

## Recent Publications

- Amireh, Amal and Lisa Suheir Majaj (eds.). *Going Global: The Transnational Reception of Third World Women Writers*. New York: Garland Publishing Inc., 2000.
- Arnold, Rebecca. *Fashion, Desire and Anxiety: Image and Morality in the 20th Century*. London: I.B. Tauris, 2000.
- Crawford, Elizabeth. *The Women's Suffrage Movement: A Reference Guide 1866-1928*. New York: Routledge, 1999.
- Kandiyoti, Deniz and Ayse Saktanber (eds.). *Fragments of Culture: The Everyday of Modern Turkey*. London: I.B. Tauris, 2000.
- Smith, Bonnie G. (ed.). *Global Feminisms Since 1945*. New York: Routledge, 2000.

## Call for Papers

Feminist Media Studies is preparing a special issue on Women, HIV, Globalization and the Media. All those interested in contributing should send their submissions no later than April 16, 20001. The aim of this project is to highlight the important contributions feminist media scholars have introduced to critical perspectives on the Aids epidemic by bringing together work concerned with the structures, inequalities, and geographies of globalization. The areas of emphasis are varied; they include: different forms of media and their implication in a variety of institutional and/or community settings; the relationship between women and gender as analytic categories, the relationship between media, activism, and public policy, feminist methodological and analytical frames, new technologies and issues of accessibility, issues of production, distribution and reception, etc.

For further information please contact Cindy Patten at cpatten@emory.edu  
Completed papers should be sent to the following address:  
Cindy Patton  
Graduate Institute of the Liberal Arts  
Emory University  
Atlanta, Georgia 30322  
USA

## Films

### Four Women of Egypt

How do we get along with each other when our views collide? A timely question, and a universal one. *Four women of*

*Egypt* take on this challenge, and their confrontation redefines tolerance. These four friends have the same goals - human dignity and social justice. They are inspired by love of country, but each adopts an approach radically different from the others. Muslim, Christian, or non-religious, their visions of society range from wanting a secular or socialist state to an Islamic one. But these four women won't demonize one another or treat one another with disdain. They listen to one another's views and argue openly, without ever breaking the bond that unites them, and they laugh through it all. Deeply committed, these four women, together are the living antithesis of political correctness. Amina, Safynaz, Shahenda and Wedad have not accomplished all their political goals; they are not complacent in their self-assessment. At the stage in life when one tries to make sense of it all, these four Egyptian women are not triumphant - they're joyful.

### The Place

Using no narration or commentary, only images and music, the scene is set by grief and regret over a lost heaven. A young woman who has been thrown at an empty deserted road recalls her lost city by biting her nails and wailing. Heaven is then revealed through an ariel shot of deserted houses and towns. In heaven the film takes on a more personal turn where the directors' grandmothers' house becomes a haunted space by exiled relatives. *The Place* is a filmmaker's attempt to negotiate the effect of the exiled collective memory on her ability to live her day to day life.

### Tentative de jalousie / Attempt at Jealousy

*Attempt at Jealousy* is a short video poem. The poem is by Marina Tsvetaeva, a Russian poetess, written in 1924. The theme of the poem is the cry of a woman left by her lover for another. The film is an attempt to reconstitute the sharp intensity of Tsvetaeva's style in the form of the film itself, instead of merely illustrating the poem with images and underlying its meanings with appropriate music. The choice was to mix images as well as the written text which appears as part of the construction of the images themselves. Images of men's bodies are mixed with images of nature. The French recitation is mixed with bits of the Russian text and the music plays with these two voices sometimes even competing with them, in order to recreate the intensity, confusion and anger of the woman's feelings. The words like the images pour out, as if uncontrollably, like an insistent hammer, in order to recreate this outcry of pain, of a woman jilted and deserted by her lover.