

THE SEA, THE DEVIL, AND THE TUTTI FRUTTI WOMAN: TOWARDS A U.S. LATINA TRANSNATIONAL IMAGINARY IN FRANCES NEGRÓN-MUNTANER, LOURDES PORTILLO, AND HELENA SOLBERG



El diablo nunca duerme (1994)

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MONDAY, APRIL 15, 12:00 P.M.
SUB CHERRY/SILVER**

Informed by transnational theory, politics of location, feminism on the border, and approaches to documentary filmmaking, the study examines three filmic texts: *Brincando el charco: Portrait of a Puerto Rican* (1994), *The Devil Never Sleeps/El diablo nunca duerme* (1994), and *Carmen Miranda: Bananas Is My Business* (1994). Each film is narrated by a female voice who juxtaposes her personal and transnational identity with history to tell her migration story before and after returning to her country of origin. An objective of the study is to demonstrate how the film directors vis-à-vis their female protagonists, configure a United States Latina transnational imaginary to position their female protagonists and themselves as female directors and as active social agents. Further, the study explores how the filmmakers construct, utilizing the cinematographic apparatus, specific forms of resistance to confront certain oppressive forms through historical biographies. Further, they make use of experimental filmmaking and, in particular, the transnational documentary to deconstruct hegemonic discourses. Lastly, transnational cinema is valued as a field for cultural renegotiating and as a result, the documentary filmmakers in this study are able to reconfigure a transnational imaginary and propose an alternative discourse about history, sexuality, family structures, and gender relations.

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