

RICE UNIVERSITY

**A Generic Study of María Zambrano's *Delirio y destino*:
Delirio y destino as an Auto-biography**

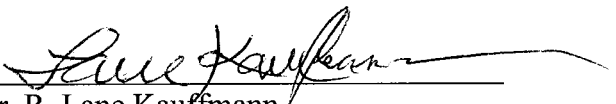
by

Beth Howes

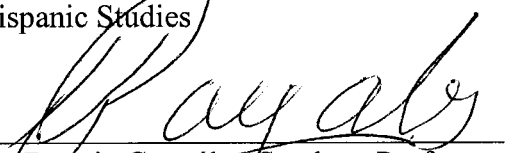
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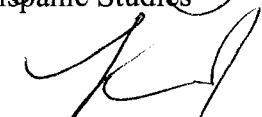
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Abstract

A Generic Study of María Zambrano's *Delirio y destino*: *Delirio y destino* as an Auto-biography

by

Beth Howes

Critics have appointed various genres to María Zambrano's *Delirio y destino*. I write that *Delirio y destino* creates a new genre. The most encompassing generic framework for *Delirio y destino* is auto-biography, or an autobiography written with the added intent of biography.

I present Zambrano's life and times, the context of *Delirio y destino*, and the importance of generic definition. I review key critics' generic propositions, and supply Zambrano's definition of autobiography and confession. After showing the other genres as sub-genres to auto-biography, the thesis focuses on the text's confirmations.

I catalog Zambrano's generic postulations and goals in writing. I show Zambrano's life-writing as representative of the life-writing of peers, and her version of Spain. I expound Zambrano's individual self-discovery, and the national self-revelation and self-creation. I relate Zambrano's narrative style to auto-biography. My thesis reveals Zambrano's dual purpose of writing her life and that of her Spain, creating the assignment of auto-biography.

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To my parents, you have been my teachers, my counselors, and my cheerleaders for 24 years, and will always be my best friends. There are no words that can equal what you have both done for me. Thank you for your great sense of humor, your patience, your support, and your love. My thesis is dedicated to you.

Of course, I thank the good Lord for all of the blessings in my life.

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No he cultivado el género de la novela, aunque sí algo la biografía, tratándose de otros, nunca de la mía. Mas tenía que ser la por mí vivida realmente, incluidos los delirios, que con la biografía forman una cierta unidad. ¿Por qué no ha de contener también una autobiografía verdadera delirios que no son una falacia de falso ensoñamiento? La misma voz que me pidió entonces salir de mí misma y dar testimonio tal vez sea la que ahora me pide que lo publique espontánea y precipitadamente antes de morir.

María Zambrano

Madrid, 25 de septiembre, 1988

I. Introduction

a. Context of María Zambrano's life, time, and *Delirio y destino*

María Zambrano, author of the generically complex book, *Delirio y destino*, was born in 1904 into a world of intensified interest in cultural cultivation. She was raised in a time of academic and artistic evolution in Spain by two academic parents, and exposed throughout her life to scholars, with predecessors and contemporaries such as Antonio Machado, Juan Ramón Jiménez, Miguel de Unamuno, José Ortega y Gasset, Rafael Alberti, Vicente Aleixandre, Jorge Guillén, Federico García Lorca, Pedro Salinas, and Rosa Chacel. Zambrano makes direct references to many of these colleagues, her father, and others in her writing, and the influences of these precursors are evident in her thinking. As a young girl in a country whose feminist movement was far behind the rest of Europe, her father explained that she would have to adjust to male domination in the academic realm when she noticed that she was the only girl in her grade school. During an adolescence filled with illness, the brilliant young Zambrano used her bed-ridden time to contemplate the temporalities in which every person lives, developing a theory of the multiplicity of times. According to this idea, every person lives with different times in one life. As she matured, she still faced several severe illnesses, some that even caused her eventual brother-in-law, Carlos Díez, to forbid her from working. Throughout the book, referring to herself by using the third-person pronoun, Carlos is often called “her” brother. In the early years of the 1920s, prompted by her cousin, Miguel Pizarro Zambrano, a man that would later be a part of the literary Generation of ‘27, Zambrano attended the University of Madrid and eventually took part in the anti-government

movement. She recounts the events of two years, 1929-1930, of this anti-government movement against Primo de Rivera in *Delirio y destino*. While at the university, María gained immense respect for her professor and mentor, José Ortega y Gasset. She greatly appreciated his theory of *raciovitalismo*, or rational vitalism, but was several times rebuked by him for her alleged inability to comprehend his theory. Ortega also criticized the shortcomings of the systemization of her own philosophy, *razón poética*. Ironically, Ortega's philosophy is often reproached for similar failings by many critics.

Her years of enrollment at the university in Madrid also marked a period of specific emphasis on academia and culture for her country. As opposed to earlier times when the scholastic field was relatively unnoticed by the general public, it was a time of great appreciation for intellectuals, perhaps due to the fact that it was also a time of tumultuous political change. Occurring years before María Zambrano's move to Madrid, the end of the reign of King Alfonso XIII opened the door for the dictatorship of José Primo de Rivera. Because of Primo's censorship and disdain (possibly attributable to a fear of uprisings) for the world of academia, intellectuals began to speak out against his dictatorship. Zambrano participated in many student organizations such as the Federación Universitaria Escolar, which rallied against Rivera and protested his repression. The atmosphere made Spain's underlying mood heavy with expectation and created forums for the intellectuals. Impassioned by this hopeful atmosphere, María Zambrano joined with many students and other intellectual leaders in a common goal – that of advancing the second Republic. The beginning of 1930 brought with it the abrupt resignation of José Primo de Rivera. The Republic was declared in April, 1931, when the army refused the orders of the monarchy. *Delirio y destino* is set during the years 1929 and 1930, just a

few years before the Spanish civil war. María Zambrano was very active politically, as it was a time of governmental growth, philosophical involvement, and literary growth in Spain. While the novel describes these two very turbulent years, it was actually written during her exile in Havana during the summer of 1952 as an entry for a literary prize awarded by the Institut Européen Universitaire de la Culture. Though her novel did not win the prize, Gabriel Marcel, a member of the jury, voiced his disagreement with the jury's decision, and the novel was soon awarded an honorable mention and recommended for publishing (*Delirium* 1). Though she did not write *Delirio y destino* until 1952 and did not publish it until 1988, neither the delay in writing nor the passing of time affects the pace of the novel that is set in 1929-1930. Zambrano captures the urgency of the narrated years, a time of national and personal revelation for both Spain and herself (Johnson, "The Context and Achievement of *Delirium and Destiny* 215).

b. The importance of genre definition

Roberta Johnson points out in "Context and Achievement" that it is because of her emphasis on the history of Spain that Gabriel Marcel "called [the novel] a history of Europe and of Spain's place in it" (215). There have been many genre classifications employed to understand *Delirio y destino*, all of which are appropriate with respect to some aspects of the novel. Why is it important to know the relevant genre while reading or analyzing a text of any kind? Adena Rosmarin writes that for the critic it is a "heuristic tool, his [or her] chosen or defined way of persuading his audience to see the literary text in all its previously inexplicable and 'literary' fullness" (25). It is not just a device for the critic; it is also a necessary (even inescapable) tool for the reader. This attribution of

genre is essential because it influences the reader's first impressions and eventual interpretation of a work. The literary genre of a postulate stresses relevant features of the work and also has the power to affect the interpretation and meaning of the entire work. E. D. Hirsch notes that "an interpreter's preliminary generic conception of a text is constitutive of everything that he subsequently understands, and that this remains the case unless and until that generic conception is altered" (Hirsch 74). The reader's conjecture of a genre on a literary work has the power to dictate what is seen by a reader. Once applied, the specific generic attribution can bring some aspects of the text to the foreground while pushing others to the background, stressing certain aspects of the work while necessarily veiling, if not completely concealing, other components. For example, to read *Delirio y destino* simply as a confession would obscure the philosophical attributes. However, just as an author employs a genre (or several, as writing progresses) in a specific work, so the reader or critic usually infers at least one generic framework with which he or she senses the meaning of the text. While this assumption may change as the reading advances, the reader's generic ideas have the power to shape understanding while reading and upon re-examination after the reading. Positing a genre is important, even if it changes as the work is read. Explaining the importance of genre assignment (in this case, though the genres are broad, deciding between autobiography and fiction) in determining the meaning of a work, Barrett Mandel writes:

The kind of truth inherent in fiction and autobiography is released by a reader choosing one genre rather than the other....As in all art, the response of the reader of a subject is required for the unleashing of the intrinsic powers of the specific art form. The autobiography (as a genre) embodies truth when the reader seeks confirmation of his or her own perceptions of reality in terms of those experienced by another mortal; the novel (as a genre) embodies truth when the reader seeks to satisfy his or her need for confirmation that there is

value in playing, fantasizing, creating shape and order for their own sake (55).

In other words, if a novel is read under an incorrect or insufficiently encompassing generic category, then the reader fails to grasp the complete meaning of the work, thereby diluting the full potential of the work. The posited genre regulates the emphasis and meaning of the piece in the reader's analysis. E. D. Hirsch The importance of the genre assignment, or in Hirsch's terms, "implication," is evident, but how is the reader to know which genre is most appropriate? While the reader cannot, according to Hirsch, truly know which genre was intended by the author, "what makes one implication more important than another is its function in the meaning as a whole, and obviously not every implication serves functions which are equally crucial" (99). Many works of literature can be read through a variety of generic frameworks, as different genres serve to relate and emphasize different aspects of a work. Because not all aspects are equally vital, some of these generic postulates may serve better than others in that some accentuate more important features and serve more effectively to elucidate the aggregate meaning.

Different critics have identified claims of María Zambrano's *Delirio y destino* as a confession, a philosophical novel and an autobiography. Though each of these generic assignments may be partially appropriate, no single one of them alone gives life to the fullness of the work as a whole. Considered individually, each of these genres shows different angles in the creation of identity and in life-writing, but I will argue that none should be considered definitive. In the development of this thesis, I will dedicate the second chapter to an enumeration of genres that three key critics, Roberta Johnson, Darcy Donahue and María Luisa Maillard, have ascribed to *Delirio y destino*. I will analyze María Zambrano's own characterizations of the genres of confession and autobiography.

I will re-examine the generic assignments that were proposed by her critics and show that they are better seen as aids in understanding the larger genre of auto-biography. Though all of the genres proposed by other critics illuminate aspects of the book, I will write that the hybrid of auto-biography is the most inclusive genre framework in which to understand *Delirio y destino* as a novel of the creation of her separate identity and also the developing identity of Spain. The novel is at the same time both specific to her life and general to the life of Spain. I will propose and define a more appropriate, overarching genre which I will call “auto-biography,” and defend it as the most comprehensive generic framework in which to read *Delirio y destino*. I will substantiate the argument that *Delirio y destino* is not only the autobiography of María Zambrano’s revelation of her identity as a Spaniard in her 20’s during a turbulent time in the history of Spain; it is also the biographical narrative of Spain’s creation and discovery of identity during the same time period. This book is Zambrano’s autobiography with the additional goal of the biography of Spain, it is the life-writing of the author with a second objective of writing the life of the author’s country. Critics may object that *Delirio y destino* cannot present the entire biography of the nation, as the nation was divided, implying that the book only portrays Zambrano’s side of the country’s division. However, every biography, and autobiography, is biased, especially when it concerns the writing of a nation’s life. The life and history of a nation is customarily told by winners. As George Orwell wrote in his novel, *1984*, “‘Who controls the past,’ ran the party slogan, ‘controls the future: who controls the present controls the past’” (35). In the same way that history is generally told from the winning side and presents it as truth, so Zambrano has the right to claim her

perspective as the story of the Spain which she experienced. She writes the life of her nation as she saw it.

The third chapter will consider Zambrano's own postulations of genre within the text of *Delirio y destino*. Throughout the narrative, Zambrano refers to several genres specifically, though neither exclusively claiming one as the most appropriate nor stating that she worked with one in particular while writing. In addition to analyzing the significance of these generic sightings, I will also study Zambrano's reasons for writing the book, and how these objectives indicate the genre of auto-biography. I will illustrate that her goal is to recount her life and the life of Spain (as she witnessed it). In the book, Zambrano wants to move her private life and the private life of Spain into the public view. She aims to recount their shared pasts, and she hopes to reach an understanding of the past, thereby giving both her autobiography and the biography of her Spain.

To introduce the fourth chapter, I will first cite James Olney's most basic definition of biography and autobiography in terms of "life-writing." Then, I will continue by examining Zambrano's life-writing in *Delirio y destino* and showing that this writing reinforces the generic postulation of auto-biography. I will begin this analysis with the completely autobiographical features of *Delirio y destino* and will continue by examining the connections that Zambrano draws between her personal past and the history of Spain. In a similar manner, I will highlight the way in which Zambrano associates her life with the lives of her fellow citizens of Spain. This chapter will end with a summary of the way in which Zambrano transcribes her personal life-writing so that it is at once her own life story, analogous to Spain's life, and comparable to her peers' lives.

I will consider the relationship between auto-biography and the revelation and creation of self in the fifth chapter. Beginning with a passage concerning the role that self-discovery and self-creation has in the task of life-writing, both autobiography and biography, I will then write of the ways in which Zambrano reveals both her individual self and a more general national self by assessing and recording the past. I will also consider Zambrano's ideas about the creation of a national self. Her dual commitment of discovering her self through writing while attempting to narrate the discovery and creation of Spain's self, corroborates the generic hypothesis of auto-biography.

In the last chapter of the body of my thesis, I will analyze Zambrano's narrative style, and show how this technique confirms the genre of auto-biography. Once the key terminology is defined, I will evaluate Zambrano's oscillation between an autodiegetic narrator, or a first-person narrator that is also the protagonist, and a homodiegetic narrator, or a narrator that exists as a character in her own narration. Also, the significance of Zambrano's designated reader will be shown. I will also analyze her use of first-person and third-person pronouns in two ways: first, as a method of generalizing her story into the story of the Spain that she witnessed; and second, as a means of telling the auto-biography of the years 1929-1930, the period which she narrates, and also the late 1950's, the years during which she is actually writing. Although Zambrano writes her own autobiography, as evident in the telling anecdotes of her life, she almost always attributes these stories to a protagonist referred to using the third-person pronoun, as "she." Zambrano never names this "she," allowing "her" story to be woven into those of her peers. This is also a distancing technique that Zambrano employs for more than just personal comfort in recounting a difficult history. Zambrano detaches herself from the

main text with the third-person pronoun for added credibility. The reader attributes greater impartiality and objectivity to a story told about a third-person, than she would to a story told about a first-person. Additionally, Zambrano uses these two pronouns to distinguish the auto-biography of two different periods. The third-person pronoun corresponds to the character from the years about which Zambrano narrates, 1929-1930, and the first-person pronoun is the character that exists in the 1950's, the time when Zambrano is actually writing the book.

II. Proposed genres and generic definitions

a. Critics' genres

There is an extensive debate over the correct generic interpretation of María Zambrano's *Delirio y destino*. Each of Zambrano's critics seems to possess her own very different ideas about genre and the analysis of the text which follows. The following are summations of the generic analyses of several key critics.

1. Roberta Johnson

In her addendum to the English translation of *Delirio y destino*, titled "Context and Achievement of *Delirium and Destiny*," Roberta Johnson gives an extensive analysis of the book. In addition to summarizing the historical context of the book and enumerating the novel's achievements, Johnson analyzes the genre and meaning of *Delirio y destino*. She describes *Delirio y destino* as "category-defying," and writes that it is "perhaps the greatest anomaly within the anomalous *oeuvre* written by Zambrano" (215). However, the task of genre definition does not hinder Johnson. While never identifying *Delirio y destino* as a biography of Spain, Johnson does classify the book variously as a confession, an autobiography, a philosophical novel, a historical chronicle, a lyrical narrative, and a memoir. Though Johnson presents Zambrano as a late-coming heir to the philosophical novel in her book dedicated to the latter (*Crossfire: Philosophy and the Novel in Spain, 1900-1934*), this knowledgeable reader of María Zambrano stresses the role of philosophy in *Delirio y destino*, writing in "Context and Achievement" that the novel is "a crucible for ideas that Zambrano developed even more fully in her major philosophical essays of the 1950s" (215). Later, expounding on the

importance of philosophy in the work, she notes that the work “has many characteristics of the philosophical novel” and that “like all of Zambrano’s work, it is essentially philosophical, but it has more literary elements than most of her books” (227). The strong and recurrent philosophical content of the novel is obvious and undeniable, but Zambrano did not need a forum for her philosophy, but rather a medium for the narration of identity formation. The philosophical discourse surging through the novel reflects the ‘revolution’ that she and Spain experienced together in the late 1920s and early 1930s. The ‘literary elements,’ which she identifies as the presence of a narrator, a plot, dialogue, and a combination of authentic experiences and inventive stories, offset the purely philosophical treatment and place the work closer to the realm of autobiography.

Reducing philosophical content to a distinctive trait of the book within the genre of autobiography, Johnson downgrades the role of philosophy within *Delirio y destino* by describing the book as “unique within this genre [that of autobiography] for its philosophical content” (216). To support her claim that the novel is an autobiography, Johnson refers to the many anecdotes that refer directly to Zambrano’s life, and she also mentions that the novel “reveals a subtle shift from an allegiance to the male-dominated intellectual milieu in which Zambrano lived, studied, and worked in the pre-War era to a more female-centered life in the post-War period” (219). According to Johnson, as an autobiography *Delirio y destino* becomes a book of Zambrano’s self-discovery through which the author took “the opportunity to consider ideas on the self that had remained sketchy in earlier works” and through which the author was allowed “to reveal the subjectivity denied her in male modernist writing” (230).

