

# Review of: "I is Another"

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What called my attention from this article and made me accept its review when I first read it, was how it so accurately exemplifies María Zambrano's «poetic reason», the research topic I dedicate my dissertation to, and at the same time how it proves the need to, as indicated on the introduction, implement radical ideas into academia to challenge its rigid system.

Poetic reason, as Zambrano herself recognizes in one of her texts, is something «very difficult, almost impossible, to talk about», because as a reflection of human knowledge, it demands an implication on the part of the subject about its self-knowledge, and therefore, human knowledge, that only comes with experience; since subjectivity, as the very word implies, is *subject* to its own opacity as such, and requires of the experience that only comes with the expression of it, that is: *poetics*.

Poetics in this context must be understood as the genuine self-expression of being, that's why it is so important to pay attention to writing, because it is through it that the individual gets to place some distance between itself and the world, transcending with it its own opacity and therefore, reaching a genuine thought.

*It is very difficult, almost impossible, to talk about poetic reason. It is as if it made die and born at one time; being and not being, silence and word, without falling in the martyrdom or delirium that takes hold of the insomnia of whom cannot fall asleep, only because walks alone[1].*

«I is Another» explores the many sides of «personal experience» and «philosophical insights», as also specified on the introduction, relating these two necessary aspects of thinking, often dismissed by academia rigid system, since subjectivity must be present in the creation of human theory or ontology. In this article the author relates the question of gender identity with philosophy, exploring the multiple dimensions of self-discovery as a sexual and intellectual subject, through desire. From Marquis of Sade, as interpreted by Michele Foucault in *Les mots et le choses*, to Anne Carson in *Eros the Bittersweet*, sexual desire is related to writing, as a genuine source of thought, that recovers the sensitive dimension of *logos*: the *body logos*, or *dark logos*, as Zambrano named it; because she, as all great Spanish thinkers influenced by Greco-Latin classics, thinks through life, equaling flesh to concept. The difference between María Zambrano and these other thinkers though, is that she takes a step further offering the same thought but systematized, embodied, theorized, in her poetic reason, presenting reality in a reticular way; the only one possible «for a reason that pretends maximum amplitude and minimum violence»[2].

The expression «maximum amplitude» implies all different possibilities of thinking, and «minimum violence» the only way to attain them, by placing oneself in the limit between the self and these different possibilities, through writing, that is thought itself, reflecting with it the universality that lies at the core of subjectivity: *I is Another*.

In *La confesión: género literario (Confession: Literary Genre)* Zambrano writes: «What differentiates literary genres one from another, is the need of life that has given them origin»[3]. To me this article is a genuine example of this statement, as it dares to respond to the primal need of genuine thought, that is: reflecting through the many possibilities of written form, the many possibilities of identity, of thinking, since reason is creative, fecund: *poetic*.

[1] María Zambrano (2018). *Notas de un método*, en *María Zambrano. Obras completas*, Jesús Moreno Sanz (ed.), vol. iv, t. 2. Barcelona: Galaxia Gutenberg. p. 121. This text has been translated by myself from the original source.

[2] Chantal Maillard (1998), «Las mujeres en la filosofía española», *Breve historia feminista de la literatura española* (Ed. Iris M. Zavala) Barcelona: Anthropos. p. 283 (my translation).

[3] María Zambrano (1995). *La confesión, género literario*. Madrid: Siruela. p. 25 (my translation).