THE CREATIVE MAN IN THE NOVELS OF UNAMUNO

Dissertation for the Degree of Ph. D.

MICHIGAN STATE UNIVERSITY

JAMES DAYTON GUNN

1977

This is to certify that the

thesis entitled

"The Creative Man in the Novels of Unamuno"

presented by

James Dayton Gunn

has been accepted towards fulfillment
of the requirements for

Doctor degree in Philosophy

Helene Tzitsikas

Major professor

Date May 27, 1977

ABSTRACT

THE CREATIVE MAN IN THE NOVELS OF UNAMUNO

By

James Dayton Gunn

Creative men, that is, men possessed of a Creative Will, are recurrent figures in the fiction of Miguel de Unamuno and they share certain interesting traits that set them apart from the majority of fictional characters. This study was undertaken to demonstrate how Creative Will functions in Unamuno's novels, to trace its trajectory, and to show that it is a major feature uniting all his novels into one thematic whole.

Unamuno's philosophy as revealed in his novels is based upon a dualistic view of existence, upon the view of life as a continuum of growth toward ever greater Self-awareness or consciousness. Though it may take divers forms this growth is ultimately motivated by the "tragic sense," the anguish and dread of death which is the symbol of man's impotence and finiteness. The vital desire of all men who are conscious of their being is to be more, to be eternal and infinite; they strive toward Total Being, embodied in the idea of God. Movement in the direction of this positive pole is creative and involves continuous struggle and the continuous absorption of "otherness" and enlargement of being. Whereas the negative pole of this continuum tends toward conservation and reduction

of consiousness, the positive tends toward perpetuation and increase.

This negative-positive polarity corresponds, in Unamuno's world view, to the two basic types of men: those in whom inert material forces predominate and those, the heroes or creative men, in whom dynamic spirit predominates--who are characterized by possession of "a furious hunger to be, an appetite for divinity." Man has the choice of resigning himself to being a slave to external forces or he may rebel by exerting his Will--by willing to be or willing not to be--by becoming creatively involved in his own destiny. The Self-conscious or "authentic" men and women struggle to be "creators" (masters) and rebel against being "creatures" (slaves) because in Unamuno's ontology man is a being who can "make" himself in his obras and thus become the creator and the creation of himself.

The key to all the volitive heroes and heroines of Unamuno's novels is his affirmation that the most intimate, creative and real thing in a man is what he wills to be, and since Will is synonymous with appetite for Unamuno the Will-to-Be means the Will-to-Be-More, to increase and become greater internally by enlargement of consciousness and externally by means of the struggle to push back the limits of space and time.

Unamuno's creative heroes and heroines have focused all their being and energy on a single facet of their personality and have thereby achieved not only a sharply defined image of themselves that they can project upon the world but also a concentration and intensification of energy which is the source of their strength. Once this has been accomplished these

individuals are ready to become subject rather than object and to act upon the world rather than allow it to act upon them; and they do act upon it, reshaping and creating an environment amenable to their intimate needs over which they have full control, and imprinting their unique being upon the world.

This study investigates how the Will-to-Be causes these individuals to create and affirm a "Self," how they extend the boundaries of that Self by the exercise of influence or power over others, and how this process of growth tends to be applied in these novels to an ever-broadening world until it reaches its culmination in Aunt Tula and Don Manuel who come to encompass and to dominate, respectively, an entire family and an entire village.

THE CREATIVE MAN IN THE NOVELS OF UNAMUNO

By

James Dayton Gunn

A DISSERTATION

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

DOCTOR OF PHILOSOPHY

Department of Romance Languages

1977

ACKNOWLEDGEMENTS

I would like to express my appreciation to Dr. Helene Tzitsikas, Chairman of my Guidance Committee and Director of my dissertation, for her valuable and diligent assistance in the preparation of this study; and to my good friend Roger Ramsey for his help with the style and language.

TABLE OF CONTENTS

INTRODUCTION

Creative men, that is, men possessed of a Creative Will, are recurrent figures in the fiction of Miguel de Unamuno (1864-1936). These individuals share certain interesting traits that set them apart from the great majority of fictional characters. They are the manifestations, modified in various ways by Unamuno's particular personal philosophy, of ideas that were popularized by Friedrich Nietzsche (1844-1900) in works such as Thus Spake Zarathustra and Beyond Good and Evil.[1] I refer in part to the Will to Power, which can be defined as man's inclination to enlarge and control his sphere of interactions with other men, and to the belief that the basic motivation of all human action is not the pursuit of pleasure, nor mere survival, but rather the creative alteration of the environment and of the Self.[2] It is this alteration of the environment and of the Self, along with the exercise of influence or power over others, that characterize Creative Will, and the object of this study is to investigate the nature of this phenomenon as it appears in the novels of Unamuno.

Doris King Arjona's excellent study of 1928 entitled "La Voluntad and Abulia in Contemporary Spanish Ideology" (Revue Hispanique LXXIV, 573-667) introduced an important facet of Unamuno's work which, surprisingly, has received scant attention. Though the Will-to-Be is a fundamental concept for

him it was not until almost forty years later that it was treated at length by Judith Spurlock in her doctoral dissertation "The Will-to-be as a Theme in the Novels of Unamuno" (University of Florida, 1966). Her study, however, limits itself strictly to the important, but brief and inadequate, comments Unamuno makes on Will in his prologue to Tres novelas ejemplares; his diligent and detailed descriptions relating to the nature of Will and being scattered throughout his non-fictional writings, and concentrated particularly in the essays Del sentimiento trágico and Vida de Don Quijote y Sancho, are almost entirely ignored. Consequently, Judith Spurlock has only just penetrated the surface of this complex and fascinating idea.

The present study begins where Judith Spurlock's study leaves off. While on the one hand I have limited the focus to the creative aspect of Will I have, on the other hand, attempted to give greater depth to the concept under investigation by broadening my primary sources to include all Unamuno's available writings and, before entering into a discussion of the novels, by constructing a firm foundation upon which an adequate understanding of the concept of Creative Will can be built. Although I frequently use pertinent references and quotes from sources outside Unamuno's own works I have made an effort not to introduce alien ideas into Unamuno's thought by basing my conclusions on his most clearly expressed statements on the subject. I have also endeavored to increase the depth of understanding of this facet of Unamuno by presenting the probable origins of the interest he showed in the power of

Will and by comparing him throughout with like-minded writers and thinkers with whom he was familiar, such as Hegel, Kierkegaard, James, and Nietzsche; and with some of his contemporaries, such as Freud, Azorín, and Baroja. Furthermore, I have attempted to demonstrate his profound significance for twentieth-century man by relating his ontology to an undercurrent of thought that extends from the ancient Greeks up to modern-day psychoanalysis and existential psychology. Finally, I show that the creative struggle unites all Unamuno's novels, from beginning to end, in a purposeful trajectory that is ever faithful to his basic thought on Will and being.

In Recuerdos de niñez y mocedad (1908) Unamuno tells us his early readings in philosophy were limited to the works of Donoso Cortes and Balmes, and that it was the latter who introduced him to some of the major European thinkers: "Por Balmes me enteré de que había un Kant, un Descartes, un Hegel. . . . La discusión de Balmes fue lo que empezó a abrirme los ojos."[3] It was also Balmes who awakened him to an interest in the German idealists and stimulated him to study them, Hegel in particular.[4] But the single book that may have influenced him most at an early age was Obermann by Sénancour. In 1911 he wrote:

> yo me acordaba de mi Obermann, de mi íntimo Obermann, de este libro formidable, casi único en la literatura francesa, que fue el alimento de las profundas nostalgias de mi juventud y aun de mi edad madura; de este Obermann, de aquel desdichado y oscuro Senancour, de que he hecho casi un breviario. 5

His years as a student in the Facultad de Filosofía y

Letras of the University of Madrid were characterized by frequent readings of modern philosophers, and the intellectual atmosphere to which he was exposed was saturated with Krausism and positivism. The Second Carlist War had recently ended and Spain was divided politically and culturally between two rival camps: one promoting European "progressive" ideas and the scientific method, and the other representing the preservation of the Spanish Catholic and scholastic tradition.

During these years as a student at the University Unamuno was powerfully influenced by Spencer and Hegel,[6] but he soon lost his admiration for Spencerian scientism and passed on to the "irrationalism" that will characterize the rest of his life.[7] On the other hand, he never loses his enthusiasm for Hegel, whose influence was the most decisive of all the philosophers he read during his university years, and signs of Hegelian thinking are frequently to be seen in his works: "me lancé a una carrera vertiginosa a través de la filosofía. Aprendí alemán en Hegel, en el estupendo Hegel, que ha sido uno de los pensadores que más honda huella han dejado en mí. Hoy mismo creo que el fondo de mi pensamiento es hegeliano."[8] Although he rebels against Hegelian idealism in favor of the concept of the concrete man of flesh and bone, he retains the egocentrism that is the psychological basis of Hegel's philosophic idealism, making it the point of departure of all his philosophy; and he retains also an "idealistic" conception of knowledge, such as in his doctrine of consciousness, the awareness of being that is acquired through the discovery of one's temporal and spacial limits. Hegel's influence can also be

seen in his "process philosophy" which views life as a continuum of growth toward greater and greater self-awareness, with undifferentiated matter at one end of the continuum and total consciousness at the other; and in his violent view of human relations in which one is either a master or a slave.[9] And in respect to the relationship between man and God there are also some significant similarities. Both Hegel and Unamuno, for example, equate God with consciousness itself and with totality of being, and both interpret the Book of Genesis very much alike--the Fall representing man's attainment of knowledge and self-consciousness, the moment when he became like God. Unamuno appears also to have been influenced by Hegel's belief that man's realization that he is finite, and that the world around him is changing and irrational, results in the need to create a deity as a projection of the permanence and rationality he craves.[10]

It is well known that the year 1897 produced a decisive crisis in Unamuno characterized, among other things, by a criticism of the rationalism and intellectualism that until then he had maintained. Moreover, his religious needs are stronger day by day and his reasoning, positivism, and intellectualism do not help him: "de aquí su afición a los poetas Leopardi, Carducci, Wordsworth, Antero de Quental; a los hombres de espíritu atormentado y agónico, como Pascal o San Agustín; a los místicos españoles o a los teólogos protestantes."[11] Fortunately, his search for philosophers who would understand his attitude and share his anxieties was not in vain, and he discovered at least two kindred spirits in

Kierkegaard and William James, who are writers that have left the deepest marks on him.[12] Unamuno felt great closeness to the former in the tragic sense and anguish of religious doubt, but he took advantage of the religious pragmatism of the latter in an effort to overcome his doubt. An overt example of this is his typical statement: "Si mi fe me lleva a crear o aumentar vida, ¿para qué queréis más pruebas de mi fe?[13] All three thinkers, in fact, share common characteristics, not the least of which is that they place themselves on the side of Will and sentiment against the extreme intellectualism of the rationalists and idealists.[14]

The theme of Will, in fact, is of great significance in the literary production of the Generation of '98, of which Unamuno was a prominent member. This may be explained as a result of their dedicated interest in reading the works of modern European authors, which brought them into intimate contact with the great preachers of the Will--Schopenhauer, Stirner, Nietzsche, Ibsen, etc.--who, in the late nineteenth and early twentieth centuries, were widely read and particularly influential throughout Europe. Pedro Laín Entralgo remarks on this in his study La generación del noventa y ocho: "Tengamos presente este ávido comercio con el espíritu europeo y moderno a la hora de comprender lo que de común hay en la reacción de todos estos jóvenes."[15] His expansion on this common interest is worth quoting at more length:

> en el conjunto de las lecturas comunes a todos los futuros literatos del 98 predominan dos notas distintivas: son, en su mayor parte, lecturas "europeas" y "modernas". A través de la literatura, del ensayo,

> del relato histórico y del libro filosófico entran sus almas en inmediato contacto con la Europa "moderna"--tómese este vocablo en su sentido historiográfico más estricto--y descubren la deslumbradora y terrible aventura hacia la total secularización de la vida que desde el siglo XVII, y aún más atrás, había emprendido el europeo. . . . en el remate del XIX, vacilante ya la antigua fe en la omnipotencia de la razón humana, prefirió el hombre mirar en su "naturaleza" lo que en ella hay de ímpetu vital, de "vida". Razón y vida, por muy ardua que hace unos lustros fuese la ya pasada contienda entre intelectualistas y vitalistas, han sido históricamente los dos motes sucesivos de una misma pretensión: la pretensión que el hombre ha tenido y sigue teniendo de bastarse a sí mismo en la tarea de hacer su propia vida.
>
> El anhelante contacto de nuestros adolescentes con los testimonios escritos de esa gigantomaquia--en su segunda fase, la antirracional o trasracional, si se quiere mayor precisión--y el desabrido contacto de todos ellos con la España de su tiempo, tan yerma de encantos históricos, actúan de consumo sobre sus almas y determinan en ellas una reacción semejante. . . . 16

Toward the end of the nineteenth century man's faith in his reason is substituted by an enthusiastic affirmation of life, life irreducible to pure reason, and at the same time he begins to lose confidence in the ideal of progress. Irrationalism, a thirst for new spiritual life, a feeling of menace and, at times, a manifest pessimism reveal themselves:

> Esa es la situación histórica del espíritu europeo que confusamente perciben, cada uno a su modo, los hombres de nuestra generación del 98. Para todos ellos, la vida es superior e irreductible a la razón, el sentimiento superior a la lógica, la sinceridad más valiosa que la consecuencia. Cuantas palabras expresan la actividad no racional de la vida humana--pasión, voluntad, sentimiento, sensibilidad inefable, emoción--se hallan estampadas con rara frecuencia en las páginas de todos los escritores del grupo. 17

In her study on the subject of Will in Spanish writers of the time of Unamuno, Doris King Arjona discusses the diverse conceptions they have of its nature and direction: "it is in Ganivet effort directed towards self realization, in the

individualists, the vital instinct, in the internationalists, purposive energy, and in the pantheists, a manifestation of universal harmony."[18] Will, she goes on to say, is "sometimes directed inward to perfect the philosopher, sometimes outward to produce the hombre de acción, but in one form or another it is the basis of most of the ideology for which Spanish literature of this century is distinguished." (575) She sees this as an attempt by Spain to identify herself with the main current of Occidental thought "which rests entirely upon Will, upon the conception of directed energy, as opposed to the static philosophies of antiquity and the East." (575) It was Schopenhauer, for whom Unamuno felt a sympathy that only began to fade in the last years of his life, who was the first to give complete expression to this Western point of view when "he sensed the whole universe as desire, direction, or, as he said, voluntad." (575)[19] Ganivet and his successors, she continues, are directing the Will of the individual and nation alike towards the satisfaction of peculiar individual and national needs with a growing tendency "to seek the individual's strength in contact or interpenetration with other men. . . ." (576)

Arjona sees the ideas of Ganivet on individual Will incarnated in the figure of Pío Cid, of whom he says: "yo quise que fuera un Robinson español: un hombre de acción y de perspicacia, un transformador de hombres."[20] The principal function of this man of Will is to act upon other men, whom he teaches as they come to him. In doing so he leaves his personal mark on them all: "dejas jirones de tu personalidad adheridos a cuantos cerca de ti vivieron."[21] The Will, Ganivet

thought, should first be directed inward, "to the realization of the self, but that accomplished, it should reach out to transform other selves. . . ." (611)

Arjona believes that the concept of the Will was entirely different in the group of writers, including Unamuno, Baroja and Azorín, that she characterizes as the Individualists. She sees them as being terrified by the Schopenhauerian view of Will as unappeasable desire, which leads to a sense of futility and abulia, or to the death of la voluntad in the individual. (612) This is certainly true in Baroja, and especially in Azorín, some of whose characters appear to be studies in the lack of Will: hombres sin acabar. In La ruta de Don Quijote, for example, Azorín asks himself: "¿Qué hay en esta patria del buen Caballero de la Triste Figura que así rompe en un punto, a lo mejor de la carrera, las voluntades más enhiestas?"[22] But there are also some characters in their works who exercise great influence over others, and, at least in Baroja's case, many who have more than their share of Will. We see this in Roberto of Baroja's Lucha por la vida series, who tells Manuel that "Saber desear con fuerza es lo primero que se debe aprender." However, in Baroja this exercise of the Will seems to have no purpose outside itself: "La acción es todo, la vida, el placer. Convertir la vida estática en vida dinámica: éste es el problema."[23]

In Azorín's works, too, we sometimes see individuals, usually pedagogues, who influence others profoundly. But it is almost always in a negative way. The best example is that of Yuste in La voluntad:

> Yuste era también un hombre frustrado: tenía una gran inteligencia, una pintoresca originalidad, pero le faltaba la continuidad en el esfuerzo, y por eso no pudo nunca hacer ningún trabajo largo, ninguna obra duradera. 24

Yuste becomes Azorín's master and passes his pessimism and sense of futility on to him. His last words to his protégé are:

> ¡Ah, la inteligencia es el mal! Comprender es entristecerse; observar es sentirse vivir . . . y sentirse vivir es sentir la muerte, es sentir la inexorable marcha de todo nuestro ser y de las cosas que nos rodean hacia el Océano misterioso de la nada. 25

It is precisely at this realization where Unamuno most differs from his contemporaries. For him these are fighting words. He too sees life as suffering and the awareness of death and nothingness beyond as man's greatest problem. But he does not despair and retreat to a meaningless philosophy such as Baroja's "action for action's sake," or to Azorín's abulia; rather he, and the heroes of his novels, struggle to assert their unique individual existence, their personality, through a monumental effort of Will. It is for this reason that his protagonists have been called "monsters of volition" and that Arjona claims that of his generation only Unamuno made an "affirmation from the eternal suffering of desire." (643) She summarizes the difference between the three writers in the following way:

> The three individualists, Azorín, Pío Baroja, and Unamuno, unquestionably the greatest writers of their generation, shared at first in the enthusiasm for the rediscovery and regeneration of Spain, but they fell away one by one, Azorín into complete nihilism, Baroja into a trick of disguising the fatuity of life with adventure, Unamuno into a mystical deification of the will, creator of an ideal world, quite apart from negligible reality. Unamuno set up desire as a truth of its own, as a reality in itself. . . . (666)

What Arjona says here about Unamuno is revealed in his affirmation that the most intimate, creative and real thing in a man is what he wills to be: "el que uno quiere ser, es en él, en su seno, el creador, y es el real de verdad."[26] This affirmation is the point of departure for this investigation.

FOOTNOTES

[1]Gonzalo Sobejano, in his study Nietzsche en España (Madrid: Gredos, 1965), has left little doubt as to the influence of Nietzsche in Spanish writers of Unamuno's time. His conclusions in regard to Unamuno are:

> Nietzsche destrona a Cristo para erigir al superhombre, Unamuno hace de Cristo el Superhombre. Ambos toman como principio creador la voluntad de poder, ambos aman la eternidad en forma terrena y ambos, de distinto modo, no creen en Dios, aunque Unamuno quiera creer en él . . . y Nietzsche quiera no creer. (303)
>
> Unamuno no quiso ser, pero fue en gran parte, hermano espiritual de Nietzsche. . . . (318)

[2]Stanley V. McDaniel, The Philosophy of Nietzsche (New York: Monarch Press, 1965), p. 142. Italics mine.

Nietzsche's most clearly and concisely stated ideas concerning these concepts are found in his book of notes, The Will to Power, trans. by Walter Kaufman and R.J. Hollingdale (New York: Random House, 1967). Many of the more pertinent exerpts from this work will be cited in the main body of this study.

Paul Ilie, in Part II of his excellent study Unamuno: An Existential View of Self and Society (Madison: The University of Wisconsin Press, 1967), deals in some depth with "Nietzschean Categories" in Unamuno's thought, and though it is very important for an understanding of the similarities and influence of Nietzsche on Unamuno, it limits itself almost entirely to the latter's non-fictional writings.

[3]Obras Completas, ed. Manuel García Blanco, VIII (Madrid: Escelicer, S.A., 1966), p. 144.

[4]Ibid., p. 145.

[5]Andanzas y visiones españolas, in Obras Completas, ed. Manuel García Blanco, I (Madrid: Escelicer, S.A., 1966), p. 358.

This influence has been studied by Lucia Svetlana Kegler, "Obermann in the Works of Unamuno," MA Thesis Duke University 1958.

[6]José Luis Abellán, "Influencias filosóficas en Unamuno," Insula, clxxxi (1962), p. 11.

[7]Pedro Laín Entralgo, La generación del noventa y ocho, 7th ed. (1947; rpt. Madrid: Espasa-Calpe, S.A., 1970), p. 69.

[8]Emilio Salcedo, Vida de Don Miguel (Salamanca: Ediciones Anaya, S.A., 1970), p. 45. This is the most complete and reliable biography of Unamuno.

[9]Abellán, p. 11; and Leo Rauch, The Philosophy of Hegel (New York: Monarch Press, 1965), pp. 31, 34, 41 and 50-51.

Carlos Blanco Aguinaga, in his study "Aspectos dialécticos de las Tres novelas ejemplares," Revista de Occidente (1964) 51-70, discusses the "Amo-Esclavo" relationship of the characters in these three short novels and discovers a dialectical vision of existence in which "es evidente la influencia de Hegel," (67) and which reveals itself in "la creación de personajes novelísticos cuya voluntad de conciencia es siempre lucha con los otros, que tienden a desembocar en las relaciones y conflictos del Amo y el Esclavo." (53) Hegel speaks of this Amo-Esclavo relationship in The Phenomenology of the Spirit.

[10]Rauch, pp. 35, 72 and 111-12.

[11]Abellán, p. 11.

[12]Ibid.
Kierkegaard's The Sickness Unto Death and James' The Will to Believe are of special significance in relation to the subject of this study.

[13]Miguel de Unamuno, Vida de Don Quijote y Sancho, in Obras Completas, ed. Manuel García Blanco, III (Madrid: Escelicer, S.A., 1968), p. 130. Future page references from this work will be included in the text and the title will be abbreviated to DQ.
Pelayo Hipólito Fernández, in his book Miguel de Unamuno y William James: un paralelo pragmático (Salamanca: Talleres Gráficos Librería Cervantes, 1961), establishes that Unamuno was a reader of William James and was influenced by him. Interestingly, Fernández translates a phrase from James' The Will to Believe that comes close to describing the "creative man": "Invente algún modo de realizar sus propios ideales que satisfaga al mismo tiempo las demandas ajenas y ése y sólo ése es el camino de la paz." (125)

[14]Abellán, p. 11.
An excellent example is Unamuno's statement in Vida de Don Quijote y Sancho, p. 130: "No es la inteligencia sino la voluntad la que nos hace el mundo. . . ."

[15]Laín Entralgo, p. 58.

[16]Ibid., pp. 61-2.

[17]Ibid., pp. 68-9.

[18]Arjona, p. 574. Future page references will be included in the text.

[19]Ibid.; Arjona's source was Spengler, Der Untergang des Abendlandes (Munchen: 1924), I, p. 434.

Unamuno no longer seems to be in sympathy with Schopenhauer by the time he writes La novela de Don Sandalio in 1930. In Chapter III of this work he says:

> Y me acuerdo de aquella soberana tontería del pseudo-pesimista Schopenhauer cuando decía que los tontos, no teniendo ideas que cambiar, inventaron unos cartoncitos pintados para cambiarlos entre sí, y que son los naipes. Pues si los tontos inventaron los naipes, no son tan tontos, ya que Schopenhauer ni aun eso inventó, sino un sistema de baraja mental que se llama pesimismo y en que lo pésimo es el dolor, como si no hubiera el aburrimiento, el tedio, que es lo que matan los jugadores de naipes. (Obras Completas, II, p. 1161)

[20]Angel Ganivet, El libro de Ganivet (Granada: 1920), p. 34. Cited by Arjona, p. 599.

[21]Idem, Los trabajos de Pío Cid (Madrid: 1898), p. 178. Cited by Arjona, p. 603.

[22]Azorín, Ruta de Don Quijote (Madrid: Rafael Caro Raggio, 1919), p. 87. Cited by Arjona, p. 634.

[23]Pío Baroja, Aurora roja (Madrid: 1910), pp. 150-51 and 331. Cited by Arjona, p. 627.

[24]Azorín, La voluntad, II (Madrid: Rafael Caro Raggio, 1919), p. 302. Cited by Arjona, p. 634.

[25]Ibid., p. 160. Cited by Arjona, p. 637.

[26]Miguel de Unamuno, Tres novelas ejemplares y un prólogo, in Obras Completas, ed. Manuel García Blanco, II (Madrid: Escelicer, S.A., 1967), p. 973.

The nine volumes that presently compose this latest edition of the complete works of Unamuno are the primary sources for this study. Volume II contains all the novels and stories and page references to these works will be given in parentheses in the text, and, where confusion might occur, the titles of the novels will be included in abbreviated form: Paz en la guerra (PG), Amor y pedagogía (AP), Niebla (N), Abel Sánchez (AS), Tres novelas ejemplares (TN), La tía Tula (TT), San Manuel Bueno, mártir (SM).

CHAPTER I

CREATIVE WILL AND THE DUALISTIC VIEW OF EXISTENCE IN THE NOVELS OF UNAMUNO

The purpose of this chapter is to provide a basis for a clearer understanding of the ideological trajectory of Unamuno's novels. Beneath it all is a dualistic view of the Universe and of the forces at work on man, and combined with this view is modern man's reliance on the saving power of human Will, as a substitute, perhaps, for his lost faith in God.

In 1920 and 1923 Sigmund Freud arrived at some conclusions in his work that bear striking similarities to concepts basic to the novels of Miguel de Unamuno. Seeing that life exists always in polarity with death, he developed a dualistic view of instinctual life, which he presented in Beyond the Pleasure Principle. The major point emphasized in this work is that "an instinct is an urge inherent in organic life to restore an earlier state of things which the living entity has been obliged to abandon under the pressure of external disturbing forces," and since "inanimate things existed before living ones" so our instincts draw us back toward the inanimate: "the aim of all life is death. . . ."[1] Freud called this theory the death instinct, or Thanatos. Eros, on the other hand, is the opposite to the death instinct; it is the sexual or

life instinct and fights for life against the death tendencies. Together they are the two opposing forces which simultaneously drive man toward life and draw him toward death, and it is this struggle between them that characterizes man's most fundamental problem of existence.[2] Unamuno too held this dualistic view of life, of the struggle between the life instinct and the death instinct, and it runs as a thread through all his novelistic works.

This concept is a very old one and is reflected in mythology. Ancient man made Eros a god, and symbolically indicated in this way a basic truth of human experience--that Eros drives man to transcend himself.[3] Eros is the god who, in the classical Greek age, embodied the creative use of power, the power that gave birth to new being and ideas.[4] The Eros of Hesiod, for example, was the original creator from which all life comes, and to Plato he was the god or demiurge who constituted man's creative spirit. It is one of the four kinds of love in Western tradition (the others being sex, philia and agape), and represents "the drive of love to procreate or create--the urge, as the Greeks put it, toward higher forms of being and relationships." Moreover, "Love, in the form of eros, is the power which generates, and this generation is 'a kind of eternity and immortality'--which is to say that such creativity is as close as men ever get to becoming immortal."[5] In his book Love and Will Rollo May describes Eros as

> a desiring, longing, a forever reaching out, seeking to expand. . . . the drive toward union with what we belong to--union with our own possibilities, union with significant other persons in our world in relation to whom we discover our own self-fulfillment.

> Eros is . . . the mode of relating in which we do not seek release but rather to cultivate, procreate, and form the world. In Eros, we seek increase of stimulation. . . . eros is a desire . . . eros seeks . . . the procreating of new dimensions of experience which broaden and deepen being. . . . [6]

In Eros there is "an eternal reaching out, a stretching of the self, a continuously replenished urge which impels the individual to dedicate himself to seek forever higher forms."[7] These feelings which Eros represents are intentional,[8] disquieting, irritating, and even painful. They are "a pointing toward something, an impetus for forming something, a call to mold the situation. . . . a pointing toward the future, a way I want something to be."[9] Eros, as Plato says in the Symposium, is the desire of what we lack;[10] and to no less an authority than Saint Augustine, Eros is the power which drives men toward God.[11]

What Plato, Freud and Rollo May all have in common is a belief that this thing called Eros is fundamental in human experience and a deep motivating force that pervades all actions. And significantly, everything said above about Eros corresponds quite closely with the nature of the Creative Will as we find it in the works of Unamuno. To see just how, we will turn first to his prologue to Tres novelas ejemplares, which he calls the novel of his novels and the explanation of his novelería. Here he speaks of the men and women who are more real than the others because they are the creators. These are the volitive men and women who live in the phenomenological and rational world but create within it, in pure Will-to-Be, their own intimate reality, which Unamuno calls

the true and creative one: "éste, el que uno quiere ser, es en él, en su seno, el creador, y es el real de verdad." (TN, 973)[12]

There is another face to this Creative Will, however, for not only are there heroes of voluntad, the Will-to-Be, but also of the Will-Not-to-Be, of noluntad. Those heroes characterized by noluntad are the ones who have failed in their struggle to be but who refuse to be the mere instruments of external forces and abort themselves in one final act of Will.[13] Unamuno explains this distinction in the following way:

> Hay, en efecto, cuatro posiciones, que son dos positivas: a) querer ser; b) querer no ser; y dos negativas: c) no querer ser; d) no querer no ser. Como se puede: creer que hay Dios, creer que no hay Dios, no creer que hay Dios y no creer que no hay Dios. Y ni creer que no hay Dios es lo mismo que no creer que hay Dios, ni querer no ser es no querer ser. De uno que no quiere ser dificilmente se saca una criatura poética, de novela; pero de uno que quiere no ser sí. (TN, 973)

These volitive men, driven by Will, Eros or Desire, to transcend themselves, are the protagonists of most of Unamuno's novels. He stresses their reality because the critics have called them mere symbols and personified concepts. His response is that a real man, who wills to be or not to be, is a symbol, and, on the other hand, that a symbol or concept can become a man, a person. (TN, 974-75)[14] He explains what he means in a letter to the Portuguese poet Teixeira da Pascoães dated June, 1920:

> Ahora preparo Cuatro novelas ejemplares. Una de las novelas será el Prólogo, tragedia de conceptos. Un concepto (símbolo) es una persona cuando se le sabe hallar voluntad. La eclipse quiere tener dos focos. Y un personaje, cuando no se le halla la voluntad --la voluntad de ser o la de no ser--, no pasa de

> concepto. La realidad es algo íntimo. No hay realidad más que en el querer. Querer ser o querer no ser. . . . Yo siento los conceptos trágica y volitivamente. Y hay quien nos describe personajes que no viven porque no quieren vivir, ni quieren no vivir. 15

Unamuno believes in the tragedy of this desperate desire to be, to reach fulfillment and completion, and this is what causes him to create his tragic heroes. Only those poor "crepuscular" men who fear tragedy and flee from it will not see them as real but as no more than symbols, whereas anyone who also feels this tragedy will recognize their reality. Speaking directly to the reader he says: "si . . . no sois capaces, no ya sólo de comprenderlo, mas de sentirlo y de sentirlo apasionada y trágicamente, no llegaréis nunca a crear criaturas reales, y por tanto no llegaréis a gozar de ninguna novela, ni de la de vuestra vida." (TN, 973-74)

These volitive and obsessed individuals who deeply feel the tragic sense of life are in fact, just as Unamuno says, more real than other men because their suffering has caused them to define themselves more clearly, pushing back the surrounding mist of non-existence by the force of their Will-to-Be. They do not simply know they are limited and finite--most men know this--but they feel and suffer it as well; and this heightened consciousness of existence and sensitive and painful awareness of the limitations to their being causes them to suffer a lack of a feeling of totality or completeness, and they desperately desire to satisfy that need within themselves:

> Porque tener conciencia de sí mismo, tener personalidad, es saber y sentirse distinto de los demás seres,

> y a sentir esta distinción sólo se llega por el choque, por el dolor más o menos grande, por la sensación del propio límite. La conciencia de sí mismo no es sino la conciencia de la propia limitación. Me siento yo mismo al sentirme que no soy los demás; saber y sentir hasta dónde soy, es saber dónde acabo de ser, desde dónde no soy.
>
> El dolor universal es la congoja de todo por ser todo lo demás sin poder conseguirlo. . . . La esencia de un ser no es sólo el empeño en persistir por siempre, como nos enseñó Spinoza, sino, además, el empeño por universalizarse, es el hambre y sed de eternidad y de infinitud. Todo ser creado tiende no sólo a conservarse en sí, sino a perpetuarse, y, además, a invadir a todos los otros, a ser los otros sin dejar de ser él, a ensanchar sus linderos al infinito, pero sin romperlos. No quiere romper sus muros y dejarlo todo en tierra llana, comunal, indefensa, confundiéndose y perdiendo su individualidad, sino que quiere llevar sus muros a los extremos de lo creado y abarcarlo todo dentro de ellos. Quiere el máximo de individualidad con el máximo también de personalidad, aspira a que el Universo sea él, a Dios. 16

Later, Unamuno states even more explicitly what he and his "agonistas" want. The secret of human existence, he believes, is the furious and insatiable desire to be All and to be forever, to take possession of the entire universe, but without losing the uniqueness of one's own intimate personality. In a word, it is the appetite for divinity, the hunger for God:

> Y el secreto de la vida humana, el general, el secreto raíz de que todos los demás brotan, es el ansia de más vida, es el furioso e insaciable anhelo de ser todo lo demás sin dejar de ser nosotros mismos, de adueñarnos del Universo entero sin que el Universo se adueñe de nosotros y nos absorba; es el deseo de ser otro sin dejar de ser yo, y seguir siendo yo, siendo a la vez otro, en una palabra, el apetito de divinidad, el hambre de Dios. 17

The revelation of this secret of human existence may have been inspired in part by one of Unamuno's favorite sources, the Book of Genesis. In the second and third chapters is provided, metaphorically, the supreme example to man

in respect to the problem of the attainment of immortality and the desire to be godlike. There it is described how Jehovah created a beautiful garden for the first man and woman, a place where there was no suffering, or want or knowledge of death. In that garden He placed two trees that produced the forbidden fruit, the Tree of Life and the Tree of Knowledge. But the serpent came to tempt man, and he said to Eve: "God has forbidden you this one tree (of Knowledge) because . . . He is afraid that you may be as good and as great as He is. . . . To eat of it will raise you at once to the divine level."[18] They are tempted and they fall, and when Jehovah finds out what they have done He invokes a punishment upon them: they will suffer pain, they will be destined to struggle futilely against a hostile nature, and death will one day be their portion. But still, what the serpent had said was true, for man had attained to knowledge and he was not put to death immediately. However, he had aroused Jehovah's fears, fears that he might make use of his new powers and one day taste also of the fruit of the Tree of Life, becoming thereby immortal and taking away the one divine prerogative remaining to Jehovah. And so it is that, in addition to the penalty already imposed, the guilty pair are driven out of the garden of innocence, guards are put at its entrance, and a whirling sword of flame keeps the way to the Tree of Life.[19] This, then, is the story of how man became godlike in respect to knowledge, but lost his chance for immortality.