This concept of “self” within the autobiographical context is further and more extensively developed in another Johnson essay, “‘Self’-Consciousness in Rosa Chacel and María Zambrano.” In an overview of *Delirio y destino* given in this essay, Johnson writes that, “María Zambrano’s novelized autobiography *Delirio y destino* also has a *Bildungsroman* quality, because it chronicles a young woman’s growth into historical consciousness and her attempt to find her own voice and a place for herself and her philosophy in a male-dominated intellectual milieu, a story that very closely parallels Zambrano’s own biography” (65). In other words, for Johnson *Delirio y destino* is the story, or more specifically autobiography, of the ‘coming-of-age’ and self-creation of a young Spanish woman in a society characterized by male chauvinism. However, to rest there would be a simplification of the novel. I contend that the autobiographical story of Zambrano’s self-invention is part of the greater story of Spain’s own identity-creation during the same time. In this article, Johnson notes that Zambrano, along with Rosa Chacel, in contrast to their male counterparts, place “gender at the center of their novels of self-creation” (57). In most cases, it seems sensible that a female author would first and always refer to her gender in a novel about the self. The introduction to Simone de Beauvoir’s *The Second Sex* explains the two-year period that the author spent in researching and writing the book. The introduction, written by Deirdre Bair, also cites the origin of the topic of femininity and quotes Beauvoir as saying, “One day I wanted to explain myself to myself . . . and it struck me with a sort of surprise that the first thing I had to say was ‘I am a woman.’” Extrapolating from both Beauvoir and Johnson, were Zambrano’s novel, *Delirio y destino*, a novel of self-creation or self-explanation, then it would seem to follow that she, as a female author, would place her gender at the core. I

will show that Zambrano does very little to emphasize the role of her gender in *Delirio y destino* because Zambrano writes *Delirio y destino* about more than just her self, but also about the selves of her fellow citizens, therefore writing of her country. Johnson contends that Zambrano's narrative voice, poetic style and allegorical writing are "strategies to distance herself from the phallocentric philosophical tradition represented by her mentor, José Ortega y Gasset" ("Self-'consciousness 65). While it is true that her style may separate Zambrano from the fallo-centric intellectual society of Spain during that period, I do not consider her style to be intentionally feminine; rather, it is inherently so. In my opinion, she does not write with a feminine style in order to separate herself from the male-dominated intellectual world. Her style is simply her own, and therefore innately, not intentionally, feminine. Zambrano's use of allegory and third-person pronouns is, as I will show in a subsequent chapter, one of Zambrano's means of generalizing her story, in its widest sense, as a biography of Spain. If she were simply writing a novel about her self, Zambrano would have used only first-person narration. However, in using the third-person pronoun, Zambrano is able to blend this third-person protagonist with the other protagonists of the 20's and 30's, blurring the borders between her individual self and the selves of her comrades. She begins *Delirio y destino* with a homodiegetic narration of how her third-person character felt. "Había querido morir, no al modo en que se quiere cuando se está lejos de la muerte, sino yendo hacia ella. No la había llamado, simplemente debió de ponerse en marcha, elegir el camino que a ella lleva" (15). "Her" approach to death, an ability to run toward it and accept it as something that is near, is similar to the way in which her brother-in-law, Carlos, views death. He says "yo sé que he de morir joven y por eso tengo prisa . . . esta prisa de hacer mi trabajo" (106). Carlos,

the step-brother of María Zambrano, knew that he would die young, knew that he had been carrying a dead man around with him, but instead of cowering and hiding from it, he will simply live in the urgency of life and continue going toward death. “Morir, morir, sí; es cosa sabida que los españoles saben hacerlo, hasta con aquello que en la vida más les ha podido faltar: con medida mientras Europa había encontrado su vida, el saberla vivir, nosotros aferrábamos a nuestro morir” (158). Just as “she” could run toward death and Carlos bravely acknowledged that he would die young, so does the narrator claim that “she” knew the rest of Spain would know how to die, nobly and valiantly. Along with showing the common sentiments, the narrator’s (Zambrano’s) use of the anonymous third-person pronoun in place of a first-person pronoun allows the statements and thoughts that are narrated about the third-person protagonist to be applied to her peers as well. Commenting on the structural division of the book, and claiming that this structure both reflects a feminine view of time and history and also supports a collective idea of the individual, Johnson writes that the section labeled “‘destino soñado’ follows in chronological order the protagonist’s (which is also the author’s) personal experience of the seminal events of the Spanish history...while [the section called] ‘delirios’ renders a timeless view of history with a series of stories about women who are trapped by social circumstances” (“‘Self-’consciousness” 66). Johnson writes that *Delirio y destino*’s author writes her unarguably feminine identity into history in the first section, *destino soñado*, and experiences a personal liberation from the confines of traditional literary technique in the second section, *delirios*. I argue that in the first section, *destino soñado*, Zambrano writes her self with the additional objective of writing Spain’s self, and continues to write biography of Spain in the second section, *delirios*, by writing the

selves of added characters. The sense of national biography is present in the *destino soñado*, even though it is obviously the story of María Zambrano's life and creation of identity, for the author uses third-person pronouns to generalize from her own autobiography to the biography of Spain. The other biographies of women trapped by, but escaping through "deliria" from, social circumstances lend confirming support to Zambrano's personal experience in her representation of Spain's story. María Zambrano sets her own story of self-realization alongside those of other fictional characters, as representative of Spaniards', and thereby, in part, Spain's self-awareness.

2. Darcy Donahue: "National History as Autobiography"

In the beginning of her article, "National History as Autobiography," Darcy Donahue affirms that *Delirio y destino* is impossible to place in any specific and pure genre, naming it a "hybrid narrative in which self and collectivity are often inseparable and boundaries between national and personal history are blurred" (116). Throughout her analysis of Zambrano's work, Donahue refers to Zambrano's frequent use of Spain's history, citing the impact that history had on Zambrano's life and the large role that history had in her own life-writing. Donahue then delves into the validity of viewing the novel as an autobiography. Initially, the "elusive" notion of identity and Zambrano's use of third-person pronouns give Donahue the impression of the objectivity expected in biography. But "this objectivity is soon belied by a series of highly subjective reflections on memory as the source of human history and on the writer's own deeply felt experience of [the] past as memory" (116-7). Donahue therefore resolves to approach the text as being autobiographical. She attributes "the rejection of the self-centered pronoun, 'yo,' ...the serious philosophical issues as a subtext of the personal narrative, and...the

submersion of the self in the collectivity which is Spain” to Zambrano’s desire “to reduce self to its simplest form” (117). But Donahue explains this desire as Zambrano’s desire to define her identity communally, instead of personally, rather than as her desire to define Spain. The difference between Donahue’s interpretation of *Delirio y destino* and my own reading is the difference in understanding Zambrano’s book as her definition of personal identity as a result of her nationality versus the understanding Zambrano’s book as her definition of personal identity as representative of national identity. Like many autobiographies by women, Zambrano’s autobiography is a “fragmented, contorted piecing together of parts (emotional, intellectual, social development) into a loosely joined impression” (118). In this comment, Donahue attributes Zambrano’s patchwork style to her gender, in that she is consumed by more restrictions than the average male writer. As a female author in Spain during the 1920’s and 1930’s, María Zambrano would have experienced more resistance to her writing, more severe critics, and would have felt more oppression from the phallo-centric society. However, the effects of this are not obvious in *Delirio y destino*. Though it is likely that Zambrano confronted more obstacles in writing an autobiography than most male colleagues, Zambrano’s fragmented style was not likely intended to reveal the societal pressures of being a female author in Spain. Her disjointed style in *Delirio y destino* is a deliberate technique used to imitate her fragmented identity and the patchy self of Spain. In her essay “Sobre la filosofía española,” Zambrano observed with great concern the lack of a “vigencia,” or vitality, in the formation of a national Spanish philosophy, as a direct result of a disruptive history, which impeded the development of a national philosophy. The unsystematic, disjointed collage that is *Delirio y destino* is a materialization of her view of her own and Spain’s

identity. Donahue even notes that “Spain and its circumstances...are inseparable from her own” (119), but does so apparently in order to show the effect that history had upon Zambrano’s identity formation alone, not to show how history has affected Zambrano’s writing. Just after citing one of Zambrano’s specific historical memories, Donahue writes that “such fragments of concrete historical happenings remind us that despite the anti-sequential discourse of her story, Zambrano’s reality was formed and shaped by the unfolding of events with determinable causes and consequences” (121). For Donahue, *Delirio y destino* uses Spain’s national history as a way of relating the autobiography of María Zambrano. I would argue that the opposite is true: *Delirio y destino* uses María Zambrano’s autobiography as a way of relating and reflecting on Spain’s national history, which is Zambrano’s way of beginning to construct the biography of Spain.

3. María Luisa Maillard – María Zambrano. *La literatura como conocimiento y participación*. “Análisis de *Delirio y destino*”

Like the other critics, María Luisa Maillard will not commit to a single generic designation in *Delirio y destino*, but she chiefly views and evaluates the text through the genre of confession. Maillard finds evidence of confessional genre in the title, writing that “*destino*, que corresponde a la primera parte del libro, nos habla de confesión en el sentido del encuentro con un argumento para la vida” and the subtitle, “*veinte años de la vida de una española*, nos habla, sin lugar a dudas, del decisivo papel que la circunstancia España va a tener en el relato” (205). She goes on to write that Spain not only plays a substantial and significant role as the effective object in the work, as the history obviously influences the creation of her identity; Spain is also a subject of the work as its biography is taken from the autobiography of the author. Maillard explains the relation

between the personal and national motifs as follows: “se entremezclan la búsqueda de su sueño propio, y la del pueblo español dispuesto a entrar en un sueño ya en marcha” (205). Maillard goes on to validate confession as the appropriate genre, writing that “desde el primer capítulo, ‘Adsum,’ hasta aquél titulado, ‘La multiplicidad de los tiempos,’ encajaría a la perfección en el género de la confesión, enriquecido por el anuncio de la irrupción de una circunstancia histórica” (206). Though it is true that the stage is set for a confession from the commencement of Zambrano’s novel, describing the explosion of Spain’s riotous period, the confessions are only a part of the narrative that comprise the autobiography, and, more broadly, the biography. Maillard argues that the section of the book labeled *destino* is the story of María Zambrano during the first part of her twenties, giving her confession with the goal of searching for her self. Conversely, “delirios pueden dar cuenta del resto de esos ‘veinte años de la vida de una española’” and that the section entitled *delirios* “toma el lugar del relato más o menos cronológico, como única forma de testimonio, en esos primeros años, de la imposible transición del territorio de la historia a aquel del desierto propio del exiliado” (206). According to Maillard, Zambrano’s story of exile begins with the deliriums, which take the place of a chronologically arranged account, as the only way of communicating her witness, or testimony, of banishment to a seemingly barren land. I would contend that the testimonies given in the *delirio* section of the book are from a variety of women, providing greater dimension and confirmation of that which María Zambrano has written in her autobiography, and then contributing to Spain’s biography. In an attempt to convince the reader that María Zambrano philosophizes about the basic lack of being in humanity, then applies it to her antecedents, María Luisa Maillard claims that “María

Zambrano parte de una profunda sensación de desamparo, de una crisis interna que le lleva a guardar cama durante un año y que le hace iniciar el libro con la tremenda frase: ‘había querido morir’, para llegar a una reflexión sobre la indigencia ontológica del ser humano y finalizar asumiendo la suya propia” (207). This observation confirms the claim that *Delirio y destino* is partly a confession. When Zambrano uses her third-person character to admit that “había querido morir,” she echoes the confession of Job that Zambrano related in “Confesión como género literario.” She explains that Job:

“no ha descubierto todavía su interioridad, sino únicamente su existencia desnuda en el dolor....querría morir porque no se le presenta otra alternativa entre la vida y la muerte, no se le presenta que puede haber algo, un lugar más allá de esta vida que no es la muerte” (62).

Job had wanted to die because he did not understand himself, but only knew a life of alienation and pain. Because at that time he saw no other option between a disaffected life and a freeing death, he wanted to die. Zambrano confessed, for her life and the life of her country, having similar feelings of estrangement in not knowing her identity. While Maillard seeks to prove that Zambrano reflects on the ontological deficiency of humanity and then applies it to her own lacking, I would claim that Zambrano (as is consistent throughout her auto-biography) describes the ontological absence in her life, internalizing it first, and then links her deficiency to that of a nation. In this realization of her own lacking, “ella despertaba en la aceptación de su indigencia y su sueño se entremezclaba con otro despertar. Nos encontramos en 1929, y bajo el cielo implacablemente azul en Madrid, la historia de España estaba, como ella, en trance de despertar” (208). Maillard writes that as a direct result of Zambrano’s recognition of ontological deficit and of her dream, Zambrano’s awakening into the Spain of 1929 is much like the history of Spain

itself. Under an “implacably blue sky,” the awakening to identity seems to be a struggle, one that Zambrano details in her novel and one that is representative of the struggle that Spain faced as well. From the confession of the struggle, a process that produces the revelation of her (and Spain’s) insufficiency, comes the birth from the ‘no,’ the acceptance of that which was confessed, and the conversion of the self. “Sólo de esa aceptación podría surgir su verdadero ser, un ser no inmutable ni fruto de la conciencia o la intención, sino que se deberá ir ‘haciendo’ y asumir en el camino el riesgo de la equivocación” (209). As in the Catholic faith, the confession leads to conversion. Just as Job desired to escape life with death, María Zambrano (in *Delirio y destino*, a representative of Spain) was at one time in conflict with herself and wanted to die. But, in the case of *Delirio y destino*, Zambrano’s confession led to a conversion of self, from a person (and nation) unaware of personal (and national) identity to a person (and nation) capable of self-evaluation and awareness. María Zambrano feels the obligation of comprehension for herself and also for Spain. Because of this, Maillard doubts finally that the book is an example of confession (211), noting that the protagonist in *Delirio y destino* “comprendió que la vida, la suya habría de ser las dos cosas, ir entre lo uno y lo otro, saltando de lo uno a lo otro, ir haciéndose al mismo tiempo que se acercaba al ir haciéndose de los demás” (*Delirio* 96). Maillard observes the author’s preoccupation with a collective self. For Maillard, it is a “revelación histórica cuya magnitud hace que desaparezcan los problemas del ‘yo’ individual” (215). Maillard explains Zambrano’s fixation on the history of Spain and its collectivity as “otro de los argumentos para llamar ‘confesión’ a este tramo de la vida española: el encuentro con una verdad capaz de transformar y dar sentido a su acontecer histórico” (215). I would assert that Zambrano’s

concern with a communal identity shows Zambrano's struggle to make her self part of the identity of Spain, in order to convert her story into that of Spain. In addition to writing about the *destino* section of the book, Maillard also analyzes Zambrano's *delirios*. About her *delirios*, Maillard writes that the readers must assume that this part of the book

relata experiencias determinantes en su vida, ocurridas durante el período 1946-1949, que es la fecha en la que finalizan esos *veinte años de la vida de una española*, pero ninguno de los relatos está fechado. [Las] experiencias . . . se entremezclan con otros relatos en los que el lugar de España . . . aparece desde el recuerdo del exilio en una estilización que también se extiende a los personajes (229).

This statement comes closest to my thesis, in that Maillard recognizes the association between Zambrano's autobiography and the life stories of other women, but Maillard never extends the point to see Zambrano's novel as being the biography of a nation – one seen through the eyes of a Spaniard in her twenties, but a biography of the nation, nonetheless. At the end of her evaluation of *Delirio y destino*, attempting to analyze the third-person pronoun that allegedly belongs neither to autobiography nor to confession, Maillard writes that Zambrano writes this way as “un recurso al distanciamiento para resaltar la tensión entre identidad y diferencia... especialmente cuando la [alterna] con la primera persona narrativa” and because “la redacción del texto respondió a la convocatoria de un premio para biografías o novelas” (229-30). Maillard thus suggests that the chief determinant of the narrative voice in *Delirio y destino* is simply that the text was submitted for a competition of novels or biographies - not because the author wanted to express a tension between identity and difference. Zambrano wants to narrate Spain's biography through a distanced narration of her life. In order to distance herself from the story and to allow her own life-story to be applied to her country in place of her,

Zambrano often uses third-person pronouns. Zambrano tells the history in relation to an unnamed female character in the first section of the book, and then in relation to several other women in the second part of the book. A more in-depth explanation of Zambrano's narrative style, including the narrative voice and Zambrano's use of first-person and third-person pronouns to refer to characters, is provided in chapter four.

b. María Zambrano as a genre theorist

For María Zambrano, the confession and autobiography are closely related. As Roberta Johnson has shown, the language of confession shows a subject that has not yet expunged the confessed condition and this subject exposes the author to him/her self, whereas the autobiography shows the author's acceptance of the self as it objectifies and accepts failure ("Self" 57).

Among many essays on countless topics, María Zambrano wrote about genre theory and definition in "La confesión: género literario y método" and "A modo de autobiografía." In Zambrano's essay, "La confesión: género literario y método," (hereafter *CGL*) the confession of Job, "el antecedente de la confesión," serves as a prototype of the genre. Job "habla en primera persona; sus palabras son plañidos que nos llegan en el mismo tiempo en que fueron pronunciados; es como si los oyéramos; suenan a viva voz. Y esto es la confesión: palabra a viva voz" (60). By claiming Job as the predecessor to the genre of confession, Zambrano does not delineate strict laws that would bind the genre of confession, thereby forcing successors of the confession to follow the exact guidelines that Job establishes in his confession. She does, however, maintain that a confession is the reality of a living voice in words. The confession bares

and confines itself in real time (*CGL* 60). Because the confessor “no ha descubierto todavía su interioridad,....querría morir porque no se le presenta otra alternativa entre la vida y la muerte” (*CGL* 62). Though Zambrano admits that something external incites a confession, on the deepest level the cause of confession comes from one’s need to examine this external source, internalize it, and use it to define one’s identity. Zambrano writes that “se manifiesta en la Confesión el carácter fragmentario de toda la vida, el que todo hombre se sienta a sí mismo como trozo incompleto, esbozo nada más; trozo de sí mismo, fragmento” (*CGL* 62). The genre of confession reveals one’s need to deal with her fragmentation in living words, one’s desire to remain in that fragmentation in order to grasp it and at the same time to distance herself from it.

