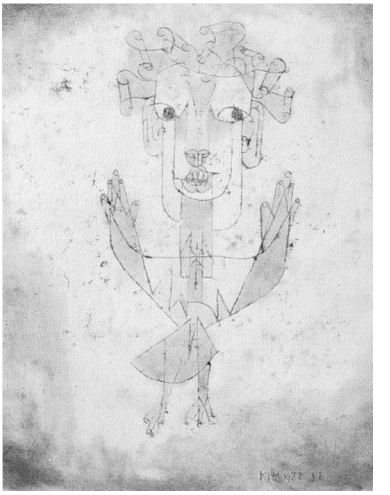
Intro Part II
Time and Invisible Things: Working Class Narratives

A Klee painting named "Angelus Novus" shows an angel looking as though he is about to move away from something, he is fixedly contemplating. His eyes are staring, his mouth open, his wings are spread. This is how one pictures the Angel of History.
Walter Benjamin, "Theses on the Philosophy of History. IX"[1]

Figure 14: Angelus Novus (Klee Painting)



1 Benjamin, "Theses on the Philosophy of History: IX," 257.

Metaphors are conduits aiding us in capturing what proves elusive to analytical reasoning. Klee's "Angelus Novus" inspired Walter Benjamin's metaphor of the Angel of history, an image useful to reflect on the concept of "Angel of the Home"[2] enshrined in the Francoist rhetoric of domesticity. Working class women, however, redefined conventional notions of domesticity, of "Angel of the home," and turned into agents of their own destinies—"Angels of History a la Benjamin." A few of them raised me and, years later, sat with me intently in conversation as they contemplated and shared their lives' paths with renewed insights. Their stories told of constant adjustments to their shifting circumstances, of reinventing themselves in their invisible quotidian routines. In the process, these women turned into historical agents, "Angeli Novii," in my eyes.

Well aware of their condition as outsiders, they felt their life stories had little to contribute to the master historical narrative. We know near to nothing about them as they inhabit the dark side of history, what Unamuno called intra-history. Alessandro Portelli reminds us: "In the literary imagination of the industrial age, the shape of the working class is unknown, its place is darkness, its language silence—thus making the working class a sort of general signifier for all that is repressed, marginal, and unspoken in society. Identified with the passive inertia of tired bodies and minds, the working class can be only represented by negation, only be named where the text breaks down."[3]

Invisible in plain sight; hidden behind their daily routines and rituals, these ordinary individuals and their personal experiences lack historical density, shape, form, and yet constitute the indispensable substratum of the public official history, the visible side of our lives. Our collective being in time hangs heavy on the indispensable lightness of their non-being. "Every day includes much more non-being than being…," noted Virginia Woolf, "…a great part of everyday is not lived consciously. One walks, eats, sees things, deals with what has to be done; the broken vacuum cleaner; ordering dinner; …washing; cooking dinner…."[4]

For those existing outside of history, the quotidian is suspended in a state of "non-being." Ostracized, their lives are invisible, suppressed, like quiet currents under still waters. Yet, such nondescript, unthinking *modus vivendi* is crucial to propel and sustain the grand public "being moments" of those others who lead in our master historical narratives. Certainly, here we are. Nourished, delivered, and

2 María del Pilar Sinués y Marco, *El ángel del hogar: estudios morales acerca de la mujer* (Madrid: Imprenta Española Torija, 1862); Carmen Morán, "El ángel del hogar era una esclava," *El País* (June 13, 2012). https://www.catarata.org/media/catarata55/files/book-attachment-1586.pdf.

3 Alessandro Portelli, *The Text and the Voice: Writing, Speaking, Democracy and American Literature* (New York: Columbia University Press, 1994), 243.

4 Virginia Woolf, "A Sketch of the Past," in *Virginia Woolf Moments of Being: Unpublished Autobiographical Writings*, ed. Jeanne Schulkind (New York: Harcourt Brace & Company, 1985), 70.

saved in a chain of invisible non-being moments. Rhythmic heartbeats, breaths, words, and silences.

An arrhythmia makes dangerously evident the importance of the trivial forgettable healthy heartbeat. An asthmatic attack chokes us, gasping for air, for life, for refuge, for protection. Only with the protection of the invisible metronomes of life may we enjoy the privilege of being in time. Raoul Vaniegem pointed out in 1963 that "the vast majority of people have always devoted all their energy to survival, thereby denying themselves any chance to live. But in their daily attempts to cope with an alienating environment, ordinary individuals engage in countless acts of defiance."[5]

Oral history offers the best tool to unveil their multiple acts of defiant agency for at least two reasons. First, the interview exchange articulates a space in which the visible and the invisible meet in the remembrance of things passed. Second, the conversation opens a well of emotions not so readily accessible through conventional archival, scholarly research.

When applied to the practice of oral history, the theoretical apparatus provided by María Zambrano's "poetic reason" promises to be fruitful in unveiling the invisible and also to re-examine the time element in the binary space/time that reverberates throughout this book.[6] In order to accomplish this task, I examine the narratives that follow utilizing two important aspects of María Zambrano's poetic reason: first, the acoustic/musical thought intrinsic to the notion of poetic reason which Zambrano puts forward in her exploration of rhythm as inherent to her understanding of time. The Zambranian lyrical explanation of rhythm as essential to life is ontological. Second, Ortega y Gasset articulated "I am I and my circumstance" through his notions of ratio-vitalism. As his student, Zambrano's exploration of the Orteguian dictum, however, helps us understand how oral history and memory inevitably intertwine and allows us to explore the historiographical mandate of truth and objectivity in a new light and a new sensibility. María Zambrano carries further the dictum "I am I and my circumstance" by contemplating the emotional nerve in human thinking process. As she puts it, "In the deepest realm of the howling, the weeping, and the groaning resides the core, the insoluble seed of our being, of the word itself."[7] That emotional element only emerges through poetry revealing an authentic universal being rather than simply a factual objective representation.

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5 Gerd-Rainer Horn, *The Spirit of '68: Rebellion in Western Europe and North America, 1956-1976* (Oxford: Oxford University Press, 2007), loc. 207 of 4087; see note 25 loc. 764 of 4087, Kindle.

6 Between 1924 and 1927, María Zambrano (1901-1991) studied under José Ortega y Gasset (1883-1955) and followed his teachings on the quest to rethink Western thought from vital experience.

7 "En el interior más hondo del reino del sollozo y del llanto y del gemido habita tal vez el núcleo, semilla indisoluble ha de ser, de la palabra misma [...]" [my translation]. Zambrano, *De la Aurora*, 124.

Finally, the emotional language of poetry in the stories that follow is strengthened with photographs the informants provided me. In order to analyze their hidden significance, I apply John Berger's understanding of the concept *photo-Roman* or visual bildungsroman. As Berger notes, a photograph preserves a moment of time: "Between the moment recorded and the present moment of looking at the photograph there is an abyss."[8] Such abyss is the space/time reconstructed in the interview, the story harvested in the process of recalling the past outside of the photograph frame and History.

The Invisible Sound Time

> Una conciencia que sólo dispusiese de un oído afinado […] podría medir los cambios habidos y los cambios que se preparan en la historia, podría escuchar cómo se gesta el futuro." María Zambrano, *Delirio y destino*[9]

> "En el principio era el canto y antes del canto el silbido que anuncia la aparición del 'logos'" María Zambrano, *De la Aurora*[10]

To embark on an exploration of the invisible we must close our eyes. To unveil those "countless acts of defiance" we need to reassess the many acts of renunciation, of self-effacement as the means to open opportunities for the next generation, to better their offspring's odds. The journey promises to be illuminating but, paradoxically, it requires that we dwell in the dark and rely on intuition rather than vision.

