

Harms, también hace hincapié en el feminismo maternal, en el periodo de 1944-50 justo en la llegada de la revolución. Grupos de mujeres como Rosa de Mora, Gloria Menéndez y Melinda Montenegro, lideran comedores infantiles y guarderías. La revolución trajo consigo el voto femenino para mujeres alfabetas en 1945, por lo que las mujeres ladinas de clase media asumían una nueva era sociopolítica, lo que Luz Valle llamó “patria nueva” (146). Aunque el derecho al voto y el reconocimiento como ciudadanas políticas marcaban un cambio significativo, la revolución no logró una evolución esperanzadora en cuanto a las normas de género, pues la participación política de los hombres predominó.

El Congreso Interamericano de Mujeres llevado a cabo en Guatemala en 1947, ocurre en un momento central entre la revolución y el movimiento de mujeres ladinas; mas con el contexto de la Guerra Fría, y los diferentes factores internacionales, no resultaría tan fácil para las mujeres guatemaltecas definir sus ideales políticos (187). La Alianza Femenina Guatemalteca vería incompleto su trabajo al darse cuenta de que el patriarcado no sería flexible para administrar reformas favoreciendo a la clase trabajadora e indígenas. La Alianza llevó a cabo conferencias nacionales abogando por las nuevas reformas, incluso la reforma agraria, mas esto no simpatizaba con ladinos urbanos que se beneficiaban de la revolución. Los planes de la Alianza se verían abatidos con la caída de Jacobo Árbenz (255).

Por último, el trabajo de Harms busca justicia, así como honrar la participación de la mujer ladina en un proceso histórico lleno de cambios y opresión a la libertad de expresión y de género, la astucia de las mujeres ladinas hizo posible que se comunicaran entre ellas a través de las letras y la educación. Aunque primordialmente es la mujer ladina de la clase media y alta la que cuenta con los recursos para hacer posible este cambio por medio de revistas o activismo social, incluida la primera dama argentina Elisa Martínez (281); la participación de la mujer de clase baja se manifestó fuertemente en el período de la contrarrevolución para derrocar la administración de Jacobo Árbenz. Este estudio es primordial para estudiantes e investigadores que buscan situar la participación de la mujer ladina en un período histórico que trasciende diferentes matices.

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Ugalde, Sharon Keefe. *Ophelia: Shakespeare and Gender in Contemporary Spain*. U of Wales P, 2020, pp 251.

The figure of Ophelia in *Hamlet* is waif-like and weak, dependent on the males around her and unable to cope with Hamlet’s rejection and her father’s death. Hamlet calls her a nymph as he tells her to get herself to a nunnery, and Queen Gertrude sees her as a victim, scattering flowers on her grave. Indeed, Ophelia is spoken to and about much more than she speaks herself; she utters only 170 lines to Hamlet’s 1,476. In literary works and paintings alike, she is usually depicted as prone, in the water, with eyes closed, surrounded by floating,

funereal flowers. She had attracted the attention of Romantics and Modernists alike, including José de Espronceda and Gustavo Adolfo Bécquer, as well as a number of visual artists, always within the scope of the masculine gaze.

Professor Ugalde's meticulous study focuses on the change in those representations from passive to active, beginning with the poetry of Blanca de los Ríos in the late nineteenth century, with a great leap forward, toward female agency, coinciding with the feminist movement at the end of the dictatorship and the transition to democracy from the late 1970s onward. Ophelia's immersion in water becomes resurrectional rather than death by drowning, recalling the mythical nymphs, naiads, and nereids of the classics, who were hardly helpless.

In prose, Ophelia takes center stage with the work of Clara Janés and Menchu Gutiérrez. In quasi-autobiographical works, Janés transforms suicidal tendencies into renewal and self-realization. while Gutiérrez focuses on the abject / madness conundrum by emphasizing the hair motif, the floating tresses in the water signifying death but also lasting beauty and the possibility of change. As feminists were re-interpreting the classics and reclaiming their foremothers, such as Sappho, the shift from male-centered motifs to diversity led to reclamations and reconfigurations in all genres.

Ugalde's own emphasis on diversity leads her to include Manuel Molins, whose dramatic work in Valencian Catalan has filled stages and won prizes; he uses traditional theatrical genres such as melodrama and monologue to arrive at his own critical stance of gender inequality and the evolving roles of women. Galician poetry is represented by Ophelia-centered works by Xohana Torres and Marta Dacosta; Torres, a proponent of literature written in Galician, transforms Ophelia into a sign of female self-authorization, while Dacosta recovers the character's subjectivity by empathizing with her plight.

In another kind of diversity, Ugalde uses many forms of cultural production. In the visual arts, she discusses a number of nineteenth-century paintings, but in more recent times the emphasis moves to photography, video performances, and even manipulated xerox reproductions. A very technological version of Ophelia is seen in Marina Núñez's cyborg form, while Eugènia Balcells uses rearranged photocopies to show variations on an image. Alex Francés, Joan Fontcuberta, and Carmela García use photographs and photograms in their displays of gender-bending and very different versions of Ophelia. Manipulations of technological forms call into question the reliability of film, just as they scrutinize and subvert normative gender.

In a last chapter she calls "Epilogue," Professor Ugalde reminds us that progress is not necessarily linear, as she describes reiterations of the figure of Ophelia in the fashion industry. Through the use of anorexic, pale models, there is a return to the waif, as seen through the male gaze. Especially in magazines directed to a female audience, "weekly inserts...substantiate the resilience of Ophelia's unaltered gender underpinnings in fashion mass media" (207). Ugalde goes on to describe delicate, innocent-looking Opheliaesque female adolescents to model the latest in fashion choices.

This volume opens appropriately with a poem by Marina Tsvetaeva in the voice of Ophelia speaking to Hamlet, and closes with a detailed bibliography that shows Ugalde's

broad scholarship, both specific to the subject of Iberian artistic interpretations of Ophelia and general underpinnings of literary and feminist theory. She is to be congratulated for her sparse use of footnotes, for she has found ways to include relevant information in the text. The University of Wales Press should be thanked for the many high-quality reproductions of visual arts, but a heavy-handed corrector would have been useful, too, as a number of typos can be distracting for the reader.

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