Unamuno's conclusion is that man is a knowing, and

consequently a "sick," animal and that he is an ambitious one as well, unsatisfied with what he is and wishing to be more. Ambition was his downfall, but it is also his strength: "el ángel caído . . . cayó por soberbia, y el hombre por querer ser más que es, por ambición. Cayó el ángel por soberbio y caído queda: cayó el hombre por ambicioso y se levanta a más alto asiento que de donde cayera." (DQ, 83) It is this ambition to be more that is re-enacted metaphorically in the story of Adam. This is why Unamuno says that if a man wishes to be more than he is he too must awaken in himself "Adam's felicitous guilt": "Porque Adán quiso ser como un dios, sabedor del bien y del mal, y para llegar a serlo comió del prohibido fruto del árbol de la ciencia, y se le abrieron los ojos. . . . Y desde entonces empezó a ser más que hombre. . . ." (DQ, 82)

This is the path upon which man has been set; within him a vague remembrance of, and longing to return to, the comforts and security of the garden in a time before awareness, but in his consciousness a burning desire to attain immortality and to be like God. These are the two forces within man that struggle for dominance, the forces earlier referred to as the death instinct and Eros, and man must choose one or the other. If he is ambitious, however, and is tempted by Eros and falls, he must again suffer the punishments delt out to our first parents and feel pain, and struggle futilely toward an impossible goal.

This ambition, this furious hunger to be more, this appetite for divinity, is the essential ingredient in Unamuno's creative men and women. They are reflections of his own

ambition, his own struggle to overcome the limits of time and space on one hand and loss of personality on the other: "No, no es anegarme en el gran Todo, en la Materia o en la Fuerza infinitas y eternas o en Dios lo que anhelo; no es ser poseído por Dios, sino poseerle, hacerme yo Dios sin dejar de ser el yo que ahora os digo esto." (ST, 137)

> El universo visible, el que es hijo del instinto de conservación me viene estrecho, esme como una jaula que me resulta chica, y contra cuyos barrotes da en sus revuelos mi alma; fáltame en él aire que respirar. Más, más y cada vez más; quiero ser yo y sin dejar de serlo, ser además los otros, adentrarme en la totalidad de las cosas visibles e invisibles, extenderme a lo ilimitado del espacio y prolongarme a lo inacabable del tiempo. De no serlo todo y por siempre, es como si no fuera, y por lo menos ser todo yo, y serlo para siempre jamás. Y ser todo yo, es ser todos los demás. ¡O todo o nada! (ST, 132) 20

What Unamuno says here is a typical expression of Eros, the Will-to-Be-More and to-Be-Forever, which is born out of a deeply felt dissatisfaction with what one is. This passionate desire is an agressive force, fighting against time and everything that confines and limits. It is a painful drive that enlarges consciousness, and the only solution to it is to stop feeling, to become satisfied and apathetic. But satisfaction and apathy are symptoms of the death instinct, and since they represent a reduction in tension they lead necessarily to a reduction in being, as Freud describes in his discussion of the Pleasure Principle.[21] True satisfaction, therefore, lies not with surrender to forces outside the Will, but to the overcoming of obstacles that limit growth. Man's supreme pleasure is in acquisition and increase. Limits, that is, "otherness," and the stimulation of the constant struggle

against them, are necessary. We end with the seeming contradiction that man's greatest pleasure is a result of displeasure.[22]

The three ideas that we constantly see involved in this dialectic of being are consciousness, struggle, and pain. One becomes aware of his own being only upon recognition of what he is not, recognition of his temporal and spacial limits, and by feeling the pain and suffering this recognition causes. Therefore, struggle, heightened consciousness, and pain also are necessary and even desirable states in Unamuno's ontology. Pain is positive--an idea Nietzsche also expresses in The Will to Power. In Part III, 698, he quotes Kant, who is himself quoting from Sull indole del piacere e del dolore of Count Verri: "Il solo principio motore dell' uomo è il dolore. Il dolore precede ogni piacere. Il piacere non è un essere positivo."[23] This is why Unamuno says: "cuando te duermas y no sientas ya el dolor, es que no eres. Y hay que ser. No cerréis, pues, los ojos a la Esfinge acongojadora, sino miradla cara a cara. . . ." (ST, 275)

In Chapter VII of Del sentimiento trágico, entitled "Amor, dolor, compasión y personalidad," Unamuno even develops the idea of a suffering God. In reference to this an American friend, Benjamin Burges Moore, wrote to him in a letter dated July 12, 1912, from Baden Baden, asking the following question: "¿Cómo puede sufrir Dios si es perfecto y omnipotente, si es un ser ilimitado?" Unamuno's answer is very interesting, especially since he also reveals here some of his thoughts on consciousness and progress toward divinity:

> Dios, si algo es, ha de ser la Conciencia colectiva y total del Universo, el Alma del Mundo. Concepción nada moderna. Y si el Universo evoluciona y progresa, es decir, asciende hacia mayor conciencia, es porque sufre, porque le falta algo. Toda la vida es un adquirir mayor conciencia cada vez. . . . Y el dolor universal, el dolor de Dios, el dolor de no ser todavía toda conciencia, se hace conciencia en el hombre. Lo más genial del cristianismo es haber concebido un Dios que sufre pasión y muerte. 24

The vital desire of all men who are conscious of their being is to be more, to be eternal and infinite. Thus it is that to be is a process rather than a state or condition, and it requires constant struggle toward Total Being, embodied in the idea of God who is "el ideal de la humanidad, el hombre proyectado al infinito y eternizado en él." (DQ, 128) Consciousness is of fundamental importance, for the greater one's consciousness of Self the greater is one's being: "el supremo placer del hombre es adquirir y acrecentar conciencia," (ST, 244) and he later adds, "el mayor goce de un hombre es ser más hombre, esto es, más Dios, y que es más Dios cuanta más conciencia tiene." (ST, 248)[25] But since Unamuno realizes that completion, the attainment of the goal, would mean the end of desire and result in a reduction of being, he has developed a dynamic "process" philosophy. <u>To be</u> for him means <u>to become more</u>;[26] it is an increasing, a becoming greater internally, by enlargement of self-awareness or consciousness, and externally, through the struggle to push back the limits of space and time--but above all, it is a growing that must not ever end:

> todos vamos al infinito . . . todos vamos "infinitándonos", nuestra diferencia estribará en marchar unos más de prisa y otros más despacio, en crecer éstos en mayor medida que aquéllos, pero todos avanzando y creciendo

> siempre y acercándonos todos al término inasequible, al que ninguno ha de llegar jamás. (DQ, 186)

> ¿No será la absoluta y perfecta felicidad eterna una eterna esperanza que de realizarse moriría? . . . ¿No será, digo, que todas las almas crezcan sin cesar, unas en mayor proporción que otras, pero habiendo todas de pasar alguna vez por un mismo grado cualquiera de crecimiento, y sin llegar nunca al infinito, a Dios, a quien de continuo se acercan? (ST, 253)

This philosophy of <u>becoming more</u> necessarily has its counterpoint: one must either grow or he will become less, for being is thought of by Unamuno as existing at some point between two poles, and moving between them in either direction. At the negative pole, possessing all the characteristics of the peace and unconsciousness of the womb, and beyond which is non-being or nothingness, is the mist that surrounds and threatens at any moment to engulf the individual who is aware of his being. Any movement in the direction toward this pole is motivated by what Freud called the death instinct and is destructive and tends to reduce being. It is frequently represented as female, or as the inert material that "hace sufrir al espíritu limitándolo." (ST, 234)

> Y la materia, la inconciencia, tiende a ser menos, cada vez menos, a no ser nada, siendo la suya una sed de reposo. El espíritu dice: "¡Quiero ser!", y la materia le responde: "¡No lo quiero!" (ST, 235)

> La pereza es el peso de la materia . . . nos dice que trata de conservarnos por el ahorro, en realidad no trata sino de amenguarnos, de anonadarnos. (ST, 274)

To return to unconsciousness--<u>desvivir</u>, <u>desnacer</u>, or <u>dormir</u> are terms Unamuno sometimes uses--is the fate of those who resign themselves to their finiteness.[27]

The hero, on the other hand, is the one who suffers the desire to be more and who struggles to push back the

limits of time and space. Only these heroes who direct their Will to creating what they desire truly exist in Unamuno's idea of things, and the archetype of them all in his writings is Don Quixote. Of the "bachilleres, curas y barberos" of this world, who are very satisfied just because they live and for whom just to live is enough, he asks the question:

> ¿existen? ¿Existen en verdad? Yo creo que no; pues si existieran . . . sufrirían de existir y no se contentarían con ello. Si real y verdaderamente existieran en el tiempo y en el espacio, sufrirían de no ser en lo eterno y lo infinito. . . . [es] la pasión de Dios en nosotros, Dios, que en nosotros sufre por sentirse preso en nuestra finitud y nuestra temporalidad, este divino sufrimiento. . . . (DQ, 52)

The two opposing forces acting upon man are clearly revealed in Unamuno's second novel, Amor y pedagogía (1902), of which he says in the prologue to the second edition: "En esta novela está en germen--y más que en germen--lo más y lo mejor de lo que he revelado después en mis otras novelas." (312) One of these forces is Eros, or what might in this case be more appropriately called the Apollonian force of Will, which drives man upward toward the goal of light, pure reason, science and Total Consciousness; and at the other extreme is the death instinct or Thanatos, the Dionysian force which drags him back toward the peace, warmth and security of the prenatal state, back to the dark mystery of the Unconscious.[28] The Apollonian and Dionysian forces of nature, Form and Matter, are in this novel incarnated in Avito Carrascal and his wife Marina.

The ambitious Avito is aware of this polarity and desires, by the force of Will and reason, to give form to the

amorphous matter from which all creation springs. "El arte, la reflexión, la conciencia, la forma lo seré yo," he says, "y ella, Marina, será la naturaleza, el instinto, la inconciencia, la materia." (322) This modern Prometheus will give their son, the future genius he proposes to scientifically create, the name Apolodoro, "don de Apolo, de la luz del Sol, padre de la verdad y de la vida," (331) as a sign of the ideal toward which he plans to direct the boy. But Marina will give him another name, Luis, "el nombre prohibido, el vergonzante, el íntimo," (343) and she will have him secretly baptized with it.[29] These two names are obviously meant to represent the two opposing forces at work upon Apolodoro-Luis, forces which in the end will destroy him.

Marina's most outstanding characteristic, which is entirely in keeping with the unconscious and inert side of being which she embodies, is her almost constant state of somnolence, which becomes increasingly acute whenever living becomes more difficult for her.[30] Each time she manages to get Apolodoro alone she calls him Luis, kisses him, and pours out all the maternal emotions she is not permitted to show in Avito's presence. She teaches him religion and, significantly, she sings him to sleep with this lullaby:

Duerme, duerme, mi niño,
  duerme en seguridad,
duerme, que con tu madre
  duerme la vida.
Duerme, sol de mis ojos,
  duerme, mi encanto,
duerme, que si no duermes
  yo no te canto.
Duerme, mi dulce sueño,
  duerme, tesoro.

Duerme, que tú te duermes
  y yo te adoro.
Duerme para que duerma
  tu pobre madre,
mira que luego riñe,
  riñe tu padre.
Duerme, niño chiquito,
  que viene el Coco
a llevarse a los niños
  que duermen poco... (335)

In fact, the adolescent Apolodoro's waking hours are made so painful by his father's coldness and treatment of him as if he were a laboratory guinea pig that he finds special pleasure in sleep, which for him is an escape from life.[31]

> ¡Con qué ansia coge Apolodoro la cama por las noches! Son entonces sus auroras, las fiestas de su alma. Recógese al frescor de las sábanas, acurrucadito, como estuvo, antes de nacer, en el vientre materno, y así, en postura fetal, espera al sueño, al divino sueño, piadoso refugio de su vida y tierra firme en que recobra ganas de vivir. (362)

This is a clear expression of the force of the negative pole, the desvivir or desnacer to which Unamuno frequently refers and which exerts such a powerful attraction, especially on those who suffer, because it offers security and an escape to peace and unconsciousness.

Shortly after the passage just quoted Apolodoro meditates on the nature of sleep: "El sueño es la fuente de la salud, porque es vivir sin saberlo. No sabe que tiene corazón quien le tenga sano, ni sabe que tiene estómago o hígado sino quien los tenga enfermos; no se sabe que vive el que duerme." (362) However, the form of health mentioned here is not desirable in Unamuno's view. Man is a sick animal, as he tells us in the essay Del sentimiento trágico de la vida, suffering from the sickness that is the consciousness of the death and

nothingness that await him; and Unamuno, of course, believes that only the man who knows it and feels it profoundly is fully alive, for "quien no se cuida de la enfermedad, descuida la salud, y el hombre es un animal esencial y sustancialmente enfermo . . . pero esa enfermedad es el manantial de toda salud poderosa." (ST, 133)[32] He also makes it clear that it is not sleep but consciousness that he recommends for man in his comments on the lullaby sung by the mother to the child in the Vida de Don Quijote y Sancho. In the quote that follows Unamuno is making reference to the superficiality of the niece of Alonso el Bueno:

> Ese tu espíritu, tu almita, que acaso fue soñadora otraño, te la alicortaron y encanijaron en un terrible potro, te la han brezado desde que lanzó su primer medroso vagido, te la han brezado con el viejo estribillo de
>
> Duerme, niño chiquito,
> que viene el Coco
> a llevarse a los niños
> que duermen poco.
>
> te la han brezado con la gangosa canción con que tú misma, mi pobre Antonia, brezas a tus hijos, cuando eres madre, para que se duerman. Y mira Antonia, no hagas por un momento caso alguno de los que te quieren gallinita de corral, no les hagas caso y medita en ese plañidero estribillo con que aduermes a tus hijos. Medita en eso de que venga el Coco y se lleva a los niños que duermen poco; medita, mi querida Antonia, en eso de que sea el mucho dormir lo que haya de librarnos de las garras del Coco. Mira, mi Antonia, que el Coco viene y se lleva y se traga a los dormidos, no a los despiertos. (DQ, 154)

From the very beginning of his life Apolodoro is pulled between the cold logic of reason and science as represented by his father and the blind and unconscious emotion of the mother --literally between Apollonian and Dionysian extremes, the incompatible opposition upon which is founded the tragic sense of life:

> vivir es una cosa y conocer otra, y como veremos acaso hay entre ellas una tal oposición que podamos decir que todo lo vital es antirracional, no ya sólo irracional, y todo lo racional, anti-vital. Y ésta es la base del sentimiento trágico de la vida. (ST, 129)

Neither of these extremes gives the boy the support he needs to realize his own being. Apolodoro is his father's creation and Luis his mother's. It is not surprising that, since he has not been allowed to be himself, and all his efforts to create his own being have been frustrated, he chooses to cease to be, which in his case is the only positive act left to him.

In review, it has been shown that the negative pole is instinct, conservation, inert material, and that it exercises a powerful attraction on man because it offers him an escape from suffering: the peace, security and unconsciousness of the maternal womb. The positive pole, on the other hand, is the diametrical opposite in every respect, and possesses the characteristics usually associated with divinity: All, immortality, infinitude and complete consciousness. It is frequently represented, in fact, as God, and it is agressive, volitive and spiritual. Movement in the direction of this pole is creative and involves continuous struggle and warfare, the continuous overcoming and absorption of "otherness" and enlargement of Being. Whereas the negative pole tends toward conservation, the positive tends toward perpetuation and increase.[33]

These two poles correspond, in Unamuno's world view, to the two basic types of men: those in whom the inert material forces predominate and those, the heroes or creative men,

in whom dynamic spirit predominates.

> Al hombre, o le sobra materia o le sobra espíritu, o, mejor dicho, o siente hambre de espíritu, esto es, de eternidad, o hambre de materia, resignación a anonadarse. Cuando le sobra espíritu y siente hambre de más de él, lo vierte y lo derrama fuera, y al derramarlo, se le acrecienta con lo de los demás; y, por el contrario, cuando, avaro de sí mismo, se recoje en sí, pensando mejor conservarse, acaba por perderlo todo. . . . (ST, 274)

This man of dynamic spirit is characterized by possession of "una furiosa hambre de ser, un apetito de divinidad." (ST, 114) He is the man Unamuno truly admires, for "sólo es hombre hecho y derecho el hombre cuando quiere ser más que hombre." (DQ, 82) Unamuno himself strongly expresses this hunger to be more in Del sentimiento trágico where he says:

> ¡Ser, ser siempre, ser sin término! ¡Sed de ser, sed de ser más! ¡Hambre de Dios! ¡Sed de amor eternizante y eterno! ¡Ser siempre! ¡Ser Dios!
> "¡Seréis como dioses!", cuenta el Génesis (III, 5) que dijo la serpiente a la primera pareja de enamorados. (132)

This hunger for infinitude results, as Unamuno shows, in the invasion and conquest of otherness, which is an expression of the Will-to-Be-More, or what Nietzsche called the Will to Power:

> a desire to overwhelm, a forming, shaping and reshaping, until at length that which has been overwhelmed has entirely gone over into the power domain of the agressor and has increased the same. . . . the only reality is the will to grow stronger of every center of force--not self-preservation, but the will to appropriate, dominate, increase, grow stronger. 34

This need to overwhelm and reshape, to appropriate and dominate, is the principal expression of the Creative Will and we will see how it develops in Unamuno's novels, how his heroes struggle against the obstacles that limit their being

and either overcome them or are overcome by them, and how their being is likewise either increased or decreased. This "struggle for life" is revealingly discussed in the essay "La locura del doctor Montarco," written in February, 1904. In defense of his actions and of his apparent arrogance doctor Montarco makes reference to theories presented by Rolph in the book Problemas biológicos:

> No es instinto de conservación lo que nos mueve a obras, sino instinto de invasión; no tiramos a mantenernos, sino a ser más, a serlo todo. Es, sirviéndome de una fuerte expresión del padre Alonso Rodríguez, el gran clásico, "apetito de divinidad". Sí, apetito de divinidad: "¡Seréis como dioses!"; así tentó, dicen, el demonio a nuestros primeros padres. El que no sienta ansias de ser más, llegará a no ser nada. ¡O todo o nada! . . . para no llegar, más tarde o más temprano, a ser nada, el camino más derecho es esforzarse por serlo todo.
>
> La lucha por la vida, por la sobre-vida más bien, es ofensiva y no defensiva; en esto acierta Rolph. Yo, amigo, no me defiendo, no me defiendo jamás; ataco. No quiero escudo, que me embaraza y estorba; no quiero más que espada. Prefiero dar cincuenta golpes y recibir diez, a no dar más que diez y no recibir ninguno. Atacar, atacar, y nada de defenderse. 35

Struggle and invasion are a constant, and at the very center, of Unamuno's thought on existence as expressed in his works, and it is reflected even in the vocabulary he used. In paging through Del sentimiento trágico, for example, one is impressed by the large number of words denoting agression and invasion. Some of the most numerous are the following: Luchar and its variants, used no less than 53 times; and if related words such as pelear (16 times) and combatir (10 times) are included, the number is a quite impressive 79. Vencer and its variants are used 35 times, and dominar appears 23 times. Other similar words are: destruir 23, defender 15,

atacar 8, guerra 19, batalla 8, enemigo 12, esclavo 8, poseer 13, and someterse 8. Violence, struggle, and agression, it seems, are in the nature of Unamuno's world view, and they will be present in some form in all his novelistic works.[36]

In spite of this constant emphasis on warfare, however, it is the idea of love that is the foundation of all Unamuno's thoughts on being and reality. This may seem contradictory, but for Unamuno it is self-love that leads a man to authentic being, and it is this love that moves him to penetrate within himself, to know himself and to become aware of the tragic sense of his temporal and spacial limits. When he has reached this awareness his self-love becomes a creative love or desire to achieve the full realization of Self, a love that obliges him to attempt to transcend himself and to become more.[37] It leads him to the discovery of the secret of human life, the hunger for God, inducing in him the desire to be infinite and eternal by opening him to an intensity of consciousness not otherwise possible. Carmen Valderrey reaches similar conclusions in her study of the problem of love in Unamuno:

> el amor aparece en Unamuno como una potencia--la única --descubridora del propio yo, del núcleo más íntimo de la persona y, al mismo tiempo, como potencia realizadora de la personalidad, pues es el amor lo que nos mueve a obrar, a realizar aquello que queremos ser. 38

Self-love is also the prerequisite for the highest form of love, which Unamuno sometimes calls compassion. When self-love reveals to a man his intimate "nadería" he feels compassion first for himself:

> Según te adentras en ti mismo y en ti mismo ahondas, vas descubriendo tu propia inanidad, que no eres todo lo que eres, que no eres lo que quisieras ser, que no

> eres, en fin, más que nonada. Y al tocar tu propia nadería, al no sentir tu fondo permanente, al no llegar a tu propia infinitud, ni menos a tu propia eternidad, te compadeces de todo corazón de ti propio, y te enciendes en doloroso amor a ti mismo, matando lo que se llama amor propio. . . . (ST, 191)

Later, the love of others is the paradoxical result of this experience, for a man soon comes to see that his brothers suffer just as he does:

> Amar en espíritu es compadecer, y quien más compadece más ama. Los hombres encendidos en ardiente caridad hacia sus prójimos es porque llegaron al fondo de su propia miseria, y volviendo luego sus ojos, así abiertos, hacia sus semejantes, los vieron también miserables, aparenciales, anonadables, y los compadecieron, y los amaron. 39

The man of inauthentic being, who is lost in the apparential and phenomenological world of superficial and trivial daily living, content and satisfied with his lot, is incapable of true love. Because he does not suffer he neither feels compassion for himself nor for others--and suffering, as we have seen, is the measure of both love and being:

> Los satisfechos, los felices, no aman; aduérmense en la costumbre, rayana en el anonadamiento. Acostumbrarse es ya empezar a no ser. El hombre es tanto más hombre, esto es, tanto más divino, cuanta más capacidad para el sufrimiento, o mejor dicho, para la congoja, tiene. (ST, 231)

On the other hand, the man of authentic, tragic, existence feels love and compassion for himself, which motivates him to delve into the depths of his being awakening creative love, the Will-to-Be-More. It is creative in that it moves him to create works and personality, to strive to realize that which he desires. Unamuno gives us an excellent example in his essay Vida de Don Quijote y Sancho where he sees love as the motivating force behind his archetypal hero Don Quixote:

> ansia de vida eterna es la que le dio vida inmortal, mi señor Don Quijote; el sueño de tu vida fue y es sueño de no morir. . . . Y por debajo de esa ansia de no morir, ¿no andaba, mi pobre Alonso, tu soberano amor? (228)

Through love man can transcend himself, as does Alonso el Bueno. Moreover, Unamuno states clearly in his essay that all the concepts of life, all the eternal concepts, spring from love. (233)[40]

Unamuno explores in his novels what it is that is wrong with love and Will in our time. In this respect he is well within the mainstream of twentieth-century art, confronting exactly what is tragic in contemporary human existence. The point he stresses is that man must first face up to his mortality as a prerequisite to growth. However, for twentieth-century man, who has lost his faith and who has tended to cover up his fear of death with multiple obsessions, this basic truth of human existence has become an especially acute problem:

> We in the 20th century have fewer defenses against this universal fear, such as the belief in immortality which armored our ancestors, and we also lack any widely agreed upon purpose of life. Consequently, the awareness of death is widely repressed in our day. 41

What is seen, indeed, when the obsessions common to Unamuno's protagonists are penetrated, is their fear of death and oblivion. They have no belief, nothing to grasp, no anchor to hold them to life, such as Don Manuel will attempt to give to his people, and their obsession, whatever form it takes, is at one and the same time a repression of the idea of death and an attempt to overcome it in some way. Death is the symbol of ultimate impotence and finiteness, and anxiety

arising from this inescapable experience calls forth the struggle to make themselves infinite. They are trying to silence the inner fear of death and, through some sort of creation, to triumph over it.[42]

The Creative Will that characterizes the heroes and heroines of the novels and stories studied in the following pages springs out of the Will-to-Be, Unamuno's querer ser, which leads necessarily to the Will-to-Be-More and to-Be-Forever. We will see that their desire to be causes them to create and affirm a "Self" in the form of a part to play out in the "theater of life"; and their desire to be more is manifested by the extension of the boundaries of the Self by absorption of others, that is, through the exercise of influence or power over others, which tends to be applied in these novels to an ever broadening world: first from Self to another, then to a group or family, and in the end, to an entire community. On the other hand, their desire to be forever causes them to create works into which they impress the essence of their being so that it will be prolonged in time. It is both the exercise of power over others and this obsession to indelibly imprint his being on the world that differentiates the creative man from other men, who seem to lack Will in comparison and who are frequently used by the former merely as instruments or as raw material to be molded and manipulated in his struggle to realize his desires.

FOOTNOTES

[1]Sigmund Freud, "Beyond the Pleasure Principle," The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. under the editorship of James Strachey, XVIII (London: The Hogarth Press and the Institute of Psycho-Analysis, 1955), pp. 36 and 38.

Freud explains that an instinct is "the expression of the inertia inherent in organic life." (36) Later he describes the function of the pleasure principle as "concerned with the most universal endeavor of all living substance--namely to return to the quiescence of the inorganic world." (62) Note that "Beyond the Pleasure Principle" was first written in 1920, with parts added dealing with Eros in 1923.

[2]In a note at the end of chapter VI of "Beyond the Pleasure Principle" Freud says: "Eros operates from the beginning of life and appears as a 'life instinct' in opposition to the 'death instinct' which was brought into being by the coming to life of inorganic substance. These speculations seek to solve the riddle of life by supposing that these two instincts were struggling with each other from the very first." (61) He notes the similarity of this dualistic view of instinctual life to a theory of E. Hering in which "two kinds of processes are constantly at work in living substance, operating in contrary directions, one constructive or assimilatory and the other destructive or dissimilatory." And he further notes a similarity to Schopenhauer's philosophy: "For him death is the 'true result and to that extent the purpose of life', while the sexual instinct is the embodiment of the will to live." (49-50)

[3]Rollo May, Love and Will (New York: W.W. Norton, Inc., 1969), pp. 75-76.

[4]Stanley Rosen, "Introduction," Plato's Symposium (New Haven: Yale University Press, 1968), p. xxxv. See also Rollo May, op. cit., pp. 94-96.

[5]May, pp. 37, 78-9 and 94.

[6]Ibid., p. 74.

[7]Ibid., pp. 78-9.

[8]Ibid., p. 74.

May's theory of intentionality relates closely to the material under discussion:

> It is in intentionality and will that the human being experiences his identity. "I" is the "I" of "I can." Descartes was wrong in his famous sentence, "I think, therefore, I am," for identity does not come out of thinking as such, and certainly not out of intellectualization. Descartes' formulation leaves out . . . exactly the variable that is most significant; it jumps from thought to identity, when what actually occurs is the intermediate variable of "I can." . . . potentiality is experienced as mine--my power, my question--and, therefore, whether it goes over into actuality depends to some extent on me--where I throw my weight, how much I hesitate . . . What happens in human experience is "I conceive--I can--I will--I am." The "I can" and "I will" are the essential experiences of identity. . . . [one] experiences the identity in the action, or at least in the possibility for it. (243-44)

[9]Ibid., p. 91.

[10]Rosen, p. 3.

[11]May, p. 72.

[12]To Ganivet's "know thyself" Unamuno answers: "Te debe importar poco lo que eres; lo cardinal para ti es lo que quieres ser." (DQ, 82)

[13]Mario J. Valdés, Death in the Literature of Unamuno (Urbana: The University of Illinois Press, 1964), p. 16, defines these heroes of noluntad in the following way: "For the authentic characters, that is, those with the tragic sense, life is a battleground which is always in 'in-struggle'. However, the characters are completely free and they may choose death over life. This active assertion of will in choosing death is what Unamuno calls noluntad." Apolodoro, Augusto Pérez, and Tulio Montalbán are examples of this type of hero.