> You have to fall asleep above the light.
> We must wake up in the intra-terrestrial, intra-corporal darkness of the different bodies which terrestrial man inhabits: that of the earth, that of the universe, his own.
> There in "in the depths," in the infernos of heedful heart, it reveals itself, re-ignites itself.
> Up in the light, the heart succumbs itself, cedes itself, surmises itself. It sleeps at last without sorrow. In the embracing light where no violence is suffered. Because

8 John Berger and Jean Mohr, *Another Way of Telling* (New York: Vintage International, 1995), 87.

9 "A conscience that only had a fine-tuned ear […] could measure the changes passed and the changes to come in history, it could listen to how the future is gestated" [my translation]. María Zambrano, *Delirio y destino* (Madrid: Mondadori, 1989), 158.

10 "In the beginning it was the chant and before the chant it was the shrill which announce the birth of the 'logos'" [my translation]. Zambrano, *De la Aurora*, 104.

> it has reached that point in that light, without forcing and even without opening any door, without having crossed lintels of light and shadow, without effort and without protection.[11]

It is in the shadows where those outside of history dwell. From a young age, Zambrano had shown an interest in the poetics of culture and sought to illuminate the dark interstices of life, go beyond the Orteguian rational vitalism, gain understanding of human affect as manifested in cultural symbolism and the arts. Her thought sought a cognizance of authentic/emotions rather than the conventional scientific objective/dispassionate truth the Enlightenment championed. Zambrano unmasked the prevalent "divorce between life and philosophical truth." To connect the two, she advocated a history of compassion, of love, of mercy, as the only guide to life devoted to truth. In her argumentation the philosopher distinguishes between *eidetic* and *acousmatic reason*. The former focuses on a Cartesian truth, which relies on the visual rational inquiry. Zambrano characterizes this as a rigid reasoning based on the classical discursive rendering, which may be understood as male centered. The *acousmatic reason*, by contrast, she regards as more fluid because *acousmatic reason* relies on listening, on the acuity of our ear. As Francisco Martínez González points out: "reasoning means to stop and listen. It resides in the ability to grasp that which vibrates, which flows and is in constant angst. Such reasoning is in pursuit of heterogeneous, polyphonic, polyrhythmic beings/entities/circumstances in the world. Such acoustic reasoning is focused on unveiling beings/entities/circumstances' harmony"[12] or in some cases their dissonance. This second reasoning is what Zambrano calls "poetic reason," which needs to be understood as female driven and emotionally centered.[13] Felt in the attentive listening, as Zambrano puts it:

> While I, without noticing, attended immobile to the distant murmur of an invisible source. Gathered into myself, my whole being became a marine snail; an ear, just hearing. […] I became hearing and when I turned to look, nobody listened to me.[14]

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11 María Zambrano, *Claros del Bosque* (Madrid: Cátedra, 2011), 149, quoted in Lola Nieto, "Metáfora, repetición y musicalidad: María Zambrano y Chantal Maillard," *Dicenda: Cuadernos de Filología Hispánica*, 33 (2015): 179-93.

12 Francisco Martínez González, "Introducción al pensamiento musical de María Zambrano," *Revista de Musicología* 28, no. 2, Actas del VI Congreso de la Sociedad Española de Musicología (2005): 1019.

13 Important here was the influence she received from another great Spanish thinker, Xavier Zubiri (1898-1983), in particular the notion of "inteligencia sintiente" (the intelligence of feeling, or emotional intelligence).

14 "[M]ientras yo, sin apercibirme, atendía inmóvil a un rumor lejano de la fuente invisible. Recogida en mi misma, todo mi ser se hizo un caracol marino; un oído, tan solo oía. […] Me

Zambrano shows an increasing interest for the acoustic after her reading of Marius Schneider's *El origen musical de los animales-símbolos de mitologia y escultura antiguas* (*The musical origin of the animals-symbols of ancient mythology and sculpture*). This ethnographic study proposed that in the beginning was sound, rhythm, and sonorous substance, which constituted the world:

> Greek culture began with ancient mysticism and, when it ended in an aesthetic game, it snatched acoustic thinking from the human being. Sight increased its radius, as the ear weakened and the sculptures, created according to the canon of aesthetic forms, replaced those other fabulous beings. In classic culture there is no lack of ancient mystical elements. Even the theory of the music of the spheres is known; however, all these elements are already in full decline, and are only relics of a high mystical old.[15]

For Schneider, the ear is the "mystical organ" par excellence. In turn, Zambrano considers the ability to listen to be "ear" akin to having a perceptive, sensitive attitude towards life; a sound existence in tune with our emotional self. The Spanish Civil War and her long exile altered Zambrano's philosophical pursuits. The distance between philosophical truth/reason and life/emotion had deepened so profoundly that she only found refuge in mysticism. The religious piety that reverberates in Zambrano's writing is linked to Unamuno's tragic sentiment of life and the pre-Heideggerian poetry of Antonio Machado. Poetry was considered as the instrument to restore the connection between reason and emotion, to endow with number, weight, and size all the things that have none.

For Zambrano, "the word"—language's minimal expression—symbolizes all the arts, including music and poetry. According to Humberto Ortiz Buitrago:

> The word is not only an expression of a suffering subjectivity […] but rather it is the concrete objectification, which under precise measured rhythm, like that of music and poetry, has always marked and invited us to participate in temporality's dance.[16]

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fui volviendo oído y al volverme para mirar, nadie me escuchaba." María Zambrano, "Diótima de Mantinea," in *Hacia un saber sobre el alma* (Madrid: Alianza Editorial, 2008), 222.

15 "La cultura griega se inició con el misticismo antiguo y, al concluir en juego estético, arrebató del pensar acústico al ser humano. La vista aumento su radio, a medida que el oído se debilitaba y las esculturas, creadas según in canon de formas estéticas, sustituyeron a los seres fabulosos. En la cultura clásica no faltan los elementos místicos antiguos. incluso se conoce la teoría de la música de las esferas; sin embargo, todos estos elementos ya se hallan en plena decadencia, y solo son reliquias de una alta mística antigua." Marius Schneider, *El origen musical de los animales-símbolos en la mitología y la escultura antiguas* (Madrid: Siruela, 2010), 154, quoted in Martínez González, "El pensamiento musical de María Zambrano," 196.

16 "La palabra no sería solo la expresión de una subjetividad padeciente […] sino una objetivización concreta que bajo la medida precisa de un ritmo, como el de la música y la poesía han

The rhythm of poetry is the materialization in words of the acoustic/musical nature that permeates Zambrano's thought. Rhythm and tempo are inherent to each other and constitute the heart's thinking in Zambranian terms. She says: "Language has a sound (intonation), which in its most primary form supersedes words."[17] In her view, there is in music something transgressive that escapes logic as it reaches us emotionally. Poetry is the closest we can come to articulating our thoughts in a musical form. The intonations, the silences, the laughter, and cries in the oral history practice embody the musicality of the message. In deploying the poetic reason method with our eyes closed, we may listen intently and reach the revelation of the invisible quotidian acts of empowerment and their emotional contours. Their rhythms unveil an original non-human language, and so through poetry and music it is recaptured:

> Music and poetry rescue the continuity of the screech, and of all non-human language, sacrificed to the discontinuous word. That song of all creatures rising incessantly forms the ground of the word which would be required, if minimally sentient word, to become the sky that gathers that hymn without end. The music of the universe.[18]

There is a correlation between the non-human sound and the non-being with the rhythm of speech and the erasure of historical narrative of those inhabiting the intra-history of Unamuno. Therefore, paying attention to the way they deliver their stories is revealing. The whispers, and the high pitch utterances, the silences and the facial expressions disclose enigmatic significations. The informants in the narratives that follow resort to repetition, almost as if they were singing the chorus of a song-refrain. As if they were the chorus of a Greek tragedy.