It appears in “momentos decisivos, en momentos en que parece estar en quiebra la cultura, en que el hombre se siente desamparado y solo” (*CGL* 63). Just as Job does not confess with the hope of changing his circumstances and struggles, but rather with hope of understanding them, similarly the confessor does not confess in order merely to explain that which is confessed or to change it, but rather to gain understanding (and sometimes even creation or transformation) of her identity through the process of confession (*CGL* 62). Through the example of Job, María Zambrano shows that the confession produces conversion. Before the confession, the confessor does not consider herself able to produce a confession. However, the act of confession leads to a conversion of self, whether that conversion takes the form of realization, transformation, or creation. Zambrano enumerates Job’s doubts, that come in the form of confessions, with his three questions: “‘¿qué te haré, Guarda de los hombres?, ¿por qué me has puesto contrario a ti y que a mí mismo sea pesado?’ y ‘¿dónde estará ahora mi esperanza, quién la verá?’”

(*CGL* 62). Through the confession, the confessor is converted. In the case of Job, “sin estas tres conversiones la vida humana es una pesadilla” (*CGL* 62). It is *one* method, not the only one, for encountering identity, “un método, para encontrar ese *quien*, sujeto a quien le pasan las cosas” (*CGL* 78). The genre of confession is a genre through which the author transforms the act of confession into the catalyst of conversion, which may be an awareness, an alteration, or an invention of self.

As indicated by María Luisa Maillard, Zambrano illustrates even in her title, “A modo de autobiografía,” her skepticism as to the ability to write a pure autobiography (M^a Maillard 235). The essay begins, “a modo de autobiografía, porque no estoy muy cierta de poder hacer de mí una biografía, a no ser ésas que he hecho ya, sin darme cuenta en mis libros y sobre todo en mi vida” (69). While acknowledging the importance of life-writing (a substitute term for biography), Zambrano finds it virtually impossible to realize autobiography in its pure form. Explaining the inherent human limits to the project of recording one’s life, Zambrano writes:

“Mas lo que resulta imposible en principio es revelarse a sí mismo, es decir, hacer eso que se llama una autobiografía, porque habría que hacerla en la forma más pura y transparente, es decir, incluyendo los momentos y las épocas enteras de oscuridad, en que uno no se está presente a sí mismo” (69).

For her, an author’s aspiration to write a faithful and authentic autobiography is practically unattainable. This is because the definition that Zambrano gives to the pure genre of autobiography requires a complete, translucent representation of every season in one’s life. This account must therefore include even the times of obscurity, during which the autobiographer is not fully cognizant and truly ‘present’ to herself. Feeling incapable of revealing her own life through autobiography, Zambrano looks as a paradigm to

Miguel de Cervantes, who revealed to Sancho through Don Quijote his true self. She recognizes that although she is not Cervantes, she must focus on something. “Ese algo no puede ser sino el hilo de mi vocación, no de lo que he hecho, no de lo que he sido, sino aquello que no he podido dejar de ser” (70). She relates how she discovered this ‘vocación’ by learning what she could not be and discovering that she was left with thought. In what almost seems to be a confessional style, Zambrano lists her writings that she acknowledges and accepts as significant (“Por qué se escribe,” “Hacia un saber sobre el alma,” *El hombre y lo divino*, *Claros del bosque*, and *De la aurora*) and also the people and art that influenced her life and work. Critics María Luisa Maillard and Rose Corral suggest that, though “A modo de autobiografía” begins with a definition of the autobiographical genre according to Zambrano, and the author continues in first person narration with stories from her life, the essay employs confessional tactics to explain her ideas. They take this as a confirmation of her tendency towards the genre of confession.

c. Definition of the genre of auto-biography

What is autobiography? In J. A. Cuddon’s *Dictionary of Literary Terms and Literary Theory*, autobiography is defined as “an account of a person’s life by him- or herself” that may be anything ranging from an almost exact recount of history to a largely fictional work (63). Broken into the smaller divisions of the word, the definition of the genre is self-evident. The word ‘auto’ refers to the ‘self,’ ‘bio’ to life, and ‘graphy’ to writing. Therefore, the genre of autobiography can be defined as the writing of one’s own life. If this is true, then *Delirio y destino* is indisputably an autobiography of María Zambrano, as the novel is flooded with stories specific to her life that reveal her identity

without the need for consistent first-person character, and shows the development of identity. The *Dictionary of Literary Terms and Literary Theory* defines autobiography as, most basically, “an account of a person’s life by him- or herself,” though the definition then continues with a lengthy chronological enumeration of the evolution of the autobiographical genre, to include the private details in St. Augustine’s *Confessions*, the diary-like autobiography *Journal* of George Fox, Defoe’s novelized *Robinson Crusoe*, Rousseau’s chiefly fictional *Confessions*. And then “from early in the 19th c. autobiography of almost every kind (factual, detached narrative; self-communing narrative; ‘progress of the soul’ narrative) has proliferated” (65). Within this dictionary’s classification of the genre of autobiography, traditional journal-like accounts and historically factual recitations are joined with fictionalized stories and fabricated characters. Though this generic characterization seems limitless, allowing the borders of autobiography to sprawl into the regions of other genres, the common thread among all of the definitions and all of the examples is that the story of the author’s life is somehow given to the reader. James Olney, the author of “Some Versions of Memory/Some Versions of Bios: The Ontology of Autobiography” and editor of *Autobiography: Essays Theoretical and Critical*, also defines autobiographical genre as life-writing by examining the roots of *auto* (or self), *bios* (or life), and *graph* (or writing). In writing the story of one’s life, autobiography is also the writing of one’s self.

What is auto-biography? If an autobiography is the story of a self by the self and a biography is the story of a person’s life and a division of history (Cuddon 83), then an auto-biography, by my definition, is a new genre in which the story of a self by the self is written in such a way that it is weaved into the story of the life of someone else. Easily

identified as an autobiography, as it is the story of Zambrano's life and the story of the revelation of her identity written by Zambrano, *Delirio y destino* also may be linked to the biography of Spain, or the story of Spain's life and the revelation and creation of its identity. To label the book as an auto-biography, in place of an autobiography or a biography, is to illustrate that the work is written in such a way that it becomes a biography while still remaining an autobiography. In the case of *Delirio y destino*, this occurrence is not by chance, but a conscious decision by Zambrano to write her life story in such a way that it could also be the life story of her country.

d. Proposed genres as sub-genres to auto-biography

Before tackling the question of the hierarchy of genres in *Delirio y destino*, the genres that have been recognized by critics should be restated. Essentially, *Delirio y destino* has been read as a historical account, a philosophical novel, confession, a testimony, and an autobiography. E.D. Hirsh explained that what makes one genre better than another is its ability to show the most accurate meaning of the entire work. The question here is what the author intended to be the greatest message in her work. That is not to say that the reader must find some genre that the author may or may not have chosen to use before writing, but rather that the reader should look for what the author intended to communicate while (and after) writing. Not a question of what genre the author selected (or did not select) in writing the book, but rather which genre allows the reader to best understand that which the author wanted to convey. I will claim that this book broke the mold and cannot be best understood within the confines of any of these singular genres, but that instead it creates a new genre of its own: auto-biography.

Though none of the critics' generic notions are essentially incorrect, as each critic justifies her own assertion through examples in the novel, none of them show the fullness of *Delirio y destino* as well as the genre of auto-biography. Moreover, the previously provided genres fit within and serve as support of the new genre of auto-biography. In order to demonstrate my position, I will examine all of the genres individually, briefly defining each one and then analyzing the specific genre's role as a subset and support to the genre of auto-biography.

In the title of Darcy Donahue's article, "National History as Autobiography: María Zambrano's *Delirio y destino*," the reader can see at least the insinuation that *Delirio y destino* has traces of historicity. Also, though Gabriel Marcel's statement that *Delirio y destino* "was the history of Europe and of the reasons why Spain's universality was so significant" (2) may not be his definite generic statement about *Delirio y destino*, it should be said that the book is much more than a non-fictional, historic account, or a historic novel. Harry Shaw, in the *Dictionary of Literary Terms*, defines history as "a branch of knowledge dealing with past events; a connected and continuous account of previous happenings ordinarily presented in chronological order" and then quotes Macaulay's *The Perfect Historian* to show that a true historian neither ascribes an articulation to his characters that is not validated by sufficient evidence nor overlooks any minor detail when recording an authentic account of an event or time (Shaw 184-185). By this standard, Zambrano's writing could hardly be thought of as simply a historical account, as it is obviously biased, in that the reader only sees Zambrano's side of the pre-civil war years. However, the characteristics of the historical novel are less rigid than those of the genre of history, and it is easy to see aspects of the historical novel in *Delirio*

y destino. I will use the definition of the historical novel found in *Literary Terms: a Dictionary*, by Karl Beckson and Arthur Ganz, though it is similar to the definition found in Shaw's *Dictionary of Literary Terms*. Beckson and Ganz write that the historical novel is "a narrative which utilizes history to present an imaginative reconstruction of events, using either fictional or historical personages or both . . . [the historical novelist] generally attempts . . . to re-create, with some accuracy, the pageantry and drama of the events he deals with" (97). The genre of historical novel is, in part, accurate, because Zambrano tries to reconstruct the vital mood of Spain during the late twenties and early thirties, and uses both recognized, historical names and more fictional third-person pronouns. However, this genre is only partially appropriate, because *Delirio y destino* is more than simply an "imaginative reconstruction" to show "the pageantry and drama" of the pre-civil war. *Delirio y destino* is the recounting of her life and the life of her country, written to give a true account of the lives and events during both the 20's-30's and also the 50's, long after the civil war. (Her treatment of two different time periods within the same narrative will be explained later, in the chapter about Zambrano's narrative style.) Though the genre of historical novel does not provide the most extensive reading of *Delirio y destino*, the genre definitely functions within the context of auto-biography, because a somewhat accurate reconstruction of events is required in the retelling of the life of one's self or the life of another (whether that is another person or another nation).

Roberta Johnson, the critic who suggested the philosophical novel as one of the proper genres of *Delirio y destino*, writes that "although . . . all fiction is undergirded by a philosophical position, philosophy encroached more overtly on the territory of the novel in Spanish fiction written in the first third of the twentieth century" (*Crossfire* ix).

Although Johnson concentrates on the writing of Zambrano's predecessors, such as Unamuno and Baroja, she also writes that Zambrano's *Delirio y destino* is a novel "that has some of the discursive qualities of earlier philosophical fiction" (*Crossfire* 191). In her "Context," Johnson writes that "*Delirio y destino* is a crucible for ideas that Zambrano developed more fully in her major philosophical essays of the 1950's" (215) and that it is "essentially philosophical . . . [and] has many characteristics of the philosophical novel that was an important genre in Spain between 1900 and 1936" (227). But what exactly is a philosophical novel? As defined by Johnson, the philosophical novel is "a novelistic mode that is much more self-conscious about its philosophical purpose than are most novels. In their [presumably, the Generation of 98's – the originators of the genre in Spain] version of the philosophical novel, ideas are evident to the reader in an immediate rather than a latent way" (*Crossfire* 5). *Delirio y destino* is not deliberate in its philosophical objective, and Zambrano's ideas are not directly and easily apparent to her readers. Granted, María Zambrano's novel contains numerous philosophical ruminations, but this fact does not qualify the philosophical novel as the genre that presents the most authentic reading of *Delirio y destino*. I do not believe that the book was intended to be read mostly for philosophical purposes, nor that María Zambrano, above all, hoped to give a philosophical dissertation to her reader. If she had wanted to use *Delirio y destino* primarily as a means to impart her philosophy, Zambrano would have included many more passages that outlined her *razón poética*, her response to Ortega's *razón vital*. A more valid explanation for the philosophical content is that philosophy held a great role in her life and the life of Spain, and therefore would have to be included in the life-writing (to be understood as autobiography, when referring to life-

writing of the self, and biography, when referring to life-writing of another) of either an individual or a nation. “La Filosofía le había dado [a ella] muchas cosas; pero la principal, la que nunca podría pagar era todo lo que le había enseñado a rechazar, a mantener en suspenso, como si no fuera, y hasta a destruir, todas las posibilidades de su vida” (*Delirio* 23). As will be explained in a subsequent chapter, Zambrano’s third-person character represents the author and by implication a more general public of Spaniards. For this third-person character, “Philosophy” had taught “her” how to live, had been a governing force in “her” life. In light of this revelation, philosophy must be an integral part of the autobiography of Zambrano. And philosophy was not just a part of Zambrano’s life; it was also crucial in the lives of all Spaniards. The narrator comments that “el ser discípulo de aquel maestro [Ortega] no dependía de seguir los estudios filosóficos, por eso tantos en España sentían serlo, por eso la vida española había cambiado indudablemente al ir impregnándose de su pensamiento” (94-95). All of Spain, whether or not they were scholars of philosophy, felt themselves students of Ortega. The world of philosophy, and more particularly, Ortega’s philosophical thought, seemingly influenced all of the Spaniards and helped define Spanish life. Philosophy was a crucial aspect in her life, in the lives of other Spaniards, and in the life of Spain, and so must be recorded when transcribing a life. For this reason, the genre of the philosophical novel is present as support to the more encompassing genre of auto-biography.

Different literary dictionaries offer a variety of definitions of the genre of confessional literature. One states that confessional literature is “a type of autobiography [that] . . . involves the revelation by an author of events or feelings which are normally discreetly concealed” (Beckson, Ganz 42). Outside of the narrator’s first-person

confession that the third-person subject desired to die, the narrator of *Delirio y destino* rarely reveals any events or emotions that are normally hushed. One might argue that the way in which Zambrano shows the naïve optimism that she and her generation felt during the few years leading up to the civil war might be a confession. In 1959, when she wrote *Delirio y destino*, Zambrano already knew her fate and the fate of her nation. But when she writes of the late 20's and early 30's, the author does little to conceal the fact that she predicted no tragedy. While this may be seen as a confession of her youthful ignorance, I believe that she includes such 'confessions' in order to more accurately recount the younger years of her life, the lives of her generation, and the life of Spain in the late 20's and early 30's. A different dictionary claims that a confessional novel is a "flexible term which suggests an 'autobiographical' type of fiction, written in the first person, and which, on the face of it, is a self-revelation" (Cuddon 174). Interestingly, the two previously cited dictionaries state that the genre of confession is, by definition, a sub-genre of autobiography. In *Delirio y destino*, the confessions are attributed to the third-person character, thus allowing them to be applied both to Zambrano and also to the more general public of Spain. Within this auto-biography, Zambrano confesses in order to give a more accurate representation of her experiences and those of her fellow Spaniards, painting a clear and honest picture of the life of Spain. Confession is a method of self-revelation, and for this reason, Zambrano uses the confessional genre to expose and identify her self and the self of her nation. Similar to the genres of historical and philosophical novels, the genre of confession is definitely present in *Delirio y destino*, but only as a smaller part that is meant to aid in composing the greater whole of autobiography.

Though the dictionaries I consulted did not seem to acknowledge testimony as a genre, there is given a definition of the word “testament.” The *Dictionary of Literary Terms*, by Harry Shaw, defines testament as “an agreement, or covenant [as] most often applied to the two major portions of the Bible, [but with] a recent example of the use of testament in the sense of ‘witness’ and ‘affirmation’” (376). With the understanding of testament as a witness, *Delirio y destino* can be read as a testimony to the late 20’s and early 30’s, the years leading up to the Spanish Civil War, and to the 50’s, the years of exile and isolation, as felt by much of Spain. This testament, or witness, is essential to her writing and to auto-biography, to recounting her individual life and to writing the life Spain.

As the genre of autobiography has already been defined and shown to be another aid in the building of the auto-biographical genre, I will not restate here what I have already written in a previous section of my thesis.

III. What Zambrano writes about her genre

a. Zambrano's postulation of genre

In the first pages of *Delirio y destino*, María Zambrano explicitly defines the genre of her book and then continues through the book to explain her motives in writing. In her introduction to her book, María Zambrano records the context and conditions in which she wrote, describing to the reader the rushed circumstances of the competition of biographies along with the results of the literary prize. Zambrano then rhetorically questions her own reasons for publishing it so much later that it was written. There follows a passage concerning the relevant genre of her book:

“No he cultivado el género de la novela, aunque sí algo la biografía, tratándose de otros, nunca de la mía. Mas, tenía que ser la por mí vivida realmente, incluidos los delirios, que con la biografía forman una cierta unidad. ¿Por qué no ha de contener también una autobiografía verdadera delirios que no son una falacia de falso ensoñamiento? La misma voz que me pidió entonces salir de mí misma y dar testimonio tal vez sea la que ahora me pide que lo publique espontánea y precipitadamente antes de morir” (12).