[14]He illustrates this in the prologue saying:

> Yo creo que la rama de una hipérbola quiere--¡así, quiere!--llegar a tocar su asíntota y no lo logra, y que el geómetra que sintiera ese querer desesperado de la unión de la hipérbola con su asíntota nos crearía a esa hipérbola como a una persona, y persona trágica. Y creo que la eclipse quiere tener dos focos. Y creo en la tragedia o en la novela del binomio de Newton. Lo que no sé es si Newton la sintió. (975)

[15]From the "Introducción" by Manuel García Blanco: Obras Completas, Vol. II, p. 36. This letter is also included in Epistolario ibérico: Cartas de Pascoães y Unamuno (Nova Lisboa, Angola, 1957).

[16]Miguel de Unamuno, Del sentimiento trágico de la vida en los hombres y en los pueblos, in Obras Completas, ed. Manuel García Blanco, VII (Madrid: Escelicer, S.A., 1967), pp. 192 and 232. All future page references to this work will be included in the text and the title will be abbreviated to ST.

Unamuno explains what he means by the terms individuality and personality in Del sentimiento trágico:

> La individualidad es, si puedo así expresarme, el continente, y la personalidad el contenido; o podría también decir en un cierto sentido que mi personalidad es mi comprensión, lo que comprendo y encierro en mí--y me es de una cierta manera todo el universo--, y mi individualidad es mi extensión; lo uno, lo infinito mío, y lo otro, mi finito. (210)

This "tragic sense of life," or consciousness of finitude, is also the origin of Soren Kierkegaard's "sickness unto death," the existential despair that is the foundation of a theory of Self which almost certainly influenced Unamuno. In Kierkegaard's own words this despair "is a Sickness in the Spirit, in the Self, and So It May Assume a Triple Form: in Despair at Not Being Conscious of Having a Self (Despair Improperly So Called); in Despair at Not Willing to Be Oneself; in Despair at Willing to Be Oneself." Fear and Trembling and The Sickness Unto Death, trans. by Walter Lowrie (New York: Doubleday & Company, Inc., 1954), p. 146.

[17]Miguel de Unamuno, "El secreto de la vida," in Obras Completas, ed. Manuel García Blanco, III (Madrid: Escelicer, S.A., 1968), p. 884.

[18]The Abingdon Bible Commentary, eds. Frederick Carl Eiselen, Edwin Lewis, and David G. Downey (New York: Abingdon-Cokesbury Press, 1929), p. 222.

[19]Ibid., pp. 222-24.

[20]Unamuno continues this thought, adding:

> ¡Oh todo o nada! ¿Y qué sentido puede tener el "¡ser o no ser!", To be or not to be, shakesperiano, el de aquel mismo poeta que hizo decir de Marcio en su Coriolano (V, 4) que sólo necesitaba la eternidad para ser dios: he wants nothing of a god but eternity? ¡Eternidad! ¡Eternidad! Este es el anhelo . . . Lo que no es eterno tampoco es real. (132)

[21]Eros stands against any reduction in tension, and tends rather to increase tension, appearing as a "life instinct." "After Eros has been eliminated through the process of satisfaction," writes Freud, " the death instinct has a free hand for accomplishing its purposes." Sigmund Freud, "The Ego and the Id," The Standard Edition of the Complete Psychological Works of Sigmund Freud, trans. under the editorship of James Strachey, XIX (London: The Hogarth Press and the Institute of Psycho-Analysis, 1961), p. 47.

[22]Nietzsche speaks of this in his The Will to Power:

> pleasure is every increase of power, displeasure every feeling of not being able to resist or dominate . . . opposites, obstacles are needed; therefore, relatively, encroaching units . . . The measure of failure and fatality must grow with the resistance a force seeks to master; and as a force can expend itself only on what resists it, there is necessarily an ingredient of displeasure in every action. But this displeasure acts as a lure of life and strengthens the will to power. (III, 693 and 694, p. 369)

> It is not the satisfaction of the will that causes pleasure... but rather the will's forward thrust and again and again becoming master over that which stands in its way. The feeling of pleasure lies precisely in the dissatisfaction of the will, in the fact that the will is never satisfied unless it has opponents and resistance. . . . dissatisfaction, instead of making one disgusted with life, is the great stimulus to life. (III, 696 and 697, p. 370)

[23]The Will to Power, pp. 370-71.

On the Nature of Pleasure and Pain by Count Verri: "The only moving principle of man is pain. Pain precedes every pleasure. Pleasure is not a positive state."

According to Unamuno "sólo es divino lo que sufre," (ST, 230) and so it follows logically that "El hombre es tanto más hombre, esto es, tanto más divino, cuanta más capacidad para el sufrimiento, o, mejor dicho, para la congoja, tiene." (ST, 231)

In Amor y pedagogía Avito Carrascal is aware of the value of pain in the creation of consciousness of one's own Self, for when the child Apolodoro burns his finger in a candle flame he says to Marina:

> --Déjale que llore; es su primera lección, la más honda. No la olvidará nunca, aunque la olvide. . . . Así aprenderá que el dedo es suyo, porque ese llanto quería decir: mi dedo, ¡ay!, mi dedo. Y del mi al yo no hay más que un paso, un solo paso hay del posesivo al personal, paso que por el dolor se cumple. (335)

[24]Richard L. Predmore, "Tres cartas inéditas de Unamuno," Cuadernos de la Cátedra Miguel de Unamuno, XIV-XV (1964-65), 64-5. Unamuno's answering letter is dated January 7, 1913.

[25]Again, Kierkegaard expresses a very similar idea:

> Generally speaking, consciousness, i.e. consciousness of self, is the decisive criterion of the self. The more consciousness, the more self; the more consciousness, the more will, and the more will the more self. A man who has no will at all is no self; the more will he has, the more consciousness of self he has also. . . . With every increase in the degree of consciousness, and in proportion to that increase, the intensity of despair increases: the more consciousness, the more intense the despair. (The Sickness Unto Death, pp. 162 and 175)

[26]This coincides with an idea found in Nietzsche: "It can be shown most clearly that every living thing does everything it can not to preserve itself but to become more" (The Will to Power, III, 688, p. 367); and also with Kierkegaard's belief that "the existent individual always feels himself to be in becoming, with a task before him. It is a matter of sustained effort." (Lucia S. Kegler, "Obermann in the Works of Unamuno," p. 31. Her source was: Jean Wahl, A Short History of Existentialism [New York: Philosophical Library, 1940], p. 4.)

[27]This tendency is studied in Carlos Blanco Aguinaga's excellent book El Unamuno contemplativo (México: Publicaciones de la Nueva Revista de Filología Hispánica, V, 1959). See Unamuno's essay-parable "La sima del secreto" (1911) for a good example of the powerful attraction exercised by this mysterious and irrational force.

Rollo May remarks on the popularity among contemporary thinkers of this notion of negative-positive polarity:

> The existence of maleness and femaleness, seen ontologically, is one expression of this fundamental polarity of all reality. The smallest molecular particle gets its dynamic movement from the fact that it consists of a negative and positive charge, with tension--and therefore movement--between them. Using this analogy of the molecular particles of matter and energy, Alfred North Whitehead and Paul Tillich both believe that reality has the ontological character of negative-positive polarity. Whitehead and the many contemporary thinkers for whom his work has become important see reality not as consisting of substances in fixed states but as a process of dynamic movement between polarities. (Love and Will, p. 112)

[28]Blanco Aguinaga describes these two opposing forces in El Unamuno contemplativo: "Dos hombres, pues, que no son ya el del corazón y el de la cabeza, sino dos querencias contrarias del mismo 'corazón' que parece dividirse entre su voluntad de querer estar por siempre (fuente de la agonía y la acción) y una oscura tendencia a dejarse ser, sin carne, ni hueso, ni conciencia (esencia, eternidad, fuente de la paz)." (34) Later, he remarks on the consistency of this dualism in Unamuno's works: "Siempre el mismo dualismo y, siempre, este Unamuno escoge alternativamente: unas veces lo que en estas parejas de contrarios significa guerra, otras lo que significa paz." (55) See also Blanco Aguinaga's article "Interioridad y exterioridad en Unamuno," Nueva Revista de Filología Hispánica, VII (1953), 686-701.

Unamuno speaks of this tendency in himself in "Conversación primera" (La Nación, Buenos Aires: June 11, 1910): "¡Ay amigo! He ahí mis dos grandes anhelos, el anhelo de acción y el anhelo de reposo. Llevo dentro de mí, y supongo que a usted le ocurrirá lo mismo, dos hombres, uno activo y otro contemplativo, uno guerrero y otro pacífico, uno enamorado de la agitación y otro del sosiego." (Obras Completas III, p. 373)

[29]Luis is the name of Apolodoro's maternal grandfather. This is apparently a manifestation of that familial duty to project the ancestral line into the future that several of Unamuno's female characters will demonstrate, Carolina and Aunt Tula being outstanding examples. Marina's name too is significant. El mar, the sea, is frequently a symbol in Unamuno of those very characteristics that Marina seems to embody in this novel. See, for example, what the sea means to Julio Macedo in the drama Sombras de sueño; and also Blanco Aguinaga's El Unamuno contemplativo, pp. 221-51, where he discusses the symbolic function of water in Unamuno's works.

[30]Marina's retreat into the world of dreams is repeatedly emphasized: "¡Qué mundo éste, Virgen Santísima!," she says, "y recae en el sueño. . . . ¡Qué mundo éste, Virgen Santísima! --y adéntrase aún más en el sueño." (334)

[31]The attraction of sleep is one of the constants in the contemplative Unamuno. Blanco Aguinaga notes:

> la idea del sueño inconsciente, cuyo centro simbólico es el regazo de la madre, es una de las constantes de su pensamiento y su sensibilidad no agónicos. . . . el concepto de la vida inconsciente y del sueño se apoya, con todo rigor e insistencia, en dos símbolos básicos: la madre y el agua. . . . Dormir, "vivir sin saberlo", "sonar inconscientemente". Desde Poesías (1907) su primer libro de versos, hasta el Cancionero, su último, el tema del dormir sueño inconsciente es una de las constantes obsesivas de la obra de Unamuno. (El Unamuno contemplativo, pp. 136, 137 and 138)

[32]Both Nietzsche and Kierkegaard express similar ideas. See, for example, The Will to Power III, 778, p. 408. Kierkegaard says, in The Sickness Unto Death, p. 148, that the "possibility of this sickness is man's advantage over the beast", and yet it is also his greatest misfortune and misery.

[33]One might object to the use of the word positive to describe the pole characterized by consciousness and spirit and negative the inert and material pole, these terms being in their very nature prejudicial. But Unamuno's preference for any movement in the direction of increased consciousness is quite obvious throughout most of his writings, moreover, he maintains we assign value to these two directions: "Nuestro apetito es eternizarnos, persistir, y llamamos bueno a cuanto conspira a ese fin, y malo a cuanto tiende a amenguarnos o destruirnos la conciencia." (ST, 255) Since it is a question of all or nothing, the man of Will, in his struggle not to be reduced to nothing, tends toward being All: "Tendemos a serlo todo, por ver en ello el único remedio para no reducirnos a nada." (ST, 142)

[34]The Will to Power, III, 656, p. 346; and 689, p. 367.

[35]Obras Completas, ed. Manuel García Blanco, I (Madrid: Escelicer, S.A., 1966), p. 1131.

Eleven years later he refers again to Rolph's theory in part of a prologue he wrote for the Spanish edition of the Historia Ilustrada de la Guerra by G. Hanotaux:

> Ha sido un alemán, Rolph, el que en sus Biologischen Probleme ha sostenido que no es la lucha por la existencia, the struggle for life, del inglés Darwin, el motor de la evolución, sino la superfluidad, el exceso de vida, der Ueberfluss. Cada especie crece mientras el animal toma más alimento que el que necesita para conservarse, y por ello evoluciona. Según Darwin, el aumento en crecimiento exige aumento de alimentación; según Rolph, la lucha por la vida no es la lucha por lo necesario, sino por el aumento; no una lucha defensiva, sino ofensiva. Y esta doctrina halló su culminación poética en Nietzsche.
>
> Sin duda hay un gran fondo de verdad en esto. Una personalidad no se desarrolla y así se conserva--pues en ella no expansionarse y ampliarse es recojerse y menguar--sino invadiendo a otras a expensas de ellas. Ahora, cabe que las formas de invasión sean diversas. (Obras Completas, VIII, p. 1052)

[36]Blanco Aguinaga notes, in his article "Aspectos dialécticos . . .," p. 56, that the first book of the Old Testament, which so frequently served as a source for Unamuno's art, is dominated by hatred and war, often between brothers or other closely related pairs. If we add to this influence the effects on Unamuno of the fratricidal Carlist War which he

experienced as a child and which serves as the foundation of his first novel, significantly entitled Paz en la guerra, it begins to become clear that there was a constant reinforcement for him of the agressive nature of the relationship between men--of the idea of constant warfare, even in times of peace, in a world composed either of vencedores in this continuous struggle or of vencidos. We might also add that his readings in Hegel, Schopenhauer, Nietzsche, and other thinkers popular in his time, would have influenced him in the same direction.

In an essay entitled "Sobre la europeización" Unamuno states: "El único modo de relacionarse en vivo con otro es el modo agresivo . . . La honda vida moral es una vida de agresión. . . . Cada cual debe procurar hacer a los demás a su imagen y semejanza, como dicen que a su imagen y semejanza nos hizo Dios." (Obras Completas, III, p. 936)

[37]This "creative love" and Will are intimately interrelated, a relationship inherent in the fact that both are constituted by the tragic sense of death and that both "describe a person in the process of reaching out, moving toward the world, seeking to affect others or the inanimate world, and opening himself to be affected; molding, forming, relating to the world or requiring that it relate to him." (May, pp. 29-30) Love and Will are the two forces which push toward the positive and creative pole, their opposite element is apathy--a pathos, the withdrawal of feeling.

[38]Carmen Valderrey, "El problema del amor en los ensayos de Unamuno," Arbor, 325 (1973), p. 60.

[39]Ibid., p. 57.

[40]Love and compassion are the basis of Unamuno's moral system and the answer to "the tragic sense of life." In Del sentimiento trágico he says:

> Es el amor . . . lo más trágico que en el mundo y en la vida hay . . . es el amor consuelo en el desconsuelo, es la única medicina contra la muerte, siendo como es de ella hermana. . . . los hombres sólo se aman con amor espiritual cuando han sufrido juntos un mismo dolor. . . . Porque amar es compadecer, y si a los cuerpos les une el goce úneles a las almas la pena. . . . La compasión es, pues, la esencia del amor que no es puramente animal, del amor, en fin, de una persona racional. El amor compadece, y compadece más cuanto más ama. (187-90)

Carmen Valderrey interprets his concepts on compassion and love in the following way:

> Esta experiencia de no ser lo que deseo, de no ser nada, hace brotar en mi espíritu un profundo sentimiento de compasión hacia mí mismo, compasión que

> engendra, a su vez, un movimiento de amor a la propia miseria. "El alma misma, ¿qué es sino amor, dolor encarnado?", dice a su perro Augusto Pérez, el héroe de Niebla. Conciencia de sí, compasión y amor son una misma cosa. Cuanto más conscientes somos de nuestra nada, más nos compadecemos de nuestra indigencia y más nos amamos. . . . Esta experiencia, que parece llevar a un puro egoísmo, es, paradójicamente, la condición del amor a los otros. En efecto, mi condición miserable me hace salir de mí mismo para buscar en "lo otro" la plenitud que ansío. Pero dolorosamente compruebo que todos los seres que me rodean, desde las cosas inanimadas hasta los hombres, mis hermanos, padecen del mismo mal; ellos también son "nada" en el fondo de sí mismos. Y porque son indigentes como yo, los compadezco y los amo. . . . El amor a sí mismo, cuando es auténtico, lejos de cerrarnos egoísticamente, nos abre a los que padecen de nuestro mismo mal y nos une a ellos. ("El problema del amor. . . .," pp. 56-7 and 61)

This idea is further developed in Valderrey's article and arrives eventually at an amor cósmico and the discovery of the Conciencia del Universo which, personalized, is what we call God.

[41] May, p. 106.

[42] Ibid.

CHAPTER II

THE AWAKENING OF AWARENESS AND THE CREATION OF THE SELF

The first step in the process of Self creation is the awakening of awareness, followed by the struggle to increase consciousness or being and to affirm that being. It is this creation of the Self that is the principal concern of the first novels of Unamuno: Paz en la guerra (1897), Amor y pedagogía (1902), and Niebla (1914). This process is a struggle fraught with pain, frustration, and dangers of all kinds.

The two characters who seem to be of primary importance in Paz en la guerra, Ignacio and Pachico, quite effectively represent the extremes of being. The former will never become truly aware of his being, whereas Pachico, through meditation, suffering, and fear of death, all brought on by the loss of his boyhood faith, becomes acutely conscious of his unique Self and in the end agressively sets out to fight the battles of this world. These two characters are fictional incarnations of the duality seen throughout the works of Unamuno and reflected in the title of this novel, of the two extremes, with Peace and Unconsciousness at one pole and Awareness and Warfare at the other.

Rarely has Paz en la guerra been seen as the beginning of Unamuno's fundamental ideological trajectory, the first

novelistic manifestation of the most basic ideas he will faithfully develop in all his later novels. It is usually seen rather as a false start, a work that bears little or no relation to his more mature works. This, however, is true only superficially.[1] The structure and technique are somewhat different, perhaps, being more similar to the traditional realist novels popular in the period. But in fact, one can see born here ideas that will be central to all his novels, and I refer most specifically to the creation of being and to a contrast between what has been termed "inauthentic" and "authentic" being;[2] that is, to being that has little awareness of Self and to being that has great awareness of Self. In the former case the person lives in almost a somnambulistic state, in dreams and memories, and as the instrument of exterior forces. To be a thing, an object, utilized by forces outside one's consciousness is one of the attributes of "inauthentic" being, and many of the characters of the novel are of this type. Pedro Antonio and Ignacio are especially good examples. At the other end of the spectrum are those who are the utilizers, the creative men, who have great inner strength and who act upon others. The most important example is Pachico Zabalbide, who has gone deeply within himself and is profoundly sensitive to his own unique being. This gives him an awareness and a strength which the others seem to lack. He appears to stand outside the flow of things, apart and alone, but self-contained, uninfluenced by the external forces which move the others along. He is subject rather than object, and by the end of the novel he is prepared to act upon the world rather

than allow it to act upon him. In the others their being simply is, but in Pachico his being is a constant becoming as his consciousness of Self increases. We see in Pachico that self-awareness and strength of character are closely related, the latter growing out of the former, for self-awareness makes one resistant to influences outside one's consciousness.

Both Pedro Antonio and his son Ignacio are examples of being that is static. They are tools of forces outside themselves: of other individuals, and of their historic moment. They are like blocks of floating matter carried along by currents over which they exercise no control and of which, indeed, they are unaware. On the very first pages of the novel we see this in Pedro Antonio Iturriondo. At a very young age he was taken to Bilbao to be taught a profession by a maternal uncle who profoundly influences him in his political opinions and from whom "sacó Pedro Antonio lo poco que sabía de la nación en que la suerte le puso, y él se dejaba vivir" (93) --and "he let himself live," that is, he surrendered himself to life. His marriage to Josefa Ignacia, who is the embodiment of serene calm and of sweet and defuse happiness, and his enlistment in the Carlist cause, with the seven epic years of war that follow, are decisions that are not his own but rather the Will of his uncle.[3] When the war is over he settles down to his profession with Josefa Ignacia and to a monotonous and dreamlike existence of memories; his one guiding ideal, which he repeatedly invokes, is peace.

> En la monotonía de su vida gozaba Pedro Antonio de la novedad de cada minuto, del deleite de hacer todos los días las mismas cosas, y de la plenitud de

> su limitación. . . . Fluía su existencia como corriente de río manso, con rumor no oído y de que no se daría cuenta hasta que se interrumpiera. . . . de nada sentía falta. (95)

Pedro Antonio feels himself to be fulfilled, feels pleasure in the completeness of his limitations, and he needs nothing more in his life. Josefa Ignacia, on the other hand, and typically of Unamuno's women, feels the need of a child and for years she prays daily for one until finally, late in life, she gives birth to Ignacio.

It is at this point that Pedro Antonio begins to resemble a type of character that Unamuno will develop more fully in later novels. Among others, he resembles Avito Carrascal of Amor y pedagogía, for he shows little affection for the child,[4] and he proposes to educate his son according to a rigid set of preconceived ideas with the help of his cousin Pascual, who is a priest. The boy is raised on the stories of the martyrs and the legends of the Crusades with its pious knights and warrior-priests, and these first years of his life "modelaron el lecho del espíritu virgen de Ignacio, y las impresiones en ellos recibidas fueron más tarde el alma de su alma." (99)

During this period Uncle Pascual, for the influence he exercises over the family and the interest he takes in Ignacio's education and the formation of his personality, resembles Aunt Tula, one of Unamuno's most ingenious creatures: "Absorto su ánimo por el cuidado de su sobrino, procuraba preservarle el espíritu de toda mancha, y forrarle de algodón el santo almacén de las creencias salvadoras. . . . A los sermones

morales del tío sucedían no pocas veces las narraciones de los siete años, contadas por su padre." (104) It is not surprising that the result is a young man whose mind is filled with the beliefs and prejudices of his uncle and father, and whose active imagination recreates the heroic exploits of great warriors who died for God and king.

> Aquel mundo de violento claroscuro, lleno de sombras que no paran un momento, más vivo cuanto más vago, descendía silencioso y confuso, como una niebla, a reposar en el lecho de su espíritu para tomar en éste carne de sueños, e iba enterrándose en su alma sin él darse de ello cuenta. (107)

Later, there is a period in Ignacio's youth when he regularly takes part in orgies of eating and sex. Both, of course, are profoundly related to anxieties concerning life, procreation, and death, and appear more than once in Unamuno's works in this context. Ignacio seems here on the verge of an awareness of his existence which until now has been absent. It is also here that an interesting point is touched upon that will be of great importance in Unamuno's later novels and which has already been discussed in Chapter I; that is, the individual who is healthy in body and spirit is not Unamuno's ideal, for to be healthy is to be unconscious of the pain of true being.[5] He describes Ignacio's condition in the following way:

> Así como, sano de cuerpo, no había sentido hasta entonces los latidos del corazón, tampoco sano de espíritu, había sentido jamás las palpitaciones de la conciencia; más ahora despertábanle dolorosamente unos y otras. Había vivido sin sentir la vida, con el corazón abierto al aire y a la luz del cielo, pero ahora no se dormía en cuanto se acostaba; quemábanle las sábanas a las veces. (112)

He had lived without feeling life, but now, for the first time, he feels the beating of his heart and the palpitations of the consciousness that is painfully awakening in his breast. His father, mother, and uncle, however, take immediate and effective steps to combat this unhealthy behavior and to adormecer this "sickness" within him:

> Entonces tomó el tío Pascual a su sobrino de su cuenta, llevólo consigo de paseo alguna que otra vez para mejor aleccionarle. Queríale cuanto él podía querer según la carne, pero sobre todo se empeñaba en formar sus ideas, considerándole como a materia de educación. Las ideas, lazo social, eran a sus ojos todo; jamás le ocurrió mirar a un hombre por más adentro. . . . Reprendía a su sobrino los pecados carnales con razones de prudencia humana, a la vez que se esforzaba por confirmarle en la fe de sus padres. (113)

This priest of fixed ideas preached to him of how Carlism was "affirmation" while liberalism promised all men would be kings, just as the infernal serpent promised our first parents they would be like gods, and he instilled in his nephew his own contempt for the Liberals who he deemed stubborn, ignorant and cowardly. He was so successful in his efforts to stir his spirit, in fact, that Ignacio began a period of intense religious ostentation; but he had not forgotten completely the path of sin, for from time to time he would return to the brothel at night to satiate the flesh. Afterward, he would rationalize his weakness by saying: "--Puedo ser un calavera, hasta un perdido si quieres, sin dejar de ser católico... Soy de carne y hueso, pero la fe..." (114)

It is significant that Ignacio does not finish this last phrase because this is the choice he is being given,

between faith and the flesh. It is well known, and clearly stated in Del sentimiento trágico, that Unamuno's whole philosophy, the very purpose of philosophy for him, is to deal with the existence of the man of flesh and bone. The man of flesh and bone, who feels pain and desire, is the man with whom Unamuno is concerned in all his works, not with the man of faith, for this latter does not exist in a real sense; his very faith blinds and numbs him to awareness of life, for it takes away the pain that makes man know he is and the desire that makes him struggle to affirm and increase his unique being. One suspects for a moment here that perhaps one should rather follow the dictates of the flesh, listen to the promises of that infernal serpent as did our first parents, desire to be like gods and suffer the consequences of that desire. This is the path upon which mankind has been set from the beginning and Unamuno will constantly return to the story of Adam and to the Book of Genesis in search of metaphors appropriate to describe his view of man. He seems to be telling us that to know himself truly man must rebel against God, he must first seek to be man and then to be more. He must suffer the pain and insecurity of "agonic" faith, for to believe blindly, or to disbelieve blindly for that matter, is to live in the mist of sleep and non-being.

In any case, Ignacio is never in any real danger of losing his "health," the faith, Carlist and Catholic, so carefully instilled in him: "La carne de Ignacio, amodorrada en el pecado, no hostigaba al espíritu, dejándole dormir virgen en su fe." (114)[6] In the end, no doubt is left as to the firmness

and completeness of his faith: "La fe de Ignacio se confirmaba. No entendía de filosofías ni enredos, no se metía en honduras jamás; habíanle presentado cerrado el libro de los siete sellos, y sin abrirlo, creyó en él." (115) When the Second Carlist War begins Ignacio, influenced by the teachings he has received, joins the Carlist cause as his father did before him, and he is killed in the battle of Sommorrostro.

The third important figure in this novel is Pachico Zabalbide who, orphaned at seven years of age, was also taken in and raised by a maternal uncle, don Joaquín, a wealthy, unmarried ex-seminarist who takes great pride in affecting a serious attitude toward religion, and whose time is taken up with his devotions and other matters. Consequently, he spends little time with his nephew, his influence being mainly religious. Pachico is somewhat sickly as a boy and very timid and sensitive, which causes him to turn within himself "y desplegar su voluntad hacia dentro, ardiendo en deseos de saberlo todo." (126) He would listen attentively to his uncle, saturating himself in the seriousness of official faith, and upon entering young manhood he passed through a period of infantile mysticism and of voracious intellectual curiosity. He felt a strong desire to become a saint, and his spiritual exercises leave a deep impression on him, especially stories of the appearance of the devil (the Coco infantil that repeatedly appears in Unamuno's fiction and seems to be the childhood metaphor which parallels the adult awareness of the existence of death). His desire for knowledge is insatiable and he reads all the books in his uncle's library.

> Sobre los libros de aquella pobre biblioteca soñó mil vaguedades abstractas, y exaltó su imaginación con la lectura de Chateaubriand y de los demás devagadores del catolicismo romántico. Empeñábase en racionalizar su fe, iba a los sermones, y se hizo razonador del dogma y desdeñador, como su tío, de esas gentes que repiten "creo cuanto cree y enseña la Santa Madre Iglesia," ignorantes de lo que ésta enseña y cree.
>
> Sus años de bachillerato habíanle llenado la mente de fórmulas muertas bajo las cuales vislumbraba un mundo, que le producía sed de ciencia. . . . (126-27)

In 1866, at the age of eighteen, he is sent off to study in Madrid. This is the period when Krausism, Hegel, rationalism and positivism are at their height. At first he continues to go to Mass every day but, influenced by the tumult of new ideas, he abandons this custom as meaningless. It is only by speaking to him of his mother that his uncle is able to return him briefly to his old faith. He begins to live within himself and, disenchanted with faddish ideas, he turns to the ancient and eternal and is tormented by the terrible mystery of time.

> Tales reflexiones le llevaban en la oscuridad solitaria de la noche a la emoción de la muerte, emoción viva que le hacía temblar a la idea del momento, en que le cojiera el sueño, aplanado ante el pensamiento de que un día habría de dormirse para no despertar. Era un terror loco a la nada, a hallarse solo en el tiempo vacío, terror loco que sacudiéndole el corazón en palpitaciones, le hacía soñar que, falto de aire, ahogando, caía continuamente y sin descanso en el vacío eterno, con terrible caída. Aterrábale menos que la nada el infierno, que era en él representación muerta y fría, mas representación de vida al fin y al cabo. (128) 7

Related to this preoccupation with his own unique being is Pachico's need to be loved and understood by everyone, his concern about "how he was reflected in the minds of others." (129) On the other hand, he refuses to be a part of any group, to be defined by any policy or doctrine; he

was neither Carlist nor Liberal, nor Royalist nor Republican: "¿Yo? ¿Yo con mote como si fuese un insecto seco y hueco, clavado en una caja de etimología, y con una etiqueta que diga: género tal, especie tal...?" When asked what he is, he responds: ¿Yo? Francisco Zabalbide. No te ofendas, sólo los tontos pueden pensar todos del mismo modo, y suscribir el mismo programa..." (129-30) As a consequence he stands apart, uninvolved in the lives of others or in historical movements. He is introspective and self-contained. Rather than feel himself a part of something greater, he feels himself a unique being, separate from otherness, and he is much more aware of that uniqueness and has defined the limits of his being much more so than any of the other characters.

The conflict in this novel takes place on two levels. On the historical and social level it is a description, patterned somewhat after the Episodios nacionales of Pérez Galdós, of the Second Carlist War and the bombardment of Bilbao that the author witnessed as a boy. On the psychological and spiritual level it is a description of the varied ways man experiences his existence. In both cases it is a search for "peace" through victory, the suggestion being that this desired peace can only be attained by struggle. However, it is clear that it is the second, psychological and spiritual, level that really interests Unamuno most, and it is this intimate struggle of the soul which comes more and more to predominate in this work and to be the outstanding center of attention in all his later novels. This interest is best expressed here in a statement made in reference to Uncle Joaquín: "La verdad era

que su vida interior era variadísima, que jamás se aburría en ella. Todo aquello de la guerra, de que los demás se preocupaban, ¿qué era junto al combate íntimo de un alma..., de su alma?" (263)

We see this interest also in Pachico, who is fascinated by observing how card players in the casino reveal their most intimate selves.

> Cada uno de los concurrentes a aquel cafetín tenía su carácter propio, insustituible, como cada hijo de vecino, y Pachico se entretenía en observarlos producirse tales cuales eran, en sus interminables discusiones acerca de las jugadas. Cambiando cartas en la lucha del juego del tute, alimentaban sus espíritus, y ahondaban su modo peculiar de ser. Reñían a las veces violentamente, se ponían como trapo viejo por una jugada, para volver luego a barajar las cartas y continuar jugando. . . . Atraíanle a Pachico las discusiones aquellas de viva voz ¡y tan viva! entre hombres para él vivos y de carne y hueso, entre hombres que dejaban asomar en ellas sus almas. . . . (264)

This appears to be a clever metaphor for struggle in the game of life in which each man not only reveals his unique character, but by which they also "feed their spirit" and "go deeper into their own peculiar being." It is a necessary interaction and confrontation with others in which each one affirms and strengthens his own nature; and Pachico much prefers these discussions "de viva voz" in which souls are revealed to the dry notices in a few lines in a newspaper. Unamuno too prefers to reveal souls than to tell stories.