I propose to embrace poetry as a means to capture the invisible acts of self- empowerment revealed in my conversations with the informants.[19] It is the architecture of a poem that allows us to seize the contours, density, and volume of that, and

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sabido 'desde siempre' marcar, invitase a la participación, al baile a la temporalidad." Humberto Ortiz Buitrago, *Palabra y sujeto de la razón poética: Una lectura del pensamiento de María Zambrano* (Caracas: Universidad Central de Venezuela, 2013), 247.

17 Zambrano, *De la Aurora*, 130.

18 "La continuidad del silbo, y de todo lenguaje no humano, sacrificados a la discontinua palabra; la música y el poema los rescatan. Y ese cántico de todas las criaturas que se eleva sin cesar forma el suelo de la palabra que estaría obligada, si lo siente mínimamente, a convertirse en el cielo que recoge ese himno sin fin, si es que obedece plenamente a lo que la sostiene, a la música, a esa música del universo" [my translation]. Zambrano, *De la Aurora*, 140-41.

19 See Janesick, *Oral History for the Qualitative Researcher*, 129-36. There is a rich historiography on gender and feminist analysis in oral history. To mention just a few, see: Joan Sangster, "Telling Our Stories: Feminist Debates and the Use of Oral History," *Women's History Review* 3, no. 1 (1994): 5-28.

those outside of history, and explore feminist dilemmas scholars have discussed over the last four decades: periodization, agency, becoming visible. Questioning the traditional periodization in historiographical analysis illuminates the dark side of history (the intra-history in Unamuno's terminology) shining on minute acts of agency. These women's invisible acts of resilience many times were rooted in the desire to better the odds of their offspring. The informants emotionally tell us about something we might think is insignificant, but if we amplify its resonance in the conversation, it will allow us to gain understanding of the actions and choices made by these ordinary women (or any other subaltern) and therefore bestow them with number, weight, and size.[20] In the words of René Lourau, "When we dwell in the small fleeting moment a conscious course of action reveals itself and turns something regarded as insignificant into something visibly powerful. The 'moment' is, under the sign of immanence of the everyday life, like the caress of an angel's wing, a passing fling with transcendence."[21]

The narratives that follow are poeticized and may be characterized as creative non-fiction essays, which emulate a ficto-critical technique. Ficto-criticism is a postmodern feminist approach to the text composition by which the boundaries between theoretical analysis and creative writing collapse. This approach is particularly fruitful in the realm of autobiography within cultural studies. In my rendition, the hybrid nature of the text intends to invoke poetic reason. As Anna Gibbs explains:

> Ficto-criticism does not illustrate an already existing argument, does not simply formulate philosophy (or anything else) in fictional terms. It is not translation or transposition: it says something which can't be said in any other way: because it is not reducible to propositional content. It is, in essence, per-formative, a meta-discourse in which the strategies of the telling are part of the point of the tale.[22]

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20 To explore time, Henri Lefebvre's *Rhythmanalysis* describes the body as the "metronome of living experience." A haiku will encapsulate each story. I chose haikus because they impacted western avant-garde writers such as the Imagists in the English-speaking world and the Generation of '27 in Spanish. The essence of haiku speaks to the thinker as poet described in Dilthey's and Heidegger's philosophies and unveils the invisible of the "I am I and my circumstance." Haikus inspired my analysis in several ways. First, like haikus each story reveals in simple words profound signification. The simplicity and impressionistic nature of the haiku encapsulates what I as a historian am in search of: revealing what feminist/gender historians are invested in, what we called "becoming visible." On visibility, see Bridenthal et al., *Becoming Visible: Women in European History*.

21 René Lourau, "Lefebvre 'parrain' de la Maffia 'Analise institutionnelle," xiii, quoted in Elden, *Understanding Henri Lefebvre*, 171.

22 Gibbs, "Bodies of Words." See also Barone and Eisner, *Arts Based Research*; Kerr and Nettelbeck, *The Space Between*; Pattinson, "Discovering the Self."

Ficto-critical narratives may be rendered in multiple ways. I write short paragraphs followed by poems. Likewise, I utilize font size to represent **whispers** in opposition to louder **INCANTATIONS**; I wrap explanations of the speaker's delivery, whether laughter, tears, or facial expression in between brackets []. In some cases, the narrative turns into a poem or, on some occasions, I resort to Haibun style,[23] combining a lyrical paragraph followed by a few verses that expand the meaning of said paragraph. In this way, the stories possess an internal rhythm, a heartbeat of sorts, and may be enacted almost like mini plays, theatrical, a dance, movement at the heart of listening. A short poem, whether a haiku or a free verse, allows us to make a complete stop of time in a detail. This means to pay attention to silence as well.[24] As María Zambrano explains, "The word can recover its lost innocence only by simultaneously being thought, image, rhythm, and silence, and hence become pure action, creational word."[25] Therefore, it is imperative to pay attention more

23 Haibun combines prose and haiku first utilized by seventeenth-century Japanese poet Matsuo Bashō See Matsuo Bashō, *Bashō's Haiku: Selected* Poems, trans. David Landis Barnhill (Albany, NY: SUNY Press, 2004) Originally the content of the prose refers to travel, landscape, or quotidian vignettes followed by a haiku, which elaborates or expands the sentiment of the preceding prose. The Haibun genre is now universal and has experienced a revival in recent years in English.

24 Haiku is no stranger to Spanish poetry. It reached Spain at the turn of the nineteenth century, having an impact on the literary Generations of 1898 and 1927. Our own *seguidilla* has the same verse structure 7-5-5-7. Some of the poets of the generations of '98 like Miguel Unamuno or Antonio Machado wrote haiku. Likewise, the importance of imagist poetry at the beginning of the twentieth century will make European poets gravitate towards the Japanese form. The poets of the Generation of '27 in Spain who cultivated haiku include Federico García Lorca and Juan Ramón Jiménez. After the Spanish Civil War the genre experienced a decline but came back in the early 1970s with the publication of the classic by seventeenth-century Japanese poet Matsuo Bashō's *Narrow Road to the Northern Provinces*, Matsuo Bashō, *Sendas de Oku*, trans. and ed. Eikichi Hayashiya and Octavio Paz, 2nd. Ed. (Girona, Spain: Ediciones Atalanta. Some of the Spanish poets that cultivated the genre in the 1970s include: Verónica Aranda, Frutos Soriano, Elías Rovira, Toñi Sánchez, Félix Arce, María Victoria Porras, José Luis Parra, and Isabel Pose. See also Pedro Aullón de Haro, *El jaiku en España* (Madrid: Hiperión, 2002); Fernando Rodríguez Izquierdo Gavala**,** *El haiku japonés* (Madrid: Hiperión, 1972) https://www.thehaikufoundation.org/omeka/files/original/e76226e68e309a763bdbbaca8ed51b1.pdf https://haikunversaciones.wordpress.com/400-2/haiku-de-japon-a-espana/.