She claims to have written biographically in the past, but never writing about herself within a biography. Zambrano acknowledges that this writing is in many ways about her personal experience and even claims that an autobiography, such as her own, should reasonably contain deliria, as *Delirio y destino* does. Also, in explaining her reasons for publishing the book after nearly 30 years had passed, Zambrano writes that it was partly due to the need to give a testament. The testament that Zambrano gives in *Delirio y destino* is, on one plane, part of her autobiography, as it details her life. On another level, the testament she gives of her experiences is similar to the testament that would be given by her fellow Spaniards. Zambrano even claims to speak in order to give the testament

for her generation. Additionally, Zambrano even gives testaments of other people in the section of the book called *delirio*. But, Zambrano maintains that this writing is still a biography, a biography that she truly lived. While some biographies are written by authors who are removed from the narrated experiences, this biography is one given about a nation in which the author lived, a time which the author experienced, events in which the author participated. She writes autobiographically with the goal of writing biographically. She writes about her experience of the time and developing identity as a story of her own, but with the further intent of representing the life of Spain. To accomplish this, Zambrano includes stories specific to her past and stories experienced by all of Spain. She also writes using both the first-person pronoun and third-person pronoun, allowing her autobiography to extend itself into the biography of the time about which she narrated. Her own coming into consciousness of her identity coincides with the realization of Spain's identity; for this reason, Zambrano desires that her story and her life-writing also relate the life-story of her nation. Apart from her own generic characterization of her book as a "biografia realmente vivida" (a biography truly lived), Zambrano also explains the dual role of autobiography and biography in *Delirio y destino* by often clarifying her purposes in writing the book. To give an accurate account of her life and the life of Spain, to keep herself and Spain from dying without having told their side of the history, to understand herself and to help Spain understand itself through the reexamination of a life, to provide a map through the maze of Spain and to bring that which is private into the public, are all goals in Zambrano's book. All of her aims indicate the twofold mission of writing for herself and, in application, writing for Spain. Zambrano tells their lives, rescues their reputations from the past and from the

subsequent generations that may judge without the complete account, evaluates and understands their past, and brings their private lives into the public sphere. In addition to all of these tasks, Zambrano also strives to offer a guide of her country to the people that were outside of the events which she narrates. With the aim of forestalling misrepresentation of her fellow citizens by the following generations, Zambrano shows that she had specific intentions in writing *Delirio y destino*. This explicit objective, revealed in Zambrano's explanation of the genre and of her goals in recording this story, is to write the biography of Spain through her own autobiography. The book is thus an autobiography with the larger purpose of biography, or what I choose to call an 'auto-biography.'

b. Publicizing the private

Traditionally, the woman lives in the private domain of life, while the man has freedom to roam, crossing the lines of private and public life at his will or whim. Traditionally, Spain is a stoic nation, a country that neither voices the shortcomings of the past nor articulates fears of future failings, thereby masking flaws and exaggerating strengths. Much in the same way that society customarily expects women to maintain a quiet decorum in which all that is personal is kept private, Spain historically imposes silence on its citizens. Besides making her individual life public, a life that is traditionally considered a private matter by society, Zambrano also strives to shed light on the life of Spain, a life that her country would rather keep within its borders. In *Delirio y destino*, María Zambrano defies these social laws personally, as a woman, and nationally, as a Spaniard, by publicizing her private life and exposing intimate details about the life of

Spain. The book, ostensibly an autobiography, relates her life anecdotally, explaining her struggles with health and with relating to other people, with her life as an intellectual woman in a male-centered environment, and communicating her life as experienced by a young Spanish woman in her twenties. In recording her life in written form, Zambrano is permanently clarifying her desire to make her life public and creating eternal evidence of a private life made public. Her longing for public life is evident in the very existence of the book, in her expressed passion for studying and writing philosophy (a male-dominated field), in her active role within a patriarchal society, and even in direct statements about the private sector of life. Here, it should be briefly stated that *Delirio y destino* shows little indication of what would traditionally be called feminism, which is not surprising when one considers that Zambrano lived in an environment dominated by males, and in a country plagued by chauvinism. However, there is nearly a complete lack of feminism. She does not deny her own gender, as seen in her use of the feminine version of the third-person pronoun, but neither does she make much of the fact that she is a woman writing. She does not take on the role of a victim in the face of Ortega's criticism, trying to claim that his objections to her philosophy are based on her gender. And when her brother-in-law, Carlos, told her to take advantage of her gender in order to avoid "being thrown on the bonfire," Zambrano writes: "y yo: 'no, no valdrá ser mujer en este caso; el destino es para todos nosotros y yo lo siento así'" (106-107). In a way, Zambrano proves to be the greater feminist for not recognizing her gender as an oddity in the male-dominated field of scholasticism and philosophy. Because of the community born by her generation in Spain, Zambrano escaped the confines of private life. Zambrano writes that the act of working alongside her peers, marching in unity, "nos

libra de ser yo solo, de la vida privada” (132). Freed from the private self, she enters a communal life. She also records the memory of a man’s declaration during the elections.

After casting his vote, he

“trazó con ella [la papeleta] el signo de la cruz sobre su pecho y la depositó en la urna al mismo tiempo que dijo: ‘Voto por la Conjunción Republicana Socialista,’ y al pasar frente a ella aún añadió mirándola, rectamente en los ojos: ‘Cosas así hay que decirlas en voz alta, no puede ser en secreto’” (22).

In solidarity with his bold assertion, María Zambrano publishes *Delirio y destino*, revealing to the public, and to herself, that which had been hidden in private lives of Zambrano and of Spain.

c. Recounting the past

The book, written many years before it was published, is published hurriedly before Zambrano dies because the author wants to account for what happened in her life and in the life of Spain. Zambrano expresses, through the first-person narrator, an anxiety that there is certain death “en la soledad que produce la total incompreensión, la ausencia de posibilidad de comunicarse, cuando a nadie podemos contar nuestra historia. Eso es muerte; muerte por juicio” (16). In the isolation that is produced by an inability to understand, with no means of communication with her own peers and fellow citizens nor with the people to follow, Zambrano knows that the danger of dying judged is imminent. Not to tell a story, not to chronicle a life, is to die while still alive. This statement is obviously written from the perspective of the 1950’s, with the knowledge that her generation would not succeed and would be separated. Zambrano uses the plural form of the first-person pronoun to include both herself and her generation when she writes that

death by judgment is “cuando a nadie le podemos contar nuestra historia” (16). When Zambrano, as an individual, and they, as a people during the 20’s and 30’s, are unable to tell their story, they die “judged.” To combat this fate, Zambrano tells, or writes, their story in *Delirio y destino*. Zambrano wants to tell their story before she dies, so that she never truly dies (because only she can tell it completely), and so that the true story of Spain during the 20’s and 30’s is kept alive as well (because she is one of few people that can defend the life of Spain that she lived.) Recording the other side of the story, the truth that is left out by the winners and owners of history, so that she and Spain do not die without explanation, Zambrano takes responsibility to give an honest account of her life and the lives that intertwined to make up the life of Spain. Towards the end of her introduction, she explains why she publishes her book now, so long after writing it, suggesting that “la misma voz que me pidió entonces salir de mí misma y dar testimonio tal vez sea la que ahora me pide que lo publique espontánea y precipitadamente antes de morir” (12). She must publish now so that the interpretation will not be left to the people who do not know her, her fellow citizens or her time-period in Spain. She wishes “no dejarlo abandonado a conjeturas y posibles investigadores históricos . . . [porque] estoy aquí y ahora todavía para responder de lo por mí escrito” (11). She does not want to leave the possible publication to a time after her death, but rather to publish it now, while she is still present to answer for what she has written, not leaving it to the scrutiny of subsequent generations that may lack contextual understanding. “Sólo si se cree que se va a morir y que se pierde algo que fue alma; un alma que nos contuvo, dentro de la cual hubimos la nuestra...; si hay que dar de ella testimonio y ya no va quedando tiempo, o es ya el tiempo para ella. Por eso, no por otra razón, se escriben ciertos libros” (101).

Claiming that the sole purpose for certain writing, for certain books, is that the life of a beloved soul that has been the home for a person, has allowed a person to inhabit within it while at the same time maintaining his/her own soul, is threatened. The soul that is threatened, the one that inspires this documentation, is not ultimately that of Zambrano, but that of Spain. The soul of Spain, one that contained Zambrano and within which her own soul lived, is what she wants to salvage. In the late 20's, Zambrano and her generation wrote incessantly, presumably because they were driven by conflicts that presented an imminent danger of the end of Spain's soul. Though the book was written several decades after this immediate danger, Zambrano writes and publishes *Delirio y destino* for the same reasons that they wrote so much during that time. While *Delirio y destino* was not written for over 20 years after the time period which she narrates, it is still clear that Zambrano wrote this book for a similar purpose: to save her soul and the soul of Spain from being forgotten. Though the chance to save Spain from what the reader knows would transpire, the coming of the Republic and the destruction of the civil war, had already passed, Zambrano still had the ability to preserve the life of Spain. The declaration just cited reveals the auto-biographical intention of the book, showing Zambrano's aim of writing her life with the concomitant goal of writing Spain's. Saving Spain is telling the true story of its life; telling the authentic life of Spain is truthfully recording the lives of its people. Though the objective of an auto-biography may seem distorted by her accounts of her life, by the life of her generation, by the lives that came before her generation (precedents that in part molded her generation before they existed), *Delirio y destino* remains at its core the story of Spain as composed of the lives of its people. During the 20's, Zambrano shared with the rest of her generation "la pasión de

rescatar aquella alma perdida, escondida hacía tiempo, de ‘abrir el sepulcro del Cid’ y todos los sepulcros de la historia de España . . . para rescatar a todos los justos” (149). In order to redeem these people from history, they had to perform a ritual dance, a profound investigation, an examination into the past “porque sólo danzando juntos, cogidos de la mano vivos y muertos, presente y tradición, se hará caer el hechizo que aprisiona a Dulcinea” (167). Her generation wanted to save the previous people from Spain’s history, and to save Spain itself, from a past that had imprisoned Dulcinea with spells. They wanted to open the tombs of its history in order to rescue the people and the nation from the hells of history. They wanted to tell an honest, disenchanted story, and to learn from it. Similarly, María Zambrano aims to do the same for her own generation and the Spain of her youth. It seems a cruel fate that she should have to cope with the painful changes in the Spanish life while at the same time trying to save her country, now composed of herself and her present-day fellow citizens, from the threat of disappearance that has come too soon. Explaining her generation’s passion during the years, months, and days before the civil war, she writes that “¡qué pocos pueden contarla ya!, esta historia de nuestra inspiración, de nuestro delirio, un delirio de pureza condenada tan pronto por el destino” (206-207). Because there were so few who can tell their true history, their inspiration, their delirium, their destiny, María Zambrano assumes the responsibility of narrating and understanding the life of her nation. As one of the many responsibilities of her obligation to impart the story of Spain’s destiny and delirium, Zambrano must tell the story of the dead in order to save them. “El suicidio histórico que creíamos haber conjurado para siempre lo llevábamos en nuestro destino....[y] y la muerte viene del estar encondido y aquel que llegue a estar presente, presente del todo, será del todo, será

actualidad pura, libre de acabamiento” (208-209). This “suicidio histórico” is reminiscent of the spell that Zambrano describes when writing of the previous generations, those of the enchanted Dulcineas. The hex of suicide that her generation had hoped to dispel was still living within their generation, resurfacing during her time in Spain, and compelled Zambrano to accept the task of writing the stories of the sacrificed lives in order to bring them into the present and keep them (and the Spain that they make) from the ultimate condemnation, the worst death of being forgotten in the past. She writes that “todos los muertos prematuros, los muertos por la violencia, necesitan que se cuente su historia, pues sólo debe ser posible hundirse en el silencio cuando todo quedó dicho” (210). As one of the few survivors (or, better said, one of the living), María Zambrano acknowledges her role as the transcriber of their lives and savior of their legacies, which combine with hers to tell the story of Spain and save that time in history of Spain. She not only writes for the dead, but also for the living. Zambrano openly states that she is the author of her life, the lives of her people (dead and living) and the life of her country when she writes,

“No se llora cuando se está escribiendo. Es figura retórica, pero además no quiero lloraros, os llamo tan sólo, porque así me llamo a mí misma, para sentir vuestra voz mezclada con la mía y poder contestaros que estoy aquí todavía, para que me llaméis desde ese silencio en que habéis caído, desde esa vida que de él pudimos ser, de otro tan distinto que crecía a nuestro lado, mientras éste que supervive afronta la deformación impuesta por la imagen deformada que crea el vivir con las raíces al aire. La vida nos ha escondido; los supervivientes tenemos las raíces desnudas; vosotros, los muertos, sois las raíces; sólo raíces hundidas en la tierra y en el olvido” (209).

In a mutually reinforcing way, she writes both to tell her story from the source of Spain’s story and also to tell Spain’s story from the source of her story. In addition to writing about the dead as a large class of people, she also refers to specific people, describing the

regality of Julián Besteiro soon before his imprisonment and death in Carmona (222-223) and the noble way in which King Alfonso XIV left his country peacefully in order to prevent the bloodshed of the people (231-232). In her final statement of purpose, Zambrano bluntly writes that *Delirio y destino* is going to be used to tell the story of and give identity to the survivors, those that were left to be the namesakes of Spain. She describes the survivors as “vencidos que no han muerto, que no han tenido la descreción de morirse, supervivientes.... realmente ¿dónde estaban?, realmente ¿quiénes eran?” (238). Her voice is at the same time her own, that of the dead and that of the other survivors, used to tell the lives of all of these. In telling her life and the lives of others, Zambrano gives the story of Spain.

d. Reaching understanding

In addition to her hope of telling her story and the story of her people in order to revive the story of Spain, Zambrano also seeks to gain understanding of her life and the life of Spain through re-telling and re-assessing their shared biography. In *Delirio y destino*, María Zambrano aspires to guide the reader through the Spain that she experienced in her twenties. After a long period of illness, Zambrano remembers emerging from her “cocoon” into Madrid, remarking that “España tan laberíntica ofrece siempre Guías” (125). Although the word ‘guide’ implies pictures of well-labeled maps that lead wandering travelers through the alleyway streets of Spain, the examples that Zambrano gives form different images altogether. She lists as examples of guides of Spain: <<La guía de perplejos>> by Maimónides, <<Pecadores>> by Luis de Granada, <<Idearium español>> of Angel Ganivet, <<Vida de Don Quijote y Sancho>> of Miguel

de Unamuno, <<Las Meditaciones del Quijote>> by José Ortega y Gasset and <<Las Moradas>> of Santa Teresa (125). By retelling her life and the lives that collectively form Spain's life, María Zambrano gains comprehension on her own behalf and for the sake of her nation as well, guiding both her peers and her readers through the labyrinthine life of Spain. She comments early in the book that "atender a lo que cambia, ver el cambio y ver mientras nos movemos, es el comienzo del mirar de verdad; del mirar que es vida" (25). The first step in understanding life is learning how to assess it, as you are still in motion with it. In the case of *Delirio y destino*, Zambrano is still in motion with her life, but is nevertheless about to look back at what had passed in earlier years. Just as an autobiography, a life written by the subject of the autobiography, can never be complete when the subject continues to live on after the writing is finished, neither can the biography of a nation be absolute, because that nation continues to exist even as its life is recorded. If, as María Zambrano explains, the beginning of understanding a life is observing it while still in motion, then a useful tool in this process would be recording the life, writing it. Also writing of the importance of bringing one's life into consciousness and allowing it to become part of history, Zambrano explains that a memory, "sólo es historia, si la conciencia la vuelve a tomar sobre sí . . . la conciencia que rechaza hacia el pasado lo que nos pasa, ha de volver a tomarlo, a rescatarlo, a . . . redimirlo" (163). The memories are only allowed into history if they are evaluated, instead of slipped, without much reflection, into sub-consciousness. To write her memories is to bring them into consciousness, to produce knowledge, to understand. When questioned about her reasons for studying philosophy, she answered that "porque tengo que morir y no podré hacerlo sin haber visto y sin haberme visto; porque no podré morir sin haber vivido la verdad"

(184). For the same reason that she studies philosophy, she authors *Delirio y destino*.

Knowing that she must die one day, this inevitable truth spurs her to study philosophy so as to see her true self and to see the truth, instead of just gliding through life without having truly seen and lived the truth. Similarly, the writing of this book had a similar purpose. While reliving the memories through her text, Zambrano is able to step back and analyze them for the benefit of her understanding of herself, for the afforded insight into the lives of the survivors and the dead, and for comprehension of the collective life of Spain. The aim of *Delirio y destino* is not simply to understand her life before she dies, but also to find meaning in the lives of the other people of Spain, the life of Spain, and to create a guide for her country.

Zambrano's reasons for writing the book indicate her hope of writing both her autobiography and the greater biography of her Spain, supporting my claim that the genre of auto-biography is the most appropriate and comprehensive of all of the generic frameworks which are applicable to *Delirio y destino*. Her aims are: to move her life and Spain's life from the private into the public spectrum, to tell their shared pasts, and to reach an understanding of this past, thereby writing her autobiography and the biography of her Spain.