Only Pachico faces and feels the full and terrible truth of death. Pachico's Uncle Joaquín, though like his nephew in his tendency to introspection, is a mystic, and though the idea of death is constantly with him it is kept at

an "invisible distance," and his only fear is that he may lose salvation through some unknown sin. Most of the other characters also keep death at arm's length and only on rare occasions do they unwillingly allow it to penetrate their consciousness, and then they only feel a vague discomfort and usually reject it at once. It takes Pedro Antonio a very long time, for example, to come to accept the reality of his son's death, which he thinks of rather as a material loss to himself. They all have learned to use some protective device to ward off any real awareness of being.

At the end of the story Pachico, unlike later protagonists, does find peace through doubting his own doubt, seeing it as illusion and mere spectacle. At those unexpected moments when the fear of darkness comes upon him he prays the prayers of his childhood and he feels his soul become quiet and the calling forth of the nebulous world that lives in the dark depths of the unconscious. (265-66) In the final scene Pachico's solution to the tragic sense is rather a retreat than a victory, a return to childlike faith and a less conscious state. Though he sees warfare in everything, not only between men and within the soul, but in nature as well, he comes to believe that there is actually an alliance between victor and vanquished, and that out of this struggle new life is born.[8] Everything becomes fused into an immense and serene panorama:

> luego, adormiladas por la callada sinfonía del ámbito solemne, se le acallan y aquietan las ideas; los cuidados se le borran . . . Esponjado en el ámbito y el aire, enajenado de sí, le gana una resignación honda.

> . . . [y él,] libertado de la conciencia del lugar y del tiempo . . . goza de paz verdadera, de una como vida de la muerte. (300)

Ultimately all the major characters of this novel resign themselves to their fate and are rewarded with inward peace. In Pachico's case, however, this "contemplación serena le da resignación trascendente y eterna, madre de la irresignación temporal," and he, who had until now remained uninvolved in things outside himself, goes out into the world "decidido a provocar en los demás el descontento. . . ." (301) Pachico, interestingly enough, becomes the exact inversion of the protagonist of one of Unamuno's last novels, for don Manuel of San Manuel Bueno, mártir never finds inward peace as Pachico does, and yet his goal in life is to bring peace and contentment to the lives of others. It is an inversion, yes, but the basic concepts involved remain the same: peace, submission and resignation on one side and spiritual anxiety, rebellion and struggle on the other.

Much of what is central to Unamuno's next novel, Amor y pedagogía, is a further development of ideas previously expressed in Paz en la guerra and in a short story entitled "El diamante de Villasola," first published in Madrid Cómico on April 9, 1898, and later included in the collection Espejo de la muerte. In a Prólogo-Epílogo" to the second edition of this novel, which Unamuno added many years later in 1934, he says

> En esta novela que ahora vuelvo a prologar está en germen --y más que en germen-- lo más y lo mejor de lo que he revelado después en mis otras novelas.

> . . . Y es que en ella acerté, más que en otra alguna, a descubrir el fondo de la producción poética, de la producción de leyendas. (312) 9

Here we will see that just as Pedro Antonio and Uncle Pascual set out to educate Ignacio to be a defender of Carlist and Catholic ideals, an education which obstructs Ignacio's natural instincts and the development within him of his own unique being, so Avito Carrascal and Fulgencio Entrambosmares will attempt to create a genius through amateur eugenics and "sociological pedagogy." Tragically, their efforts also will lead, in the end, to the boy's death.

At the very beginning of Amor y pedagogía Unamuno employs a symbol he will use again many years later in La tía Tula, the metaphor of the bee hive. Avito Carrascal, an enthusiast of progress and lover of sociology, having corrected by reflexion all instinct and made everything about himself scientific--though he is constantly plagued by a contradiction within himself revealed by an inner voice--believes that just as man has made the gods in his image and likeness, he, Avito, will come to make geniuses by means of sociological pedagogy. He then proceeds to introduce, in the way of an example, the metaphor of the bees who select any egg at random and by means of special treatment and diet, "mediante una acertada pedagogía abejil," create the new queen bee. (317-18) This is more or less what he too proposes to do, to create scientifically a genius out of his own son, who he will name Apolodoro after the ancient god of reason and science. Moreover, he proposes to be both father and educator, and in this way to transcend both time and space through flesh of his flesh and spirit of

his spirit.[10] He then sets off to look for the appropriate woman to give him the living material from which he can form his genius.

Unfortunately, the inner conflict with which Avito will struggle throughout the novel, the struggle to suppress that instinctual being within, his antagonistic other Self, will repeatedly surface and sabotage his best laid plans--this devil within he calls el Inconsciente.[11] It interferes with his selection of a mate, for example, and he marries not Leoncia, who he has chosen deductively as the correct female, but the dark and mysterious Marina, "sueño hecho carne, con algo de viviente arbusto en su encarnadura y de arbusto revestido de fragantes flores, surgiendo esplendorosa de entre los fuegos del instinto, cual retama en un volcán." (322) He understands and clearly describes the conflicting extremes that are acting against each other here, but he seriously underestimates the power of instinct, of inert unconscious matter, which Marina symbolizes for him, and overestimates the power of science and reason. He, the embodiment of science and art, is determined to be the Forma that gives shape to the genius created out of amorphous Materia, the raw material that is Marina. This is Avito's ideal, the expression of his querer ser. Ultimately, however, he is always unable to resist the call of instinct.

It is the fundamental biological difference between men and women that determines, in most cases, the direction the need to produce an obra takes in the protagonists of Unamuno's novels. All women fulfill themselves through the

experience of maternity, by creating living being within themselves. This is a godlike power denied men, for which they try to compensate in many ways. Man sublimates this need to "give birth" by creating works. Woman's basic function is to give birth to living being, man's is to give birth to children of the spirit. When these basic needs in man and woman are frustrated, the individual suffers anxiety and may even become psychoneurotic. This seems to be what happens to many of Unamuno's major characters.

When his son is born, Avito, like Pedro Antonio, will show little affection for him. He will not kiss him or allow Marina to, because he feels love and pedagogy to be incompatible and because love is the most powerful of those instinctual passions against which he is struggling.[12] This is why Avito sacrifices love for the sake of the genius he would create:

> el amor y la razón se excluyen... Padre y maestro no puede ser; nadie puede ser maestro de sus hijos, nadie puede ser padre de sus discípulos; los maestros deberían ser célibes, neutros más bien, y dedicar a padrear a los más aptos para ello; sí, sí, hombre cuyo solo oficio fuera hacer hijos que educarían otros, dar la primera materia educativa, la masa pedagogizable... (348)

A very interesting idea is developing here, though examples appeared already in Paz en la guerra. Unamuno's great teachers, the successful ones, who give form to the raw material provided by others, will not only be childless but frequently celibate, and they often show both masculine and feminine characteristics: they are varones matriarcales like Don Manuel, or mujeres varoniles like Aunt Tula. Love is the major creative force, but those for whom love is impossible, unproductive, or objectionable, resort to alternatives; if

unable to create children of the flesh they will create children of the spirit. It is clear that in all of them, moreover, this act of creation is an expression of the fundamental need to prolong themselves in time and extend themselves in space, to be more.

The focus of the novel soon switches from the father to the son. Though, at first, Apolodoro seems to prefer living in a dreamlike state, his sudden confrontation with love and death open his eyes to the reality of being. Love is awakened in the breast of Apolodoro by Clarita, the daughter of his drawing instructor: "y brota en él un nuevo hombre." (367) And along with this awakening of love inherited ancestral voices begin to speak to him of eternity and infinitude, of the mysterious reality that surrounds and envelops the theater of life; "Y Apolodoro siente de noche, en la cama, como si se le hinchase el cuerpo todo y fuera creciendo y ensanchándose y llenándolo todo, y, a la vez, que se le alejan los horizontes del alma y le hinche un ambiente infinito. . . . Revélasele la eternidad en el amor." (370)

It is soon after this awakening of love that he comes face to face with death, in the form of a suicide floating in the waters of the river. He remembers the lullaby that his mother used to sing to him ("Duerme que viene el Coco"), and he wonders why this man killed himself. His friend Federico answers that it must have been someone who hated death, because those gloomy lovers of death sensually enjoy the wait for it, and hold death off as long as possible to increase the pleasure of it. (371-72) In Del sentimiento trágico

Unamuno explains suicide saying: "A la mayor parte de los que se dan a sí mismos la muerte . . . es el ansia suprema de la vida, de más vida, de prolongar y perpetuar la vida, lo que a la muerte les lleva, una vez persuadidos de la vanidad de su ansia." (135)[13] Suicide in Unamuno's fictional world, as he frequently demonstrates, is usually a positive act and occurs as an expression of free will. The taking of his own life is the ultimate act a man can make as an assertion of his potency when faced with the insupportable anxiety of being a slave to forces outside himself and of living on in the face of a death coming no one knows when. Something of this nature will happen to Apolodoro.

In a state of desperation after the failure of the novel he has written and after losing his Clarita to a rival, Apolodoro goes to his tutor, Fulgencio Entrambosmares, and says: "entre usted y mi padre me han hecho un desgraciado, muy desgraciado; ¡yo me quiero morir! . . . ¿cómo soy, sino como ustedes me han hecho?" (383) Apolodoro has not been his own man, moreover, he has been wounded in his desire for fame and in his desire for love, both springing from the desire for immortality, and he will only gain added despair from his tutor.

To prepare him for the advice he will give, Fulgencio tells him about Herostratus, who burned the temple of Ephesius in order to acquire undying fame. Then, taking him by the hand, he says:

> no creemos ya en la inmortalidad del alma y la muerte nos aterra, nos aterra a todos, a todos nos acongoja

> y amarga el corazón la perspectiva de la nada de ultratumba, del vacío eterno. Comprendemos todo lo lúgubre, lo espantosamente lúgubre de esta fúnebre procesión de sombras, que van de la nada a la nada, y que todo esto pasará como un sueño, como un sueño Apolodoro, como un sueño, como sombra de un sueño, y que una noche te dormirás para no volver a despertar, nunca, nunca, nunca, y que ni tendrás el consuelo de saber lo que allí haya... Y los que te digan que esto no les preocupa nada, o mienten o son unos estúpidos, unas almas de corcho, unos desgraciados que no viven, porque vivir es anhelar la vida eterna, Apolodoro. (383)

Since man no longer believes in the immortality of the soul, he continues, he dreams of leaving behind a name, so that other men will remember and talk of him.

> --¿Qué soy yo? Un hombre que tiene conciencia de que vive, que se manda vivir y que no se deja vivir, un hombre que quiere vivir, Apolodoro, vivir, vivir. Yo tengo resignación y no voluntad de vivir; y me resigno a morir porque quiero vivir; no, no me resigno a morir, no me resigno... ¡y moriré! . . . Aquí me tienes, meditando en la eternidad día y noche, en la inasequible eternidad, y sin hijos..., sin hijos, Apolodoro, sin hijos... (384)

Fulgencio expresses the fervent desire of all suffering humanity, of all Unamuno's heroes of desire, the impossible solution to our finitude, when he exclaims: "¡Ser dioses!, ¡ser dioses!, ¡ser dioses!, ¡ser inmortales!" He speaks of faith; that he who has robust, absolute and unquestioning faith, without even a spark of doubt, will not die. "Mas ¡ay de él si tiene un solo momento, por fugaz que sea, de duda!," he adds, "¡ay de él si en las ansias mismas de la agonía deja que le pase sombra de duda de que no ha de morir!, ¡ay de él si llega a decirse: '¿Y si me muriera?' Porque entonces está perdido, muerto!" (384)

But Fulgencio himself does not and cannot have faith in his immortality. This absolute saving faith is only a

desperate joke he has invented, he tells Apolodoro, just as is his elaboration of the law of conservation by which everything that enters our senses is conserved in our subconscious --our parents also, and theirs, in an unending series. We carry our parents inside us and our children shall carry us, he says, and those who have no children must reproduce themselves another way, in their works, for example, which are their children. But the surest way to attain some measure of immortality is to have children of the flesh: "Ten hijos, haz hijos, Apolodoro," Fulgencio advises. Ultimately though, these are nothing but desperate dreams of immortality, substitutes for the real thing. What Fulgencio, and Unamuno, really want is a material immortality, de bulto: "Vivir yo, yo, yo, yo, yo," as the good professor exclaims. (385)

Upon leaving Fulgencio's office Apolodoro has already decided to kill himself: "Soy un genio abortado; el que no cumple su fin debe dimitir..." (385) But first some form of immortality must be assured, so he leaves behind a child in the maid Petra. He also considers writing another book, this time on the need to die when we are denied love; after which, he says to himself: "me mataré, por no dejarme morir..." (386)

Apolodoro's reasons for suicide are clearly stated. He was not loved, nor allowed to be himself, but was rather the creation of "sociological pedagogy"; he was what his father and professor had made him. He is totally frustrated, and has not even become the genius he was programmed to be: "no sirvo para nada. ¡Todo han querido convertírmelo en

sustancia, sin dejar nada al accidente! Hasta cuando me dejaban por mi propia cuenta era por sistema." (394) He now has the choice of continuing to be a slave of external forces or he can exert his Will in the only way left to him, he can "resign"--dimitir--from life.[14]

The pain of his decision to kill himself does not last long. His mother and the dark forces of the death instinct she represents still act strongly on him, and so he actually finds some satisfaction in the fact that Clarita has left him, giving him an excuse to resign from life, "como es su secreto anhelo." (391) When his young sister Rosa dies, both the thirst for immortality and the attraction of death are increased; and when Marina says to him: "Yo quiero morirme, Luis..., ¿no quieres tú morirte?", he hears from invisible space a far away voice singing the haunting lullaby of his childhood that lures him toward the unconscious: "Duerme . . . que viene el Coco." (393)

Apolodoro's last thoughts are of love, of Clara who will produce men of flesh and bone out of love and not pedagogy: "El genio nace y no se hace, y nace de un abrazo más íntimo, más amoroso, más hondo que los demás, nace de un puro momento de amor, de amor puro. . . ." (394) This is how Apolodoro ends, and the novel itself will end with the words: "El amor había vencido." Love had avenged itself, it had conquered because it had been denied. In one way or another, love will be involved in all Unamuno's suicides.

When Avito discovers his son's body he feels great spiritual distress and he is submerged in emptiness. Marina,

the now childless mother, becomes his refuge:

> se levanta la Materia, y yéndose a la Forma le coge de la cabeza, se la aprieta entre las manos convulsas, le besa en la ya ardorosa frente y le grita desde el corazón: ¡Hijo mío!
> --¡Madre! --gimió desde sus honduras insondables el pobre pedagogo, y cayó desfallecido en brazos de la mujer. (395)

This is not an unusual occurence in Unamuno's works. He was greatly impressed by the motherly embrace and heartfelt "¡hijo mío!" of his wife Concha in his own moments of crisis. When, in his public life as rector of the University of Salamanca, essayist and political activist or in his intimate struggle with faith and mortality, he lost heart and wanted only to return to the warmth, comfort and security of his mother's breast, Concha would be there, and for a time he could be the innocent and pure child he had left behind.[15] This desire to return to a less conscious state, which is such a powerfully attractive force on man as has already been demonstrated, will even cause some of Unamuno's male characters to become the child-substitute for a woman of strong Will who has either failed to give birth or has lost her children. Such is the case in the play Soledad, for example, and also in the story of Raquel. In fact, the maternal drive on one hand and the desire to return to the security of childhood on the other may explain, to a large extent, the unusual relationships between many of the men and women in the works of Unamuno.

As indicated above, Amor y pedagogía was not Unamuno's first elaboration of the power of pedagogy. In the earlier

mentioned short story, "El diamante de Villasola," which predates Amor y pedagogía by several years, the maestro of the town discovers a promising young man--an "¡Hermoso conejillo de Indias para experiencias pedagógicas! ¡Excelente materia pedagogizable!" (498)--and he feels the joy of a lapidary into whose hands has fallen a beautiful raw diamond. Here again Unamuno's choice of metaphor is very fortunate, and the concept of the scientific man giving form to inert raw material instantly brings Avito and Apolodoro to mind.

There is no doubt that this teacher of Villasola is a man of science because we are told that "science for the sake of science" is his motto; beneath this motto, however, there is another, more basic, formula which reveals his true motive: "La ciencia para mi solaz y proprio progreso." (498) His work upon the youth, then, is not really for science but for "his own progress," his end being the world's admiration of his skill and power in producing such a beautiful and perfect stone. The boy himself is submissive to the manipulations of the lapidary, and the world does marvel, in fact, as first one brilliant facet and then another is revealed. The diamond, however, is so rare and beautiful, and the lapidary so proud of his creation, that he hesitates to mount it, aspiring rather that it should be a solitaire; and the result is that the boy is alienated from others and is both unloved and unable to love. When, finally, the young man is sent off to the court he is much admired, though still not loved:

> Maravilló al punto a cuantos se le acercaron; pero lastimados por sus aristas, tenían que dejarlo. Paseáronle de salón en salón dándole mil vueltas

> para admirar sus reflejos todos; pero nadie le quería si no era para montarle en un anillo y él se quería libre, sin engaste. (499)

The turning point comes, as it does in Apolodoro's case, when he meets, courts, and is rejected by the young woman he feels would be a suitable mate. Afterward he suffers a similar crisis: "Aquella misma noche mordía la almohada, sintiéndose a solas y a oscuras mero pedrusco, seco y frío." He begins to lose some of his brilliance and he notices for the first time, and envies, the humble carbones around him, with whom he had disdained to associate but who do not merely give off a reflected sparkle like himself, but rather a light of their own--"luz de su carne y de su sangre, con dolor sí, pero con amor también. . . ." (499) In the end only his essential and most intimate characteristic is left--his dureza, and he spends his lonely days in the cafés bitterly attacking the reputations of others with his harsh, dry, hard and grating eloquence.

Interestingly, the lesson taught in these two works seems to have been learned in the next one that deals with the theme. In 1903, only a year after the publication of Amor y pedagogía, Unamuno wrote another short story, "El maestro de Carrasqueda," in which pedagogy, in combination with love, triumphs. The lesson the maestro don Casiano teaches his students is to obey the heart: "Discurrid con el corazón, hijos míos, que ve muy claro. . . .," (809) he was accustomed to say to them. However, one student in particular, Ramonete Quejana, demonstrates special talent and so the maestro directs his lessons to him.

It is not only Ramonete, nevertheless, who is being formed and manipulated by this apparently humble and self-effacing maestro, because by means of his teachings he also molds the new spirit of the town of Carrasqueda. Don Casiano is yet another of those frequent Unamunesque heroes who has no children of the flesh, "pero tenía a Ramonete, y en él al pueblo, a Carrasqueda todo." "Yo te haré hombre," he would tell the boy, "'tú déjate querer.' . . . Y fue el maestro traspasándole las ambiciones y altos anhelos, que, sin saber cómo, iban adormeciéndosele en el corazón." (810) He even comes to influence the entire nation through his talented student and to become famous "por el célebre estribillo de Ramón, estribillo que apenas falta en ninguno de los discursos; aquello que 'Decía una vez mi maestro...'" (811)

Don Casiano is successful in his experiment where Avito Carrascal and the maestro of Villasola were not, and only one significant ingredient has been added--love. He is, in fact, an early prototype, alike in most of the essential characteristics, of Unamuno's last and greatest hero, Don Manuel Bueno. Don Casiano's "He derramado mi espíritu en Carrasqueda . . . Carrasqueda es mi mundo," for example, is very similar to Don Manuel's "Yo debo vivir para mi pueblo, morir para mi pueblo." Like Don Manuel, this teacher of Carrasqueda has successfully created his obra, successful because it was an obra de amor. Its creation was his objective and purpose in life, and so when don Ramón asks him why he does not write, he answers: "¿Escribir yo? ¡Obra tú, Ramonete! Me he enterrado en vosotros, en vosotros, en mis discípulos." (811)

Death, as always, is not far off, for it is the fact of imminent death that gives meaning to these tales. So we are not surprised that don Casiano, like all Unamuno's greatest heroes and heroines, will die, just as the fertile seed must die in order to produce its fruit: "Si el grano de trigo no cae en la tierra y muere, él sólo queda; mas si muriere, lleva mucho fruto." (812) On his deathbed don Casiano says to his protégé:

> Mira, Ramonete: nada muere, todo baja del río del tiempo al mar de la eternidad y allí queda... el universo es un vasto fonógrafo y una vasta placa en que queda todo sonido que murió y toda figura que pasó; sólo hace falta la conmoción que los vuelva un día... Las voces perdidas y muertas resusitarán un día y formarán coro, un coro inmenso que llene el infinito... (812)

And then the maestro is silent forever, and two tears from the living eyes of the disciple fall into the dead eyes of the teacher, which are fixed on eternity. It is this final emphasis on infinity and eternity that reveals don Casiano's most intimate secret.

Before discussing Unamuno's next novel the significance and influence of Cervantes' masterpiece on his thought and art should be mentioned. Constant reference is made to the Quijote throughout his works and one of his most important essays is based on it. This essay, Vida de Don Quijote y Sancho, was published only nine years before Niebla (1914), and among the several references made to Don Quixote and Cervantes in the prologues to the novel he says: "Y creo por mi parte que Don Quijote me ha revelado íntimos secretos suyos

que no reveló a Cervantes. . . ." (552) Niebla was the first novel written after his study of the Quijote, and it is not by chance that its protagonist, Augusto Pérez, is the best example in Unamuno's fiction of the man who struggles to create, define and affirm his own being. There are interesting parallels between this character and Don Quixote, parallels which Unamuno was clearly aware of since he compares the two in the prologue to his third edition of the essay. An investigation of the similarities between them may help to clarify Unamuno's concept of the discovery and creation of the Self and to illustrate the subject of this chapter.

In his essay Unamuno asks what it truly means to exist. He partially answers the question by saying that those who really and truly exist "sufrirían de existir y no se contentarían con ello. Si realmente y verdaderamente existieran en el tiempo y en el espacio, sufrirían de no ser en lo eterno y lo infinito." (52) Then, he gives the following advice: "Procura vivir en continuo vértigo pasional, dominado por una pasión cualquiera. Sólo los apasionados llevan a cabo obras verdaderamente duraderas y fecundas." (58) This advice is an important key to the understanding of Unamuno's heroes.

Augusto's obsessive concern throughout the novel is, in fact, whether or not he truly exists. He "suffers his existence," that is, he is profoundly pained whenever he feels himself to be a mere fictional entity, or whenever something occurs to him that seems to reduce his quantity of being. He constantly struggles to define and affirm his being, and he realizes that to become dominated by a strong passion is

the way. He therefore makes a valiant attempt to fall in love, but unfortunately he only manages an "amor de cabeza" and never a profoundly felt love from the heart. So here again is another of those Unamunesque heroes who is too cerebral and who ultimately fails because he is unable to love truly. He is indeed, as Víctor Goti says, a little Hamlet, who thinks far too much, but is never quite able to act.

In his relationship with Eugenia he is playing a role, and not very well at that. Augusto does not really love her, but is rather attempting to prove something to himself and to the world, to prove that his being has value and substance. In the end, however, he is literally and figuratively "belittled" by the girl and her boyfriend; in desperation he decides that the only way to prove his existence is real is to put an end to it by his own hand, his reasoning being, apparently, that what does not exist <u>a priori</u> as independent being cannot destroy itself. Suicide for Augusto would therefore be a positive act, an affirmation proving once and for all that he had truly existed. This is why for Unamuno the desire not to be is regarded as one of the two positive desires of man, for one cannot desire not to be without being, moreover, if he is successful in ceasing to be he proves both the fact of his existence and of his possession of free will. Unfortunately for Augusto, however, this route becomes so confused and enshrouded in multiple possibilities by his meeting with Unamuno, and the death scene itself is so lacking in clarity, that one cannot be certain just what has happened. Was Augusto killed by his author, did he commit suicide, or did he die of "natural"

causes as the doctor believes? The answer is of fundamental importance, but it will be denied to us.

Both Don Quixote and Augusto Pérez begin as "new" men, that is, by more or less consciously creating a role to play out on the stage of life: the role of errant knight in one case and of suitor to Eugenia in the other. This gives an objective to their lives which was apparently lacking previously. Both have a tendency to live within themselves and these roles they have created bring them out, into contact with the world, and give them a goal toward which to direct their thoughts and actions.[16] For both of them their point of reference is their love, a love which creates within their fantasy its object. Dulcinea is not Aldonza, but rather an idealized and fantastic love object invented in the mind of Don Quixote, just as Augusto's Eugenia is not the real but the imagined one: "Mi Eugenia, sí, la mía . . . ésta que me estoy forjando a solas, y no la otra, la de carne y hueso. . . ." (N, 561)[17]

They now have direction in their lives provided by their love of an idealized and mostly imagined woman, and they also have a model or pattern of behavior familiar to them and easily recognizable to other men. An errant knight and a suitor are expected to act in very predictable ways, and Don Quixote and Augusto do their best to behave appropriately. The problem is, of course, that their imagined reality does not coincide with the reality of everyone else, and the result is necessarily frustration and eventual failure. In both novels the protagonists set out to play their respective roles as best they know how, and each suffers a series of clashes with

reality, in the form of reason and burla, and in the end they become disillusioned and "awaken from the dream of existence." They are broken and destroyed by cruel reality and finally "killed off" by their authors, but only after a valiant struggle to be.

They set out on an adventurous journey, trusting to fate to give them direction--Augusto waits for a dog to pass by which he will follow and Don Quixote allows Rocinante to choose the road he will take. The need for a faithful friend to whom they can bare their souls soon becomes evident, and so Sancho and Orfeo become the soundingboards against which they direct their most intimate thoughts. At the end of their journey they come face to face with cruel reality, with Sansón Carrasco and with Miguel de Unamuno; they are forced to see the truth, and this confrontation is the destruction of the world they had created for themselves, the end of their dream, and they both return home to die unhappy and disillusioned.

At the bottom of their adventure is the wish to distinguish themselves, to "make" something of themselves, which is motivated by an even deeper sentiment, by the fear of death. Both Don Quixote's constant emphasis on performing acts that will assure his eternal glory, and Augusto's sudden fascination with food and sex, are signs of this fear. Unfortunately, the unwillingness of the general reading public to face up to this basic fact of human existence often makes works that deal with this concern unpopular. This is why, in his "Historia de Niebla" written in 1935 for a new edition of the novel, Unamuno talks of the difficulty of concluding the work because of

the public's resistance to the real problem: "no tolera que se le saque de su sueño y se le sumerja en el sueño del sueño, en la terrible conciencia de la conciencia, que es el congojoso problema. No quiere que le arranquen la ilusión de realidad." (551) Most men are not truly awake to their reality, they are dreaming the dream that is dream, for "sólo está de veras despierto el que tiene conciencia de estar soñando, como sólo está de veras cuerdo el que tiene conciencia de su locura." (554)

Augusto is presented as the living example that Descartes' proposition, "I think therefore I am," is insufficient. Augusto thinks, he is very much a man of intellect, however, unlike Don Quixote, he has little Will and is unable to feel a powerful and real passion. This is why he continues to live in a nebulous world, lacking the necessary power to give clarity to his being: "No es la inteligencia, sino la voluntad, la que nos hace el mundo," Unamuno says in his Vida de Don Quijote y Sancho. (130) One cannot be or love without first experiencing the desire to be or to love. Nihil cognitum quin praevolitum: Nothing can be known without first being desired.

> Primero el amor, el conocimiento después. . . . Y para amar algo, ¿qué basta? ¡Vislumbrarlo! . . . la intuición amorosa, la vislumbre en la niebla. Luego viene el precisarse, la visión perfecta, el resolverse la niebla en gotas de agua o en granizo, o en nieve, o en piedra. (N, 566)

Once the thing is desired, and then known, comes the job of resolving the mist and of clarification and definition, of actualizing it; this is where Augusto fails.

Augusto's mother had advised him to find a wife that

he might have another mother to care for him. It has already been shown what the mother figure signifies in these novels: whenever a man suffers the pains of living and the thought of his own destruction, his woman envelops him in a motherly embrace and repeats the litany: ¡hijo mío, hijo mío! She is his refuge when he wishes to be childlike in the warmth and protection of the mother's care, innocent again of the knowledge of death. One of Augusto's first memories, in fact, is of the death of his father and of the refuge he found in his mother's arms from this dark mystery of the adult world: "[se apretó a su madre] sin atreverse a volver la cara ni a apartarla de la dulce oscuridad de aquel regazo palpitante, por miedo a encontrarse con los ojos devoradores del Coco." (571)[18] "Lo que temo, hijo mío," his mother used to tell him, "es cuando te encuentres con la primera espina en el camino de tu vida." (572) And when he finally does encounter that first thorn his mother is no longer there to enfold him in the sweet anesthetic bliss of her love, and he must face the pain of it alone.

It is precisely at the moment of beginning to feel this first pain and of thinking these thoughts when Augusto discovers his "Sancho"; the orphaned puppy for whom he may feel a special sympathy:

> Unos débiles quejidos, como de un pobre animal, interrumpieron su soliloquio. Escudriñó con los ojos y acabó por descubrir, entre la verdura de un matorral, un pobre cachorrillo de perro que parecía buscar camino en tierra. "¡Pobrecillo! --se dijo--. Lo han dejado recién nacido a que muera..." Y lo recogió.
> El animalito buscaba el pecho de la madre. (573)

He calls the dog Orfeo, "no se sabe ni sabía él tampoco por qué." The reason, however, is easy to guess at.