25 "Porque solamente siendo a la vez pensamiento, imagen, ritmo y silencio parece que puede recuperar la palabra su inocencia perdida, y ser entonces pura acción, palabra creadora." Zambrano, *Hacia un saber sobre el alma*, 49, quoted in María Carmen López Saenz, "Merleau-Ponty y Zambrano: el 'logos' sensible y sentiente," *Aurora* 14 (2013): 116. López Saenz cites Merleau-Ponty as well: "Hemos de considerar la palabra antes de que sea pronunciada, sobre el fondo de silencio que la precede, que no cesa nunca de acompañarla, y sin el cual no diría nada; hemos de ser sensibles a esos hilos de silencio de los que el tejido de la palabra se halla entreverado." Translation: "We must consider the word before it is spoken on the background of its preceding silence, which never ceases in accompanying it, and without silence

to the cadence of the speech rather than just focus on the logic of the argument of the chain of words.[26] Indeed, the threads of silence are woven into the fabric of speech. This ficto-critical technique promises to be useful in interpreting women's lives. Their vulnerability and self-effacement turn, hence, into courage and resistance for the sake of the next generation—a generation shaped in the somber side of history, not the luminous one.

In Pursuit of Authentic History: Zambrano's Philosophy and Poetry

Zambrano's thought is the sum of Unamuno, Machado, and Ortega's.[27] She also carries further German romanticism as in the Nietzschean new notion of philosophical language through metaphor, and the Heideggerian notion of language understood as "the house of being." Indeed, Zambrano inherited the European and Spanish intellectual traditions: on the one hand, philosophical critique and, on the other, poetic production. She expounded on the central role played by the individual's interaction with an "Other," for the subject to achieve a sense of self, a sense of authenticity, a sense of purpose. Zambrano proposes to transcend the binary male/reason versus female/emotion and, as argued above, proposes to combine both reason and emotion through her *Poetic Reason*.

She accomplishes this union by incorporating and further expanding the Orteguian concept of "radical reality" of life as encapsulated in her professor's dictum "I am I and my circumstance" as mentioned above.[28] Her focus on emotions, and the invisible connections they articulate among us, guides the analysis of my oral histories as purveyors of a higher truth—authentic, ontological, revealing the invisible in the human condition.

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the word would not say anything; we must be sensitive to those threads of silence weaved in the word's fabric."

26 López Sáenz, "Merleau-Ponty y Zambrano," 116. López Saenz points out how "It is striking that in all the work of Zambrano, especially in *Hacia un saber sobre el alma* and in *Filosofía y poesía*, there are so many coincidences, not only with Merleau-Ponty's *Phenomenology of Perception* (1945), but even with the *Visible and the Invisible* written in 1959 and left unfinished as a result of his sudden death." *Visible and Invisible* was published posthumously in 1968.

27 Antolín Sánchez Cuervo points out how María Zambrano's poetic reason always drew from a literary tradition: Senecaism, mysticism, Cervantes' realism, Galdós' narrative, the cultural world of the Institución Libre de Enseñanza, and García Lorca's romances. Antolín Sánchez Cuervo, "The Anti-Fascist Origins of Poetic Reason: Genealogy of a Reflection on Totalitarianism," in *The Cultural Legacy of María Zambrano*, ed. Xon de Ros and Daniela Omlor (Oxford: Legenda, 2017), 61.

28 Concha Fernández Martorell, *María Zambrano: Entre la razón, la poesía y el exilio* (Madrid: Montesinos, 2004), loc 581 of 1171, Kindle.

"Authentic" historical writing happens in the practice of oral history because it forces us to rethink the relationship between past and present as the informant and the researcher engage in conversation. The formula, "I am I and my circumstance," that Ortega gave us to decipher our "authentic being" is radically concrete and profoundly empowering, but it is also male centered, blind to female nature, and dismissive of a woman's value. However, the dictum is radically concrete in the sense that it is grounded in the historical moment in which each generation is immersed. It is also infused with empowering potential because it situates human ratio-vitalism as unfolding, enduring time. Therefore, it may apply usefully to the examination of any subaltern experience, allowing in the process of examination, and argumentation to reveal oppression as located in a grey zone where individual action carries the potential for self-affirmation and historical agency. However, we need to go against Ortega's premise that women are not an intrinsic part of historical action and apply his historical reason (what he called the *Aurora of Historical Reason*) in tandem with the poetics of Zambranian analysis. How do we unveil *authentic gendered beings*? While men are bound to act toward their destiny, in the case of women, Ortega resorted to essentialism and hollow eternal feminine immanence. He speaks of historical rhythms to elucidate his historical reason:

> One of the most curious meta-historical investigations would consist in the discovery of the great historical rhythms; …for example, the *sexual rhythm*. There is an insinuation of a pendulum character in historical eras influenced by the predominant male power and others with the dominant feminine influence. Many institutions, habits, ideas, myths until now unexplained, are clarified in surprising ways when we realize that certain epochs have been ruled, modeled by the supremacy of the feminine.[29]

The historical world is constituted by human actions and, Zambrano reminds us, it is necessary to bring understanding to life, human life in its totality. Following in the steps of her teacher Ortega y Gasset, she understands life as the primordial reality, and all reason is born of that radical reality that is life. To accomplish an authentic historical self, we must radically humanize our understanding of history.

As Alberto Santamaría points out, Zambrano's objective is "to open the way to a new historical sensibility within which writing will emerge to reveal the cen-

29 "Una de las más curiosas investigaciones metahistóricas consistiría en el descubrimiento de los grandes ritmos históricos. Porque hay otros no menos evidentes y fundamentales que el antedicho; por ejemplo, el ritmo sexual. Se insinúa, en efecto, una pendulación en la historia de épocas sometidas al influjo predominante del varón a épocas subyugadas por la influencia femenina. Muchas instituciones, usos, ideas, mitos, hasta ahora inexplicados, se aclaran de manera sorprendente cuando se cae en la cuenta de que ciertas épocas han sido regidas, modeladas por la supremacía de la mujer." José Ortega y Gasset, "La idea de las generaciones," (1923) https://www.ensayistas.org/antologia/XXE/ortega/ortega3.htm.

ter, the being, the place from where everything comes."[30] Poetry would serve as the language for new historical understanding, born of a ratio-poetic process. The mystery of life to unveil in Zambrano's outlook is a mystical endeavor. In order to reach the core, the center which links us to our past within, I propose to explore the Bergsonian method of intuition discussed below. Intuition will prove instrumental in articulating an inclusive historical narrative, which weaves the personal and the collective, the self and the other.

How then can we articulate an inclusive, whole, authentic being? This question leads us back to the way Ortega approaches the question of being as intrinsically bound up with the radical reality of human life. Human life for him is nothing else but history: "Man has no nature, man has history."