IV. Writing her life and the life of her nation

a. Auto-biography, or Life-writing, in *Delirio y destino*

Throughout this chapter, I will rely on James Olney's definition of autobiography and biography, defining both of these in terms of life-writing. In her introduction, María Zambrano tells the reader the outcome of the literary contest sponsored by the Institut Européen Universitaire de la Culture for which *Delirio y destino* was submitted as her entry. Once the prize was awarded to two other authors, "tomó la palabra el escritor católico y miembro francés Gabriel Marcel para expresar su disenso con su decisión porque el texto que merecía el premio era *Delirio y destino* . . . porque era la historia de Europa y de lo que significaba la universalidad de España" (12). Marcel argued that *Delirio y destino* deserved the prize for its accurate account of Spain (or what I understand as the story of the life of Spain), and also that of Europe, during this time period. But the novel is obviously much more than a clear-cut historical account of the history of Spain and Europe. *Delirio y destino* is first an autobiography, narrating the life of María Zambrano. As Zambrano tells the story of her life from childhood into her twenties, she also narrates the 'life' of Spain during the both the late 1920's to early 1930's and the 1950's. While the autobiographical *Delirio y destino* tells the story of the Zambrano's life and revelation of self in the years leading up to the civil war, with copious anecdotal evidence from her experiences, it is also the story of Spain's life and uncovering of identity during the same time period. Filled with detailed accounts unmistakably belonging to Zambrano's experience, comprised of recollections about childhood, her life-long battles with poor health, her challenging studies under Ortega,

her attempts at systematizing her philosophy, and her relations with other intellectuals and family members, the novel is unquestionably an autobiography, that is, Zambrano's writing of her own life. Alongside the many specific anecdotes in which Zambrano's personal autobiography is revealed are also stories about her experiences as a young intellectual that are applicable to the experiences of her generation, and are therefore tantamount to a narration of Spain's life during those tumultuous years. In telling the story of her life, Zambrano also tells the story of the life of Spain.

b. Zambrano's life-writing as her own autobiography

Though Zambrano uses a feminine third-person person pronoun to refer to the protagonist throughout most of *Delirio y destino*, the details of the anecdotes are all specific to María Zambrano's life. From the outset, it is obvious that Zambrano is recounting her own life experience. She describes her early passion for education thus: "la Escuela era lo mayor, en ella no tenía frío....sabía más que ellas, andaban con libros y algunas hasta escribían ya y todo eso era atrayente, cálido" (19). She also writes of her time spent in Málaga as a child and of her Andalusian grandfather. A bit later, Zambrano alludes to the importance that philosophy held in her life. "La Filosofía le había dado muchas cosas; pero la principal, la que nunca podría pagar era todo lo que le había enseñado a rechazar, a mantener en suspenso, como si no fuera, y hasta a destruir, todas las posibilidades de su vida" (23). This character referred to in the third-person as "she," nevertheless resolves to destroy her philosophy books and give up her dream of philosophy, because she recognizes her inability to understand Ortega's lectures in the way that he had hoped, and acknowledges her failure to systematize completely her own

philosophical musings (32-3). In addition to the many references to her mentors and elders with whom María Zambrano had constant contact, she also relates the horrors of war and the time leading to exile. Despite being exiled, still “quedaba una ligazón: él, su marido en el ejército” (237). María Zambrano felt the effects of the war doubly, as she and her husband faced the war in two different ways: she in exile, he on the frontlines.

c. Zambrano’s life-writing as analogous to the history of Spain

Zambrano parallels her past and current conditions with the history and present state of her nation, Spain. Throughout the “Destino” section, María Zambrano parallels the first-person pronoun and also the unnamed, but easily identifiable, third-person pronoun with Spain, permitting her life to be generalized as the story of Spain and compelling the reader’s assumptions about the protagonist’s experience and character to carry over into her image of Spain. During one of the periods of forced rest, Zambrano spent hours staring out of her window. Within the first chapter, ‘Adsum,’ she projects herself into Madrid’s sky, whose clouds

“la llamaban destino, y también Historia. ...habían cobrado figura; caballos, reyes antiguos, ejércitos, peleas de monstruos. ...Era la historia de España que se despertaba en aquella hora precisa, que se ponía en movimiento, desde el corazón y el ánimo esperanzado y enigmática, se proyectaba sobre el cielo implacablemente azul de Madrid, 1929. Sí, toda la vida, y también la historia parecía aguardarla. Le daba tiempo, le darían tiempo para todo: sí, estoy aquí” (27).

Seeing both Spain’s past and future, its history and destiny, in Madrid’s majestic sky, filled with multihued clouds, the young Zambrano projects her ‘self’ into this scene, almost as if she has become an icon among the cloud-figures of horses, kings, armies, and monsters. She describes her history as agonizing and disjointed, and writes that “pasado

fragmentario doloroso la rechazaba” (27). Her personal past, agonizing and disjointed, is analogous to Spain’s splintered history when she explains the appreciable absence of Spanish philosophy as a result of the nation’s insufficient historical continuity. In “La filosofía española,” Zambrano attributes the lack of Spanish philosophy to the inconsistent history of Spain. She observes that “una gran riqueza de precursores, de hombres sin duda geniales, que se anticiparon y pensaron ‘casi’ algunas de las ideas más innovadoras y revolucionarias del pensamiento occidental” (610). She continues by writing: “nota de la ‘vigencia’ que no parece pertenecer intrínsecamente a la Filosofía sino que se refiere a su acción, a sus consecuencias, para señalar ahora otro aspecto que concierne a la vida misma de la Filosofía, es decir, su continuidad” (611). This lack of continuity in Spanish thought kills the possibility of a national Spanish philosophy, and the cause of discontinuity in Spanish thought is the instability of Spanish history. “Si toda la Historia es como la vida un fluir constante, la nuestra más bien semeja al movimiento de las aguas marinas; más que fluir saltan y se revuelven para retirarse luego, durmiéndose sobre un hondo abismo, como si el reposo último, la nada, estuviera siempre en acecho como una madre que no quiere perdernos” (612). Despite physical weakness, Zambrano constantly renounces personal life and ambition in order to fortify the life of her Spain, “buscando tan sólo darse enteramente, sin saber que lo hacía, quemándose en una pasión de conocimiento y de acción atraída hacia un foco: España” (37). Her objective in life, beyond corporeal concerns and individual ambition, is to be a part of the body of Spain. Zambrano uses her experiences with illness as another parallel between her and her country, making the correspondence between the two even greater. As María Zambrano emphasizes her persistently feeble physical condition, she also references the

diagnosis of Spain's 'health' by Menéndez y Pelayo and Galdós. She writes that "se enfrentaban porque sus diagnósticos sobre el 'mal español,' eran opuestos: Menéndez y Pelayo no admitía siquiera el mal, sino que cargaba sobre 'el mundo moderno' la incompreensión denigrante de España" (66). Noting Spain's metaphorical 'illness' and Menéndez y Pelayo's attempted denial of this condition, Zambrano also writes of her weakness that could not be ignored and of her failed attempts at denying these obviously severe health problems. Scholars of her time, such as Miguel de Unamuno and José Ortega y Gasset, argued incessantly over Spain's sickness or health relative to Europe. The specific question was that of the *europeización* of Spain or the *hispanización* of Europe. Finally, the move toward *europeización* began. Just as Spain was, according to the modernizers like Ortega, attempting to overcome an "illness" that it had neglected for a long time, and was beginning to come out of centuries of seclusion, Zambrano was emerging from a stint of isolation induced by poor health. She writes of her experience that "cuando se vive intensamente en modo apartado, se lleva como un cierto aire frío que nos aísla de las gentes y hay avidez y hasta prisa de entrar en una atmósfera vibrante; de sentir la vibración de los que no han estado solos" (137). This experience of re-entry into society, or entry into an environment that had changed in her absence, is analogous to Spain's anticipation and apprehension of potential entry into the European milieu. The strong correlations between María Zambrano and Spain are the fragmented pasts, seclusion in 'illness,' and emergence into a setting that seems to have left them behind. They are not coincidental. Through these parallels, Zambrano communicates her desire to merge her autobiography into the biography of her country.

d. Zambrano's life-writing as comparable to the people of Spain

Evident in the plethora of personal anecdotes, *Delirio y destino* is an autobiography of the author's life. But, more than that, it is also an attempt to tell the life of her nation, as Zambrano extends her personal experience in order to apply it to the lives of many other Spaniards, making her book a biography of the people and of Spain. Many events and seasons in her life and the life of Spain witnessed by Zambrano are occurrences observed and/or experienced by much of her generation and often by the general Spanish public. Although Zambrano wrote the book many years later, at the time of events narrated

había ocurrido 'cosas' aquella primavera; el ritmo de la vida española se aceleraba. Los estudiantes habían dado signos evidentes del profundo desacuerdo en que estaban con la dictadura del General. ...El paréntesis de la Restauración debía cerrarse para que España se abriera enteramente al aire libre de una historia renovada. Llegaba la hora de que se vertiera en historia la profunda renovación, más bien renacer" (91).

Amidst the reign of Dictator General Primo de Rivera, protests erupted from the younger generation of students, like Zambrano, and from the older generation of intellectuals. In this riotous period much was happening both to Zambrano and to all of the people of Spain. She writes that as the students experienced changes in their lives and as they were protesting the control of Primo de Rivera, Spain was also facing the eve of change and rebirth. It was not that changes in Spain dictated changes in the lives of the people, but that currents of change among the people were shaping the future of the country. Remembering the foundation of the Federación Universitaria Escolar, a group of students of her own generation led by their mentors, Zambrano writes that "hijos del tiempo, de la misma generación, adivinaba que en todos ellos, un tanto solitarios hasta ese momento

como lo había sido ella, estaba abierto su ánimo al contorno....y mágicamente se formó una bandada, un grupo, una unidad fraternal” (40). A community of peers formed and it seemed clear to Zambrano from this early period that the band would work as a collective body. While some particular experiences recounted in her book may differ from the lives of the group, Zambrano’s life-writing is representative of the life-writing of the group. According to Zambrano, her generation’s ultimate aim was to live and breathe the life of Spain in communion with the entire nation. Because of this goal, Zambrano shared many of the same experiences and faces many similar consequences, making their lives comparable. Through the novel, Zambrano constructs this sense of community among her peers, but at times she shows the differences between her generation and that of the group’s mentors. Zambrano soon notes that “en la juventud cualquier tarea significativa es vivida en comunidad; en la madurez, la significación del grupo, de destino, no es vivida necesariamente en comunidad” (45). Though the elders worked alongside the younger generation, there seemed to remain a division between the two groups. This quote not only explains a difference (in their respective senses of community) between her generation and the generation of her elders, but also shows Zambrano’s temporal relationship to the time-period of the book. She is writing *Delirio y destino* from the early 1950’s and is obviously aware of the outcome of the struggle in the early 1930’s. While youth seeks community in every significant task, maturity understands that all of life cannot be lived in a community. Here, the reader sees that Zambrano is cognizant of her youthful naivety and, as an older woman, is less quick to be a true member of communion. However, pointing out differences between the two generations is not to say that the two generations were not still closely tied together by similar thoughts and

similar situations. Although Zambrano notes a difference between the two generations, her story can still be seen as characteristic of both groups. The young intellectuals did not interpret this division as a threat of which they needed to dispose, but rather a sentiment that they needed to convert. To them, their elders were not “old,” in the pejorative sense of that adjective, but “mature” (as in “los maduros”) in the sense that they came from an eternal, ancient Spain that allowed individual assertion, and did not force submission.

Zambrano describes the youth’s collective witness of this rift when she writes:

este mismo ímpetu, esta tradición crítica, disconforme, era sentido por ellos no como disidencia sino como persistencia, de una España Antigua, universal, ancha, donde la vida había sido posible en todas sus dimensiones; una España donde el alma y la voluntad no se habían sentido asfixiadas, como en aquella España última que querían, más que derrocar, convertir, pues lo que se llama ímpetu revolucionario, no lo sentía en gran medida, quizá en ninguna. Ímpetu de vivir sí, de vivir con los mayores, con los iguales, con los analfabetos, con los campesinos, con los obreros, “Vivir es convivir” (46).

Zambrano, in her individual life, along with the group, felt the drive to live communally with their elders, their peers, with the illiterate, the peasants and the workers. Now, the life-story of María Zambrano tells the story of more than just her life. By listing the intellectuals and the illiterate, the workers and the peasants, this story becomes that of a community that encompasses the people of the nation that are in sympathy with her generation. Her story is no longer solely her autobiography; it is the biography of the people, which will later be shown to be the biography of Spain. Zambrano and her contemporaries, impassioned by the love of their country, “querían a España así, con alegría; querían que existiese, que acabase de existir. Era, fue un crimen. Como tal habrían de pagarlo; con su sangre, con su muerte, con su vida” (50). Writing about the individual lives of herself and her fellow Spaniards and thereby revealing a part of

Spain's 'life' at the same time, Zambrano not only shows the passion for Spain of the people that were to face death (whether literally or metaphorically), she also exposes the instability of Spanish life in this period. That young group of intellectuals desired to lose their individual personas in order to give themselves over to Spain; they wanted their own individual lives to become a part of the collective life of Spain. "No; querían escribir impersonalmente, porque se sentían vehículo, instrumento de un pensamiento que no era suyo 'personalmente,' que venía de lejos precisándose" (52). Their individual thoughts were not their own but instead the product of Spain's history, and they would be used as a vehicle for Spain. Seeking to suppress their distinct personalities, each member allowed his or her individuality to be subdued in order to be a part of the communal Spain. Zambrano writes, and the rest of her peers must have also grasped, that she "comprendió que la vida, la suya habría de ser las dos cosas; ir haciéndose al mismo tiempo que se acercaba al ir haciéndose de los demás" (96). Though this is not narrated in a way that explicitly includes the entire group, her peers faced similar conditions and must have felt a like need to lead dual lives, in which they were at the same time living for themselves and for Spain. One of the occasions on which Zambrano emerged from a period of health-related solitude and rest and went to "marchar al ritmo de las gentes," a Spaniard offered her a map, noticing that she appeared lost. Zambrano writes that "no sabía por qué se estremeció cuando le ofrecían esta 'Guía de Madrid,' pues se sentía de repente extraña, ante el 'indígena' que tan generosamente se la ofrecía con su algo de ironía. ¡Claro está! pues quizá notaban que era española y que andaba perdida." She further consoles herself, writing that "entre 'los nosotros' aún se tiene el derecho a perderse, sin por eso estar perdida; ante los nuestros perderse es, puede ser, abrir un camino diferente o

recoger una tradición olvidada” (126). Her story is the story of her generation, of her Spain at this moment in history. Zambrano is coming out of a time of confined illness and feels a stranger to the city, just as the other intellectuals should feel strangers to the country, ‘lost’ in that they are trying to forge their own path in a ‘land’ that is not yet mapped. Just as the members of the group wished to lose their personalities when writing in order to give themselves completely to the task of forging a new path in Spain, for the same reason they also aspired to lose their individuality in everyday life, because of this alliance formed by like-minded people with matching goals and aspirations for their nation, all looking to create a new Spain. They all agreed about “la alegría de servir anónimamente a otros . . . en no emplear su juventud en adquirir una ‘personalidad’” and that the only thing that truly existed, or mattered, was “sólo el trabajo, el marchar juntos y el servir a esa unidad total que nos abraza y nos libra de ser yo solo, de la vida privada . . . el individuo ha de integrarse en la sociedad” (132). While they leave behind the confines of a self, each member still remains a self. Each individual at the same time preserves a personal self, maintaining his/her own individuality, but at the same time empties his or her life into the life of Spain, allowing the self to become a part of the collective nation. As she stresses earlier in the novel, expressing her desire to live equally with her elders, with her peers, with the illiterate, with the peasants and with the workers, she again emphasizes that people all over Spain had joined her small group of young intellectuals in the ‘front lines’ of the fight to restore Spain. Zambrano later labels this restitution as a ‘disenchantment’ of tradition in Spain, or a saving ‘ritual dance’ through the history of Spain (166-167). As mentioned in the previous chapter, this disenchanting dance occurs only when the ‘things’ (“había ocurrido ‘cosas’” (91) that happened in the

past are examined and understood. It was not just her group that joined in this dance, but “por todas partes, los desunidos, los que andaban aislados, se iban cogiendo de la mano; y hasta algunos tradicionales enemigos se daban la mano, los grupos sociales distintos, las ideologías diferentes” (167). Putting aside personal differences, people from distinct regions of the country with diverse political beliefs and varied ways of life all joined in the process of working for Spain. Along with varied beliefs independent of the common goal, there were also numerous prominent intellectuals taking part in the “things” that were happening. Though the specific character traits of each individual helped to shape the changes taking place, there was at the same time a movement that surpassed personality. “La vida personal era levantada, sacada de sí en aquel proceso creador que la trascendía. Como quedan trascendidos todos los acontecimientos, por importantes que sean, las palabras, los hombres mismos actores del proceso” (172). While the individuality of each person was not completely renounced, as is evident in the fact that there were distinctly remarkable people involved in the movement, their function in the whole of the story of Spain was more important than their private triumphs and achievements, according to Zambrano. To reinforce this invaluable union, Zambrano, like many of her colleagues, moved throughout the country forming bonds and connecting people in a web of communion.

Encontraba ella el tiempo y la energía, fiel a aquella especie de voto ante sí misma, de no pertenecer a ningún partido político. Trabajaba, se movía anudando aquella red de comunicaciones Y la red, estructura viviente, forma tejidos A través de toda España se extendía y llegaban por ella las transmisiones que parecía toda España estuviera presente....En las horas de ensanchamiento de la historia, cuando algo nace...la presencia crece, es mayor la dimensión de nuestra persona, de nuestra alma que aparece ante el prójimo; emergemos junto con él (200-2).

In a time of heightened awareness and expectation, Zambrano and others like her attempted to weave a net of unity among the people. After the announcements of elections that allowed 20 days of complete freedom to speak and write, Zambrano and her group traveled through places that had been mapped by Cervantes, in *Don Quijote de la Mancha*, and approached a waiting crowd that “revestía toda ella la misma solemnidad que un solo hombre. Ellos [el grupo de María Zambrano] también habían estado solos; eran dos soledades que se alegraban....pero ahora la veía formada de soledades, y ella en su conjunto una sola soledad” (215). Upon looking into the crowd, Zambrano saw a multitude of solitude that seemed to be a single solitude, like a single individual. The same unity that she felt earlier is also present among the rest of the country. She stood before the crowd, no longer feeling as if she was standing in front of them all, but rather sensing that she was among them. The feeling of being encircled by the solitude evoked in Zambrano the memory of ‘Antón Pirulero,’ a circular game in which each participant has both a distinct place and also plays a small part of a great game, during which one child must recite a memorized monologue from the center of the circle while the other children threaten a forfeit of the central child’s place within the game if he or she blunders during the recitation. This connection between her speech among the people of Spain and the childhood game demonstrates the unified relationship between Zambrano and the members of the crowd as is felt around the circle. It also implies a correlation between the paying of a forfeit within the game and a price paid within the ‘real world’ of Spain. As she and her group returned to Madrid, the third-person pronoun, ‘she’ or also Zambrano, questioned herself, thinking “¿Qué tiene que ver el pagar prenda, si no atiende al juego, con aquella tragedia venerable de la libertad encadenada?” (217). Zambrano

further uses the circle shape, easily identified as a symbol of unity, describing the crowd celebrating King Alfonso XIII's abdication of power as "una guirnalda de corros engarzados unos a otros, como un gigantesco corro que daba vueltas, se rompía y se volvía a unir," a crowd that was "una alegría única y reflejada de modo distinto en cada grupo según su condición, su clase social, su carácter o estilo" (230). Her experience is that of the nation, for she and the nation are one. Her story is at the same time that of her own life and that of the life of the people. It is April of 1931, a Tuesday at six-twenty in the evening, when Alfonso XIII's reign ends and the onset of war is imminent, in the hindsight of Zambrano's narration. With the feeling of community beginning to diminish toward the end of the 'destiny' portion of *Delirio y destino*, Zambrano writes of her detachment from the community and from Spain, and of the initial stages of exile and despondency.

