on just the meta-political level, but directly in the home and in the family. As Indonesia, the country with the world’s largest Muslim population, grapples with developmental problems such as unemployment, the introduction of new technology and media is helping to not only transform the nature of employment but also challenge existing notions of gender. There is evidence, however, that traditional gender roles in Indonesia are changing, thanks in part to social media sites such as Facebook that are giving women the opportunity to overcome their lack of social capital and finance, to maintain businesses that connect these women to economic markets within and outside their locale. Ezmierralda et al. further note that such an enterprise additionally provides women with the ability to achieve self-actualisation and to become more confident and satisfied in their daily lives.

We would like to extend our sincere and heartfelt thanks to all those who have contributed to this issue, in particular the members of the Editorial Advisory Board, the peer reviewers, the publications team at IAFOR and the authors. We are excited to survey our readership’s opinions on this first issue and very much look forward to publishing our second issue in winter 2013-14.

Dr. James Rowlins
Editor

Dr. George Radics
Associate Editor