Ortega, and more so Zambrano, draw on their Catholic sense of life and individual purpose. For the latter, authenticity will be accomplished through a compassionate, love-centered pursuit of the self in constant unfolding through social interactions with others. As Hannah Arendt remarked, "For love, although it is one of the rarest occurrences in human lives, indeed possesses an unequaled power of self-revelation and an unequaled clarity of vision for the disclosure of *who,* precisely because it is unconcerned to the point of total unworldliness with *what* the loved person may be, with his qualities and shortcomings no less than with his achievements, failings, and transgressions. Love, by reason of its passion, destroys the in-between which relate us and separate us from others."[31]

Like Arendt, Zambrano proposes a sacrificial history. The poetic reason proposed by Zambrano is rooted in compassion and love and turns into a bold re-elaboration of the Orteguian "historical reason." In her essay, "Para una historia de la piedad," she remarks:

> Reality, and philosophers discover this fact again, occurs somewhere previous to knowledge, to the idea. The Spanish philosopher Ortega y Gasset developed the concept of "vital reason" based on his discovery that the reality is prior to the idea, contrary to what Idealism formulated. The rationalist believes that reality is given through an idea or thought and that only by reducing reality to thought he can understand it. Mercy is the feeling of the heterogeneity of being, of quality of being, and therefore it is the yearning to find the ways of understanding and deal with each one of those multiple ways of reality.[32]

She reinterpreted "I am I and my circumstance" and the radical reality of historicity by appealing to the centrality of emotions in the human condition. The authen-

30 93.

31 Arendt, *The Human Condition*, 242.

32 Zambrano, "Para una historia de la piedad." See Appendix I for translation by María Asunción Gómez.

tic being of Zambrano is even more radical than that of Husserl because, as Ana Bundgaard points out, she is looking for essential, radical, and many times unconscious "facts" not accessible to rational intelligibility.[33] Through poetic reason the historian turned poet uncovers the suffering and overcomes violence by actively exposing the power of forgiveness. This line of thought claims the emotional as characteristically feminine and conventionally regarded as passive and outside of history.

While Ortega's philosophical stance makes women the "second sex," it is through the poetic reason proposed by Zambrano that authentic historicity, authentic being, may be conquered. Zambrano proposes a return to what she called the "Auroral origin" in her work, *De la Aurora*.[34] The origin, the birth, is where word/language/poetics and the thought/reason/philosophy come together. Only through the act of poetic creation will we be able to grasp the core of our individual and collective "authentic being."

For Zambrano, art (poetry) creates the most absolute truth and shapes the *authentic being*.[35] As Clare Nimmo explains, Zambrano's Poetic Reason is "a form of knowledge through union: that is, a knowledge not attained through the intellect alone, but the fruit of the intellect and of the poetic, guided and directed by the latter."[36] In other words, "I" only becomes "I" in interaction with an "Other." The practice of oral history turns into the most useful tool to achieve, if not absolute objective historical truth, at least historical authenticity—variations of Being in the world through time.

In *Poetry, Language, and Thought*, Heidegger points out how the genuine language of thought is no other than poetry, because poetry is the saying of truth:[37] "Poetry has an indispensable function for human life: it is the creative source of humanness

33 Bundgaard, *Más allá de la Filosofía*, quoted in Ortiz Buitrago, *Palabra y sujeto de la razón poética*, note 3, 13. See also: Bundgaard, "Ser, palabra y arte,"7-12.

34 Zambrano, *De la Aurora*.

35 María Zambrano, *Filosofía y poesía* (Mexico City: Fondo de Cultura Económica, 2012), loc 962 of 1589, Kindle.

36 Clare E. Nimmo, "The Poet and the Thinker: María Zambrano and Feminist Criticism," *The Modern Language Review*, 92, no. 4 (1997): 893-902. Nimmo argues that Zambrano adopts a critical position against rationalist male-centered philosophy "through her explicitly poetic reinterpretation of the dominant element of philosophical discourse: reason, or the *logos*" (894). This, in turn, reveals a "Gynocritical" approach like that of her contemporary Helene Cixous' work. The influence of German Romanticism, from Hölderlin or Novalis to Nietzsche, Dilthey or Heidegger, is evident in María Zambrano's poetic reason. The Spanish philosopher draws from this tradition and from her fellow country thinkers (Ortega, Unamuno, Zubiri) to elaborate on the central role played by social interactions with one another to achieve a sense of self.

37 Heidegger, *Poetry, Language, and Thought*, x.

of the dwelling life of man."[38] History's main purpose, to unveil the truth through impartial objective analysis (reason), may be enriched by the idea of poetry as the most genuine means to attain human/historical understanding rather than simply historical representation. In *Hacia un saber sobre el alma*, Zambrano points out how philosophy and poetry have always sought the word to create the "self," but the former has as its only objective to "discover a new use of reason."[39] By contrast, Zambrano's poetic reason masterfully engages metaphoric language to deliver the authentic origin of the human condition, what the Greeks called *poesis*. For Zambrano, the literary genre, and more specifically poetic language in the image of the Greek tragedy, unified rational and mythical thought and represented a historical attitude of consciousness—the human attention to feeling, which will lead to the revelation of the most authentic truth of the human condition. Therefore, literary genres are forms of consciousness, and poetry is, in this sense, an act of creation, an act of humanness, an act of empathy, mercy, and reconciliation.

The artistic creation of a poem that captures the sentiment of a moment is understood in Zambranian terms as action, as the process of recognition of our "selves." In that instant when an informant dwells and retells us, the invisible may become apparent, if only briefly, and rather than just retrieving a fact, the interviewer experiences the emotion of introspection and revelation with her interviewee.[40]

Out of this communicative experience arises the "thinker/ historian as Poet." Because the historian-turned-thinker does as the poet: *poetiza, compone, articula* (poeticizes, composes, articulates).[41] Poetic reasoning maintains rigor and critical insight while making the symbolic nature of language work in its favor, opening the door to the emotions and malleable nature of the human condition. Zambrano suggests that the purpose of thinking is "to open up and take true measure of the dimension of our existence."[42] Such introspection is what will make possible the unveiling of the "authentic gendered being" I am pursuing in the analysis of these interviews. Such thinking is a recalling, remembering, memorization, but also implies a responding and an autobiographical immersion into the analysis. Past and present meet in the moment informant and historian talk to each other. As in the first part, the stories that follow trigger my memories. These are the women who shape my sense of self, and the rhythmic telling of our shared paths illuminates the tempo of our lives across time and ocean.

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38 Heidegger, *Poetry, Language, and Thought*, xv.

39 María Zambrano, *Hacia un saber sobre el alma* (Buenos Aires: Losada, 1950), 135, quoted in Fernández Martorell, *María Zambrano*, loc. 592 of 1171, Kindle.

40 Heidegger, *Poetry, Language, and Thought*, xii.

41 Heidegger, *Poetry, Language, and Thought*, xi.

42 Bundgaard, "Ser, palabra y arte."

Poetry and art contribute to fill life with meaning. As Concha Fernández Martorell explains: "It is not about trying to explain history, not even about telling the life histories of individuals, because history as an objective temporal process is only an abstraction, a fiction; it is only possible to show life through human experiences, the actions, creations, and works true pieces of the past, the traces that something must had happened."[43] It is through art that the past lives in the present; our history is embodied in our creations. These creations are the repositories of our knowledge and passions and incarnations of ourselves. Therefore, Zambrano teaches us that the only way to make visible what we cannot see is through artistic creation, "to expose the entrails of life, to shed a soft light on the hidden feelings of people, only through the collective language the poet expresses herself, does her work to resuscitate the history contained in the words open a new path, a new understanding."[44] Love of other is love of self. According to Humberto Ortiz Buitrago, for María Zambrano love is the original force that must be revealed through a compassionate reasoning with a loving conscience.[45]

"The word" symbolizes in Zambrano all the arts and their power to make us reach an affective maturity and introspection into the human condition. She makes a distinction between philosophical and poetic word. The images and symbols formed by poetic language show historical and individual affective directionality. A word is not just a word, looking back to the Platonic concept of compassion as the virtue of the ethical man and therefore the rational self. Zambrano proposes a compassionate attitude to return to the human condition origins, the Greek original (Auroral) rationalism, nothing more than poetic knowledge as testament of the human suffering and the compassion that it has endured.[46]

There is also a transient nature to Zambrano's thought, what Ortiz Buitrago calls "emotional mobility." For those outside of history, for women, the authenticity and verity of the self is only possible to measure through the impact on the other, on the next generation. Its vital weight is realized in the fulfillment of the empowerment intimated (not expected but only hoped for) by the first generation. The invisible renunciations have meaning only in the fulfilled success of the yet to come. If our works, our artistic traces, are our only physical manifestations of the past, the gift of empowerment is the lived history bequeathed to us by the sacrifices of our mothers and grandmothers.