Orpheus, as do Unamuno's heroes and heroines in a figurative sense, descended into Hell and experienced a living death. To Orfeo Augusto will speak of how others see him, about eternity, death, nothingness, and about the saddest and sweetest of all suffering--that of living. When he arrives home after his first interview with Eugenia he tells Orfeo that they have begun a new life. He feels more vital, and he also feels a desire to be more than he is: "¿No sientes que el mundo es más grande, más puro el aire y más azul el cielo? ¡Ah, cuando la veas, Orfeo . . . sentirás la congoja de no ser más que perro como yo siento la de no ser más que hombre." (578) It is this love for a woman, which awakens the heroic desire to be more in both Augusto and Alonso el Bueno, that Unamuno describes in his essay: "del amor a mujer brota todo heroísmo. Del amor a mujer han brotado los más fecundos y nobles ideales. . . ." (DQ, 98)

It was seen earlier that love is rooted in the fear of death and longing for eternity, "pues es en él [amor] donde el instinto de perpetuación vence y soyuga al de conservación. . . . Ansia de inmortalidad nos lleva a amar a la mujer, y así fue como Don Quijote juntó en Dulcinea a la mujer y a la Gloria, y ya que no pudiera perpetuarse por ella en hijo de carne, buscó eternizarse por ella en hazañas de espíritu." (DQ, 98) There is another, opposite, view of love, however, that is seen again and again in the works of Unamuno; that is, of love as a disguised form of the Will to Power. According to Liduvina, for example, when a man really and truly falls in love he is no longer a man but a thing, a little animal,

and the woman can do with him as she likes. Love is nothing more than the expression of her power over him. Moreover, she adds, a man in love does crazy things--a statement which causes Augusto to admit that he has not done or said "tonterías de las gordas" that would prove his love is real. (589) This need to prove love by means of eccentric acts, it should be noted, also occurs to Don Quixote, who goes off into the Sierra Morena to "run mad," just as did Amadís and Orlando as signs of their love.[19]

Augusto is concerned with proving that he is like other men and feels the same passions as they: "hay quien me cree incapaz de enamorarme de veras!," (592) he tells Eugenia with great agitation. He realizes that he has not yet felt the passion of true love, but he does not see that he lacks a powerful Will as well. Besides, he is not one of those who would impose his Will upon others but rather who would sacrifice himself to their Will, which in fact is what he does with Eugenia, believing that a heroic act of self-sacrifice will prove his love is of the heart and not just of the head. He does understand, at least, that to feel deeply and passionately is to live. This is certainly true in Don Quixote's case also, for of his love for Dulcinea he says: "yo vivo y respiro en ella y tengo vida y ser." (DQ, 128)

> el la había hecho en pura fe, él la había creado con el fuego de su pasión; pero una vez creada, ella era ella y de ella recibía su vida él. (DQ, 195)

In the beginning Augusto sees Eugenia as a conquest to be made and speaks of winning or being defeated in the struggle. Later, however, he is obviously on the defensive

because he cannot begin to compete with her strength of Will. Moreover, this struggle with another Will has made him aware not only of what it means to live, but also desperately aware of what he could lose, of what it means to die. To Rosario he says: "Esa mujer . . . me ha vuelto ciego al darme la vista, y ahora vivo; pero ahora que vivo es cuando siento lo que es morir. Tengo que defenderme de esa mujer." (595) He knows that she is stronger than he, and that when confronted with her powerful Will he is helpless: "Eres tú, que me traes y me llevas y me haces dar vueltas como un argandillo . . . eres tú, que haces que yo no sea yo..." (626) And when she comes to visit him he thinks: "Viene a conquistarme, a jugar conmigo como un muñeco . . . hay que mostrarse fuerte!" (625)[20]

Augusto is very sensitive to how others react to him. When he is slighted or ignored or made fun of he feels it very deeply, for it lessens him. His great fear in his relationship with Eugenia, in fact, is that she is treating him as if he were a "thing" rather than a real flesh and blood man; a fear that turns out to be wholly justified. "Quiere jugar conmigo," he says, "como si fuese un piano . . . un muñeco, un ente. . . . ¡Y yo tengo mi carácter, vaya si le tengo, yo soy yo! Sí, ¡yo soy yo! ¡Yo soy yo! . . . ¡Mi alma será pequeña, pero es mía!" (623) As usual, this exaltation of his "yo" makes him feel as if it were swelling within him and growing too large for the house. He goes out into the street and joins the multitude, but there no one notices him or pays him any attention at all, and he feels his "yo" becoming smaller and smaller, retreating back into a little corner where

it cannot be seen. It is only when he is alone that he feels himself and can convince himself that "¡yo soy yo!" So he goes to sit alone in a garden, but there overhears two small boys playing make-believe, and thinks: "Así jugamos también los mayores. ¡Tú no eres tú! ¡Yo no soy yo!" (624)[21]

This idea of the world as a stage reappears with some frequency in these works. In one of his "monodiálogos" with Orfeo Augusto says:

> No hacemos sino representar cada uno su papel. ¡Todos personas, todos caretas, todos cómicos! Nadie sufre ni goza lo que dice y expresa, y acaso cree que goza y sufre; si no, no se podría vivir. En el fondo estamos tan tranquilos. Como yo ahora aquí, representando a solas mi comedia, hecho actor y espectador a la vez. (619)

However, as Frances W. Weber notes in "Unamuno's Niebla: From Novel to Dream," the performer needs more than simply to be a spectator of himself in order to confirm his existence; he also needs the collaboration of an audience, and "Augusto's plight is that others either use or ignore him."[22]

¡Todos caretas, muñecos todos! This is a suspicion more than once expressed in Unamuno's novels.[23] Are our passions merely theatrics beneath which we are perfectly tranquil and unfeeling? Are we merely puppets of a greater Will? We are given no answer, but it appears that this constant intellectualizing on the infinite possibilities of existence and the resultant confusion and contradictions are what rob Augusto of Will. He dissipates his vital energy rather than concentrating it on a single passion and toward a single objective. He therefore lacks the intensity necessary to define himself clearly, a fault he perhaps could have corrected by attention

to Paparrigópulos' motto: "Todo lo que en extensión parece ganarse, piérdese en intensidad. . . ." (N, 638 and 643)

The truth is that in his relationship with Eugenia, Augusto sometimes seems to be an inherent victim, or even a masochist: "¡Pégame, Eugenia, pégame, insúlteme, escúpeme," he says to her, for example, when she has accused him of trying to buy her love, "haz de mí lo que quieras!" (598)[24] Or perhaps it could be something quite different. Eugenia may be right when she accuses him of playing a new role, that of heroic victim, martyr. She does not understand that Augusto's only purpose is to feel and to affirm his being. At this moment, however, he is again unsuccessful because in the highly agitated state of intellectual and emotional confusion he now finds himself he is unable to resist a slide back into the enveloping mists of the unconscious, and he dreams once more of his childhood in that sweet warm house when he formed part of his mother and lived under her protection.

Augusto seems to want two separate and mutually exclusive things at once. On the one hand, he wants to be and to have sharp awareness of being, which only comes through suffering and passion: "Lo que yo necesito," he says, "es alma, alma, alma. Y un alma de fuego. . . . El alma es un manantial que sólo se revela en lágrimas. Hasta que se llora de veras no se sabe si se tiene o no alma." (604-05) Like Apolodoro, on the other hand, he also wants to return to the comfort and unconsciousness of the mother's breast. He seeks to fulfill both these contradictory desires in his love for Eugenia.

Toward the end, a very interesting and revealing statement is made by Augusto when he says that the head, the heart, and the stomach are the three faculties of the soul that others call intelligence, feeling, and Will: "Se piensa con la cabeza, se siente con el corazón y se quiere con el estómago." (643) What is revealed here is that Will is synonymous with appetite, and this is a very appropriate comparison for the way in which Unamuno employs the term Will, or voluntad. It is significant, therefore, that when Augusto becomes convinced that his death is imminent he develops a strange and ravenous hunger and begins to stuff himself with food: "Edo, ergo sum," he says with irony. He remembers reading of convicted criminals dedicating their last hours of life to eating, and he concludes that it is the body's way of defending itself, of demonstrating its furious appetite to be. (672)

In fact, the appearance of this sudden uncontrollable appetite is apparently not uncommon in persons suffering frustration and existential anguish. Rollo May reports a similar case where a certain man called John found himself possessed by intense terror: "doubting and doubting his doubts, and doubting the doubting of his doubts. . . ." He was hospitalized and there made seventy-one attempts at suicide. When asked why he made these repeated attempts, he gave two reasons: the first was to relieve a feeling of guilt, and the second was that he felt "to commit suicide was to live; the only act of life left to him."

> One day his doctor said to him, "you want to kill yourself. Isn't there anything at all in life that you want?" With great effort John mumbled, "Eat, to

> eat." The doctor took him to the patients' cafeteria and told him, "You may eat anything you want." John immediately grabbed a large quantity of food and ate in a ravenous manner. 25

Augusto's case parallels John's very closely. Augusto demonstrates his desperate appetite to live, to be, precisely at the moment he is about to die; and suicide for him also is the only act of life left to him, for if he is successful he will have taken his destiny into his own hands and proven definitively that he was not entirely a manipulated puppet--created, moved, and destroyed by forces outside himself. In other words, this is his "momento metadramático" as Fulgencio Entrambosmares called it, the mysterious moment upon which his entire destiny depends, the moment when he will attempt to introduce his morcilla into the role his author has alloted to him.

Before the act is done, however, Víctor Goti suggests another means of resolution to the problem of Augusto. He explains that it is said that in this world one must either devour or be devoured, but that there is a third possibility, and it is to devour oneself. One can either play the part of the victor or of the vanquished, or one can choose to "resign" from active participation in life. So, like Shiva, the Hindu god of Destruction and Creation, Augusto is told to devour himself: "y como el placer de devorarte se confundirá y neutralizará con el dolor de ser devorado, llegarás a la perfecta ecuanimidad de espíritu, a la ataraxia; no serás sino un mero espectáculo para tí mismo." (662)

Augusto's decision to commit suicide, as was Apolodoro's,

is the result of a continuously frustrated desire to be himself. This frustration is apparent throughout the story and especially at the end of the interview with Unamuno. Afterward, Augusto feels himself to be the victim of his author, and in revenge suggests to him that he too "will not be himself," (670) will cease to be dreamed by God. Finally, when his hunger for life leaves him physically and spiritually weak, he retreats to his home and prepares to meet his fate. He associates this retreat to the home with his mother, and his insistence on being stripped naked "like his mother bore him" and being put to bed where he will sleep the eternal sleep, suggests that this retreat is something more, that it represents a process of return to the prenatal state--a <u>desnacer</u>. (674)

A careful study of Unamuno's first three novels reveals that from the very beginning he was concerned with the awakening of awareness and with the creation of being in the individual. Also, there are certain basic similarities in these works that accurately indicate the trajectory the author is following, a trajectory to which he will remain faithful to the end.

In the first chapter the nature of the dualistic view of life that is the foundation of Unamuno's philosophy and fiction was explored, and in these first three novels it is seen that the struggle which characterizes the creative man, the man who possesses awareness of being and therefore "authentic" being, is always directed toward the goal of increase

--of being, consciousness or awareness. Pachico, in Paz en la guerra, is the prototype of this creative man and he is shown struggling with his fear of death or nothingness and with the intrahistoric forces of tradition and religion which seem to move those about him in an effort to reconcile the opposing forces within himself and to find inward peace. He is successful, as no other of Unamuno's heroes will be after him, in achieving this inward peace that results in outward conflict, but only through surrender, by resigning himself to being part of an ever-dying, ever-recreated universe. This solution, however, seems not to have been acceptable to Unamuno, and he will not repeat it, perhaps because his now famous crisis of 1897 occurred in the very year of publication of the novel.[26] This would explain why his direction changes, why from then on peace is not the goal or reward of inward struggle but rather the danger that awaits the one who gives up the battle and resigns himself to his limitations. In the future this struggle is a war fought against the peace that threatens to envelop one and annihilate his unique personality. Never again will resignation be the solution for the volitive heroes of Unamuno's novelesque world. They will be tragic heroes, destined to struggle and suffer but never, one feels, to be truly fulfilled.

Unamuno's subsequent novels also reflect a change in focus that occurs first in Paz en la guerra. I refer to a focus on conflicts occurring on the psychological and spiritual level rather than on the social and historical, to the combate íntimo de un alma that so fascinates Uncle Joaquín. The

intimate reality of man, rather than his historical reality, obviously concerns Unamuno more and more in this novel until toward the end it becomes exclusive of all else. But also, all the basic themes he will develop in his later novels are to be found here: the dualistic view of the universe and of the forces acting upon man, which the titles of the first two novels reflect, as do the characters, Ignacio and Pachico in Paz en la guerra and Apolodoro-Luis in Amor y pedagogía; the preoccupation with human finitude and the fear of death or nothingness; the absence of love; and the Will to Power as seen in the urge to manipulate others. Paz en la guerra, in fact, should more appropriately be considered a point of departure for Unamuno's subsequent novels rather than shunted aside or ignored as if it were merely a false start as has so often been the case.

Both Amor y pedagogía and Niebla are born out of ideas already present in Paz en la guerra. In the first of these novels Unamuno further develops, and personalizes, the concept of duality; embodying the opposing forces at work upon Apolodoro-Luis in his father Avito Carrascal, la Forma, and in his mother Marina, la Materia. Avito and professor Fulgencio Entrambosmares set out to create a genius, and they do so in a much more conscious, and consequently "cold blooded," manner than we see in Paz en la guerra where Pedro Antonio and Uncle Pascual impose their beliefs on Ignacio. The results, however, are similar in both cases, for they obstruct the natural life instincts of these young men and inhibit the development within them of their own unique being. Their subjects are manipulated,

and as a result are in the end destroyed. The difference is that Apolodoro rebels against this manipulation, and after a futile and frustrating effort to create authentic being for himself, he commits suicide.

Augusto Pérez, like Apolodoro before him, also awakens to the awareness of his existential condition through a confrontation with love and death. They are both frustrated in their desire to be more: Apolodoro sees himself as an aborted genius, and Augusto's being is reduced to mist by the ridicule and mocking of Eugenia and finally by the discovery that he is no more than a fictional entity of Miguel de Unamuno. Neither of them was loved nor allowed to be himself, but was the creation of others--a creature rather than a creator--and this is the condition against which each of them rebels. They both have the choice of remaining slaves to external forces or of exerting their Will in the only way left open to them--by committing suicide. Though they both choose the latter, it does not seem in the end to be a pure act of Will, for the death instinct is also exercising an influence over them, and in Augusto's case his demise may rather respond entirely to the Will of his author. But one should not expect, and will not find, at least not after Paz en la guerra, clearcut or satisfying solutions to any of the existential problems Unamuno presents in his novels because man's most intimate desire--"¡Ser, ser siempre, ser sin término! ¡Sed de ser, de ser más!" (ST, 132)--is in large part unreachable.

This desire to be more than what one is, the ambition for increase and immortality, is investigated by Unamuno in

his study of the Quijote, and in many respects Augusto Pérez' struggle runs a parallel course. Unamuno sees Don Quixote as the archetype of the creative man, who strives to raise himself to a superhuman level, and he will use Don Quixote, and the Spanish mystics as well, as the inspirations for several of his most powerful fictional creations. Both Don Quixote and Augusto, for example, create for themselves a love object toward which to direct their thoughts and actions. This gives them needed focus and direction in their lives, but when they are forced to see that the intimate reality that they have created for themselves is an illusion, they are destroyed.

Augusto Pérez fails in his struggle to clarify, define and affirm his unique being; and he fails not because he does not "suffer his existence" but mostly because he is not able to live in that continuous vértigo pasional, dominado por una pasión cualquiera (DQ, 58) that Unamuno so admired in Don Quixote. In the novels that follow it will be seen, in fact, that this is the direction Unamuno will now take, the next logical step in his ideological trajectory.

FOOTNOTES

[1]Unamuno himself, as he states in the prologue to the second edition of the novel (1923), saw the difference between this and his later novels to be purely technical. Most of Unamuno's critics, however, do not agree. See, for example, Julián Marías, Miguel de Unamuno (Madrid: Espasa-Calpe, S.A., 1950), pp. 88-95.

[2]W.D. Johnson, "Vida y ser en el pensamiento de Unamuno," Cuadernos de la Cátedra Miguel de Unamuno, VI (1956), 9-50.

[3]The influence of his uncle is very evident as can be seen in the following quotes from a brief description of his youth: "Aconsejado por su tío . . . obedeciendo Pedro Antonio al tío . . . decía el tío. . . . era la voluntad de su tío. . . ." (PG, 93-4)

[4]"nunca le pasó por las mientes besar al chiquitín." (PG, 99)

[5]In Del sentimiento trágico, pp. 119 and 121, we find the following discussion of this idea:

> el hombre, por ser hombre, por tener conciencia, es ya, respecto al burro o a un cangrejo, un animal enfermo. La conciencia es una enfermedad. . . . Si eso de la salud fuera una categoría abstracta, algo que en rigor no se da, podríamos decir que un hombre perfectamente sano no sería ya un hombre, sino un animal irracional. Irracional por falta de enfermedad alguna que encendiera su razón. Y es una verdadera enfermedad, y trágica, la que nos da el apetito de conocer por gusto del conocimiento mismo, por el deleite de probar de la fruta del árbol de la ciencia del bien y del mal.

[6]Life in the city disturbs Ignacio's faith, whereas, the countryside and hikes through the mountains bring him peace. This coincides with Unamuno's opinion that the cities are the centers of progress, civilization, culture, science, etc.--all destructive to inner tranquillity. Only when in close contact with "mother" nature does Ignacio feel at peace.

[7]Most of what is said here about Pachico's youth coincides with Unamuno's biography and with what we know of his

loss of childhood faith. It is generally accepted that Pachico is a fictional recreation of Unamuno at about the same age.

[8]Joseph Campbell discusses this ancient struggle to produce new life in his Masks of the Gods, Occidental Mythology (New York: The Viking Press, 1964), p. 235:

> this mythology, based as it is on the mystery that in old Egypt was known as "the Secret of the Two Partners," the slayer and his victim, though on the stage apparently in conflict, are behind the scenes of one mind--as they are, too, it is well known, in the life-consuming, life-redeeming, -creating, and -justifying dark mystery of love.

[9]Leyenda for Unamuno often refers to an "other" that is not our essential Self, but that has been imposed upon us by other men (though we may also participate in its creation). It is a mask we wear in society, a role we are expected to act out. Unamuno develops this idea most fully in his story "Tulio Montalbán y Julio Macedo" and in his essay-novel Cómo se hace una novela. See Chapter III of this study.

It is Fulgencio who best expresses this feeling that he is merely an actor playing out a predetermined script: "Esto es una tragicomedia, amigo Avito. Representamos cada uno nuestro papel; nos tiran de los hilos cuando creemos obrar . . . el Apuntador nos guía; el Tramoyista maquina todo esto." (339) This is why he is obsessed with the idea of introducing a morcilla into the play, one momentary act of free will that will make him something more than just a puppet:

> ¡Por la morcilla sobreviviremos los que sobrevivamos! No hay en la vida toda de cada hombre más que un momento, un solo momento de libertad, de verdadera libertad, sólo una vez en la vida se es libre de veras, y de ese momento, de ese momento, ¡ay!, que si se va no vuelve, como todos los demás momentos y como todos ellos se va, de ese nuestro momento metadramático, de esa hora misteriosa depende nuestro destino todo. Y ante todo, ¿sabe usted Avito, lo que es la morcilla? . . . --Pues morcilla se llama, amigo Carrascal, a lo que meten los actores por su cuenta en sus recitales, a lo que añaden a la obra del autor dramático. ¡La morcilla! Hay que espiar su hora, prepararla, vigilarla, y cuando llega meterla, meter nuestra morcilla, más o menos larga, en el recitado, y siga luego la función. Por esa morcilla sobreviviremos, morcilla ¡ay!, que también nos la sopla al oído el gran Apuntador. (340)

[10]"Avito Carrascal . . . no solamente anhelaba sobrevivirse físicamente, en un fruto de su propia carne, sino también espiritualmente, en una mente moldeada con arreglo a sus concepciones. . . ." José Miguel Azaola, "Las cinco batallas de Unamuno contra la muerte," Cuadernos de la Cátedra Miguel de Unamuno, II (1951), p. 74.

[11]This conflict with "el Otro" within oneself is the primary subject of several of Unamuno's works and figures in many others. It is the root of what he calls the "problem of personality."

[12]Since Avito and Marina represent opposite and conflicting ontological poles (as was shown in Chapter I) Marina secretly subverts all Avito's efforts to create a "pure" genius by means of reason and science: "mientras su marido teoriza y predica el estar despierto, Marina cobija a Apolodoro-Luis en la paz del sueño cantándole canciones de cuna." (Blanco Aguinaga, El Unamuno contemplativo, p. 147.)

[13]Unamuno also says that suicide is the inevitable vital consequence of rationalism. (ST, 179)

[14]"me mataré por no dejarme morir...," is a sentiment that reveals the positive aspect of suicide. Earlier Apolodoro had been accused of being a slave to his circumstances. (318) The message apparently is that one must rebel against destiny or remain a slave to it. Unamuno has more to say on the subject in the Epílogo to the novel:

> Yo lancé hace algún tiempo el grito de ¡muera Don Quijote!, y este grito halló alguna resonancia y quise explicarlo diciendo que quería decir ¡Viva Alonso el Bueno!, esto es, que grité ¡muera el rebelde!, queriendo decir ¡viva el esclavo!, pero ahora me arrepiento de ello y declaro no haber comprendido ni sentido entonces bien a Don Quijote, ni haber tenido en cuenta que cuando éste muere es que tocan a muerto por Alonso el Bueno. (409)

[15]Salcedo, pp. 85-94.

[16]Before Augusto meets Eugenia he is one of those directionless "crepuscular" men--"no era un caminante, sino un paseante de la vida" (557)--like the ones Unamuno describes in the prologue to Tres novelas ejemplares that "ni quieren ser ni quieren no ser, sino que se dejan llevar y traer. . . ." (975)

[17]There are moments when Augusto sounds very much like the militant Don Quixote, for example when he says:

> ¡Lucharemos! Militia est vita hominis super terram. Ya tiene mi vida una finalidad: ya tengo una conquista que llevar a cabo. ¡Oh Eugenia, mi Eugenia, has de ser mía! ¡Por lo menos, mi Eugenia; ésta que me he forjado sobre la visión fugitiva de aquellos ojos, de aquella punta de estrellas en mi nebulosa; esta Eugenia sí ha de ser mía; sea la otra, la de la portera, de quien fuere! ¡Lucharemos! Lucharemos y venceré Tengo el secreto de la victoria. (563)

Man's purpose in life is to struggle--to be and to be more--, this is why all Unamuno's creative heroes and heroines are characterized by this militancy. In respect to this there is an interesting story entitled "Juan Manso" (El Nervión, Bilbao, May 22, 1892), which is included in El espejo de la muerte. The protagonist of the story has been as meek and gentle in life as his name would indicate, but when he dies he is not allowed into the Kingdom of Heaven. Juan reminds God that the Kingdom was promised to the meek, and God replies: "--Sí; pero a los que embisten, no a los embolados." (II, 504) He is sent back to the world to try again and when admitted to Heaven after his second death the words eternally on his lips are: "¡Milicia es la vida del hombre sobre la tierra!"

[18]All women represent a maternal refuge to Augusto. For example, upon seeing and following an attractive woman in the street he thinks: "¡Qué dulzura debe de ser olvidarse de la vida y de la muerte entre sus brazos! ¡Dejarse brezar en ellos como en olas de carne!" (586)

[19]"It is very possible that a mature, reciprocated love . . . might have redeemed Augusto from his alienation, as it did in the case of Alejandro Gómez. . . . Reciprocated love . . . it can be demonstrated, often confers a new conception of self to one who has never had a sense of identity." John F. Tull, Jr., "Alienation, Psychological and Metaphysical, in Three 'Nivolas' of Unamuno," Humanities Association Bulletin, 21, i (1970), 29.

[20]Geoffrey Ribbans, "The Development of Unamuno's Amor y pedagogía and Niebla," Hispanic Studies in Honour of I González Llubera (Oxford: Dolphin Book Co., 1956), p. 275, notes some important similarities between Clara of Amor y pedagogía and Eugenia. They both become a motivating force which helps to orient their novios; moreover "Clara clearly anticipates the more subtle Eugenia in her calculating attitude, and both accept the ineffectual heroes as novios for their own purposes. . . ."

Eugenia is one of those dominating and possessive women that abound in Unamuno's works. She says of Mauricio, for example: "Será mío, mío, y cuanto más de mí dependa, más mío." (608) Later, Mauricio confesses the truth of his relationship to her: "no soy quien la ha conquistado, sino ella quien me ha conquistado a mí. . . . Esa mujer quería absorberme." (611)

[21]Later the butler, Domingo, tells Augusto that everyone likes to play a role, and nobody is who he is, but rather who others make him. (630) This is another reference to the leyenda that so concerned Fulgencio Entrambosmares and will be the subject of several of Unamuno's works.

[22]Publications of the Modern Language Association LXXXVIII (March, 1973), 212.

[23]See also the "¡Muñecos todos!" of Aunt Tula (La tía Tula, II, p. 1105).

[24]Freud suggests that masochism is a form of the death instinct and an indication of regression. ("Beyond the Pleasure Principle," pp. 54-5)

[25]May, pp. 190-91.

May's source was: Sylvano Arieti, "Volition and Value: A Study Based on Catatonic Schizophrenia," delivered at the mid-winter meeting of the Academy of Psychoanalysis, December, 1960, and published in Comprehensive Psychiatry, II/2, (April, 1961), 77. By permission of Grune & Stratton, Inc.

[26]Salcedo, pp. 88-90.

For effects of the crisis see Armando F. Zubizarreta, Tras las huellas de Unamuno (Madrid: Taurus, 1960). He is one of the few critics who has recognized the similarity of Paz en la guerra to Unamuno's later novels:

> Con cierto atrevimiento se podría llegar a afirmar que casi todas las palabras que don Miguel emplea para aludir al carácter de sus novelas posteriores son perfectamente aplicables, si se observa con cuidado, a Paz en la guerra. El problema de la personalidad--si uno es el que es y si seguirá siendo el que es--aparece, creo . . . en su novela Paz en la guerra. (51-52)

He is also in agreement with what has been said here about the possible impact of the crisis of 1897: "Esa cierta paz de resignación a la muerte iba a ser quebrada definitivamente por el impacto de la experiencia religiosa de 1897." (107) Zubizarreta further discusses the crisis and its effects on Unamuno's literary production in Unamuno en su nivola (Madrid: Taurus, 1960), pp. 262-

CHAPTER III

THE AFFIRMATION OF THE SELF AND THE MANIPULATION OF OTHERS

The protagonists in the works to be studied in this chapter have personalities that are very well defined, they are sensitive and highly conscious of Self, and their struggle goes beyond anything seen in earlier characters because they are no longer concerned with the creation of Self but with the affirmation of Self and with its increase. Moreover, the problem of the relation between the Self and others has been reduced by Unamuno to the confrontation between the Self and the Other; the collective aspect apparent in his first novel, Paz en la guerra, has been eliminated. The heroes and heroines of these works are frequently the "monsters of volition" previously referred to, who are characterized by some great passion or obsession which focuses and motivates their invincible Will, by their radical solitude and seeming inability to feel compassion, and by the creation of what they desire through the manipulation of situations and of others. Some of them bring to mind Nietzsche's barbarians: "a species of conquering and ruling natures in search of material to mold."[1]

The subtitle of Abel Sánchez, una historia de pasión (1917) is very significant at this juncture in Unamuno's

trajectory because for the first time we have a protagonist, Joaquín Monegro, whose being is clearly defined by his having become completely obsessed with one single overriding passion: the envy of his best friend Abel, which has become his intimate reality.[2] This envy, in its turn, is the outward manifestation of a desperate desire to be more; it is the fountain from which Joaquín's creative energy springs, and Unamuno will emphasize the creative value of this passion throughout the novel.[3]

The contrast between Augusto Pérez, the protagonist of Unamuno's previous novel published only three years prior to Abel Sánchez, and Joaquín Monegro is truly remarkable. Augusto's salient characteristics are his constant equivocation and vacillation and the fuzzy vagueness which causes him to be constantly concerned with whether or not, at any given moment, he really exists and which makes Unamuno's frequent use of the metaphor niebla and its variants most appropriate in his case. On the other hand, Joaquín's personality is almost frighteningly vivid and can be accurately described in a single word--envy--his cold and crystal clear hatred of Abel. The very center of Joaquín's being, like the center of Dante's Inferno, is made of ice. And here again Unamuno's choice of metaphor is very felicitous, for only ice has the cold, hard and clear quality that so well represents the monstrous passion that dominates and becomes the primary substance of Joaquín's being:

> sentí como si el alma toda se me helase. Y el hielo me apretaba el corazón. Eran como llamas de hielo.

> Me costaba respirar. El odio a Helena, y, sobre todo, a Abel, porque era odio, odio frío cuyas raíces me llenaban el ánimo, se me había empedernido. No era una mala planta, era un témpano que se me había clavado en el alma; era, más bien, mi alma toda congelada en aquel odio. Y un hielo tan cristalino, que lo veía todo a través con una claridad perfecta. (699)

Joaquín's envy of Abel had been growing since their childhood, but the moment finally comes when it dominates his entire being and he is "born into the inferno" of his life. When he learns his friend and Helena, the beautiful but cruel woman who rejects him in favor of Abel, plan to be married he begins to hate him with all his soul "y a proponerme a la vez ocultar ese odio, abonarlo, criarlo, cuidarlo en lo recóndito de las entrañas de mi alma." (697) Joaquín, unlike Augusto Pérez, does not need to go out in search of a passion by which he can affirm and clarify his being, for he already possesses that passion in his envy of Abel. This is why Joaquín does not give the impression of needing Helena and her love as proof of his existence as Augusto does with Eugenia.[4] In fact, by throwing Helena and Abel alone together and insisting that they speak to each other with the familiar tú, Joaquín himself has created the situation in which his envy will grow and become crystalized. Under the circumstances he must surely have guessed what the result might be.[5] But like Augusto, he seems to have chosen a part for himself, in this case the part of Cain, the archetype of the envious fratricide; and he will play it out to the end, carefully cultivating the hatred he feels for Abel. He will constantly add fuel to the fires of this passion, it being easier, as Unamuno

says, "al fuego hallar combustible que al combustible fuego." (ST, 280)

Joaquín has now become what Kierkegaard called the "demoniac" despairer,[6] who, determined to be himself and having stumbled upon some fundamental defect in himself, directs his whole passion precisely upon this torment, "which at last becomes a demonic rage."

> Even if at this point God in heaven and all his angels were to offer to help him out of it --no, now he doesn't want it, now it is too late, he once would have given everything to be rid of this torment but was made to wait, now it's all past, now he would rather rage against everything, he, the one man in the whole of existence who is the most unjustly treated, to whom it is especially important to have his torment at hand, important that no one should take it from him-- for thus he can convince himself that he is in the right.[7]

All Unamuno's monsters of Will may be said to be "demoniac" in this respect--for having concentrated all their energy upon a single facet of their being.

In this powerful story, obviously based upon the biblical story of Cain and Abel,[8] Joaquín's envy is presented as neither typical nor petty. Abel himself, knowing that his friend is being eaten up inside by this passion, recognizes that this Cain-like envy is not that of the ordinary man: "La envidia de Caín," he says, "era algo más grande." (721) And Unamuno too, in his prologue to the second edition, says much the same thing: "al fin la envidia que yo traté de mostrar en el alma de mi Joaquín Monegro es una envidia trágica, una envidia que se defiende, una envidia que podría llamarse angélica." He even admits to a certain admiration for Joaquín: "he sentido la grandeza de la pasión de mi Joaquín

Monegro y cuán superior es, moralmente, a todos los Abeles. No es Caín lo malo; lo malo son los cainitas. Y los abelitas." (686)[9]

Fortunately, Unamuno clarifies the nature of this type of envy in his essay Del sentimiento trágico, where he talks of "esa tremenda lucha por singularizarse, por sobrevivir de algún modo en la memoria de los otros y los venideros, esa lucha mil veces más terrible que la lucha por la vida." (140)

> Tremenda pasión esa de que nuestra memoria sobreviva por encima del olvido de los demás si es posible. De ella arranca la envidia, a la que se debe, según el relato bíblico, el crimen que abrió la historia humana: el asesinato de Abel por su hermano Caín. No fue lucha por pan, fue lucha por sobrevivir en Dios, en la memoria divina. La envidia es mil veces más terrible que el hambre, porque es hambre espiritual. (142)

It is this spiritual hunger, this struggle to immortalize oneself in the divine memory, that is the root of the "tremendous passion" of Joaquín Monegro. Even on his deathbed he will express concern that God will forget him. (758) Consequently, no success is great enough to satiate him; his Will-to-Be demands superiority, and he reveals this need in his Confesión where he writes: "soñaba en superar a todos los demás." (713) It is a yearning for renown and a thirst for recognition and glory that are, as Unamuno says in the Vida de Don Quijote y Sancho, "en el fondo, el miedo a oscurecerse, a desaparecer, a dejar de ser . . . el terror a la nada." (193)

In the biblical version of the story God, for some unclear and seemingly unjust reason, gives all his favor to Abel and rejects the sacrificial offering of Cain. Abel is hated and envied then because he enjoys the recognition of

God and a "closeness" to God that is denied to Cain. However, the manner in which Unamuno's novel unfolds would indicate that there is something more, that Joaquín covets more than just recognition and immortality but also the divine attributes themselves: power over men, and the power to create and to immortalize. Abel Sánchez, because of his winning personality and his skill and fame as a painter, possesses these god-like qualities, and it is this that Joaquín envies in him.[10]

Abel and Joaquín had been raised together from early childhood and it was soon apparent in their games and friendships that though Joaquín, the more willfull of the two, seemed to dominate and initiate everything, it was Abel who, appearing to yield, always got his way in the end, who was admired and followed by their mutual friends. (689) Furthermore, the worst of it was that while Joaquín had to struggle in order to distinguish himself Abel's skill and fame came to him effortlessly and almost unconsciously. The injustice of it infuriates Joaquín.

