

***Portraying Micaela Feldman Etchebehere:  
From Self-Representation to Iconic Feminism***  
and Presentation of the Film *Mika*, by Fito Pochat and Javier Olivera

**Cynthia Gabbay  
Alexander von Humboldt Fellow  
Freie Universität Berlin**

With the swell of a massive feminist movement in Latin America and Spain in the 21st Century, there is a surge in recovering stories of women who influenced the history of the 20<sup>th</sup> century. We could argue that our historical moment is looking backward and meditating on the history of feminism. This, undoubtedly, goes hand in hand with the fervent desire to understand the chain of events that changed the history of Humanity through wars and devastation. This feminist movement, however, is thirsty to explore the intellectual developments that feminism produced on the history of ideas.

Micaela Feldman, a captain of a militia during the Spanish Civil War (1936-1939), and a Franco-Argentine writer of Jewish origin, offered in her bilingual memories *Ma guerre d'Espagne à moi / Mi guerra de España* (1976) a singular perspective on the Spanish social revolution. In her memoir, Feldman, who used the pen name 'Mika Etchebéhère', sought to *depatriarchalize* the militia experience. As an anti-authoritarian feminist, building a utopian world meant also deconstructing the practices through which women were essentially converted into a subaltern gender. Feldman's memoir and the construction of a literary self-portrait added an outstanding dimension to her story.

To understand the ways in which 21st century reads the past, it is important to examine current representations of that past. I propose to do so through the lens of two cultural products: the film *Mika*, a documentary by Fito Pochat and Javier Olivera, and *La Capitana*, a novel by the Argentine writer Elsa Osorio. Both offer a particular perspective on Micaela Feldman's story, and depict the militiawomen as an iconic figure.

I would like to open a debate on the contemporary representations of revolutionary women, and reflect on how do these iconic representations influence our thinking on feminism.



Micaela Feldman. Photograph: Agustí Centelles