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43 Fernández Martorell, *María Zambrano*, loc. 606-1171, Kindle.

44 Fernández Martorell, *María Zambrano*, loc. 621-1171, Kindle.

45 Ortiz Buitrago, *Palabra y sujeto de la razón poética*, 253.

46 Ortiz Buitrago, *Palabra y sujeto de la razón poética*, 248. For example, the symbolic dichotomy virgin/whore has been registered in collective memory and is the manifestation of a past sentiment part of Western Christian tradition.

Memory and Oral History

Maria Zambrano points out Henri Bergson's consideration of time as the conduit intertwining memory with what she calls a compassionate history:

> The philosopher Bergson has provided a masterful criticism of this linear conception of the passage of time, which has been represented as a series of dots that follow one another and that they are consumed as they pass by. Time, according to Bergson, is growth with multiple forms, in which every instant penetrates and is penetrated by other instants; instead of destroying, time creates. This fundamental thesis of contemporary metaphysics casts a bright light on our topic, since feelings, in their history, do not destroy each other. Therefore, Mercy can be the mother to all positive or amorous feelings, without being swept by them, as they come.[47]

Memory is essential to articulate, to convey a compassionate account of our human condition— past, present, and future. How do we understand memory? As Deleuze points out, Bergsonian "duration is essentially memory, consciousness, and freedom. It is consciousness and freedom because it is primarily memory."[48]

There are two inseparable aspects of memory: recollection memory and contraction memory. We need to ask by what mechanism does duration turn into memory in fact, not only in principle. According to Bergson, memory is coextensive with duration and consciousness coextensive with life. Our subjectivity is born out of this threefold operation. Deleuze explains in *Matter and Memory* how Bergson identifies five aspects of subjectivity: 1) *need-subjectivity,* this is the moment of negation based in the circumstances at hand which makes us question the false statement of the problems to solve in our present reality; 2) *brain-subjectivity,* this is the moment of indetermination, dislocation which creates an interval/gap in which our brain offers us the opportunity to choose our course of action*;* 3) *affection-subjectivity*, the moment of pain or pleasure in our evaluation; 4) *recollection-subjectivity*, this is the moment of recalling, what fills the interval created in between the negation and the execution. It is here where the first aspect of memory resides. Finally, 5) *contraction-subjectivity,* the actualization of the memory as the fusion of the previous moves.[49]

These five aspects are arranged in two directions: matter and memory, perception and recollection, or objective and subjective. The first two aspects of subjectivity belong to the matter/perception/objective line of inquiry and the last two to the memory/recollection/subjective one. Crucial in linking both lines is the third

47 Zambrano, "Para una historia de la piedad."

48 Gilles Deleuze, *Bergsonism*, 51.

49 Deleuze, *Bergsonism*, 52-53.

aspect, affection-subjectivity, which is essential in the deployment of the method of intuition. The difference between the two lines of inquiry is a difference in kind between present and past, between perception/matter and recollection/memory. There is, however, a false problem when historians approach memory as a repository of recollections. The question "where are recollections preserved?" is a fallacy based on our understanding of the past as that which no longer is, which according to Deleuze is based on our "confusing Being with being-present," but "the present *is not*, rather it acts," as it is pure becoming, always outside of itself. Its proper element is not being but the active or the useful. The past, on the other hand, has ceased to act or to be useful. But it has not ceased to be. Useless and inactive, impassive, *it is* in the full sense of the word. It is identical with being in itself. It should not be said that it "was" since it is in-itself of being. Of the present, we must say at every instant that it "was" and of the past that it "is," that it is eternally for all time. This is the difference in kind between the past and the present.[50] The past, therefore, is pure ontology. When we engage in recollection, we leap into being, we seek ontological significance. Pure recollection requires an adjustment, like the "focusing of a camera." The next step is the actualization of the memory, what Bergson calls contraction of all our past in every single instant of our life. All our past coexists with each present moment that we try to make sense of, and duration is revealed in all its intensity. The past and the present do not succeed each other but, rather, they are two different kinds of entities or elements which coexist.

Oral history provides a useful tool to unlock Memory's ontological dimension. Through the interview we enact the affection-subjectivity aspect as we facilitate the intersection of Matter/space and Memory/time in the conversation with our informants. In the process we move from the virtual to the actualized recollection, which gives meaning to our present moment. There, two simultaneous movements applied here that Bergson explains as follows: One move is that of translation, the other that of rotation upon itself that contemplates the most useful action. The narrative out of the interview is a translation of the ontological significance behind the memory or recollection our informant is providing in the conversation. To follow Berger, this translation, which is our narrative, may be like the silence in a speech. Simultaneously, and with the aid of intuition, the narrative manifests a rotation as well, a turn towards the present to reveal the "useful facet" in the union of the two. "Recollection," Deleuze points out, "enters into a kind of circuit with the present and rotation prepares the ground for this launch into the circuit." The motor behind the actualization of a memory is the interview, which relies on the method of intuition and the affect emerging in the conversation.

50 Deleuze, *Bergsonism*, 55.

The Method of Intuition

Henri Bergson's (1859-1941) understanding of intensity, duration, and free will help us understand better Berger's explanation of the semantics of image residing in the duration/intensity of the moment; Zambrano's poetic reason may better discern her understanding of radical vitalism through musicality, rhythm, tempo. Indeed, the three thinkers are elaborating on the concept of duration as key to understanding the inner self and the realization of true free will. According to Bergson, intensity, duration, and agency/freedom are as inseparable as they are intangible. In *Time and Free Will* (1910), Bergson[51] states:

> Psychic states seem to be more or less *intense.* [*sic*] Next, looked at in their multiplicity, they unfold in time and constitute *duration.* [*sic*]
> [...]
> Intensity, duration, voluntary determination, these are the three ideas which have to be clarified by ridding them of all that they owe to the intrusion of the sensible world and, in a word, to the obsession of the idea of space.[52]

For Bergson there are two different selves: one, the external projection of the other, "its spatial, so to speak, social representation."[53] The inner self is only reachable through introspection, which "leads us to grasp our inner states as living things, constantly *becoming* [*sic*], as states not amenable to measure, which permeate one another and of which the succession in duration has nothing in common with juxtaposition in homogeneous space. But the moments at which we thus grasp ourselves are rare, and that is just why we are rarely free. The greater part of our time we live outside ourselves, hardly perceiving anything of ourselves but our own ghost, a colorless shadow, which pure duration projects into homogeneous space. Hence our life unfolds in space rather than in time; we live for the external world rather than for ourselves; we speak rather than think; we 'are acted upon' rather than act ourselves. To act freely is to recover possession of oneself, and to get back into pure duration."[54] Just like in the photographs that Berger studied.[55]

Intrinsic to the duration is movement and multiplicity, heterogeneity yet oneness unmeasurable:

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51 On Henri Bergson see the entry in Stanford Encyclopedia of Philosophy. https://plato.stanford.edu/entries/bergson/.