Todavía no se había desgajado de la comunidad, era nada más que aquello que había sido durante la guerra y especialmente en los últimos meses en Barcelona, uno, uno más entre todos. Y mientras se siente uno así no hay derrota posible, aunque se la sepa cierta, decretada ya, acercándose en cada instante, como un cerco sombrío, como una nube que nada la detiene. / Pero ahora, entonces ya sola en un cuarto de hotel, ya sí (236-7).

This might seem to mark the moment of transition from an auto-biography into an autobiography. Even in Barcelona, Zambrano felt connected, still a part of the whole. But in her hotel room in France, she feels disconnected. Critics might object that once Zambrano is exiled, she is no longer able to write her story as representative of the story of her people and the story of her nation, because she is now isolated from them. However, even this experience is representative of a section of her peers, the survivors that were forced into exile. This ushers in the 'exile' period of her life, and of the lives of

many of her contemporaries. Theirs are pieces of the now fragmented and scattered life of the country.

The following chapter, “13 de junio de 1940,” describes her displacement to the ‘New World,’ to Puerto Rico, an experience of expulsion shared by most of her surviving generation. She also writes of her anxiety for the well-being of her mother and sister. Roberta Johnson attributes these references to Zambrano’s heightened concern for her immediate family, and also comments on the now matriarchal composition of Zambrano’s ‘world.’ However, Zambrano’s uneasiness involves more than just her blood relations, and her uneasiness is inseparable from her concern for Spain and for Europe. In Paris “estaba su madre [y] su hermana” (242). Along with the literal reference to a mother, Zambrano adds “la tierra, la madre,” the mother “refugiada en un desván de una *Ferme* despavorida y sin pan, con su corazón ya maltrecho;” and the mother “era también Europa” (242-3). ‘Mother’ is not just the woman who literally gave Zambrano life, but also the woman abandoned and dejected on the side of the road, and the land that gave birth to her and her nation. Evoking Europe as her mother, Zambrano implies that both she and Spain are children of Europe. In this, the author equates herself to Spain; Spain is a nation born of Europe; thus María Zambrano is the daughter of “Europe/mother.” And Zambrano could not stop thinking of the agony of her real mother, “la única,” or of “la Agonía de Europa, su madre en la historia” (243-4). Even in exile, her life is wholly connected to the lives of her people and her country, just as it was when she lived among them.

e. Collective life-writing of the people as the life of the nation

In addition to describing her life as paralleled to Spain's and telling her life-story as it is in communion with (and characteristic of) the lives her fellow citizens, Zambrano also writes of the story of Spain as defined by the collectivity of these stories. Although the last section of this chapter ended with Zambrano's exile, in this segment I will review Zambrano's statements which seem to indicate her ideas about the collectivity of lives that compose a life of her nation. Accordingly, this section's content will follow *Delirio y destino* chronologically, and I will begin at the opening of the book. The story of Zambrano's life (her autobiography) and the lives of the people around her (their individual biographies) maintain many of their individual properties, but still contribute to compose the greater biography of the life of Spain. Once these individual life stories coalesce in the community of Spain's biography, distinct stories become individual segments that compose something greater. This could be understood in terms of a puzzle piece, which has individual properties, but also functions as a part of a greater whole. Equally, this puzzle piece takes on more profundity once it has become a part of the greater puzzle. In the same way that their lives work to contribute to the life of Spain, so Spain has the ability to give part of itself to each of their individual lives. Looking to *Delirio y destino* for more explanation, María Zambrano describes that she has relieved herself from her 'self,' emptying her 'self' into Spain and becoming a container for the use of Spain. "No edificaría nada sobre sí misma – el sueño de España se le fue entrando y comenzó a vivir sola ese sueño....se había vaciado de sí misma y ya no se dolía; había perdido su imagen y esto era un gran descanso" (28-9). "She" is a vessel for her country. Her personal story, given in the specific details of her life, is now to be a part of

something greater – a communal Spain. Equating the protagonist (herself) to Spain, the author forces the reader to see the novel on two levels: on the more literal level, as an autobiographical relation of her life, and on the more metaphorical level, as her autobiography used to tell the partial biography of Spain. She is filled with Spain, emptied of herself. Her story will be her own because she will have individual experiences, but it will also be Spain's because she is Spain, she is a small representative part of Spain. Not just writing about her role in the life of Spain, Zambrano also writes of the collective pulse of her peers as the essence of Spain. They all had a desire for the “vocación de ser pulso, respiración profunda que enseñase a respirar libre, confiadamente. Agua que corre, y pulso, es la sangre....la metáfora de una sangre limpia que no habría de tardar mucho en derramarse” (48). Their self-imposed vocation as new thinkers was to be the pulse, the blood of Spain - to teach Spain to have life, to give Spain a revived, pulsating life. The people, in this instance the students and intellectuals, including Zambrano, are the pulse, the life-force, of the nation. Their thought “tiende a hacerse sangre” (48). The intellectuals are transformed into the blood of the nation by their thought. The blood is of Spain, the pulse is of the intellectuals. But, the war is foreshadowed - she hints that this fresh blood, newly exposed to innovative ideas, would be spilt because “el pensamiento se hace sangre; entra en la sangre y la obliga a derramarse, porque no se le puede negar simplemente . . . y España en aquella hora de 1929 no podía negar ya por más tiempo el pensamiento que sobre ella se había ido vertiendo” (49). The blood of the intellectuals' thoughts that had been coursing through the nation and washing all over Spain, here personified as ‘her,’ would soon be shed. But it was pulses such as this once that characterized Spain's composition of original ideas,

renewed minds, fresh people. Like her peers, Zambrano identifies the pulse of Spain as transcendent of her own, making her pulse a smart part of a larger pulse that was Spain's: "fue este pulso, este latir sereno y apasionado de una vida trascendente a la suya, lo que la tomó, la envolvió y la condujo hasta el umbral de su propia vida" (54). Spain does not hold a detached ownership of this heartbeat; rather, the individuals in communion give a throbbing life to Spain. While Spain's life-rhythm appears to dictate the pace of Zambrano's life, in truth, a co-dependent relationship exists between the two parties. While Zambrano writes that Spain's pulse surpasses her own, the pulse of Spain still must depend on each individual pulse to give it life. She is one small heart beat that assists in producing a strong pulse of life in Spain when in communion with other Spaniards. Spain would not be Spain without its people. Similarly, the biography of Spain relies on individual biographies like María Zambrano's for its source; the life of Spain is contingent on the life of the all of the smaller biographies that make it. Because the lives of individual people (or their autobiographies) compose the life of Spain (or its biography), the change in many individual lives becomes the change of a nation. As the changes came, her "angustia dejaba paso al despertar entre el despertar de aquella primavera madrileña, leve....[y] despertar es respirar, ir respirando en el ritmo común de todo lo que respira" (96-97). Paralleled to Madrid's awakening into a spring of new life, the awakening of Zambrano reflects the stirring of the life of Spain. As she writes, the revival of life in Spain was not just the breath of life entering individual lungs patchily throughout the country, but rather the cadenced beat of national respiration. Pulsing life into Spain, the citizens are the heart and the lungs, the blood and the air of the nation. Successful in waking the country, "las renovadas generaciones de gentes de pensamiento,

todos los esfuerzos de revitalización habían logrado por fin que ‘toda España’ respirase” (175). As the result of all of their efforts, the new thinkers of her generation revived the life of Spain, allowing the people to breathe life into the body of Spain. As a part of that body, Zambrano, along with her fellow citizens, formed a part of a whole instead of possessing distinctly independent roles. She was not an isolated agent, but “había entrado a formar parte de ‘la atmósfera,’ de ese cuerpo difuso; no tenía ningún papel determinado, ninguna función que ejercer; formaba parte, como tantos otros, del alma y de la conciencia de la historia de aquella hora” (183). ‘She,’ Zambrano, just as so many others, was a part of the whole soul and thought of her time; the blood, the air, the atmosphere. And this shared rhythm of life reflected the events in the life of Spain. After the executions at Jaca “se recobró pronto el ritmo; mas ya era distinto. Como una oleada de sangre recorrió el cuerpo de la nación. Se sentía esa aceleración que imprime la entrega, el precipitarse de la sangre dispuesta a derramarse” (199). Just as the blood of the people rushed with changing times, with the event at Jaca, so it also retreated when “se sabía que se estaban celebrando algunas entrevistas entre personajes destacados de la política intelectual y de la política inteligente, para tender un puente sobre aquel abismo abierto en la vida nacional . . . y el pueblo, es decir, todos, España toda esperaba” (225). The people are the nation; the writing of their lives is the writing of Spain’s life. Equating people with the blood and air of Spain, Zambrano also compares these lives to tides. She writes that “en su alma [el alma de Madrid] el alma de la ciudad, boca de mar abierta en el centro de la Península, tiene sus mareas y ahora comenzaba la alta; pero los pueblos, como los mares, tienen sus mareas extraordinarias, con las que no se cuenta” (142). Issuing from the tides of individual lives and the lives of the towns, the “surges”

experienced by Madrid signaled a change in life that no one was expecting. Here, Zambrano is foreshadowing the imminent political and social upheaval of the Spanish Civil War. As I have shown, she is also emphasizing her communion with the other people of her period and her nation. When united with other individual lives, biographies of other individual people, the “tides” in the life Zambrano, her autobiography, and the “tides” of others’ lives contribute in the charting of the “tides” of Spain’s history, Spain’s biography.

Both autobiography and biography can be understood in terms of writing of a life, or life-writing. In *Delirio y destino*, Zambrano writes her own life, her autobiography, in such a way that her past can be seen as analogous to the history of Spain. Because Zambrano and her fellow citizens all faced such similar experiences during the years 1929-1930, and also like experiences of exile even after the narrated years, Zambrano’s life-writing is also representative of the other people with whom the author identified. Zambrano writes her life in such a way that it is easily seen as her personal life, and then also applicable to the lives of her peers, and (in the collectivity) the life of the Spain that Zambrano witnessed.

V. Revelation of self and auto-biography

a. Relationship between life-writing and the revelation of self

In “Conditions and Limits of Autobiography,” Georges Gusdorf suggests the following useful relationship between the autobiographical genre and self discovery: “it [autobiography] is one of the means to self knowledge thanks to the fact that it recomposes and interprets a life in its totality autobiography is a second reading of experience, and it is truer than the first because it adds to experience itself consciousness of it” (38). The first reading to which Gusdorf refers is the “reading” that the person experiences in the midst of the events, while the second “reading” is the evaluation of those events at some time in the future. The autobiographer attempts to define her self, making public that which is private, in a world of ever-changing values and conditions. In writing a life, the author does not simply retell stories, but is forced to be conscious of the events in order to better understand the self or to create it. As is suggested by the inundation of personal life stories referenced in the previous chapter, the genre of autobiography is further evident in Zambrano’s use of the book as a means of revealing, to herself and to her reader, her own identity. But *Delirio y destino* is not only an autobiography, because she goes beyond uncovering her own self. In addition to revealing her own self by the examination of past, Zambrano also discovers Spain’s identity through the evaluation of its past. She writes both of her self-revelation and of Spain’s self-revelation, at time using her autobiographical self-realization to serve as a channel for the biographical clarifying of Spain’s character. In other words, with respect

to the writing of the creation of self, *Delirio y destino* is an autobiography written with the additional intent of biography.

b. Revelation of individual self

Gusdorf writes that the rewriting of a life in the form of an autobiography is a method of self-evaluation and/or self-creation. Zambrano similarly writes that “somos así, opacos a nosotros mismos en esa primera, espontánea forma de conocimiento en que ni siquiera pretendemos conocernos, que es la memoria. La memoria, primera revelación, ineludible de la persona” (20). For her, an autobiography, often composed of narrated memories, is an approach to self-evaluation and self-revelation. In lived experience, a person’s self may not be entirely clear to herself. But, upon the re-evaluation of memory, as activated in the process of writing one’s life experiences, the author encounters her self. The writing of such an autobiography will expose the author’s self that had been hidden in her past, prior to the self-evaluation. Realizing that she must retrace that which she thought she knew and rediscover her self, referred to in the third-person pronoun, protagonist, (Zambrano) “estaba viva ahora, comprendida... tenía que rescatar todo lo que no había sabido hacer suyo, su alimento. Y meterse dentro, dentro del sueño que la había engendrado” (24). Like a phoenix, she had to destroy the self that she thought she possessed, leaving behind the preconceived impression, in order to reevaluate the same memories in an honest atmosphere. Within the process of self-revelation, Zambrano acknowledges that she must destroy an old self in order to be open to the discovery of a new one. In writing this book, she is learning how to observe her self in the past while still moving forward into the future, and that “atender a lo que cambia, ver el cambio y

ver mientras nos movemos, es el comienzo del mirar de verdad; del mirar que es vida”

(25). She projects herself from the past into the present when she writes about the characters, or *personas*, that accompanied her in her childhood, saving her from loneliness. At the moment of transcription she writes that

ahora, estaban allí; dibujarlos, captar sus vidas sería escribir literatura . . . pero se dio cuenta a tiempo; seguir su historia, la de esos, sería proseguir la suya o inventarla. Inventarse a sí misma; proyectarse en lo posible. Y no quería hacer proyectos. Sólo la vida; con la que se quería reconciliar hasta el fondo. Y reconciliarse con lo que nos sobrepasa es confiar en ellos enteramente; en su razón, en su verdad (36-7).

She uses her past *personas*, her personal history and the history of the people that came before her, to understand herself. Their story is the foundation upon which her story stands; her story is the continuation of their story, and Zambrano’s life is now directed toward a collective story of Spain’s life. Zambrano, as an author in the present of the 1950’s, is uncovering her self in the past, a past even more distant than her immediate, personal past. However, the narrator uses the third-person pronoun to refer to a young Spanish intellectual woman in her twenties, whose projection of her self in the future does not interest her, but rather her life in the present. At the time of these occurrences in 1929 and 1930, Zambrano is more interested in living in the now, than in making forecasts of the future. She writes that her protagonist, a “she” identifiable with the author, is not interested in projecting herself into the future and explains the desire to completely give herself to the present life. However, on looking back, Zambrano realizes her identity in terms of something that goes beyond her single person: the identity of her nation, that which surpasses her own self. It is clear, after reading the novel, that María Zambrano finally understood her identity by trusting her self to something greater, her nation, despite reservations.

c. Revelation of a national self

Zambrano establishes *Delirio y destino* as an autobiography by describing her awakening into personal consciousness, and also broadens this experience to describe Spain's biographical revelations of identity. Allowing, if not compelling, her identity to aid in the understanding of the collective identity of Spain, Zambrano describes her self in the context of communion with Spain. With the same objective that she has in intentionally writing her autobiography, Zambrano uncovers her identity with the additional purpose of eventually merging with other personal biographies that collectively tell the biography of Spain. Zambrano tries to analyze the memories of the past in order to bring those memories into consciousness and better understand both her self and Spain's self. She correlates the memory of awakening with a similar experience encountered by Madrid. In relating the two atmospheres, Zambrano connects like incidents and explains the related conditions that may have produced comparable selves. Of a time of great anxiety and torment, Zambrano writes that "en medio de la angustia sintió que despertaba, que iba a despertar de nuevo, a despertar . . . ensoñándose . . . la angustia dejaba paso al despertar entre el despertar de aquella primavera madrileña, leve" (96). Her awakening follows that of her country, it is hers within Spain's. Many times, Zambrano writes directly about the realization of identity, while at other places in the narration she uses the metaphor of awakening. While the expression is somewhat vague, in context it is obvious that the 'awakening' about which she writes is equivalent to the stirring of awareness of her self and also of her country. Just as she emerges from a period of extreme agony brought on by her poor health and reawakens into a vibrantly alive atmosphere, Madrid's new spring has already begun to flourish, giving a sense of

rebirth and possibility of new life for that which was dormant in both the protagonist of the autobiography, the author, and the protagonist of the biography, the country. The short quote above shows the connection between the autobiography of María Zambrano and the biography of Spain, marking a transition from her writing about her self-understanding as a Spanish individual into describing the identity-realization of Spain itself.

d. Creation of national self

Alongside the autobiographical writing of her own comprehension of personal identity and the biographical writing of Spain's acquisition of self-awareness, Zambrano also writes of Spain's creation of identity. It might seem at first that this narration is independent of or disconnected from the rest of the book's content, because it focuses on Spain's creation of self as independent of Zambrano. However, Spain's self and life are still formed by collectivity of the people of Spain. Full of hope and expectation, Zambrano describes the possibility of a new Spain, a Spain that for so long had been drowned out by universal history. She writes:

Quizá España, su historia de nación había sido devorada por la historia universal y por eso . . . había quedado así incorporados a esa historia que, según Hegel, es toda sagrada. Mas si la historia, toda la historia es sagrada según Hegel, será porque sólo es historia la historia universal... y el resto, anécdota o despojo. Y la España despojo de la historia universal, la España real, de carne y hueso, pueblo, pueblo que aguantaba el hambre y la esperanza daba signos de despertarse, olvidándose de su historia anterior, de la universal. ¿Tendría una hora sólo para ella? (104).