Abel has a natural artistic talent and becomes a painter, winning fame and glory and immortalizing the subjects he paints with his creative skill. Joaquín, on the other hand, becomes a medical doctor, and a very successful one, but he continues to feel himself inferior to his friend and he is always very defensive in regard to his profession, insisting that the practice of medicine is also an art, even a beautiful one that requires poetic inspiration. Most of Joaquín's envy in this respect centers on the fact that though both the doctor and the artist can, in a sense, give life, only the artist

is a creator and only he has the capability of immortalizing his subjects; whereas the doctor must be content with the ability, in some cases, merely to prolong life briefly. It is clear that Joaquín is desperately conscious of this, even obsessed with it. The best example is found in Chapter VIII:

> Ocurrióme un caso que me sacudió las entrañas. Asistía a una pobre señora, enferma de algún riesgo, pero no caso desesperado, a la que él había hecho un retrato magnífico, uno de sus mejores retratos, de los que han quedado como definitivos de entre los que ha pintado, y aquel retrato era lo primero que se me venía a los ojos y al odio así que entraba en la casa de la enferma. Estaba viva en el retrato, más viva que en el lecho de la carne y hueso sufrientes. Y el retrato parecía decirme: '¡Mira, él me ha dado vida para siempre! A ver si tú me alargas esta otra de aquí abajo.' Y junto a la pobre enferma, auscultándola, tomándole el pulso, no veía sino a la otra, a la retratada. Estuve torpe, torpísimo, y la pobre enferma se me murió; la dejé morir, más bien por mi torpeza, por mi criminal distracción. Sentí horror de mí mismo, de mi miseria.
>
> A los pocos días de muerta la señora aquella tuve que ir a su casa a ver allí otro enfermo, y entré dispuesto a no mirar el retrato. Pero inútil, porque era él, el retrato, el que me miraba, aunque yo no le mirase, y me atraía la mirada. . . . Y al salir me decía: '¡Yo la dejé morir y él la resucita!' (704-05)

Joaquín's need for a wife soon becomes apparent to him, and he tells Helena that he does not expect someone to love him--in his disgust for himself he feels that would be too much to hope for--but at least someone who would not deceive him, and above all, would not mock or belittle him. He also realizes, however, that to be loved is not really the problem: "no es lo peor no ser querido, no poder ser querido; lo peor es no poder querer." (702) His inability to love is the real difficulty, and at the end he will confess that had he loved his wife that love would have redeemed him, cured his envy and "saved" him. In any case, what Joaquín is truly

looking for is a mother figure in whose arms he can escape from his obsession, the icy dragon that is devouring him:

> Dedicóse Joaquín, para salvarse, requiriendo amparo a su pasión, a buscar mujer, los brazos fraternales de una esposa en que defenderse de aquel odio que sentía, un regazo en que esconder la cabeza como un niño que siente terror al coco, para no ver los ojos infernales del dragón de hielo. (702)

Some time after his marriage to Antonia he hears that Helena is pregnant and he takes even this as an affront to himself:

> ¿Ves? ¡Hasta es más hombre que tú! Él, él, que con su arte resucita e inmortaliza a los que tú dejas morir por tu torpeza, él tendrá pronto un hijo, traerá un nuevo viviente, una obra suya de carne y sangre y hueso al mundo, mientras tú... Tú acaso no seas capaz de ello... ¡Es más hombre que tú! (706)

The only remedy for this new torment is to have a child of his own. But when Abel has a son and he a daughter, Joaquín again feels he has come out second best. Later, both these children will become willing victims of his hatred, tools he manipulates in his struggle to outshine his rival.

It does not take Antonia long to discover her husband's terrible secret. She was aware that he suffered every time he went to Abel's house and she suspected at first that he was in love with Helena. But finally Joaquín reveals the truth to her:

> --¡Helena, no! ¡Es Abel! . . . tengo celos de Abel; le odio, le odio, le odio. . . . Ellos se casaron por rebajarme, por humillarme, por denigrarme; ellos se casaron para burlarse de mí; ellos se casaron contra mí.
>
> Y el pobre hombre rompió en unos sollozos que le ahogaban el pecho, cortándole el respiro. Se creía morir. . . .
>
> --¡Pobre hijo mío! --exclamó ella abrazándole.
>
> Y le tomó en su regazo como a un niño enfermo,

> acariciándole. Y le decía: . . . --Trabaja tú y tendrás fama y gloria, porque no vales menos que él. (707-08)

Antonia advises him to leave his practice, to move to another city, and to dedicate himself to experimental science by which he might win fame and glory: "y serás más que él." But Joaquín does not choose to do this, though it seems the most logical way to alleviate his envy. This should be no surprise, however, because everything he does tends rather to feed than to cure his passion. The inevitable conclusion is that he does not really want to change; and he himself gives the reason why in Chapter XXVIII where a poor disinherited Aragonese, who frequently borrows money from him, tells him he wishes he were someone else. Joaquín is astounded, because he cannot comprehend how any man could desire not to be himself. His response is important if he is to be fully understood:

> --He aquí una cosa que no comprendo bien, amigo mío; no comprendo que nadie se disponga a dar la vida por poder ser otro, ni siquiera comprendo que nadie quiera ser otro. Ser otro es dejar de ser uno, de ser el que es.
> --Sin duda.
> --Y eso es dejar de existir. (741)

Since Joaquín is convinced that his entire essence, his soul, <u>is</u> his envy of Abel, it is clear that to lose that passion would be the end of him--he would cease to be who he is. He would become what Kierkegaard called the "immediate man," embodying the lowest form of despair which is the "despair at willing to be another than himself, wishing for a new self."[11] Julián Marías describes it well:

> [Joaquín] siente a su odio como su propia realidad, como un momento ontológico que lo constituye; Unamuno ve claramente que no se trata de un sentimiento, sino de una determinación del ser; Joaquín es odioso, y por aquel conato de perseverar en el ser de que Spinoza hablaba, adhiere a su ser de odiador. . . . 12

This furious envy has become his reality and his raison d'être, his very Self, and the consequence is that he does everything possible to cultivate, promote, assert and immortalize that Self that he can. He does not desire to be Abel, or to be like him, but to surpass him and to dominate socially, artistically and intellectually. He cannot accept defeat in any area. Typically, he is not even interested in Abel as a person; this is why he is described so superficially in Joaquín's memoirs, because he has been reduced to the role of that against which the life of Joaquín takes on meaning.[13] He is merely the measure against which Joaquín evaluates himself, and the object of an envy and hatred so fierce that Joaquín believes it alone will be enough to immortalize him as it did the biblical Cain with whom he identifies. He does not really suffer from an inferiority complex, though it may sometimes appear otherwise; quite the contrary, he feels himself far superior to the mediocre beings around him. "Mi vida," he tells his daughter, "ha sido un arder continuo, pero no la habría cambiado por la de otro. He odiado como nadie, como ningún otro ha sabido odiar." (746) He simply feels, like Cain, the injustice of being rejected while the superficial, inconstant Abel wins recognition and fame with ease.[14]

In order to assure that the enormity of his passion is made known to the world he writes his Confesión:

> Esta confesión se decía dirigida a su hija, pero tan penetrado estaba él del profundo valor trágico de su vida, que acariciaba la esperanza de que un día su hija o sus nietos la dieran al mundo, para que éste se sobrecogiera de admiración y de espanto ante aquel héroe de la angustia tenebrosa que pasó sin que le conocieran en todo su fondo los que con él convivieron. Porque Joaquín se creía un espíritu de excepción, y un alma señalado al nacer por Dios con la señal de los grandes predestinados. (721)

But just in case this Confesión is not enough to guarantee his everlasting renown, he has two other works in preparation; one by his adoring son-in-law and protégé Abelín, and another entitled Memorias de un médico viejo: "que sería la puerta de entrada de su nombre en el panteón de los ingenios inmortales de su pueblo y casta." He reveals, however, that there is also another purpose in the creation of this latter work, for here he intends to paint the portrait of Abel: "y su retrato valdría por todos los que Abel pintara." (747) This would be the portrait that would immortalize Abel more than any of his own paintings. In this way, Joaquín believes, he will not only defeat and surpass Abel, but will become his creator, reducing him to a creature of his own making:

> Te pondré para siempre en el rollo, y no serás Abel Sánchez, no, sino el nombre que yo te dé. Y cuando se hable de ti como pintor de tus cuadros dirán las gentes: "¡Ah, sí, el de Joaquín Monegro!" Porque serás de este modo mío, mío, y vivirás lo que mi obra viva, y tu nombre irá por los suelos, por el fango, a rastras del mío. . . . (747)

The future, immortal Abel Sánchez will thus be Joaquín Monegro's creature and consequently inferior to him. With this thought in mind Joaquín begins to feel disdain and compassion for Abel and to view him as a "model" and as a victim. The truth is, however, everyone with whom Joaquín comes into

intimate contact is used by him as an instrument of his passion. He himself recognizes this and expresses it on a number of occasions.[15] For example, Abel's son, Abelín, is studying medicine and will become an admiring disciple of Joaquín, who is very aware of the use to which he might be put: "¡Éste, éste será mi obra! Mío y no de su padre. Acabará venerándome y comprendiendo que yo valgo mucho más que su padre. Y al cabo se lo quitaré, sí, ¡se lo quitaré! Él me quitó Helena, yo les quitaré el hijo. Que será mío." (734)[16] He will even marry his daughter Joaquina to him in order to bring him entirely into his own immediate family: "Ahora os casaréis," he tells her, "y viviréis conmigo; sí, viviréis conmigo, y haré de tu marido, de mi nuevo hijo, un gran médico, un artista de la Medicina, todo un artista que pueda igualar siquiera la gloria de su padre." (743) So Joaquín will become like other great teachers that we have seen in these works, and will see again, some of whom take the children of others unto themselves and through a process of indoctrination create them in the image of themselves or of their ideal, but always for the purpose of fulfilling their own intimate needs.[17]

Yet another child will be born into this family, the son of Abelín and Joaquina.[18] The child will be cared for by his maternal grandmother who, instinctively aware of the danger that threatens him (like Marina in Amor y pedagogía), will often hold him protectively to her breast and whisper: "Duerme, hijo mío, duerme, que cuanto más duermas mejor. Así crecerás sano y fuerte. . . . ¡Dios quiera que no riñan en ti dos

sangres!" (752)[19] And on those frequent occasions when Joaquín and Abel have one of their bitter discussions in the presence of the baby she will come and take him away as if to defend him from his two grandfathers, saying to him: "¡No seas modelo de pintor, no seas enfermo de médico!" (753)

In spite of all Joaquín's efforts Abel wins the child over little by little until it is obvious that he is the preferred grandfather, and this, naturally, is a great blow to Joaquín. However, when he finally goes to Abel in desperation and accuses him of taking his grandchild from him and tells him to go far away, Abel throws the unbearable truth in his face:

> --Y si el niño no te quiere como tú quieres ser querido, con exclusión de los demás o más que a ellos, es que presiente el peligro, es que teme...
> --¿Y qué teme? --preguntó Joaquín, palideciendo.
> --El contagio de tu mala sangre. (756)

Joaquín reacts violently and attempts to strangle Abel, and though he immediately regains control of himself, Abel suddenly clutches his breast and dies of a heart attack. The child has witnessed this scene and Joaquín turns to him and says, in words Cain might have used with God: "¡Muerto, sí! Y le he matado yo, yo; ha matado a Abel Caín, tu abuelo Caín. Mátame ahora si quieres. Me quería robarte; quería quitarme tu cariño. Y me lo ha quitado. Pero él tuvo la culpa él." (757)[20]

With the object of his envy dead, and so too the passion that had become the very essence of his being, Joaquín falls into a profound melancholy and finally, debilitated and

bed-ridden by an obscure sickness, and feeling himself about to die, he calls all his family together and in a last climactic scene he confesses the truth to them. He asks why he has been so envious in life, and answers the question himself: "Porque he vivido odiándome." And he admits also that he had not loved his wife: "Si te hubiera querido," he tells her, "me habría curado. No te he querido. . . . Pude quererte, debí quererte, que habría sido mi salvación, y no quise." (759) The reason is not difficult to guess. He did not love others because he did not love himself, and we can only love others to the extent that we are able to love ourselves.[21] Or maybe it would be more correct to say that his was un amor propio enfermizo, as Unamuno calls envy in his Almería speech (IX, 110), that is to say, rooted in pride and presumption (soberbia) rather than in that love for oneself that ultimately leads to compassion for others.[22]

There can be no doubt that Joaquín is a sick man, suffering from a sickness that is his hyper-consciousness of Self. However, "esa enfermedad es el manantial de toda salud poderosa," as Unamuno says in Del sentimiento trágico. (133) It is the result of Kierkegaardian dread and despair, which makes him much more admirable in Unamuno's view than the superficial Abel.

Nietzsche, too, claims to admire these "sick" men who are ruled by some great passion, and one of his affirmations in The Will to Power is even very similar to what Unamuno has said: "The dominating passion . . . brings with it the supremest form of health." (III, 778, p. 408) And he goes on to

add that a multiplicity of passions within one breast is very unhealthy and leads to inner ruin, whereas that supremest form of health to which he refers is only possible when one single passion finally becomes master.[23] He summarizes his ideas on the passions by saying that it is the "domination of the passions, not their weakening, or extirpation," that is necessary:

> --The greater the dominating power of a will, the more freedom may the passions be allowed.
> The "great man" is great owing to the free play and scope of his desires and to the yet greater power that knows how to press these magnificent monsters into service. (IV, 933, p. 492)

Joaquín Monegro, in fact, comes close to fulfilling this description of Nietzsche's "great man," who "wants not [a] 'sympathetic' heart, but servants, tools," and who, in his intercourse with other men "is always intent on making something out of them," (IV, 962, p. 505) that is, using them for his own ends. This will be even more true of the heroes and heroines of later novels.

Interesting examples of the internalization of this Cain and Abel conflict are found in the three short stories, "El que se enterró" (La Nación, Buenos Aires: January 1, 1908) and "Tulio Montalbán y Julio Macedo" (La Novela Corta, Madrid: V, no. 260, December 11, 1920), both of which were later expanded into full-length plays, and in "Artemio, heautontimoroumenos" (Nuevo Mundo, Madrid: March 29, 1918). In these works we have cases of what might most accurately be called schizophrenia or split-personality, but with the added dimension that the two Selves are aware of each other and violently

antagonistic, each Self struggling to overcome and dominate or destroy the other.

These stories all deal with the theme of the doppelgänger that so impressed Unamuno in Dr. Jekyll and Mr. Hyde. It is an expression of what Unamuno called the "problem of personality" which, in his later years, became almost an obsession with him.[24] He is not here concerned so much with the fraternal struggle between men, which was at least in part a reflection of his concern with the problem of Spain in her history, as with the internal antagonism and struggle within each man and with the idea that each man creates himself not only in relation to other men but also in relation to his other Self (or Selves).[25] He is making reference to these two opposing forces within the nature of every man, to what might be called the angelic and demonic forces, in the prologue to Tres novelas ejemplares when he says that each man carries in himself the seven virtues and the seven opposing capital vices "y saca de sí mismo lo mismo al tirano que al esclavo, al criminal que al santo, a Caín que a Abel." (976) "El que se enterró" is perhaps the most concise example in his fiction of this particular type of dualism.

Emilio, the protagonist of the story, suddenly falls "sick with terror": "Sentía a todas horas la presencia invisible de la muerte, pero de la verdadera muerte, es decir, del anonadamiento." This consciousness of death and nothingness beyond causes him to "suffer his existence" and, as is frequently the case with Unamuno's heroes, results in an anxiousness to escape from his fear into the unconsciousness of sleep:

"Despierto," he says, "ansiaba porque llegase la hora de acostarme a dormir, y una vez en la cama me sobrecogía la congoja de que el sueño se adueñara de mí para siempre." (818) He even considers suicide as a remedy.

At the moment this terror reaches its climax he suddenly finds himself face to face with himself, or rather, with his other Self--el Otro. His fear turns into desperate resignation and he loses consciousness. When he comes to himself, he is not in himself, but has become the Other, and he sees that the Self he was is dead. He had witnessed his own death, and his soul had been cleansed of its former terror, but he was left with an abysmal sadness. Everything continues the same as before, except the "tone and timbre" of things are different. And none of this can be explained away as a bad dream or a halucination because the body of himself buried in the garden gives material proof that it all really happened. His intense terror of death, it seems, has caused him to become the other resigned Self within him, but the terrible price exacted has been the destruction of the first Self.[26]

This early example of the "problem of personality" seems to be in considerable part an outgrowth of the crisis Unamuno suffered ten years earlier when he too experienced that same unbearable terror. But many years later, as indicated above, the theme will make a strong reappearance, though the nature of the confrontation between the Selves will be somewhat different. In his essay Cómo se hace una novela (Hendaya: June, 1927), for example, he will refer to the feared Self, the Other, as his leyenda or novela:

> ¡Mi leyenda!, ¡mi novela! Es decir, la leyenda, la novela que de mí, Miguel de Unamuno, al que llamamos así, hemos hecho conjuntamente los otros y yo, mis amigos y mis enemigos, y mi yo amigo y mi yo enemigo. Y he aquí por qué no puedo mirarme un rato al espejo, porque al punto se me van los ojos tras de mis ojos, tras su retrato, y desde que miro a mi mirada me siento vaciarme de mí mismo, perder mi historia, mi leyenda, mi novela, volver a la inconciencia, al pasado, a la nada. . . . El Unamuno de mi leyenda, de mi novela, el que hemos hecho juntos mi yo amigo y mi yo enemigo y los demás, mis amigos y mis enemigos, este Unamuno me da vida y muerte, me crea y me destruye, me sostiene y me ahoga. Es mi agonía. ¿Seré como me creo o como se me cree? 27

The hero of the story "Tulio Montalbán y Julio Macedo" also suffers this internal struggle to the death with his other, legendary, Self. It is the story of Tulio Montalbán, who loses his beloved wife of a year at the age of nineteen and who, in order to relieve his sorrow, becomes a freedom fighter and eventually the liberator of his country. At the moment of success and of greatest fame, however, he fabricates the story of his own death in order to attempt to return to the man he was before the <u>leyenda</u> was born, and he changes his name to Julio Macedo.[28]

Julio wants to return to his primitive Self, to go back to a past and happier time; and on a distant island he discovers a woman who resembles his dead wife, even to having the same name, Elvira. She, however, has been raised to venerate history, and she has fallen hopelessly in love with the legendary Tulio Montalbán whose biography she constantly rereads and carries with her. He, at least in the beginning, sees her as his hope of returning to what he had lost, and he tells her: "usted irá conociéndome; usted irá sintiendo quién

es, o mejor, quién va a ser Julio Macedo; usted me irá haciendo..." (956) Julio believes in the possibility of creating a Self. He creates Julio in order to do away with the legendary Tulio, for example, but he needs the participation of Elvira in order to fully realize his goal of return to the original Self. She refuses to cooperate, though, sensing in him "un alma de presa, un espíritu de dominio," (956) and recognizing, perhaps, that he represents a danger to her Tulio.

It is important to note that it is the experience of the death of his wife that first caused Tulio to become someone else. It might be supposed that the original Tulio lived in a world of bliss and unawareness of the tragic sense of life. His desire to return to that original Self, then, involves a return to the unconscious, childlike, state in which death does not exist. He expresses this longing, in fact, in the dialog that follows:

> --¿Es que le gustaría volver a la niñez?
> --¿A la niñez? ¡Más allá, mucho más allá!...
> --¿Cómo más allá?
> --¡Sí, más allá de la niñez, más allá del nacimiento!
> --¡No lo comprendo!
> --Sí, me gustaría volver al seno materno, a su oscuridad y su silencio y su quietud...
> --¡Diga, pues, a la muerte!
> --No, a la muerte no; eso no es la muerte. Me gustaría "desnacer", no morir...
> --Y por eso...
> --Sí, por eso. ¡Un amor así, como el que busco me valdría lo mismo! (957)

This same longing is expressed again later when Julio describes his wife and what would have been if she had not died: "Mi pobre Elvira sólo anhelaba pasar inadvertida, y yo, como ya lo he dicho, hacer de mi hogar un claustro materno y

vivir en él como si no viviese. ¡Porque le tengo miedo a la vida, un miedo loco!" (963) The Self he wishes to dispose of, then, is the Self that lives in the painful awareness of death.

Part of Julio's tragedy is that of the actor in history, the personaje or leyenda who suddenly discovers that he is not himself and who struggles to return: "Creí poder sacudirme del personaje y encontrar bajo él al hombre primitivo y original." (962) He desperately tries to rid himself of this other, dominating and tyranical Self that has taken over his life; and when he discovers that this new Elvira loves only the romantic legend of Tulio Montalbán, he confesses to her:

> No puedo soportar que lo que debió ser mío, lo que sería mi paz, mi vida, me lo robe... ese... ese del libro... ese que creí dejar muerto. Vine acá, a esta isla, buscando la muerte o algo peor que ella; te conocí, sentí resucitar a nueva vida, a una vida de aislamiento, soñé en un hogar que fuese, te lo repito, como un claustro materno cerrado al mundo, y he vuelto a encontrarme con él... (959)

She, however, is not able to give up her vision and love the man of flesh and bone; for what she really wants is not the man but the name, to go down in history herself alongside this legendary hero.[29] History for her, as for her father, is more real than life itself. So, because of her, Julio is again brought face to face with his enemy Self, and this time it is Tulio who will be the victor.

Julio will kill himself because he has been defeated in his battle to return to his original being, defeated because Elvira was not willing to love the real man, with a real love. Like many other Unamunesque characters Elvira will not

allow herself to feel; she is pure thought, and therefore she is unwilling to surrender herself to the kind of love that would have saved Julio.[30] Besides, she is afraid of losing her ideal man, her Tulio, the one she has created in her dreams and in her mind; and he understands all this as he makes clear in one final interview with her:

> te vi y sentí resucitar al que fui antes de mi historia, de esa fatídica historia. . . . ¡[pero tú] eres del otro, no de mí! Tú eres del nombre. Te vi, sentíme resucitar, te busqué y me encontré con que el otro, el que creía haber matado, te había vuelto el seso. Me encontré con el de ese libro fatal. Y tú, que amabas con la cabeza, intelectualmente, a Tulio Montalbán, no podías amar con el corazón, apasionadamente, carnalmente si quieres, a un náufrago sin nombre. Todo tu empeño fue conocer mi pasado, cuando yo venía huyendo de él. ¡Y ni me conociste! Prueba de que era tu cabeza, no tu corazón, el enamorado. (962-63)

Unamuno's concern, late in life and after his reputation was well established, with this idea that the legend might blot out the real man, might seem to represent an interesting turnabout. In several of his works it is seen that to become famous by whatever means is a desirable and sought-after way of attaining some measure of immortality. We have, among other examples, Fulgencio Entrambosmares' reference to Herostratus, and Apolodoro's and Joaquín's frustrated efforts to achieve renown. This struggle to live on in the minds and memories of others can even become a violent and destructive battle, as revealed in the description given of it in "La locura del Dr. Montarco": Dr. Montarco responds to the accusation of pride by saying that "el hombre que trata de sobreponerse a los demás es que busca salvarse; el que procura hundir

en el olvido los nombres ajenos es que quiere se conserve el suyo en la memoria de las gentes." In order to illustrate what he means he uses the metaphor of the water bottle employed to kill flies:

> Las pobres [moscas] tratan de salvarse, y como para ello no hay más remedio que encaramarse sobre otras y así navegar sobre un cadáver en aquellas estancadas aguas de muerte, es una lucha feroz a cuál se sobrepone a las demás. Lo que menos piensan es en hundir a la otra, sino en sobrenadar ellas. Y así es la lucha por la fama mil veces más terrible que la lucha por el pan. (I, 1131)

However, once this fame is acquired, it seems, comes the realization that this newly created being is not the real one, but the leyenda made jointly by others and by oneself and born with this realization is the desire to return to the peace and obscurity of the original Self. This concern is seen in the story just discussed, but another, excellent, example is in the tale entitled "Una visita al viejo poeta," which was written very early in Unamuno's career, being first published in La Ilustración Española y Americana in Madrid on September 8, 1889. It is the story of an old poet who has fled from his fame in order to rediscover his true intimate Self. He explains his reasoning to a young interviewer saying:

> --¡Mi nombre! ¿Para qué he de sacrificar mi alma a mi nombre? ¿Prolongarlo en el ruido de la fama? ¡No! Lo que quiero es asentar en el silencio de la eternidad mi alma. Porque, fíjese, joven, en que muchos sacrifican el alma al nombre, la realidad a la sombra. No, no quiero que mi personalidad, eso que llaman personalidad los literatos, ahogue a mi persona (y al decirlo se tocaba el pecho). Yo, yo, yo, este yo intrasmisible..., no quiero sacrificarlo a la idea que de mí mismo tengo, a mí mismo convertido en ideal abstracto, a ese yo cerebral que nos esclaviza...
> --Es que el yo que usted llama concreto...
> --Es el único verdadero; el otro es una sombra, es

> el reflejo que de nosotros mismos nos devuelve el mundo, que nos rodea por sus mil espejos..., nuestros semejantes. ¿Ha pensado usted alguna vez joven, en la tremenda batalla entre nuestro íntimo ser, el que de las profundas entrañas nos arranca, el que nos entona el canto de pureza de la niñez lejana, y ese otro ser advenedizo y sobrepuesto, que no es más que la idea que de nosotros los demás se forman, idea que se nos impone y al fin nos ahoga? (II, 518-19)

This fear that the intimate Self might be smothered by el nombre seems to be a constant concern for Unamuno throughout his life. It will reappear forty-one years later in "Tulio Montalbán y Julio Macedo" and again in the essay-novel Cómo se hace una novela, written in 1927. This latter work, deeply rooted in the problem of "the Other," was of special significance for Unamuno. He called it "el más entrañado y dolorido relato que me haya brotado del hondón del alma."[31]

At the time this work was written Unamuno was living in self-imposed exile in protest to the Primo de Rivera dictatorship, and he was very much aware of playing a role, of his creation of a public image, a political and historical Self that at the time made him a cause célèbre throughout Europe and America. But he began to fear that this leyenda he had created was swallowing up his original intimate Self.

> ¿No estaré acaso a punto de sacrificar mi yo íntimo, divino, el que soy en Dios, el que debo ser, al otro, al yo histórico, al que se mueve en su historia y con su historia? ¿Por qué obstinarme en no volver a entrar en España? ¿No estoy en vena de hacerme mi leyenda, la que me entierra, además de la que los otros, amigos y enemigos, me hacen? Es que si no me hago mi leyenda me muero del todo. Y si me la hago, también. (VIII, 745)

Armando Zubizarreta has done an extensive study of this work (Unamuno en su nivola, Madrid: Taurus, 1960) in the

belief that "es obra clave de la vida, pensamiento y expresión de Unamuno." (320) He speaks at some length about the metaphor of the "theater of life" which is developed in Cómo se hace una novela: "El hombre se hace no sólo en relación con los demás en el teatro de la vida, sino también en el escenario de su conciencia, en las relaciones entre sus distintos yos." (147) Zubizarreta sees it all as the expression of a new ontology, one that considers man as a being who makes himself, who conquers his own essence, becoming the creator and creation of himself. Unamuno is not rejecting, he believes, the "yo" of his own creation, but the "yo" that is being imposed upon him from outside: "un yo que el mundo nos ha hecho, o que nos hemos hecho esclavizándonos a él." (156)

This essay is built around the barest essentials of a plot, giving it the appearance of a short story--thus the ambiguity, not infrequent in Unamuno's works, as to its appropriate genre. The protagonist here, U. Jugo de la Raza (clearly Unamuno himself), begins to read a novel and to identify with its leading character. When he comes to the passage that reads: "Cuando el lector llegue al fin de esta dolorosa historia se morirá conmigo," (735) he is terrified and flees, vowing never to finish the novel. He is unable to resist, however, and though he suffers great torment he continues reading.

This terrible confrontation with a fictional character whose destiny is inseparably joined with one's own represents, in all probability, both the objectification of one's leyenda, or external public Self, and the painful coming to awareness

of the inescapable fact of impending death. However, what Unamuno seems most interested in here is the various levels of creation and recreation involved in the making of a novel --and we must keep in mind that the way he uses novela is of special significance. He clarifies this at the end when he explains what his purpose has been: "el novelista que cuenta cómo se hace una novela cuenta cómo se hace un novelista, o sea cómo se hace un hombre." (764) A man "makes" himself in his obras; in this respect he is his own creator, but he is also recreated by every man who views or reads his obras. Thus, in Cómo se hace una novela, both the reader of the work, if he truly understands and feels what is happening, and its author Unamuno, are intimately involved in a process of creation and recreation.[32]

U. Jugo de la Raza, however, is not involved in this process, because this novel of his life is not being created by him, but being imposed upon him from outside. It is not so much death that he fears; he must have known, as all men do, that one day he would die. What is so frightening to him is to suddenly become aware that he will be the slavish victim of an absurd and inhuman fate over which he exercises no control whatsoever. This is the real tragedy, and the only escape from it, in Unamuno's view, is to become creatively involved in one's own destiny. Only the "authentic" and creative man can "make" the novel of his life, rather than be the victim of it, as Unamuno affirmed in his prologue to Tres novelas ejemplares.[33] In the case of "poor" Jugo, the author says:

> dio con el libro agorero y se puso a devorarlo y se ensimismó en él, convirtióse en un puro contemplador, en un mero lector, lo que es algo absurdo e inhumano; padecía la novela, pero no la hacía. Y yo quiero contarte, lector, cómo se hace una novela, cómo haces y has de hacer tú mismo tu propia novela. El hombre de dentro, el intra-hombre, cuando se hace lector, contemplador, si es viviente ha de hacerse lector, contemplador del personaje a quien va, a la vez que leyendo, haciendo, creando, contemplador de su propia obra. (761)

Unamuno is presenting in this essay the problem of the man who has suddenly been made aware of his imminent death through the reading of the "novel" of his life, and who must resolve the difficult problem with which he is confronted: "de acabar de leer la novela que se había convertido en su vida y morir en acabándola, o renunciar a leerla y vivir, vivir, y, por consiguiente, morirse también. Una u otra muerte, en la historia o fuera de la historia." (748) His first reaction is to reject it all, to flee from the consciousness of death to the peace of non-awareness and belief which characterized his childhood:

> Mi Jugo se dejaría al cabo del libro, renunciaría al libro fatídico, a concluir de leerlo. En sus correrías por los mundos de Dios para escapar de la fatídica lectura iría a dar a su tierra natal, a la de su niñez, y en ella se encontraría con su niñez misma, con su niñez eterna, con aquella edad en que aún no sabrá leer, en que todavía no era hombre de libro. Y en esa niñez encontraría su hombre interior, el <u>eso anthropos</u>. (758) 34

In the end, however, U. Jugo de la Raza, like Unamuno himself, is unable to abandon the novel of his life; though terrified, he cannot resist the contemplation of the tragedy of his approaching death.