52 Henri Bergson, *Time and Free Will: An Essay on the Immediate Data of Consciousness (1910)* (New York: Dover Publications, Inc., 2001).

53 Bergson, *Time and Free Will*, 231.

54 Bergson, *Time and Free Will*, 231.

55 Bergson, *Time and Free Will*, 234.

> If time [...] were, like space, a homogeneous medium, science would be able to deal with it, as it can with space. [...] [D]uration, as duration and motion, as motion, eludes the grasp of mathematics: of time everything slips through its fingers but simultaneity, and of movement everything but immobility. This is what the Kantians and even their opponents do not seem to have perceived: in this so-called phenomenal world, which, we are told, is a world cut out for scientific knowledge, all the relations that cannot be translated into simultaneity, i.e., into space, are scientifically unknowable. [...] [I]n a duration assumed to be homogeneous, the same states could occur over again, causality would imply necessary determination, and all freedom would become incomprehensible.[56]

This statement calls for a reconceptualization of historical writing to reflect the human condition/experience as unfolding, located in the depths of time and our inner selves. This turns into an emotional, empathic exercise, which Bergson and Zambrano will cipher in love and compassion utilizing a method of intuition.[57] As Deleuze reminds us, "intuition is the method of Bergsonism," a fully developed philosophical method which articulates Bergson's three fundamental concepts: duration, memory, and *Élan Vital*.[58] The methodological deployment of intuition as proposed by Bergson aids us in ascertaining meaningful knowledge. Intuition as method involves three interventions, according to Bergson. First, it is concerned with the statement of true or false problems; second, it seeks to unveil differences in kind rather than degree; and finally, it aspires to discover real time.[59] Signification is the method's fundamental pursuit and life/experience itself its conduit.

How we formulate our questions, state the problem, will lead to the conditions and steps towards a solution. "The history of man," remarks Deluze, "from the theoretical as much as from the practical point of view is that of the construction of problems. [...] In Bergson the very notion of the problem has its roots beyond history, in life itself or in the *Élan Vital*. Life is essentially determined in the act of avoiding obstacles, stating and solving a problem."[60] Our agency resides in stating the problem to better solve the obstacles at hand. That is the first step each and every one of the women whose narratives follow unconsciously engaged in. They resorted to imaginative ways of solving predicaments which seemed impossible to overcome. The outcome they sought informed the way they stated the problem, many times meaning their own self-effacement for the betterment of their families and loved ones.

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56 Bergson, *Time and Free Will*, 234-35.

57 Zambrano, "Para una historia de la piedad"; Henri Bergson, *The Creative Mind*, trans. Mabelle L. Andison.

58 Deleuze, *Bergsonism*, 13.

59 Deleuze, *Bergsonism*, 14.

60 Deleuze, *Bergsonism*, 16.

The second intervention in the Bergsonian method of intuition values difference in kind rather than degree, or quantity of the problem at hand. This second task is particularly important to decipher those false problems Bergson characterized as "non-existent problems" and defined as problems "whose very terms contain a confusion between 'more' and 'less.'" These are problems of "non-being," in which Bergson explains how non-being includes "more" than problems of being, how there is more in disorder than in order, more in the possible than the real.[61] In our confusion we tend to focus only on the differences in degree rather than in kind. Bergson says it is critical to apply intuition. This means to go against the visible and seek the signification in the negation, and the absences in the silences. Intuition as a method is one of division, of breaking the problem at hand into pieces in order to uncover the difference in kind and avoid the illusion of difference in degree. In order to reach the difference in kind, we need to go beyond our state of experience toward experience at its source and beyond.

The final intervention deployed by the method of intuition involves thinking in terms of duration. This is a purely temporal thinking in which Bergson identifies the true differences in kind devoid of spatial connotations, which he asserts only presents difference in degree, measured, divisible.

To summarize, in Gilles Deleuze's words: "intuition forms a method with its three rules: This is essentially a 'problematizing method' (a critique of false problems and the invention of genuine ones); a 'differentiating method' (carving outs and intersections) and a 'temporalizing method' (thinking in terms of duration)."[62]

61 Deleuze, *Bergsonism*, 17.

62 Deleuze, *Bergsonism*, 35.

Figure 15: Feria del Corpus, Granada c. 1958

(In)Visible Images

Radiant faces, full of joy, mothers and daughters are crammed into the carnival ride. Every spring Granada celebrates Corpus Christi. Flamenco music floods the night for ten days of continuous celebration. A parade announces the small circus. Sugar spins into cotton candy. These are days for forgetting. My mother sits in the front row in between two of her cousins, holding the pretend driving wheel with the help of the youngest. In their summer dresses, they all smile on cue as if they knew I would be looking at them across time. Do not fret, they seem to be telling me, as they happily await the bumpy ride ahead.

The following narratives are populated by photographs of the informants, which they offered to illustrate their stories. They are enigmatic when isolated. As I contemplate them, my own story comes alive. An in-visible narrative is born from the interplay between theirs and my memories of the events displayed in the photographs.

John Berger reminds us of the two different uses of photography:[63] one ideological for public consumption present in state propaganda or advertising; the other private, which evokes an emotional chord in the viewer. The images I include in the following stories belong to the private, emotional realm. Yet they convey an important relationship to the public as they are manifestations of how the private lives of these women, while invisible to the larger historical events, had an impact on the next generation and therefore, represent an example of how the subjective interacts with the social and political, unnoticed in the public grand narratives.

Photographs reveal a story all their own. They provide another way of telling about experience and therefore they have commonalities with language. Images in a photograph are coded like a message, and we decipher the message by association and context. Berger points out how "appearances reveal resemblances, analogies, sympathies, antipathies, and each of these convey a message."[64] However, modern science has deprived images (the visible) of any ontological function. They are opaque and in need of explanation, of words to explain what they represent—purely aesthetic objects.[65] The aesthetic becomes our emotional refuge where our personal feelings may be expressed. However, what we see is only a manifestation, a code to be deciphered. The viewer partakes in the revealed meaning the visible image contains. The viewer becomes a storyteller who explains and makes sense of what lies hidden in the image. Berger remarks, "appearances are so complex that only the search which is inherent in the act of looking can draw a reading out of their understanding. It is the search with its choices which differentiates…and the seen, the revealed, is the child of both the appearances and the search."[66] The revelation insinuates further; it goes beyond the image displayed, and the viewer fills in the gap in an autobiographical search for introspection and meaning. The revelation is difficult to verbalize, and the aesthetic emotional component provides the means to capture the unknown invisible meaning.