In the late 1920's and early 1930's, there are signs that Spain would awaken and shed the chains of universal history. As any dramatic change in the life of a person disrupts and

potentially produces powerful changes of identity that may not be understood as they are occurring, so these times of transformation may lead to potentially large reorganizations of caste, society, or country and redefinitions, or even recreations, of identity that may not be realized as they are happening. In hindsight, Zambrano is able to see such events and understands the effects. According to the alert eyes of Zambrano, Spain was on the verge of great change, opening the door to the possibility of a new identity separate from the universal history. At the time the events are narrated, the late 1920's and early 1930's, Spain had the chance to throw aside its previous reputation as a secluded nation and to reinvent itself. Describing the atmosphere of change enveloping the nation, Zambrano writes that

Europa estaba enteramente más presente, a veces para ellos que el Madrid vecino, vacío en el verano . . . que la misma vida española que se agitaba todavía como subterráneamente. Su agitación era como un latido cada vez más intenso de un corazón lleno de vida que pedía entrar en posesión del cuerpo que le pertenecía. Y si España era este cuerpo, el aire donde iba a respirar, el lugar donde iba a moverse era Europa (104-5).

With a vacant Madrid, the presence of Europe seemed stronger than the presence of Spain. As Zambrano writes, the Spanish life was “churning in an underground way” and was not present. However, this stirring suggests that Spain was gathering the necessary momentum to claim responsibility for creation of identity. Zambrano recognizes the Spanish life as a stirring but still subdued heartbeat, and a recreated Spain as the new body which will eventually be made alive by this heartbeat. She also concedes Europe as the future space and air for this body. Though she expects Europe to be the place where a transformed Spain would eventually find its space, Spain would nevertheless be a unique entity within the community of Europe. Much like Zambrano realizes that her identity

lies within the context of the community of Spain; Spain will purportedly create its self within the framework of the neighborhood of Europe. She makes this postulation by writing that the members of her generation

creían que Europa estaba en el momento de crecer, a condición de encontrar, extrayéndola desde lo más profundo de su substancia, la solución propia, original al conflicto liberalismo-socialización, y de superar sin destruirlas las nacionalidades; que vertieran ellas todas la substancia apresada, como ha de hacerlo el individuo cuando crea (150).

Zambrano had to destroy the image of her self that she had formulated, in order to honestly evaluate her past in an environment free of biases. Similarly, though this involves creation, Spain must temper its sense of isolating nationality and create its identity as a nation capable of being part of the European union. Zambrano explains her dual obligation to maintain parts of her former self while still transcending strong individuality enough to realize an identity within the community. She desires to bring Spain to a conscious life. Spain had the twofold goal to preserve elements of its self but still find the power to overcome intense nationality, enough to allow the existence of a self within the European alliance. Continuing her call to moderate, if not expunge, a large part of oneself in order to allow room for the new, created identity, Zambrano has already begun (at the time of writing, 1950's) to destroy her pre-formed image of self enough to allow her self to blend into the life of Spain in much the same way that she hopes her country will be able to see its self into a nation that has the ability to give part of itself to Europe. It is clear, though, that the duality of this role is important. Zambrano does not desire the complete destruction of individual self. Describing the tragic figures of 'el desconfiado' and 'el burlador,' Zambrano conveys to her reader that this partial merging of oneself into something greater should not be absolute, should not mean that the self is

dead, but that it is born, recreated, thriving in two worlds: its own smaller world of the individual self, and the greater world of the self in service to something bigger, such as Spain and Europe. In both *El burlador de Sevilla* and *El condenado por desconfiado*, “había el mismo fondo de descreencia; absoluta en Don Juan, en ‘agonía’ en el Desconfiado . . . ¿no es la de hundirse en la negación de la propia existencia, negarse a sí mismo, negarse en Dios, negar a Dios dentro de sí, matar el tiempo, ése su regalo? Hacer que seamos . . . para nada; nadificarse” (156-7). Zambrano calls not for the complete annihilation of a self, but for the realization of the self as a part of something greater. For Zambrano, the individual is an organ in the body of the nation; the body of a nation is a member of a people. This metaphor relates her ideas about the relationship between Zambrano and Spain, and also Spain and Europe. For Spain, as for anyone, to create, or recreate, itself requires a return to the beginning: “crear de verdad sería – crearse – desde el origen; y siempre que el hombre crea retrocede a sus orígenes; des-nace y se vuelve inocente” (174). In the same way that a man must return to his beginnings in order to truly understand a self, as Zambrano had, so Spain must go back in order to ‘crear verdad.’ And this reinvention, this going back in time actually to recreate the identity of the country, was in progress in the late 1920’s and early 1930’s, inspired by the need for a self. Describing the atmosphere, Zambrano writes that “en aquel instante había que reconstruir la nación, recrearla. Y era ese proceso creador que tenía lugar: la República era el vehículo, el régimen; la realidad era la Nación; la realidad se estaba recreando....[pero] no fue para hacer la revolución, sino para hacerse a sí misma, para hacerse simplemente” (175-6). The Republic, the revolution, was merely the vehicle by which Zambrano sought to accomplish her goal, the goal of her entire generation, which

was not a revolution for the sake of a revolution, but rather the simple creation of her nation's identity. She strives to participate in the collective creation of the identity of Spain. But this identity is deeply buried under the rubble of a disjointed history. Rather than the single, more straightforward task of creation, it was character construction combined intricately with a rescue mission to save the "Dulcineas" of Spain, or the "Dulcinea" that was the embodiment of Spain trapped in history. "Era la Dulcinea, la vida española que quería desencantarse del hechizo de su historia interrumpida, realizar su pura imagen, recobrar su alma....nacer, encarnarse en el cuerpo de la historia, de una historia verdadera" (177). Spaniards, as a nation, would have to dig through the history, the already defined self, of Spain, tearing down the rubble, reorganizing it and building with it a new identity. In digging through the rubble, Spain salvages (uncovers) its identity and awakens itself to recreate its character. Like the daily arousing to the consciousness of self, a passage from sleeping to waking, "España entraba a recuperar su alma, no otra cosa es despertar, que el alma vuelva desde esos dos senos en que habita durante nuestro sueño" (219). This awakening would not be the gentle, drowsy rousing of a late Saturday morning, but rather a jolting awakening to alarms. It would not come easily, because this time would be tragic and "la historia se manifiesta en drama o en tragedia....y en la tragedia Antigua el protagonista es un semidiós, una estirpe y, por fin, un individuo, un individuo en trance de nacer" (225). Already knowing, and having been through the Spanish Civil War when she writes *Delirio y destino*, Zambrano knows that this tragedy will produce remote individuality. This individuality comes in the forms of the distinct lives, as people are scattered in assassinations and exiles, and a seclusion of the life of the country. Though Zambrano's separation from her nation looms ahead, her

writing will remain autobiographical and continue to contribute to the biography of Spain, as her sense of distance and remoteness compares to Spain's experience of isolation.

I quoted Gusdorf in the beginning of this chapter, when he observed the intimate relationship between self-knowledge and autobiography, writing that "it [autobiography] is one of the means to self knowledge . . . [as it is] a second reading of experience, and it is truer than the first because it adds to experience itself consciousness of it" (38). With a second reading of events in one's life, "second" because this is the first instance of an in-depth self-evaluation, the author examines the experiences, and is compelled to be conscious of her self. As a result, she either understands more of her self or creates a self. In the writing of *Delirio y destino*, Zambrano reveals her personal self and a broader national self by measuring their lives, and also writes of the creation of a national self. Her loyalty to discovering both her self and the self of her nation, and of even attempting to narrate the creation of Spain's self, supports the auto-biographical genre of *Delirio y destino*.

VI. Narrative Style and Auto-biography

a. Narratology

Gérard Genette defines a narrative as “the representation of a real or fictitious event or series of events by language, and more specifically by written language” (*Boundaries of Narrative* 1). By this definition, *Delirio y destino* is a narrative and therefore may be evaluated from a narratological perspective. In this chapter, I will analyze the narrative approach that María Zambrano adopts in *Delirio y destino* and show how her techniques influence the generic interpretation of the reader. For this analysis, I will refer mainly to the work of Gérard Genette and Gerald Prince, and will use their terminology to aid in the explanation of *Delirio y destino*. Here, a brief summary of several key terms is helpful. A narrator is “the speaking ‘voice’ which takes responsibility for the act of narration, telling the story as ‘true fact’” (*Encyclopedia* 600), the narratee is “the communicative partner of the narrator, filler of the receiver position in narrative” (*Encyclopedia* 598), and the narrated, as termed by Prince, can be defined as “the set of situations and events recounted in a narrative; the story” (*Dictionary* 57). Prince defines the three elements similarly in his book, *Narratology: Form and Functioning of a Narrative*. He equates the divisions made in grammar to those made in narratology, writing:

in grammar, a distinction is made among the first person (‘I,’ for example), the second person (‘you’) and the third person (‘he’). The first person is defined as the one who speaks, the second person as the one who is spoken to, and the third person as the being or object that is spoken about. Similar distinctions can be made in narratology: we can say that the narrator is a first person, the narratee a second person and the being or object narrated about a third person (*Narratology* 7).

In all three areas of narration (the narrator, the narratee and the narrated), Zambrano gives evidence of her dual goal of writing the autobiography of her life and the biography of the life of Spain, supporting the category of auto-biography as the genre of *Delirio y destino*.

b. Narrators

I will briefly define the various roles that a narrator may play within a narration in terms of Gérard Genette's three categories of narrative voice. He writes, in *Narrative Discourse*, that there are three types of narrator: heterodiegetic, homodiegetic and autodiegetic. The heterodiegetic is a narrator absent from the story that she tells; the homodiegetic is a narrator that is present as a character inside her own diegesis (or narrative); the autodiegetic, a sub-set of homodiegetic, is a narrator that uses first-person narration and is present as the protagonist. In *Delirio y destino*, the narrator oscillates between the autodiegetic narration and the homodiegetic narration, and even feigns heterodiegetic narration. It is this oscillation that creates enough ambiguity to allow a reader to infer that the narration is heterodiegetic, meaning that Zambrano is, in a way, removed from the diegesis.

Zambrano tries to simulate heterodiegetic narration when she writes philosophically or historically, without characters, as in the example of the narration of the escalation of poetry. "Había sido un irrumpir luminoso éste de la poesía. Juan Ramón Jiménez la había anunciado, pero a la misma poesía de Juan Ramón se la sintió más claramente cuando aparecieron los poetas jóvenes: García Lorca y . . . Rafael Alberti"

(60). However, Zambrano's presence may still be inferred in these cases, therefore making homodiegetic even the historical and philosophical writing.

Because homodiegetic narration is defined as a narrative in which the narrator is a part of the diegesis, or a character in the narrative, then all of *Delirio y destino* is narrated homodiegetically because Zambrano is always present as a character in some form. On occasion, the narrator is specified as autodiegetic, unequivocally present in the form first-person narration and as the protagonist, with the use of the first-person pronoun, "I." In her short introduction, Zambrano uses the first-person to speak directly to her readers to tell the conditions under which she wrote her book and to clarify her reasons for writing. She writes candidly that "parece imposible presentar este libro" and then explains that "la misma voz que me pidió entonces salir de mí misma y dar testimonio tal vez sea la que ahora me pide que lo publique espontánea y precipitadamente antes de morir" (11-12). This type of direct writing, resembling a one-sided conversation with the reader, invites the reader to identify with Zambrano early in the book and prepares him/her for an account as told through the eyes of the author, María Zambrano. Here, in the introduction, the narration is more like a vocalization, as the author predicts potential questions that the reader may have about her book and then proposes and/or answers them in advance. Conveying the feeling that the author is dialoguing with the reader, Zambrano's words are more closely attached to her person. In the text outside of the introduction, the places where Zambrano uses first-person narration is less like direct speech, creating the effect that the narrative voice is not as fixedly attached to the author. The autodiegetic narrator is present in the following instance: "el grito se le enfriaba en la garganta y la ahogaba. El grito ahogado a lo largo de nuestra vida ante el hechizo del mal,

de la muerte dictada, silencio por el que participamos del crimen que otros hacen, pues nuestro corazón no salta para despertar al suyo” (197-198). Describing the multitude of suicides from her generation, Zambrano writes the “los suicidas del destierro, pertenecieron casi todos a esta generación que paticipó sólo para ofrecer, para ofrecese, y la tortura sin fin inimaginable que había para los vencidos que quedaron dentro. Sí; os comprendo, os comprendo” (208). Here, the narration is autodiegetic, but it seems less direct. In another passage, the first-person narrator comments that “los españoles habíamos andado al borde de la enejación en el siglo XIX” (83), where Zambrano includes herself as one member of the larger group of Spaniards. In these cases, even though the narration is in first-person, Zambrano seems more distanced from the narrative voice because there is not the same manner of direct speech as in the introduction.

The narration may also be seen as more generally homodiegetic when the narrator refers to the third-person pronoun, “she.” The majority of *Delirio y destino* is narrated homodiegetically. “Her” torment over the question of whether or not to study philosophy; moments when “había pensado deshacerse de los libros de Filosofía, darlos, no verlos más” (22). The homodiegetic narrator recounts the conversations that “she” shared with her fellow citizens: “Hablabá una tarde dorada de sol de septiembre, una de las últimas que pasó en la Ciudad Lineal, con un compañero del viejo grupo, que tan fraternal había sido” (131). The examples of this type of narration are endless, and the true value of this narration is seen when it is placed alongside the autodiegetic narration, when they become hazy.

If the narration, as Zambrano claims in her introduction, is the biography that she truly lived and experienced, then why does Zambrano not narrate the entire book with first-person narration (autodiegetically)? At the outset of Zambrano's health-related rest, "she" felt that "estaba aquí, pero 'aquí' era un cuarto blanco y desnudo...quieta, mirando hacia arriba o hacia la ventana....Y lo que veía....era la historia de España que se despertaba en aquella hora precisa....Sí, toda la vida, y también la historia parecía aguardarla. Le daba tiempo, le darían tiempo para todo: sí, estoy aquí" (26-27). It is because the narrator vacillates between narrating autodiegetically (first-person narration) and homodiegetically that the reader assumes the work to be heterodiegetically narrated. A ostensibly heterodiegetic narration enables Zambrano to be removed from the story that she tells, and lets the reader assume the story to be an account that is greater than her own. The roles of the pronouns will be assessed in greater detail later in this chapter.

c. The narratee

The model of the relationship between the narrator and narratee is similar to the relationship between the author and reader. However, the two pairs belong in two separate worlds. The narrator and narratee live inside the book, as sender and receiver of that which is narrated, while the author and reader live outside of the book, in the realm of reality. The narratee is the communicational complement to the narrator, the implicit or explicit reader for whom the author writes the narrative. "If there is at least one narrator in any narrative, there also is at least one narratee and this narratee may or may not be explicitly designated by a 'you.' In many narratives where he is not, the 'you' may have been deleted without leaving any traces but the narrative itself" (*Narratology* 16). In

the case of *Delirio y destino*, the narratee is never ‘explicitly designated,’ but is instead implicit in the presence of a narrator. Though Zambrano does not name her intended narratee, she suggests the nature of her anticipated reader. She writes the auto-biography in hopes of recording the true account of Spain in 1929-1930, for herself, for her peers and for future generations that may not have a fair balance of information on which to base their judgments. She writes that by writing “me llamo a mí misma, para sentir vuestra voz mezclada con la mía y poder contestaros que estoy aquí todavía, para que me llaméis desde ese silencio en que habéis caído” (209). Zambrano writes to herself and to her peers, to the ones who have perished in the fight and to the ones that remain. She also writes to future generations to inform them of the other side of history, so that the people from the late 1920’s and early 1930’s do not die judged, because Zambrano knows that they die judged when “cuando a nadie le podemos contar nuestra historia” (16).

Zambrano’s specific statements about the intended audience, more fully expounded in the chapter titled “What Zambrano writes about her genre,” indicate that she wrote the book not only *about* herself and her contemporaries, but also *to* herself, *to* her peers and *to* the generations to follow (both inside and outside of Spain). In this way, the narratees are a manifestation of the genre of auto-biography. Just as *Delirio y destino* is simultaneously an autobiography and a biography, it has the dual goal of exploring a personal self and reaching a national collection of selves.

d. Pronouns and collectivity

Zambrano’s use of pronouns to refer to characters allows her to relate her experiences by implication to those of her fellow citizens and that of her nation.

Additionally, the first- and third-person pronouns correspond to two different times:

1929-1930, the period which Zambrano directly recounts (or the time of “narrated”), and the 1950’s, the time during which she is actually writing the book (or the time of “narration”). María Luisa Maillard writes that

respecto al uso de la tercera persona como forma de enunciación . . . no apreciamos en ella un recurso al distanciamiento para resaltar la tensión entre identidad y diferencia, habitual en otros autores, especialmente cuando la alternan con la primera persona narrativa. Sabemos que la redacción del texto respondió a la convocatoria de un premio para biografías o novellas y que tal vez dichas cláusulas influyesen en la elección de la forma de enunciación, de forma al menos complementaria a la descisión estilística de la autora” (229-230).

I will argue that the use of the third-person pronoun does much more than qualify her book in a competition of biographies and novels. The use of the third-person pronoun, “she,” presents telling verification of the auto-biographical genre of *Delirio y destino*. In this section of my chapter, I will analyze the way Zambrano generalizes her story as the story of her nation. In the section that follows this one, I will evaluate the use of the two different pronouns to describe two different times (1929-1930 and the 1950’s).