Unamuno leaves the story of Jugo unfinished. But he

concludes his essay by suggesting that the man who desires to be more than just the reader of the novel of his life should become the author as well. In other words, the mere reader, or spectator, has no real being of his own, he is either already dead or will lose sight of himself, forget himself, which is a way of dying ahead of time. (752) Only the man who is the author of his own Self is truly alive. And so again Unamuno has returned to his basic thought that the intimate and true reality of a man is what he desires to be, the Self he creates out of his Will-to-Be, in the same way Alonso el Bueno created his immortal Don Quixote.

The third story in which the internalization of the Cain and Abel theme is seen is "Artemio, heautontimoroumenos." In this particular case, however, the two antagonistic Selves balance each other out and leave the man neutralized. In his description of Artemio the author says: "Ninguno de sus dos yos consiguió dominar del todo al otro, y acabaron por fundirse en un solo yo, en que lo angélico se perdió en lo demoníaco. Fue cobarde para el bien y cobarde para el mal. La lucha entre su ambición y su orgullo se resolvió en la destrucción de ambos, uno por otro." (879) Artemio devoured, and was devoured by, himself; and the author suggests that the explanation lies in Self envy: "¿No cabrá que un hombre llegue a envidiarse a sí mismo, o a una parte de él, uno de sus yos a otra de sus partes, a su otro yo? ¿No podrá un hombre emponzoñarse mordiéndose a sí mismo, en un ataque de rabia, a falta de otro hombre a mano

en quien poder ensañarse desahogando su mordaz rabia?" (877) If Artemio had had an Abel upon whom to direct his passionate envy perhaps he would have been another Joaquín Monegro.

The last and one of the most fascinating versions of this sometimes aggressive and danger-fraught confrontation between the Selves occurs in La novela de Don Sandalio, jugador de ajedrez (1930). The story consists of a series of letters written by a virulently antisocial man to his friend Felipe. This man likens himself to the solitary Robinson Crusoe, and he is obviously much impressed, since he makes repeated reference to it, by the scene in that work in which Crusoe is "thunderstruck" upon suddenly discovering the imprint of a naked human foot in the sand of what he had thought to be a deserted island. "También yo, como Robinson," he says, "he encontrado la huella de un pie desnudo de alma de hombre, en la arena de la playa de mi soledad; mas no he quedado fulminado ni aterrado, sino que esa huella me atrae." (1165)

This appears to be one of Unamuno's metaphors for the discovery of the Other within oneself.[35] It is followed by a second metaphor that is even more revealing of the concepts at work beneath the story of Don Sandalio:

> Me he hecho amigo de un viejo roble. ¡Si le vieras, Felipe, si le vieras! ¡Qué héroe! Debe de ser muy viejo ya. Está en parte muerto. ¡Fíjate bien, muerto en parte!, no muerto del todo. Lleva una profunda herida que le deja ver las entrañas al descubierto. Y esas entrañas están vacías. Está enseñando el corazón. Pero sabemos, por muy someras nociones de botánica, que su verdadero corazón no es ése; que la savia circula entre la albura del leño y la corteza.

> ¡Pero cómo me impresiona esa ancha herida con sus redondeados rebordes! El aire entra por ella y orea el interior del roble, donde, si sobreviene una tormenta, puede refugiarse un peregrino, y donde podría albergarse un anacoreta o un Diógenes de la selva. Pero la savia corre entre la corteza y el leño y da jugo de vida a las hojas que verdecen al sol. Verdecen hasta que, amarillas y ahornagadas, se arremolinan en el suelo, y podridas, al pie del viejo héroe del bosque, entre los fuertes brazos de su raigambre, van a formar el mantillo de abono que alimentará a las nuevas hojas de la venidera primavera. ¡Y si vieras qué brazos los de su raigambre que hunde sus miles de dedos bajo tierra! Unos brazos que agarran a la tierra como sus ramas altas agarran al cielo. (1160)

The author of these letters is clearly very impressed by this ancient and suffering oak. In fact, it is a powerful symbol and has the deepest significance for him, as will be further revealed at the end of the story.[36]

Like other characters to be seen in these novels and stories the narrator is rather a spectator than an actor in life. Like Pachico, for instance, he prefers to observe the actions and games of others and to keep a careful distance between them and himself.[37] He shows interest only in Don Sandalio, but it is an interest that quickly becomes an obsession, and he soon admits to himself that he needs Don Sandalio: "que sin Don Sandalio no puedo ya vivir." (1164) He becomes progressively more possessive in respect to him: "Este mi Don Sandalio, no el que juega al ajedrez en el Casino, sino el otro, el que él me ha metido en el hondón del alma, el mío." (1166) He refuses to hear anything about the life of Don Sandalio and flees from anyone who attempts to speak of him. Like Elvira in "Tulio Montalbán y Julio Macedo" he prefers his own pure and uncontaminated invention: "Tengo que mantener

puro, incontaminado," he says, "a mi Don Sandalio, al mío. . . . No, no, no quiero saber historias. ¿Historias? Cuando las necesito, me las inventaré." (1167)[38]

It turns out that Don Sandalio has also been quite taken with the narrator, and though they hardly say anything to each other and know absolutely nothing of each other's personal lives, it seems Don Sandalio has spoken frequently of the narrator to his family and has led them to understand they are intimate friends. When the narrator learns this he is shocked: "¡si apenas me oyó cuatro palabras!," he says, "¡Como no fuera que me inventó como yo me dedicaba a inventarlo! ¿Haría conmigo algo de lo que yo hacía con él?" (1175) He immediately recognizes that there is a danger in all this: "me di casi a temblar pensando si en fuerza de pensar en mi Don Sandalio no me había éste sustituído y padecía yo de una doble personalidad." (1167) This is the first indication of a possibility which Unamuno will reveal more fully at the end of the novel.

The narrator suffers a minor crisis when Don Sandalio is put into jail, but when he learns that he has died there--"aquel hombre se me había muerto a mí"--, his reaction is remarkable:

> Y yo, huyendo de los comentarios, he huído del Casino, yéndome al monte. Iba como sonámbulo; no sabía lo que me pasaba. Y he llegado al roble, a mi viejo roble, y como empezaba a lloviznar me he refugiado en sus abiertas entrañas. Me he metido allí, acurrucado, como estaría Diógenes en su tonel, en la ancha herida, y me he puesto a... soñar... (1175)

The narrator seeks refuge from the storm, and from the

fact of Don Sandalio's death, in the ancient oak. This, of course, is an act rich in symbolism. The dreamlike state of the narrator, and his return to what in Freudian terms would be the refuge of the maternal womb in order to escape from the unpleasant and unbearable fact of death, has all been seen many times before in Unamuno's works.[39]

Throughout the story numerous references are made to life, death, and eternity; and finally, in the penultimate letter, the narrator reveals that he is directing this work to those creative men and women who prefer to dream the novel of their own lives, who are concerned with the problem of personality. He realizes, though, that this is a problem that does not occur to the majority of men for whom life is no mystery, who die "sin darse de ello cuenta," and who lack intimate awareness of being.

Among the most telling clues as to what may really be happening is the narrator's repeated reference to the great impression made on him upon viewing himself reflected infinitely while sitting between two opaque mirrors: "me veía varias veces reproducido, cuanto más lejos más brumoso, perdiéndome en lejanías como de triste ensueño." (1177) He advises his friend Felipe to remember what Píndaro said: "¡Hazte el que eres!"; and when his friend asks him to write a novel about Don Sandalio the narrator tells him to write it himself, and if he lacks the necessary details, to sit between facing mirrors and begin to dream and to dialog with himself: "Y tú mismo mientras así le sueñes y con él dialogues te harás novelista.

Hazte, pues, Felipe mío, novelista y no tendrás que pedir novelas ajenas." (1181) Finally, in the epilogue, Unamuno says he suspects the narrator, Don Sandalio, and Felipe to all be figures in a gallery of mirrors; that is, that Don Sandalio has put himself outside himself in order to write his autobiography. Futhermore, this should not surprise us, he says, since it is well known that every author's fictional creations are really only recreations of himself: "Todo poeta, todo creador, todo novelador --novelar es crear--, al crear personajes se está creando a sí mismo." (1183) This is true, moreover, even of God who created man in His own image.[40]

In Tres novelas ejemplares y un prólogo (1920), the three short stories that follow the very important prologue which reveals the key to Unamuno's thoughts on reality and being are all closely related in several ways that have normally been overlooked by Unamuno scholars. The similarities between the first two stories, "Dos madres" and "El marqués de Lumbría," are relatively obvious, since they both have a strong-willed female protagonist who uses a man as the instrument to fulfill her most intimate desire. What most critics have chosen to overlook, however, is that this is also true of the third story, "Nada menos que todo un hombre" (the only one of the three whose date of composition is known: April, 1916).

Julia, the beautiful female protagonist, usually thought of as the victim of this story, is not the weak-willed

character she is most frequently portrayed as being. In the beginning she is locked in a struggle with a scheming and unprincipled father for whom she is the trump card he intends to play in order to rescue his endangered fortune. But she is not about to be used in such a way. She rebels against her father's authority and seeks first one novio and then another in an attempt to convince them to run off with her: "quiero ser robada! ¡Róbame!," she tells them. However, when her first boyfriend fails to show up after agreeing to her demands to be carried off, it is her pride, of which she has more than a healthy share, that is hurt: "¡Y decía quererme! No, no me quería a mí; quería mi hermosura, ¡Y ni esto! Lo que quería es jactarse ante toda Renada de que yo, Julia Yáñez, ¡nada menos que yo!, le había aceptado por novio." (1010) She soon finds another novio, Pedro, who is a young man "de más recio corazón," and proposes the escape to him also. But when he asks her what they will do after they have run off together and she answers "commit suicide," his reaction is understandably incredulous:

> --¡Tú estás loca, Julia!
> --Loca, sí; loca de desesperación. . . . Y si tú estuvieses loco, loco de amor por mí, te suicidarías conmigo.
> --Pero advierte, Julia, que tú quieres que esté loco de amor por ti para suicidarme contigo, y no dices que te suicidarás conmigo por estar loca de amor por mí, sino loca de asco a tu padre y a tu casa. ¡No es lo mismo! (1011)

This is what Julia desires, not to love but to be loved by someone so desperately and completely that he will kill himself as proof of his passion. This desire could not be

more forcefully or more clearly stated. The rest of this story deals with how she achieves this end, ironically, with what appears to be the most unlikely of men, the strong-willed Alejandro Gómez.[41]

The opinions of those who have dealings with Alejandro are succintly summarized: "Los que le trataban teníanle por hombre ambicioso y de vastos proyectos, muy voluntarioso, y muy tozudo, y muy reconcentrado." (1012) But he carefully hides from everyone both his past and his intimate Self, and we are permitted only an external view of him. He is extremely proud of being a self-made man, of being able to acquire everything he desires, and this pride is strikingly revealed in the impressive way he pronounces the pronoun "I": "En esta afirmación se ponía el hombre todo." (1012) His outstanding characteristic is his success in dominating others. When he meets the beautiful Julia, for example, he tells her she too will be his; and she accepts him, partly to escape the household of her father, partly because of the enormous contrast between this powerful and willful man and the weakness of her two previous suitors, but also because of a mysterious "otra que llevaba dentro y la tiranizaba." (1014) He is, as the epithet indicates, every inch a man; and he takes immediate possession of Julia, telling her: "Serás mía, Julia, serás mía... ¡Y me querrás! ¿Vas a no quererme a mí? ¿A mí? ¡Pues no faltaba más!" (1014) Furthermore, he wants her not as his mistress but as his wife: "¡La ley sancionará mi voluntad! ¡O mi voluntad la ley!" (1015)

This constant affirmation of his "yo" and the repeated imposition of his Will on others is an obsession with Alejandro. He is obviously a very powerful and willful man, and this is the reason he has so often been interpreted as an example of the Nietzschean superman, who, in the end, kills himself because he comes out second best in a confrontation with death. The truth is, however, that the theme of this story is not the invincibility of death, but rather the struggle for power and dominance. As such, it is more the story of Julia than of Alejandro, because she, not he, is the one with the problem to resolve and the obstacles to overcome.

Alejandro comes into the story as a well defined and already formed individual, and he has only to defend the social image that he has created. She, on the other hand, is the one who must find his weak spot and attack him if she is to realize her desire. She is the agressor, though it may appear otherwise, and he is on the defensive in this struggle for power between them. Alejandro's one real concern, in fact, seems to be the protection of the intimate Self he so carefully hides from the world; for, in spite of the outer defenses he has formed around himself, the image of the unconquerable Alejandro Gómez that he wears like a shell, he is very vulnerable within. He is too obsessed with being "every inch a man," and this is his flaw, a tragic flaw as it turns out. Unamuno speaks about this in his essay "Paz en la guerra" (Ahora, Madrid: April 25, 1933):

> ¿No has oído, lector, querer elogiar a alguien diciendo de él que es un hombre de una sola pieza?

> Y creen los que así dicen que es lo mismo que decir de él que es un hombre entero y verdadero, "nada menos que todo un hombre". Pues bien, ¡no!, un hombre de una sola pieza no puede ser un hombre entero y verdadero, porque un hombre entero y verdadero se compone de muchas, de infinitas piezas. Un hombre de una sola pieza no es un hombre entero, sino un hombre partido . . . un pedazo de hombre. (VIII, 1193) 42

The external image Alejandro has created for himself is that of the very strong, self-contained, but cold and heartless man, and his constant vocal affirmation of that image has everyone convinced it is true. His past is a complete mystery and he claims to have no family except the one he has made for himself. His power over others, though, is more due to the power of his great wealth than to his strength of Will, a wealth he uses to manipulate and control all those around him. Julia, however, is interested not in his wealth, but in penetrating the hard protective shell he has built around his emotions. Her first hint of success occurs at the asylum when, for one brief moment, Alejandro lets his guard down and we catch a glimpse of the inner man:

> --Y ahora --añadió la pobre mujer abrazando a su marido y hablándole al oído--, ahora, Alejandro, dime ¿me quieres?
>
> Y entonces vió en Alejandro, su pobre mujer, por primera vez, algo que nunca antes en él viera; le descubrió un fondo del alma terrible y hermética que el hombre de la fortuna guardaba celosamente sellado. Fue como si un relámpago de luz tempestuosa alumbrase por un momento el lago negro, tenebroso de aquella alma, haciéndose relucir su sobrehaz. Y fue que vió asomar dos lágrimas en los ojos fríos y cortantes como navajas de aquel hombre. Y estalló:
>
> --¡Pues no he de quererte, hija mía, pues no he de quererte! ¡Con toda el alma, y con toda la sangre, y con todas las entrañas; más que a mí mismo! Al principio, cuando nos casamos, no. ¿Pero ahora? ¡Ahora sí! Ciegamente. Soy tuyo más que tú mía.
>
> Y besándola con una furia animal, febril, encendido, como loco, balbuceaba:

> --¡Julia! ¡Julia! ¡Mi diosa! ¡Mi todo!
> Ella creyó volverse loca al ver desnuda el alma de su marido.
> --Ahora quisiera morirme, Alejandro --murmuró al oído, reclinando la cabeza sobre su hombro. (1030-31) 43

Now that she has cracked that outer shell and revealed the vulnerable man within it is only a matter of time until he is at her mercy.

The simple truth is, Alejandro is not as strong as he seems. The constant need he feels to demonstrate his strength to himself and to others is, in fact, a sign of his weakness. He is not "every inch a man" in Unamuno's own definition, for whom the complete man is the man of flesh and bone, composed of both reason and sentiment; and Alejandro, quite obviously, has a horror of any demonstration of sentiment. He is unbalanced in this respect. But it has already been seen, with unusual frequency, that this fear of the instincts and sentiments, and of love in particular, is one of the outstanding traits common in a large number of Unamuno's heroes and heroines, and that when they suffer a sense of frustration and failure it can usually be traced back to this defect or lack in their personality. This is brought out most conspicuously in the cases of Avito Carrascal and, as will be shown, of Aunt Tula.

Alejandro is very much like Avito Carrascal, Avito carried to the extreme, in fact. For like Avito, he has a horror of the instinctual passions, such as love. Both feel, apparently, the fear of the loss of their being in falling in love.[44] They fear it because this, they realize, is the weak spot in their defenses; but they will both ultimately be unable

to resist the force of this passion and they will be overcome and undone by it. Like Avito too, Alejandro sets out to create an Apollonian superman, though not in his son but in himself; and he is largely successful in this endeavor, until Julia comes along. He has created for himself a very precarious existence, an existence ready to come crashing down at the slightest hint of emotional weakness--which is exactly what happens when he is forced to admit his passionate love for his wife.

The lesson to be learned in all this is that one must take care in one's estimation of those who appear outwardly to be meek, submissive, and subjected to the Will of another. There are weapons and forms of attack so subtle that they are not immediately obvious, as Unamuno explains in Del sentimiento trágico: "¡Y hay tantos modos de dominar! A las veces hasta pasivamente, al parecer al menos, se cumple con esta ley de vida. . . . Ser vencido, o, por lo menos, aparecer vencido, es muchas veces vencer." (983)[45] The weapons Julia employs to conquer and possess Alejandro are submission and the transfiguring power of love. He will become hers, the new man she has created, who is unable to live without her and who is willing to make the ultimate sacrifice for her, giving proof of the totalness of his love and dependence upon her. In the end it is she who conquers and he who must admit that he is "¡Nada más que tu hombre..., el que tú me has hecho!" (1035)

Alejandro will commit suicide as a result of his confrontation with a power stronger than his own, but it is not

the power of death as most critics have affirmed.[46] It is rather Julia's power over him, the power of the all-consuming love she has inspired in him. He is no longer his own man and he can no longer live without the object of his love, the passion that has come to define his entire being, just as Joaquín is unable to live without the object of his hatred. On the other hand, he is unlike Joaquín because he is "saved" from his obsession with fame and with his social image through love for his wife. Or, to put it another way, Alejandro's love becomes stronger than his passion to be "every inch a man," whereas love is never able to dominate Joaquín's passionate envy of Abel. Alejandro tells Julia he belongs totally to her, and his suicide is proof of it, and the fulfillment also of Julia's most intimate desire which was clearly revealed in the beginning of the story.

"El marqués de Lumbría" again deals with fraternal rivalry, or, in this instance "sororal" rivalry, and with the struggle for dominance. This is an especially interesting story because it not only reunites many of the motifs already seen in earlier works but introduces some new facets of them that will culminate in the novel La tía Tula. The two sisters, Carolina and Luisa, are the only offspring of the Marquis of Lumbría, who himself is the last of the male line of a proud and ancient noble family. This circumstance is the espina dolorosísima in the life of the Marquis, for he has been frustrated in his need to project himself and his family tradition

into the future by his failure to produce a male heir to the title. It is this passionate obsession that will serve as the central motivating force in this story.[47]

The description of the ancestral manor and of the lifeless and sterile atmosphere in which this family lives is yet another example of the symbolization of physical details that has been seen in Paz en la guerra and Don Sandalio, and will be seen again in La tía Tula and San Manuel Bueno.[48]

> A pesar de hallarse habitada, casi siempre permanecía con las ventanas y los balcones que daban al mundo cerrados. . . . porque el excelentísimo señor marqués de Lumbría, don Rodrigo Suárez de Tejada, tenía horror a la luz del sol y al aire libre. . . . El marqués temblaba ante posibles contagios de enfermedades plebeyas. Eran tan sucios los de Lorenza y su comarca...
>
> Por la trasera daba la casona al enorme tajo escarpado que dominaba al río. . . . Y en un balcón puesto allí, a la umbría, libre del sol y de sus moscas, solía el marqués ponerse a leer mientras le arrullaba el rumor del río, que gruñía en el congosto de su cauce . . . así como el marqués temía al sol, la marquesa temía al ruido, y mientras aquél se iba en las tardes de estío a leer en el balcón en sombra, entre yedra, al son del canto secular del río, la señora se quedaba en el salón delantero a echar la siesta sobre una vieja butaca de raso a la que no había tocado el sol, y al arrullo del silencio de la plaza de la Catedral. . . .
>
> La vida del marqués trascurría tan monótona y cotidiana, tan consuetudinaria y ritual como el gruñir del río en lo hondo del tajo, o como los Oficios litúrgicos del cabildo de la Catedral. (998-99)

The protective walls of the ancestral manor that shuts them away from contamination with the outside world, the ivy that covers the manor as it does the maternal oak of Don Sandalio, the horror of sunlight, the silence, the barely conscious somnolence of Doña Vicenta which is similar to that of Marina in Amor y pedagogía, the Marquis' habit of reading on the shadowy balcony overlooking the river whose lullaby-like

murmur sings him to sleep, and finally, the monotonous ritual of the Marquis' daily life that is reminiscent of the "intra-historic" existence of Pedro Antonio in Paz en la guerra, are all characteristics of that negative pole, the contemplative mode that so often surfaces in Unamuno's fiction.

In the first part of the story considerable attention is given to the quarreling and rivalry between the two sisters, and to the fact that Luisa is the segundona and Carolina the first-born or mayorazga who, had she been male, would have inherited the title of marquis. They are very different temperamentally, Carolina being much like her father and more observant of family tradition: "odiaba al sol, como su padre, y se mantenía rígida y observante de las tradiciones de la casa." (999) Luisa, on the other hand, appears more lighthearted and out-going. She likes to see what is happening in the street, and to be seen; she even grows flowers on the balcony of her room to have an excuse to show herself. The Marquis believes these habits to be terribly plebeian, but it is Carolina who guesses the real reason Luisa is this way; she is looking for an appropriate suitor, a thing the proud Carolina would not think of lowering herself to do. In fact, it will be Luisa who introduces new life into this family, for it does not take long for her plan to bear fruit:

> Tristán Ibáñez del Gamonal, de una familia linajuda también y de las más tradicionales de la ciudad de Lorenza, se fijó en la hija segunda del marqués de Lumbría, a la que vió sonreir, con ojos como de violeta y boca como de geranio, por entre las flores del balcón de su dormitorio. Y ello fue que, al pasar un día Tristán por la calleja, se le vino encima el agua del riego que rebosaba de los tiestos, y al exclamar

> Luisa: "¡Oh, perdone, Tristán!", éste sintió como si la voz doliente de una princesa presa en un castillo encantado le llamara a su socorro. (999)

Under the circumstances Tristán is allowed entrance into the manor in order to pursue his courtship of Luisa, a fact that increases the violence of the quarreling between the two sisters. However, the Marquis, who is typical of Spanish nobility in being highly sensitive in regard to family honor and public opinion, allows Tristán to be with Luisa only when Carolina is also present: "En esto era vigilantísimo el padre. No le importaba, en cambio, que alguna vez recibiera a solas Carolina al que debía ser su cuñado, pues así le instruiría mejor en las tradiciones y costumbres de la casa." (1000) Later we learn that Carolina uses this opportunity to seduce Tristán, but that her father's principles become an obstacle, for the time being, to the complete realization of her purpose.

Tristán is appropriately and, at the same time, ironically named. Like Don Juan of the story "Dos madres" he bears the name of a legendary lover. But he is no more to these two sisters and their father than a pawn, a necessary instrument they manipulate in order to acquire what they all most desire, the child that will be the new Marquis of Lumbría. In this house, among them, the sad Tristán "parecía un reo y a la vez un sirviente." (1001) "Soy como una dependencia de la casa, casi un mueble," he would tell himself. (1002) In fact, after his marriage to Luisa it becomes obvious that her only real interest in him in the first place was to give her the male

heir to the title. When that end is accomplished her life begins to slip away, and when she feels herself about to die she is unconcerned with his future but thinks only of her sister and of her son, who she always refers to as el marqués: "Cuida del marqués. ¡Sacrifícate al marqués," she tells him. And then she deals him the cruelest blow of all: "'¡Ah, y a ella dile que la perdono!' '¿Y a mí?', gimió Tristán. '¿A ti? ¡Tú no necesitas ser perdonado!'" (1002) These words fall like a terrible sentence on the poor man, and the reason is because he has exercised no free will in the matter at all, but was merely a pawn in the struggle between the two sisters. Since he was no more than an instrument, Luisa is saying to him, there is no need for him to be pardoned.

Shortly before the marriage Carolina had been taken out of the house by her father in order, he told everyone, to recuperate from an illness. She does not return until after her sister's death, and then it is as the new wife of Tristán. This was all, of course, the subject of much speculation on the part of the townspeople. Significantly, the first things she does upon returning to the manor is to remove the mourning cloth from the coat of arms at the entrance to the manor so that the sun can shine on it, and to cut down the ivy that covers the building. Later she will open all the balconies to let the sun pour in. This is surely an act of rebellion and revenge against her now dead father, and a sign also of her agonic struggle to accomplish her ends against the negative forces of darkness, tradition and sleep which, until her

awakening, characterized her life in the manor

The young marquis, her sister's son, insists on calling her tía in spite of her objections because he instinctively sees her not as a new mother but as an enemy. And Tristán is utterly dominated by her. He is literally held prisoner in the manor, only leaving it when accompanied by her; and when in the evening guests arrive to play tresillo (they do not dare to refuse her invitations), she even sits next to him and guides his moves. When she has a daughter by him she shows no interest at all in her and is unmoved when the baby dies. She too is only concerned with being the mother of the next marquis, as is soon made evident.

Some years afterward Carolina brings a boy named Pedro into the manor who she claims is an orphaned cousin. He is regarded, especially by Luisa's son, as el otro, el intruso; and the two boys, both being of arrogant temperament, look upon each other as enemies. When one day the boys come running into the room after one of their quarrels and Pedrito has a bloody nose, Carolina reacts violently: "saltó como una leona hacia él, gritando: '¡Hijo mío! ¡Hijo mío!' Y luego, volviéndose al marquesito, le escupió esta palabra: '¡Caín!'" (1004) Then the truth comes out. Pedrito is her son, and Tristán's, and the true Marquis of Lumbría: "el marqués es éste, éste y no tú; éste, que nació antes que tú, y de mí, que era la mayorazga, y de tu padre, sí, de tu padre." (1004-05) She then indicates that her father, so not to stain the family name, had not permitted her to marry Tristán, but had sent her away to have her child.

Carolina makes it all public, and everyone wonders at her entereza varonil.[49] In the end, she is in complete control: Tristán is her humiliated prisoner, her son will be the new marquis, and no one dares deny her wishes. And when Tristán suggests that he shares some of the responsibility for their "indiscretion," she is quick to point out to him, as her sister had already done, that it was entirely her doing:

> no quieras envanecerte de lo que pasó y que el penitenciario llama nuestro pecado, y mi padre, el marqués, la mancha de nuestro escudo. ¿Nuestro pecado? ¡El tuyo, no Tristán; el tuyo, no! ¡Fuí yo quien te seduje! ¡Yo! Ella, la de los geranios, la que te regó el sombrero, el sombrero, y no la cabeza, con el agua de sus tiestos, ella te trajo acá, a la casona. Pero quien te ganó fuí yo. ¡Recuérdalo! Yo quise ser la madre del marqués. Sólo que no contaba con el otro. Y el otro era fuerte, más fuerte que yo. Quise que te rebelaras, y tú no supiste, no pudiste rebelarte... (1006)

Carolina deeply felt it to be her right, since she was the mayorazga, to be the mother of the next marquis. This is what she most desired and she created the situation and manipulated others in such a way that she was able to realize that desire. The only one strong enough to temporarily frustrate her plan was her father, who, she earlier suggested, had compromised both his daughters to fulfill his own desperate desire to pass his title on to a grandson. He was stronger than Carolina and was also very jealous of the social esteem in which the family was held. Consequently, when the family honor was threatened by the actions of Carolina, he sacrificed her to his principles, forcing Tristán to marry Luisa as was originally planned, and sending the older sister away to have her illegitimate child in secret. But in the end Carolina realizes

her goal and, at the same time, has her revenge on her father.[50] Her son, and not the child he had chosen, will be the new Marquis of Lumbría. It is all revealed in her final words to Tristán:

> Tú despertaste mi carne y con ella mi orgullo de mayorazga. Como nadie se podía dirigir a mí sino en forma y por medio de mi padre... como yo no iba a asomarme, como mi hermana, al balcón, a sonreír a la calle ..., como aquí no entraban más hombres que patanes de campo o esos del tresillo, patanes también de coro... Y cuando entraste aquí te hice sentir que la mujer era yo, yo, y no mi hermana. . . . Y eres el hombre caído. . . . tú naciste para que yo fuese la madre del marqués de Lumbría, de don Pedro Ibáñez del Gamonal y Suárez de Tejada. De quien haré un hombre. Y le mandaré. . . . No te aflijas --y al decir esto le puso la mano sobre la cabeza--, no te acongojes, Tristán, mi hombre... Y mira ahí, mira el retrato de mi padre, y dime tú, que le viste morir, qué diría si viese a su otro nieto, al marqués... (1006-07)

In reality Carolina's greatest obstacles have been her father's fanatic preoccupation with honor and with that aristocratic concern with purity which in this case is displayed in the Marquis' fear that something impure or contaminating might be introduced into the manor. Though Carolina at first shares this concern she is forced to overcome it because of her sister's impending marriage to Tristán. She is successful in seducing him away from Luisa and becoming pregnant, but by this reenactment of the "original sin" she has rebelled against her father's principles and, not being strong enough to win out over his objections, she is sent away from the manor. When he and Luisa are both dead, though, she can return triumphant and make her son, the child born in sin, the new marquis. As a sign of this triumph she has the old stone coat-of-arms removed and replaced by one made of bronze and bearing a blood red stain,

symbolic of the impure act that made her success possible:

> mandaré labrar un escudo nuevo, de bronce, y no de piedra. Porque he hecho quitar el de piedra para poner en su lugar otro de bronce. Y en él una mancha roja, de rojo de sangre, de sangre roja, de sangre roja como la que su hermano, su medio hermano, tu otro hijo, el hijo de la traición y del pecado, le arrancó de la cara, roja como mi sangre, como la sangre que también me hiciste sangrar tú. . . . Pondré en el escudo de bronce un rubí, y el rubí chispeará al sol. Pues ¿qué creíais, que no había sangre, sangre roja, roja y no azul, en esta casa? (1007)

In some respects this story represents an inversion of what will happen with Aunt Tula, who is never able to overcome her own obsession with purity and who deeply regrets it in the end.

Again in "Dos madres" we see a strong woman, in fact two strong women, who manipulate and destroy a man whose Will has been ursurped by them in their struggle to realize what they desire. It is based on the biblical stories of Rachel and of the two mothers who both claimed the same child in the court of Solomon; but in this case the "child," the ironically named don Juan, is torn apart and finally cast aside by them when his purpose has been served. Empty, used, and in complete despair, he will kill himself--the only act he performs in the story that is his own.