Insisting on the linguistic nature of images, Berger distinguishes between the qualitative difference between a photograph and a painting, likening them to speech forms. While the photograph, he explains, resembles a quotation, the painting is akin to a translation of appearances. This appreciation has a profound significance in the deciphering of meaning behind the images we contemplate. While the painter's rendition of an image is the result of a deliberate conscious process and some "pentimentos"[67] (or regrets), the photograph arrests a moment

63 Berger and Mohr, *Another Way of Telling*, 111.

64 Berger, *Another Way of Telling*, 115.

65 Berger, *Another Way of Telling*, 115.

66 Berger, *Another Way of Telling*, 118.

67 The definition of pentimento: Pentimento, (from Italian pentirsi: "to repent"), in art, the reappearance in an oil painting of original elements of drawing or painting that the artist tried to obliterate by overpainting. If the covering pigment becomes transparent, as may happen

in time, isolates an instant, a memory flash in our mind. The photograph produces an interruption to the historical continuity of one's life. A frozen moment in time, the photograph only gains meaning if we lend it a story. As quotations, photographs show the instantaneous void of significance until time passes and we gain perspective. But as Berger points out, the legibility of the photograph depends on the photograph's quotation quality, more specifically, its length—understood not as the time exposure set by the photographer but the temporal length, its duration not in time but in signification.[68] Like a short poem, a haiku, a photograph shortens for the viewer a meaningful event in our lives brought back to life in the swell of the emotions it triggers. Those emotions emanate from the consciousness of things passed, as photographs show the image of that which no longer is. Photographs preserve a moment in time in similar ways to how we store images in our memory.[69] Berger remarks:

> Memory is the field where different times coexists…. Among the ancient Greeks Memory was the mother of all the Muses and most closely associated with the practice of poetry. Poetry, at the time, was a form of storytelling as well as an inventory of the visible world…metaphor after metaphor was given to poetry by way of visual correspondences. The muse of photography is not one of Memory's daughters, but Memory itself. Both the photograph and the remembered depend upon and equally oppose the passing of time. Both preserve moments and propose their own form of simultaneity in which all their images can coexist. Both seek instants of revelation for it is only such instants which give full reason to their own capacity to withstand the flow of time.[70]

As I engage in the contemplation of the image of the six women above, the photograph's moment brings theirs and my life together. In that sense, my looking at the photograph functions like the mind recalling a memory.

Certainly, the void between that which is apparent in the photograph and that which is absent, invisible, is filled in by my own auto-biographical sense of self. The narrative is the sum of both the visible and the invisible story that encapsulates.

Perhaps at the beginning
time and *the visible*,

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over the years, the ghostly remains of earlier marks may show through. *Pentimenti* most occurs owing to slight repositioning by the artist of the outlines of figures or of their clothing. Many signs of such "repentances," or pentimenti, are found among the thinly painted Dutch panels of the seventeenth century. One of the most famous examples is a double hat brim in Rembrandt's "Flora" (c. 1665; Metropolitan Museum of Art).

68 Berger,*Another Way of Telling*, 120.

69 Berger, *Another Way of Telling*, 89.

70 Berger, *Another Way of Telling*, 280.

twin makers of distance,
arrived together,
drunk
battering on the door
just before dawn.
The first light sobered them,
and examining the day,
they spoke
of the far, the past, *the invisible.*
They spoke of the horizons
surrounding everything
which had not yet disappeared.[71]

The language of poetry can express the simultaneity of multiple temporalities because it is the linguistic form that procures feelings with a home and neglects sometimes mere functional communication. Poetry is about rhythm, about tempo, the metronome of life. We sense time through our lives passing at different speeds depending on the intensity[72] of experience of the moment we are going through. The more intense, the longer it feels.

Diótima's Daughters

Be clever, Ariadne!
You have small ears, you have my
ears: Put a clever word into them!
[…]
I am your labyrinth.[73]

Home constitutes the center of the worlds inhabited by these women in the following narratives.[74] Home is also where I return, over and over again, to harvest the original words they sang, threads connecting me to my origins. Their words are meant to be listened to, not just read, with the ear as the privileged organ of the human soul. In Zambrano's words, "the acoustic plane of a word matters more

71 John Berger, *And Our Faces, My Heart, Brief as Photos* (London: Bloomsbury, 2005). [Italics mine].

72 Bergson, *Time and Free Will.*

73 Friedrich Nietzsche, *Thus Spoke Zarathustra: A Book for None and All*, trans. with a preface by Walter Kaufmann (New York: Viking Penguin, 1966); Gilles Deleuze, "Ariadne's Mystery," *ANY: Architecture New York*, 5, (1994), 8-9. https://www.jstor.org/stable/41845627.

74 Berger, *And Our Faces*, 64.

than its semantic meaning whose precision responds to a parallel piano, but lower than purely musical."[75]

Diótima se va convirtiendo así en criatura
del sonido y, por ello, no puede escribir;
lo que le es natural es hablar y [...] Diótima, criatura casi del mundo
natural, posee esta capacidad de captar realidades
que están a punto de ser, posee una
extraña sensibilidad hacia lo fragmentario y
lo evanescente, y esto se debe, según ella
misma, a que nunca ha pensado, es decir,
nunca intentó formar palabra, nunca se
sometió a ninguna lógica. Sus movimientos
han sido siempre <<atraídos invisiblemente
como las mareas>>, y la reguladora de las
mareas es, como se sabe, la luna (p. 95)

La luna es, simbólicamente,
la señora de las mujeres, afecta tal como a las
mareas su ciclo fisiológico. La luna y su luz ida
es tomada como guía del lado oculto de la naturaleza,
Es una duplicación de la luz solar, un
reflejo, es decir, una luz que no es luz por si
misma, pero que la recibe de una forma pasiva;
por eso representa la pasividad, lo femenino, con
toda su carga de saber intuitivo. (p. 96)

Nos dice Diótima:
<<En ese medio de visibilidad
(las cosas) ni se mueven ni
están quietas, no sufren estado
alguno, son. Respiran en la luz,
en una luz que no vibra ni por
ello está muerta>>(nota 23 Diótima p. 193) (p. 96)

Diótima es también la madre de las almas
que en ella se hunden cuando se quedan sin cuerpo.
Pero no de todas las airnas, apenas de las de
<<aquellos que no hablan tenido nombre>> (nota 24 p192 Diótima) (p. 96)

75 Zambrano, "Para la Historia de la piedad."

Qué quiere significar este otro medio de
visibilidad? Parece que Diótima hubiera alcanzado
la mirada inteligible, una contemplación
directa de las ideas como pretendía Platón: ver
en el medio de la verdad. Ver en un medio donde
no hay diferencia entre el ver y lo visto; haber alcanzado un estado donde la constante dicotomía
obstaculizante del conocimiento, la separación
sujeto-objeto, no produjera distorsiones.
Un acceder, pues, a las cosas mismas, no mediatizadas
por un modo de percepción. [...] Después Diótima vió al modo de ver del
poeta; y este modo de ver era como si estuviera
bajo el agua. Por otro lado, se vuelve a
destacar la presencia del ritmo: las imágenes bajo
el agua variaban de luz y de intensidad, pero partían
de una imagen modelo que luego < (p 98)

El ritmo aparece una vez más como elemento
fundamental, primigenio, participante de
todas las cosas. El ritmo es música y la música es
un arte que se realiza en el tiempo. Necesita del
tiempo como elemento donde vivir, así como el
pez necesita del agua. Diótima, criatura del sonido,
empieza entonces a <<respirar en el tiempo
C...) hasta entrarme en su corazón. (Nota 33), y, al penetrar
en el corazón del tiempo, penetró en todas
las cosas, pues <<no hay cuerpo, no hay materia
alguna enteramente desprendida del tiempo>> (nota 34).
El tiempo es, pues, condición de la vida. Llegar
a ser coincide con empezar a latir desde un ritmo
propio, empezar a caminar por su tiempo. [...] Esta es, pues, su posición: Madre, origen anterior
a la separación entre luz y sombras, y anterior a
la diferenciación de los ritmos y sonidos; ella es
potencia, toda Eros, toda tensión a punto de realizarse. (p. 99)