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Moving Women: Narrating Female Mobility in Films of Transnational Border-Crossing

Figures of border-crossing, although not new, have become more central in the growing number of films that articulate global experiences of up-rootedness. This paper examines the gendering of the figure of border-crossing in cinema, discussing *Maria Full of Grace* (2004) and *Sin Nombre* (2009). Both directed by North American male filmmakers, the two films depict young Latina women as the ultimate figure of border-crossing, who survive a dangerous journey across Americas and reach the other side of the border. This paper explores three questions considering both narrative and visual tropes in the films: 1) what are the implications of rendering human mobility female? How is this gendered representation related to the global condition of the feminization of poverty?; 2) How does mobile/transnational femininity redefine immobile/national masculinity? How is a nation narrated through the transitory female figures?; 3) How are female bodies represented in the two films for a global gaze?