The use of the third-person pronoun, “she,” presents indirect verification of the auto-biographical genre of *Delirio y destino*. Zambrano attributes her autobiographical stories to the character referred to by the third-person pronoun. Although she has distanced herself from the stories by using the third-person pronoun in place of the first-person pronoun, the narrator still tells the story of Zambrano as if it belongs to a third-person. *Delirio y destino* is an autobiography, in that part of the story narrated is that of the author. But, Zambrano chooses to use the third-person pronoun to relate these stories, giving the “she” character the ability to stand for a larger group of people, namely the

nation. Therefore, the third-person pronoun can be seen as a surrogate for Zambrano, while at the same time having the power to stand for the community of her contemporaries, a combination that in turn defines the life of Spain. In this way, the third-person pronoun becomes a marker for the people of Spain. However, Zambrano's objective is not just to write her life story. If her sole intention were simply to write her autobiography, why would Zambrano dissociate her identity from the narrative voice during the majority of the novel by using the third-person pronoun instead of the first-person pronoun? In writing "she" instead of "I," Zambrano removes herself a certain distance from her life story, giving herself space from which to make a difficult account. This technique also gives the account more historical credibility. When the story is narrated homodiegetically, the character involved seems to be disconnected from the narrator. Additionally, the third-person pronoun allows Zambrano to suggest to her reader that her story can be generalized as the story of many un-named people and her country. Zambrano names only a few of the prominent people during this time in Spain, usually only the most famous and those she considered most important in her life, or the life of the movement. She leaves nameless the majority of the people. By referring to the protagonist only by the pronoun "she," her individual life blends fluently with the stories of other unnamed characters, these stories comprising the collective "they" that corresponds to her generation and thus, at least in part, to the story of Spain. Though her story is narrated in detail, "she" becomes one un-named member of an entire group of unspecified characters, blending her with anonymous colleagues. Just as "she" and her entire generation desired to live a communal life, dedicating themselves to the movement, so Zambrano wants to write an autobiography that will also be the biography of her

country. In addition to the third-person subjects, Zambrano reinforces the biographical aspect of the novel with the second section, “Delirio.” At first glance, the *delirios* of the latter section seem completely unrelated in style and in subject matter to the “Destino soñado.” In the same way that the stories of her peers in the first section, “Destino soñado,” help to carry out Zambrano’s aim to write the life of Spain, the stories of women from the “Delirio” section also contribute to the account of the national biography, because these life-stories flow into the communal life of Spain.

e. Pronouns and the relation of time

Zambrano’s use of pronouns is indexed to the time period about which she narrates. With the mixing of autodiegetic and homodiegetic narration, and the alternating use of first- and third-person pronouns, Zambrano recounts her life, the life of her peers and the life of her nation in 1929-1930 and in the 1950’s. When she writes using the third-person pronoun “she,” or when she relates the action of the various other names of women in the “Delirio” section, Zambrano is referring to events which apparently took place in the period of 1929-1930. The narration of this period conveys the mood of urgency during those years, setting a quick pace that is not slowed by reflection (a job reserved for the first-person character) and giving the impression of the immediacy of eyewitness testimony. When using the first-person pronoun, on the other hand, Zambrano is referring to herself as the author, and to the present in which she is living and writing (the 1950’s). The first-person pronoun shows Zambrano at the time of writing the novel and assumes the responsibility of analyzing the experiences that were experienced in

1929-1930 and told through the third-person pronoun, bringing both personal and national memories into the present for analysis. In addition to reviving the past, the author uses this first-person pronoun to narrate auto-biographically the current lives of Zambrano and Spain in the early 1950's. There are still other occasions when Zambrano uses neither the first- nor the third-person pronoun. In these infrequent instances, the discourse is usually philosophical or historical in character.

Zambrano interweaves these two pronouns, thereby entwining the two periods. She begins the first section with the confession that “había querido morir, no al modo en que se quiere cuando se está lejos de la muerte, sino yendo hacia ella. No la había llamado, simplemente debió de ponerse en marcha.” Shortly following the homodiegetic narration of the third-person character's desire for death, Zambrano uses the first-person pronoun to write that “sabemos que él, ello, lo esperado no está ahí, ni cerca ni lejos. Y entonces nos damos cuenta de que vivimos enteramente solos” (5). Even when the two occur in close proximity, the roles of the first-person and third-person pronouns remain distinct. “She,” the character in 1929-1930, had wanted to die by running toward death. Zambrano then notes, from the standpoint of a collective “we,” that she and her compatriots later learn that what they had hoped for was not going to occur, and that they live completely alone. Zambrano uses the singular pronoun “she” to confess a desire to die in the past, and then employs the first-person plural “we” to describe a present sentiment of isolation. The first instance in the text in which the first-person, specified by the “I,” is treated as separate from the third-person “she,” is when Zambrano considers a previous self-image. From her present standpoint during the early 1950's, when she wrote *Delirio y destino*, Zambrano claims that “como estoy libre de ese ser, que creía tener,

viviré simplemente, soltaré esa imagen que tenía de mí misma, puesto que a nada corresponde y todas, cualquier obligación, de las que vienen de ser yo, o del querer serlo. Y ya sé que ‘el otro,’ el prójimo está solo en su fondo como yo, y tampoco puede valerse. Todos están solos, cada uno está solo” (21-22). Zambrano makes this statement from a present perspective that re-evaluates the past, taking on the narrative voice ‘I’ to speak directly and explicitly about herself in the 50’s as she is writing *Delirio y destino*. She writes that she will let go of the image that she had of herself in the past, and will simply live. While it seems that the use of the first-person pronoun “I” limits the perspective of the first-person narration to that of the author, Zambrano continues to make correlations between her present self and the present Spain, just as she made connections between her past self and the past Spain. This idea will be further reinforced throughout my chapter. The two pronouns mix again when describing a period of persistent illness during which time she spent many hours gazing outside her window. At the outset of this imposed period of rest, Zambrano writes that “she” felt that “estaba aquí, pero ‘aquí’ era un cuarto blanco y desnudo...quieta, mirando hacia arriba o hacia la ventana....Y lo que veía....era la historia de España que se despertaba en aquella hora precisa....Sí, toda la vida, y también la historia parecía aguardarla. Le daba tiempo, le darían tiempo para todo: sí, estoy aquí” (26-27). At the start of her forced rest and confinement, “she” felt that she was “here” but that “here” was a jail in which she could not truly be present, because she could not participate. However, once “she” sees the glorious history of Spain in that implacable blue Madrid sky, Zambrano writes “yes, I am here.” During the time of the narrated events, the character referred to as “she” wanders the streets of Madrid after partaking in the “communion” of Beethoven’s Fifth Symphony. Zambrano writes that

“iba diciéndose entre sí, camino de su casa calle de Atocha arriba a la salida del concierto.” In the 1930’s, “she” is in communion with the nation, talking to herself as she walks home from the concert, seemingly oblivious to the future. This homodiegetic narration of the past through the third-person pronoun demonstrates the sense of community felt by Zambrano and by the Spain that she witnessed in 1929-1930. Then, in the present, Zambrano reconsiders that feeling of communion and writes that “estar absorto cae siempre en estar perplejo La felicidad es como salir de sí, mas en realidad, es llegar a no sentirse ni dentro, ni fuera de sí, sino dentro de algo que nos asume, nos rebasa, nos lleva” (144). She uses the direct object “us” to include her present self and those of her peers who experienced the same feelings of unity in the past. In this way, she gives her current perspective (that of the 1950’s) and also, by attribution, that of Spain. Writing about her first experience with the *cine sonoro*, Zambrano writes that “ella lo alcanzó ya de mayor, era el arte de nuestro tiempo y lo amaba apasionadamente, porque era abstracto, aunque concretase; porque hacía ver, regalaba otra pupila” (138). Although the sentence begins when “she” claims to have found cinema in adulthood, Zambrano quickly expands the narrative voice to include herself by writing that cinema was the medium of “our” time. With the time of her generation’s death approaching, “ella bien cierta estaba que [los españoles]...sabían morir...como el hombre aquel de la camisa blanca figura central del cuadro de Goya “Los Fusilamientos de la Moncloa”...en sus ojos que se salen también antes de ser alcanzados y en ese grito...¿Qué nos grita siempre ese celtíbero de camisa inmaculada que da su alma, ese grito, España mía, de tu animal, de su alma colocándose por encima de la muerte?”(158). “She” knows that Spaniards knew the way to die, whether the tricksters, the stoics, the doubters or the pueblo. The

narrator attributes this knowledge to the third-person “she” character, noting that the *pueblo* would die innocently like the white-shirted hero of Goya’s “Executions of the Third of May, 1808.” Describing the scream about to be given by Goya’s anonymous, spotlighted figure on the verge of execution, Zambrano writes that Spain, “my” Spain, shares in this soul-rendering cry for life. As the narrator records the impressions that the character “she” had about the impending deaths of the Spaniards, Zambrano also claims that Spain will also offer a cry for life. It is in the present looking back that Zambrano is able to predict the cry of Spain, “my Spain.” Then, at the same time placing herself back in the narrated past, in place of the “she,” and bringing the past into the present of narration, she says that “el caso era, es, la presente coyuntura histórica de encontrar la posibilidad de una vida a la altura de esa muerte nosotros nos aferrábamos a nuestro morir.” In this quote, the reader can see the conjunction of Zambrano’s two time periods. She still writes the auto-biography of Spain; the most important task at the present historical conjuncture “was” - in 1929-1930 - and “is” - in the 1950’s - to find a way to live that would be equal to the Spaniards’ stoic bravery in dying. Uniting the past tense ‘was’ with the present tense ‘is,’ the third-person pronoun from the past and first-person pronoun of the present merge. At the end of this reflection, she again puts herself back into the past as a part of the “we” when she writes that “nosotros nos aferrábamos a nuestro morir” (158). While the subjects indexed by both first- and third-person pronouns maintain their specific places in time and their particular representations of the author and of Spain, Zambrano repeatedly interlaces them in order to merge her autobiography into the biography of Spain more effectively, carefully weaving a fabric of a united auto-biography. Interestingly, the Spanish translation of fabric, “tejido,” is related

etymologically to the word text, or “texto.” The culmination of the two voices, and of the two time periods that the voices individually represent, comes when Zambrano states:

No se llora cuando se está escribiendo. Es figura retórica, pero además no quiero lloraros, os llamo tan sólo, porque así me llamo a mí misma, para sentir vuestra voz mezclada con la mía y poder contestaros que estoy aquí todavía, para que me llaméis desde ese silencio en que habéis caído, desde esa vida que de él que pudimos ser, de aquel otro tan distinto que crecía a nuestro lado, mientras éste que supervive afronta la deformación impuesta por la imagen deformada que crea el vivir con las raíces al aire. La vida se nos ha escindido; los supervivientes tenemos las raíces desnudas; vosotros, los muertos, sois las raíces; sólo raíces hundidas en la tierra y en el olvido (209).

Not only does this passage explain a reason for writing; it also illustrates the two different narrated times and supports the claim that she is writing an auto-biography with her first-person pronoun of the present as much as she has written an auto-biography with her third-person pronoun of the past. As she writes, Zambrano declares with the pronoun “I,” which indexes the present tense, that she is calling out for the people that cannot do so for themselves, mixing their voices with her voice. This seems to imply that their voices are still able to call out to her and that she is documenting their present statements, writing their most recent biography. In the same way that she has recorded her life and the lives of her colleagues and country as they appeared in the past, she also writes her own autobiography and the biography of this past Spain as they both exist in the present. Here, Zambrano writes to tell the current life of herself, her peers and her nation. She writes to know that “I am still here,” to give present voices to the fallen and to speak for the scattered survivors. She later comments in the present about the past community and what it did to her generation, saying that “desaparecimos en el ancho mar de la vida de todos, nos perdimos ya, generación sin personalidad, con sólo una silueta, habida a pesar

de ella misma; el triunfo de la esperanza que levantarnos a pulso nos anegó” (209). Here, the reader can see María Zambrano’s position in the 1950’s as contrasted to her ideas in 1929 and 1930. In sharp contrast to her somewhat naïve confidence in building a successful community in 1929-1930, as narrated with the third-person pronoun, Zambrano writes in 1952 that their generation was drowned in the great sea of communal life that they themselves had built with their own youthful hopefulness.

Zambrano’s narrative style strengthens the assignment of auto-biography as the genre of *Delirio y destino*. Zambrano’s oscillation between narrating homodiegetically and autodiegetically, her designated reader, and her shifting use of first- and third-person pronouns all suggest Zambrano’s hope of writing concurrently of herself and of her nation. Because the narrator goes back and forth between the autodiegetic narration and the homodiegetic narration, the reader finds enough vagueness to assume that the narration is heterodiegetic (that is to say, that Zambrano is not necessarily present as a character). If the narration is heterodiegetic, then the story which is narrated by Zambrano may be understood to be much more than the life-writing of the author, and instead the life-writing of a nation. Additionally, the shifting pronouns provide great support for my thesis. The first-person pronoun intertwined with the third-person pronoun has a two-fold function. Zambrano’s individual autobiography, shown in anecdotes indicative to her life, is almost always ascribed to the third-person pronoun. This third-person pronoun also allows Zambrano to distance herself from the text, giving the narrative more testimonial integrity, in that it seems to be written about a different character. It is easy to identify this “she” as María Zambrano, but the author never actually names “her.” This allows “her” life-writing to be taken as representative of the

life-writing of her contemporaries. The two pronouns also allow Zambrano to write the auto-biography about two different periods: 1929-1930, narrated homodiegetically with the third-person pronoun, and the 1950's, narrated autodiegetically with the first-person pronoun. The combination of the narrative techniques examined above help to support my thesis, that auto-biography is the best generic framework with which to read *Delirio y destino*. Zambrano's style enacts a nation.

VII. Conclusion

Zambrano's *Delirio y destino* has been assigned such a large variety of genres that it seems the book might be better defined by its own indefinability within the confines of firm, already established genres. It is for this reason that I write that *Delirio y destino* is so original that it cannot be best understood when limited to any of the singular genres, but instead that it has created a new genre of its own: auto-biography.

Auto-biography can be understood to signify a new genre in which the story of a self told by the self, an autobiography, is written so that it can be led into and be intertwined with the story of the life of someone, or something, else. *Delirio y destino* can be recognized as an autobiography, because it is Zambrano's writing of her own life and her own revelation of self. However, Zambrano's autobiography is also applicable to Spain's biography, that is, the account of Spain's life and the revelation and creation of its identity. To read *Delirio y destino* as an auto-biography, and not as one of the other suggested genres, is to understand that the book is both a biography of Spain as Zambrano witnessed it in 1929-1930 and in the 1950's, and at the same time an autobiography of her life during those same times.

How is the genre of auto-biography manifested in *Delirio y destino*? The pertinence of this genre lies in Zambrano's own statements of genre and purpose in her book, in the fact that she writes her own life and self-revelation simultaneously with the life and self-discovery/creation of Spain, and in her narrative style. Taken together, these phenomena back my case that the genre of auto-biography is the most fitting and inclusive generic frameworks in which to read *Delirio y destino*. Zambrano defends her declaration that this book is a biography that she truly lived, "una biografía realmente

vivida,” as her goals in recording these lives are revealed in the body of *Delirio y destino*. These objectives are: to take her life and Spain’s life out of the private domain and put it into the public, to recount their mutual pasts, and to find an understanding of this past. In this way, Zambrano reveals her desire to write both her autobiography and the biography of her Spain.

Further support is found in the fact that Zambrano wrote both of her own life, and of the lives of her peers, and in doing so, wrote the life of Spain as she witnessed it. Both genres, autobiography and biography, can be defined as forms of life-writing. By thinking through their definitions, it becomes easier to understand that these two genres may be intertwined, each sharing the core meaning of life-writing. Zambrano describes her past, in her autobiography, in a way that seems analogous to the history of Spain as a nation. Similarly, she describes the events of 1929-1930, and also her time in exile, as characteristic of the lives of her peers, and her Spain. Zambrano records her life-writing, with such a high degree of congruency with the lives of her peers, and even with the life of the nation, that *Delirio y destino* may be seen as the life-writing the Spain witnessed communally by Zambrano and her contemporaries.

The relationship of life-writing with self-discovery and self-creation is intimate. At the beginning of the chapter titled “Writing her life and the life of her nation,” I cited Gusdorf’s observation of the connection between self-knowledge and autobiography. He writes that “it [autobiography] is one of the means to self knowledge . . . [as it is] a second reading of experience and it is truer than the first because it adds to experience itself consciousness of it” (38). He explains that through a “second reading” of one’s life experiences, (“second” because this reading represents the first instance of true

evaluation of the experiences and of the self), the author examines her life-experiences, and is forced to bring her self into consciousness, resulting in a better understanding the self and/or a self-creation. By recording her life in *Delirio y destino*, Zambrano is forced to become cognizant of her self, and she reveals her personal self in the writing. On a broader scale, Zambrano exposes a national self, assessing her life in communion with the lives of her contemporaries, and also writes of the creation of a national self. Zambrano's devotion to becoming aware of her self and of the self of her nation, and of even trying to narrate the Spain's creation of self, supports the auto-biographical genre of *Delirio y destino*.

Finally, Zambrano's narrative style supports my thesis. The alternating narrators, her anticipated readers, and the use of first- and third-person pronouns all indicate Zambrano's intention of writing her autobiography and the biography of her nation. Oscillating between homodiegetic and autodiegetic narration, Zambrano creates ambiguity and allows the reader to infer that she is not quite so personally present in her diegesis (that, in fact she is narrating heterodiegetically). The interwoven first- and third-person pronouns accomplish the double goal of auto-biography. Shown in anecdotes that are identifiably Zambrano's, the author's autobiography is almost always attributed to the character labeled by the third-person pronoun "she." This third-person pronoun distances Zambrano from the text, lending greater impartiality to the text. Despite the narrative distance thus created, it is still easy to identify this "she" as María Zambrano. But the author never actually names "her." The lack of an identifying name allows "her" life to become woven into the larger tapestry of un-named Spaniards, generalizing Zambrano's autobiography into the greater biography of her peers, and ultimately her side of the

nation. Zambrano's use of the pronouns aids her in constructing, and aids the reader in understanding, her auto-biographical writing of two different periods: 1929-1930, where she employs the third-person pronoun, and the 1950's, where she uses the first-person pronoun. Thus, Zambrano's narrative style further corroborates my thesis that autobiography is the best generic framework for reading *Delirio y destino*.

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