The stronger of the two women, Raquel, is the most cold-blooded and designing of all Unamuno's heroines. Her power over don Juan is absolute; she is the succubus who has bewitched and possessed him: "Los ojos y las manos de Raquel apaciguaban y adormecían todos sus apetitos. . . . Y en don

Juan había muerto, con el deseo, la voluntad." (978) She is his dueña y señora: "tú eres mío, michino, y . . . mío, mío sólo, todo lo tuyo." (980) He is not so much in love with her as "absorbed," "submerged," and "lost" in her. He feels himself irresistably drawn along by her, and he often thinks how sweet it would be to rest eternally, clothed in earth, after being killed by such a woman.

Though they are lovers, it is apparent that their relationship is not a normal one. There is a hint at just what it is that gives her this power over him when he says that he had never known his mother. It is his need for the regazo de madre and her need for a child that brings them together, and she uses this weakness in him to dominate him. She does, in fact, frequently call him "hijo mío," stressing the possessive, and treats him as if he were her child: "Le hizo sentarse sobre las firmes piernas de ella, [y] se lo apechugó como a un niño." (980)

> Volvió a cojerle Raquel como otras veces maternalmente, le sentó sobre sus piernas, le abrazó, le apechugó contra su seno estéril, con sus pechos, henchidos de roja sangre que no logró hacerse blanca leche, y hundiendo su cabeza sobre la cabeza del hombre, cubriéndole los oídos con su desgreñada cabellera suelta, lloró entre hipos sobre él. Y le decía:
> --¡Hijo mío, hijo mío, hijo mío!... No te robé yo; me robaste tú el alma, tú, tú. Y me robaste el cuerpo ... ¡Hijo mío..., hijo mío..., hijo mío!... Te vi perdido, perdido, perdido. Te vi buscando lo que no se encuentra... Y yo buscaba un hijo... Y creía encontrarlo en ti. (986-87)

Raquel's single obsessive torment is her sterility. Above all things she wants a child of her own, and she makes it quite clear she is capable even of murder to achieve that

end. Hell, she says, is in the center of a sterile womb.[53] But when Juan suggests that her sister would be happy to let them raise one of her children, or that they adopt a child, she rejects the idea because the child would not be truly her own. Besides, she has already devised her own plan. Since she is not physically able to have a child by her man, the closest she can come to fulfilling her desire is by arranging for a surrogate--she will have her child, by her man, in the womb of another woman. "Tú puedes darme un hijo," she says to Juan, "¿Cómo? Engendrándolo en otra mujer, hijo tuyo, y entregándomelo luego. ¡Y quiéralo ella o no lo quiera, que lo quiero yo y basta." (979) The woman she chooses for this task is the other femme fatale of the story, Berta Lapeira, who herself will exercise a powerful influence over Juan.

Great emphasis is put on the fact that don Juan has ceased to be his own man since his union with Raquel. His Will has been robbed by her and he has become merely an instrument of her desire, an example of Unamuno's no querer. And tragically, he is acutely aware of what has happened to him:

> --Pero dime, Quelina, dime --y al decirlo le lloraba la voz--, ¿por qué te enamoraste de mí? ¿Por qué me arrebataste? ¿Por qué me has sorbido el tuétano de la voluntad? ¿Por qué me has dejado como un pelele? ¿Por qué no me dejaste en la vida que llevaba?...
> --¡A estas horas estarías, después de arruinado, muerto de miseria y de podredumbre!
> --¡Mejor, Raquel, mejor! Muerto, sí; muerto de miseria y de podredumbre. ¿No es esto miseria? ¿No es podredumbre? ¿Es que soy mío?... ¿Es que soy yo? ... ¿Por qué me has robado el cuerpo y el alma? (986)

Raquel treats him in the most humiliating way and feels no need to be bound by the restrictions of the laws of

man and of the Church. She is not at all concerned about the opinions others might have of her and she refuses to marry Juan: "--¿Casarte conmigo? ¡Pero eso, mi gatito, no tiene sentido!... ¿Para qué? ¿A qué conduce que nos casemos según la Iglesia y el Derecho Civil? . . . ¿Casarnos? ¡Bien casados estamos!" (978) She is dominated by a blind inner compulsion which drives her to employ every means within her power to fulfill her desire. She is demoniacally possessed by her obsession to have a child, and the result is that she is totally unconcerned about the welfare of others.

In a particularly revealing exchange Juan says to her:

> --Me vas a matar, Raquel...
> --Quién sabe... Pero antes dame el hijo... ¿Lo oyes? Ahí está la angelical Berta Lapeira. ¡Angelical! Ja... ja... ja...
> --¡Y tú, demoníaca! --gritó el hombre poniéndose de pie y costándole tenerse así.
> --El demonio también es un ángel, michino...
> --Pero un ángel caído... (981)

In an earlier discussion of this metaphor of the fallen angel it was seen that according to Unamuno this angel fell out of pride and ambition, for desiring to be more; and these are, in fact, the qualities that characterize Raquel.[54]

For Berta, too, don Juan is nothing more than an instrument, one she will use to become what she wants to be, to become like her idol Raquel. She sees that Juan is the means by which she can reach Raquel and so she herself proposes that he marry her, telling him that she can give him the Will he lacks, a Will to struggle against the overwhelming power of Raquel. But to herself she says:

> "Arrancarle ese hombre y ver cómo es el hombre de ella, el hombre que ha hecho ella, el que se le ha rendido

> en cuerpo y alma... ¡Lo que le habrá enseñado!... ¡Lo que sabrá mi pobre Juan!... Y él me hará como ella..."
>
> De quien estaba Berta perdidamente enamorada era de Raquel. Raquel era su ídolo. (983)

However, Berta herself is subject to Raquel's spell. Raquel is her model and she imitates her in everything, in dress, hairstyle, gestures, and attitude: "Berta estudiaba en Raquel la manera de ganarse a su marido, y a la vez la manera de ganarse a sí misma, de ser ella, de ser mujer. Y así se dejaba absorber por la dueña de Juan." (989) Juan is right when he tells Raquel that Berta has also fallen under her power: "está prendada de ti, que la subyugas..." (988)

Juan is trapped between these two highly volitive women. He is the Will-less victim of their struggle to realize their goals, and they are tearing him apart and will destroy him in the end. Though he understands what is happening to him he is unable to resist, and he feels himself drawn ever closer to a terrifying and limitless abyss:

> El pobre Juan, ya sin don, temblaba entre las dos mujeres, entre su ángel y su demonio redentores. Detrás de sí tenía a Raquel, y delante a Berta, y ambas le empujaban. ¿Hacia dónde? El presentía que hacia su perdición. Habíase de perder en ellas. Entre una y otra le estaban desgarrando. Sentíase como aquel niño que ante Salomón se disputaban las dos madres, sólo que no sabía cuál de ellas, si Raquel o Berta, le quería entero para la otra y cuál quería partirlo a muerte. Los ojos azules y claros de Berta, la doncella, como un mar sin fondo y sin orillas, le llamaban al abismo, y detrás de él, o mejor en torno de él, envolviéndole, los ojos negros y tenebrosos de Raquel, la viuda, como una noche sin fondo y sin estrellas, empujábanle al mismo abismo. (983)

Raquel's great obsession to have a child of her own is at least partly the result of a feeling that she is unfulfilled as a woman until she has become a mother. This is a

need seen almost without exception in Unamuno's women. Even the women who never marry or remain virgin will find some way of achieving a measure of motherhood. Raquel reveals what she thinks in this matter when she projects her own need on to Juan, telling him: "¡Y voy a hacerte hombre; yo voy a hacerte padre." (986) But Juan has no real interest in paternity, and as soon becomes clear, it will not be his salvation. Besides, Raquel's desire goes a bit beyond simply having a child, for she also seems concerned with reproducing herself, with creating a new being in her own image.[55] Among the indications we have of this secret desire is her demand that the baby girl be called Raquel. (993)

Raquel becomes the godmother of the child (she is, in fact, its spiritual mother) and she installs herself in the household as if she were the mistress of it. She separates the baby from its biological mother as much as possible, hiring a wet nurse over whom she has control; and she often holds the child, kissing her <u>con frenesí</u>, and, most significantly of all, singing to her strange lullabies in an unknown tongue:

> Y se hizo un silencio espeso en torno de aquellas canciones de cuna que parecían venir de un mundo lejano, muy lejano, perdido en la bruma de los ensueños. Y Juan, oyéndolas, sentía sueño, pero sueño de morir, y un terror loco le llenaba el corazón vacío. ¿Qué era todo aquello? ¿Qué significaba todo aquello? (994)

When Berta asks her what songs she is singing, Raquel answers: "¡Oh, recuerdos de mi infancia!..." (994) She is passing memories on to her child, creating a new Raquel by instilling in her the tradition, the <u>intrahistoria</u>, that was Raquel's birthright.[56]

Eventually the moment comes when Berta too realizes she has been used by Raquel: "Al fin vió claro en la sima en que cayera; al fin vió a quién y a qué había sido sacrificada." (994) Though her nature is similar to Raquel's, she frankly does not have her depth: "Había en la viuda abismos a que ella, Berta, no lograba llegar. Ni lo intentaba, pues sólo el asomarse a ellos le daba vértigo." (994) However, she is still determined to win Juan from her:

> Lo que sintió entonces Berta fué encendérsele en el pecho una devoradora compasión de su hombre, de su pobre Juan. Tomábale en sus brazos flacos como para ampararle de algún enemigo oculto, de algún terrible peligro, y apoyando su cabeza sudorosa y desgreñada sobre el hombro de su marido, lloraba, lloraba, lloraba, mientras su pecho, agitado por convulsos sollozos, latía sobre el pecho acongojado del pobre don Juan. Y como una de estas veces la esposa madre gimiese "¡Hijo mío...! ¡Hijo mío...! ¡Hijo mío...!", quedóse luego como muerta de terror al ver la congoja de muerte que crispó, enjalbegándola la cara de su Juan. . . .
>
> Berta adivinó todo el tormento de su hombre. Y se propuso irlo ganando, ahijándolo, rescatándoselo. Aunque para ello hubiese que abandonar y que entregar a la hija. Quería su hombre. ¡Su hombre! (995)

But Berta clearly only wants Juan because he belongs to Raquel, and she has learned now that the way to possess a man like Juan is <u>ahijándolo</u>.[57]

The poor tormented Juan is being torn apart by these two rivals, by the <u>mujer madre</u> and the <u>esposa madre</u>. He knows that for Raquel he was no more than an instrument, a means to her end: "De satisfacer un furioso hambre de maternidad." (995) Now, however, he (and Berta too) has served his purpose and Raquel provides an excellent demonstration of Unamuno's statement in <u>Del sentimiento trágico</u> that there is something tragically and basically destructive about love: "El amor es una

lucha, y especies de animales hay . . . en que la hembra devora al macho luego que éste la hubo fecundado." (188) She will now polish off her victory in the most humiliating fashion. First she tells Juan: "dedícate más a tu Berta, . . . hijo mío." (995) and then she allows Berta to discover her and Juan in an embrace so that she can tell her:

> --Te he visto, Berta --y recalcó el te--; te he visto que venías.
> Y poniendo su mano, como un yugo, sobre el cuello de Juan, de quien se apartó un poco entonces, prosiguió: . . . Estaba diciéndole que se te entregue y que se te entregue sin reservas. Te lo cedo. Pues que a mí me ha hecho ya madre. . . . (996)

This is a shocking discovery for Berta, to suddenly find out that it was the child and not Juan that Raquel wanted all along. Now he is no longer needed by Berta either, and she tells Raquel: "Tómalo y acaba de matarlo. ¡Pero dame a mi hija, devuélveme a mi hija!" But it is too late, Raquel will keep the child, and so she responds finally with the truth: "¡Yo soy aquí la madre de verdad, yo!" (996) As for Juan, this is the final humiliation he will endure. He has been left drained of Will and desire, used and then thrown aside by these two women. He will flee from them and kill himself.

In Abel Sánchez, una historia de pasión certain ideas concerning the creation and affirmation of the Self that are in Unamuno's works almost from the beginning are reaching maturity. The heroes and heroines of succeeding novels will no longer struggle simply to be against the mists of non-being like Augusto Pérez, nor will they surrender to unconscious

instinct as Avito Carrascal does, nor to submergence into the totality of existence with its consequent loss of personality as does Pachico Zabalbide. Like Don Quixote they have created a well-defined role for themselves and they know who they are. Their purpose now is to affirm that being, to distinguish themselves so as to stand out of and above the crowd, to be recognized as unique, and to preserve the integrity of their original, intimate, personality. Now they are threatened, not by the mists but by the Other, from without and from within, who might defeat and even destroy them.

The Will-to-Be of these creative men and women is revealed in various ways. In Joaquín it is the desire to outshine his rival Abel, in Julio Macedo it is the desire to return to his original Self, in the narrator of Don Sandalio it is the desire to guard the Self he has created from external contamination, in Julia Yáñez it is the desire to prove that she can be loved for herself and not simply for her beauty, and so totally that her lover cannot live without her, in Carolina it is the desire to be the mother of the next Marquis of Lumbría, and for the sterile Raquel it is the desire for motherhood. They are morbidly and completely absorbed in themselves, ensimismados and ego-centered, and they concentrate all their energies on a single facet of their being, on the single passion that has become their obsession and by means of which they achieve that crystal-clear self definition. They cultivate, promote and defend that passion, creating situations and manipulating others, because it has become their intimate

reality; and they are so absorbed and possessed by it that its sudden loss would leave them without purpose in their lives. This is what happens, in fact, to Joaquín Monegro, who falls sick and dies, and to Alejandro Gómez, who kills himself, when they are left without the objects of the passions that had come to define their being. These men and women are the fictional manifestations of Unamuno's statement that "la creación de nuestra verdad vital --verdad es lo que nos hace vivir--, es el método de la pasión. La pasión afirma, y la prueba de su afirmación estriba en la fuerza con que es afirmada. No necesita otras pruebas."[58]

In each case there is an obstacle which they must overcome in order to reach their goal. For Joaquín it is Abel, for Julio Elvira, for the narrator of Don Sandalio his socios del Casino, for Julia Alejandro, for Carolina her father and sister, and for Raquel her own sterility and Berta Lapeira. They struggle not only to overcome the hostile circumstances in which they live but also the "others" that impede their progress. But it is only in relation to this struggle with the rival Other that the Self has being and meaning, and it is because of this need for struggle that the Cain and Abel and Jacob and Esau stories have been chosen by Unamuno as particularly appropriate metaphors. External forces, however, are not the only ones to be feared. The internalization of this fraternal struggle is also common in Unamuno's works and involves the presentation of a type of schizoid personality in which two Selves, the angelic and demonic Selves, battle for dominance.

Their defensive need to keep their Self pure and uncontaminated, that is, to remain Self-possessed, makes these individuals fearful of all others, and therefore unable to love. And this disorder in their ability to love others, which leaves them both isolated and frustrated, is one of two constants we see almost without fail in these novels and stories. The other is that powerful attraction of the peace of the negative "maternal" or material force that offers an escape from their anxiety and struggle.

The characters usually regarded as Unamuno's great "monsters of volition" make their appearance in Tres novelas ejemplares. These novels are similar in presenting in each case the struggle between two very strong personalities, one of which will prove dominant in the end. They are alike also in being the most concise examples of the creative individual in Unamuno's fiction; individuals whose powerful Will to fulfill some fundamental and intimate need results in their manipulation of situations and of others, without thought for the humiliation, suffering and tragedy they might cause.

An element that stands out especially vividly in these three novels and in the novel of Don Sandalio, but that is typical also of most of these creative men and women, is their jealous possessiveness toward their obras, as the emphasis they put on the possessive adjective indicates. This may partly be an expression of concern for the purity of their creations, but more importantly, it is also an expression of a desire to affirm and enlarge their own being. It was Avito Carrascal

who said that there is only one step from the possessive my to the personal I. (AP, 335) In other words, everything that can be encompassed by the possessive my, in a certain sense, is within the limits of one's being. For example, when Unamuno's characters refer to another with the emphatic mío, mío, mío, what they mean is that they have total possession and can make use of the other as a tool that is the extension of themselves. Since what is totally mine is myself or a tool that is the extension of myself, the greater the area encompassed by what is mine, the greater also is my being. In the next chapter we will study two very successful individuals who manage to enlarge their sphere of influence and control to include relatively large groups, a family in one case and an entire town in another.

FOOTNOTES

[1]Nietzsche, The Will to Power, IV, 900, p. 479.

[2]Three years after its publication, in his prologue to La tía Tula, Unamuno will remark on his development of so unpleasant a sentiment:

> En mi novela Abel Sánchez intenté escarbar en ciertos sótanos y escondrijos del corazón, en ciertas catacumbas del alma, adonde no gustan descender los más de los mortales. Creen que en esas catacumbas hay muertos, a los que lo mejor es no visitar, y esos muertos, sin embargo, nos gobiernan. Es la herencia de Caín. (1043)

[3]Geoffrey Ribbans in "The Development of Unamuno's novels Amor y pedagogía and Niebla," pp. 269-85, also considers this novel as one of a group in which the author is less interested in the development of the personality than in the affirmation of one already formed. This is the reason why Joaquín's character seems predetermined, especially in comparison with Augusto Pérez, and why the protagonists of the novels being discussed in this chapter appear somehow wooden--they exibit little or no development of character.

F. Fernández Turienzo, Unamuno, ansia de Dios y creación literaria (Madrid: Ediciones Alcalá, 1966), sees Joaquín as the embodiment of the passion to be more (pp. 171-73), and describes this passion as a creative force.

[4]As was the case with Augusto, though, Joaquín too feels her betrayal and rejection of him to be a belittlement of his worth, particularly in relation to Abel: "en la resolución de Helena," he says, "entraba por mucho el hacerme rabiar y sufrir, el darme dentera, el rebajarme a Abel." (699)

[5]Ahrcel Thomas, in a Ph.D. dissertation entitled "Tragic Heroes in the Works of Miguel de Unamuno: Studies in Pathological Disintegration" (University of Virginia, 1968), calls this a "customary Unamunesque transversion": "We find that not only did Joaquín initiate the intimacy between Abel and Helena . . . but later he saves Abel's life in a near-fatal illness, so that he is truly the 'author' of Abel. Continuing this line of transversion, we find Joaquín becoming 'father' of Abel's son. . . ." (231)

[6]In The Sickness Unto Death, written in 1849, Kierkegaard says: "The demoniac despair is the most potentiated form of the despair which despairingly wills to be itself. . . . with hatred for existence it wills to be itself, to be itself in terms of its misery." (Fear and Trembling and The Sickness Unto Death, p. 207)

[7]Ibid., pp. 205-06.

[8]The characteristic picture Unamuno gives of envy in his articles and essays, usually as applied specifically to the Spaniard, does not entirely correspond to the case of Joaquín, as José Emilio González has noted in his study of the novel, "Joaquín Monegro, Unamuno y Abel Sánchez," in La Torre, X, no. xl (1962), 85-109, because the envy of Joaquín Monegro is not the result of idle belligerance, nor spiritual laziness, nor does he have a superficial soul.

Unamuno discusses the Cain myth at length in his essay "Soledad," and a general study on the Cain and Abel story in Unamuno has been done by Paul Ilie, "The Cain Myth," in Unamuno: an Existential View of Self and Society (Madison: The University of Wisconsin Press, 1967), pp. 247-56. See also Ilie's article "Unamuno, Gorky, and the Cain Myth: Toward a Theory of Personality," in Hispanic Review, XXIX (1961), 310-23; and the study by Carlos Clavería, "Sobre el tema de Caín en la obra de Unamuno," in Temas de Unamuno, 2nd ed. (Madrid: Editorial Gredos, 1970), pp. 97-130.

Unamuno's envy is the subject of an article by Michael D. McGaha, "Abel Sánchez y la envidia de Unamuno," in Cuadernos de la Cátedra Miguel de Unamuno, XXI (1971), 91-102; and in the same publication XXII (1972), 127-47, Christopher H. Cobb also explains the elaboration of the novel as a result of the personal manias and complexes of Unamuno and of the historical reality of Spain, in an article entitled "Sobre la elaboración de Abel Sánchez."

[9]It sould be no surprise that Unamuno would feel this way. For him it is suffering and struggle, and the passionate ambition to be more, that make the man. The greater this suffering and struggle and ambition, the greater also the man. What he cannot forgive or admire are those "crepuscular," inconsequential individuals who pass through life without feeling it deeply, in a sort of unconscious haze, and feeling only the most petty of passions. Abel is one of these men. His successes have come to him effortlessly, without willing them. He does not even "win" Helena from Joaquín, but is seduced and manipulated by her, as he himself admits.

[10]Shortly after his daughter is born Joaquín makes a revealing reference to envy as the "original sin," apparently regarding the envy of God's knowledge and power as the motivation behind Adam's decision to taste the forbidden fruit; and a sin, therefore, that man has inherited. Later, when he reads Lord Byron's Cain and of how Luzbel aspired to be God, he asks

himself: "y yo, desde muy niño, ¿no aspiré a anular a los demás?" (712)

[11]The Sickness Unto Death, p. 186.

[12]Marías, p. 107.

[13]J.E. González, p. 95.

[14]Joaquín tells his daughter:

> he sentido más que los otros la suprema injusticia del mundo y de los favores de la fortuna. . . . ¿Por qué preferían al ligero, al inconstante, al egoísta? Todos, todos me amargaron la vida. Y comprendí que el mundo es naturalmente injusto y que yo no había nacido entre los míos. (746-47)

[15]He says, for example:

> ¿Pero llegué yo a querer de veras a mi Antonia? ¡Ah!, si hubiera sido capaz de quererla me habría salvado. Era para mí otro instrumento de venganza. Queríala para madre de un hijo o de una hija que me vengara. Aunque pensé, necio de mí, que una vez padre se me curaría aquello. ¿Mas acaso no me casé sino para hacer odiosos como yo, para transmitir mi odio, para inmortalizarlo? (712-13)

> Y empezó a querer a su hija con toda la fuerza de su pasión y por ella la madre. "Será mi vengadora", se dijo primero . . . Será mi purificadora." (713)

[16]One of Unamuno's tenets, expressed in Del sentimiento trágico and realized more than once in his fiction, is that "el hijo nace siempre en protesta contra el padre." (175) Thus Abelín will rebel against his father and favor Joaquín, while Abelín's own son will favor his paternal grandfather. Unamuno develops this idea in the play El pasado que vuelve (1910).

[17]Ignacio's Uncle Pascual, Avito Carrascal and Fulgencio Entrambosmares, and the maestros of Villasola and of Carrasqueda are all examples of these great teachers, but perhaps the most outstanding of them all will be Gertrudis of La tía Tula. It is interesting that many of these men and women, like Joaquín, will also engage in match-making in an effort to realize their desire--Raquel in "Dos madres" and Tula are striking examples.

[18]It is Joaquín who must decide the child's name, a decision that causes him some difficulty:

> Abel es su abuelo, pero Abel es también su padre, mi yerno, mi hijo, que ya es mío, un Abel mío, que he hecho yo. ¿Y qué más da que se llame Abel si él, el

> otro, su otro abuelo, no será Abel ni nadie le conocerá por tal, sino será como yo le llame en las Memorias, con el nombre con que yo lo marque en la frente con fuego? (752)

Abel himself, however, is against the use of his name, the name of a victim, he says, and so the child is called Joaquín.

[19]What Antonia fears, it seems, is the internalization in the grandchild of the Cain-Abel conflict. This will, in fact, be the theme of several of Unamuno's other works.

Antonia is the mother figure in this novel, and as is so often the case in the works of Unamuno she is the embodiment of those forces that offer peace, security, and protection from the painful awareness of the tragic sense of life.

[20]The grandchild is here in the interesting position of playing the role that in the Cain and Abel story is reserved for God.

[21]Earlier Joaquín had said: "Señor, Señor. ¡Tú me dijiste: ama a tu prójimo como a ti mismo! Y yo no amo al prójimo, no puedo amarle, porque no me amo, no sé amarme, no puedo amarme a mí mismo." (728) And in the play La esfinge (1898) Felipe says: "Si no sabes amarte, ¿cómo has de amar a los demás?" (V, 154)

Rollo May also discusses this need to love oneself in order to be able to love others. (Love and Will, p. 64)

[22]In this speech he makes a statement about envy that seems particularly appropriate in respect to Joaquín: "lo que se odia con odio de envidia no es la inteligencia precisamente, sino más bien lo que llamaremos espíritu, la potencia mental activa y creadora. . . ." (IX, 110)

Julián Marías wonders what the origin of this self-hatred and of his inability to love others might be:

> ¿cuál es la raíz de ese odio de sí propio y de los demás? Todo odio es envidia, dice Unamuno; pero entonces, el odio a sí mismo, ¿qué sentido tiene? No sería difícil descubrir en él una raíz de soberbia, de odio a la limitación, a la finitud, a la necesidad no aceptada de morir; en el fondo, se podría hablar de una satánica envidia de Dios, un odium Dei, la inversión rigurosa de la caridad. Y de esta inversión de la caridad en su sentido primario de amor Dei fluye inevitablemente la destrucción de la caridad como amor al prójimo. (Miguel de Unamuno, p. 109)

[23]One must understand that the same objections can be made to the passions as are made to sickness: nonetheless--we cannot do without sickness, and even less without the passions. We need the abnormal, we give life a tremendous choc by these great sicknesses. (The Will to Power, III, 778, p. 408)

[24]Martin Nozick, Miguel de Unamuno (New York: Twayne, 1971), p. 132.

In an auto-criticism of the drama El Otro (Madrid: Indice Literario I, 1933) Unamuno says: "El Otro, me ha brotado de la obsesión . . . del misterio . . . de la personalidad, del sentimiento congojoso de nuestra identidad y continuidad individual y personal." (V, 653)

[25]José Sánchez-Ruiz, "Dimensión mundial y social del ser, según Unamuno," Cuadernos de la Cátedra Miguel de Unamuno, XII (1962), p. 53, notes that "el hombre se hace persona, a través del comercio con los otros hombres. . . ." This necessary relationship between the Self and others is the theme of Sánchez-Ruiz' article.

[26]Eleanor Krane Paucker has done a comparative study between this story and Kierkegaardian dread in "Kierkegaardian Dread and Despair in Unamuno's El que se enterró," Cuadernos de la Cátedra Miguel de Unamuno XVI-XVII (1966-67), 75-91. What she has to say in regard to what has happened to Emilio is extremely interesting:

> The Sickness Unto Death, the only work before Freud devoted exclusively to the problem of anxiety, has been the source of much comment by existential psychoanalysts who have found much that is useful in his analysis of anxiety, depression and despair. They underline Kierkegaard's understanding, both in Sickness and in The Concept of Dread, of inner conflict and the loss of self and his recognition of the beginnings of schizophrenia. For them, as for Kierkegaard and for Unamuno's Emilio, anxiety is "an ontological characteristic of man... not a peripheral threat which I can take or leave... it is always a threat to the foundation, the center of my existence. Anxiety is the experience of the threat of imminent non-being." [she is quoting from Existence, eds. Rollo May, Ernest Angel, Henri F. Ellenberger (New York: 1959), p. 50] This threat is not limited to psychotics but is in the very nature of anxiety; it is an awareness, as Emilio says, of possible annihilation, nothingness. . . . Behind the anxiety is a fear of birth or rebirth, seen from the etymology of the word anxiety itself, for it refers to choking, narrowness "as though through the straits of being born." [from Existence, p. 51]

In a footnote she gives the etymology of congoja: coangustus< angustus or narrow; and then quotes first Emilio: "me sobrecogía la congoja de que el sueño se adueñara de mí para siempre", and afterward a similar scene from the play El Otro: "Empecé a vivir hacia atrás, hacia el pasado... y cuando sentía en mis santos labios infantiles el gusto de la santa leche materna... desnací... Me morí al llegar al cuando nacía, a cuando nacimos."

> In the psychological crisis of his identity, of his own authenticity, he has encountered his other self, the repressed self. It is interesting to see how close Unamuno is to the world of psychoanalysis, for in the latter situation, if a patient is confronted with all of his repressions, there is a momentary illusion of his other self, the person he could have become. (90-1)

[27] Obras Completas, ed. Manuel García Blanco, VIII (Madrid: Escelicer, S.A., 1966), p. 734. Future page references will be included in the text.

Armando Zubizarreta, who has done an extensive study of this work in Unamuno en su nivola (Madrid: Taurus, 1960), also believes that this problem of personality originated with his now famous crisis: "la crisis de 1897 le proporcionó a Unamuno la conciencia de que había muerto para el mundo, de que estaba más allá de su descreimiento --de que era otro." (308)

Unamuno talked on other occasions of the uncomfortable sensation, even fear, he would experience at times upon seeing his own reflection in a mirror or pool of water, or upon hearing a reproduction of his own voice. He apparently viewed these as manifestations of the other Self that might one day devour him. In the article "Extracciones fotográficas" (Madrid: Nuevo Mundo, October 24, 1924) is found an especially interesting example of this obsession. He tells of visiting an insane asylum in Barcelona where a patient asked him if he was the "authentic" Unamuno or the one pictured in the newspapers. The question strikes him as profound and he often wonders why he so readily responded that he was, indeed, the "authentic" Unamuno: "¿Estaba yo mismo seguro de ello? ¿No será el auténtico el otro, el que viene de vez en cuando retratado en los papeles? . . . ¿Mi Unamuno, el mío, será el auténtico?" (VIII, 611-12)

[28] As might be expected, in his description of the destruction of Tulio Montalbán he employs the comparison of the fraternal struggle between Cain and Abel: "Luchamos como luchan dos hermanos que sirven causas contrarias, noble pero sañudamente, como acaso lucharon, diga lo que quiera la Biblia, Caín y Abel, y le dejé por muerto, como pudo él haberme dejado a mí." (959)

[29] Elvira's father calls her "la quijotesa" in the play and she indeed resembles Don Quixote in several ways, her romanticism and obsession with Tulio being a result of too much reading. She has also created an idealized love object in the figure of Tulio, with the hope that this love might immortalize her; and she will refuse to relinquish this dream for reality, just as Don Quixote does with his Dulcinea.

[30] In this respect she resembles Gertrudis in La tía Tula.

[31]In the prologue (Madrid: March, 1933) to San Manuel Bueno, mártir, p. 1125.

In his "Discurso en el homenaje a Joaquín Costa" (Madrid: February 8, 1932) Unamuno speaks of the tragedy of the man "que ve cómo el que es se va sintiendo borrado por el que de él hacen todos los demás. Y es que ya no es suyo; es de todos los otros, que han hecho de él otro hombre, en el cual queda enterrado, pero que es el que vive y en el que ha de vivir siempre." (IX, 408)

[32]"Nuestra obra es nuestro espíritu," Unamuno informs his reader, "y mi obra soy yo mismo . . . como tu obra eres tú, lector." (760) And every work can be considered an autobiography because "todas las criaturas son su creador." (732)

[33]el que siendo sueño de una sombra y teniendo la conciencia de serlo sufra con ello y quiera serlo o quiera no serlo, será un personaje trágico y capaz de crear y de re-crear en sí mismo personajes trágicos . . . capaz de ser novelista. . . . (977)

[34]In respect to this return to childhood Unamuno quotes from the Book of Matthew (XVIII, 3) where Christ says: "'En verdad os digo que si no os volvéis y os hacéis niños no entraréis en el reino de los cielos.' 'Si no os volvéis', dice. Y por eso le hago yo volverse a mi Jugo." (758) Then, after describing this longing for peace and unconsciousness as very similar to the Indian nirvana, he asks: "¿es algo distinto de la oscura vida natal intrauterina, del sueño sin ensueños, pero con inconsciente sentir de vida, de antes del nacimiento, pero después de la concepción?" (759)

[35]This novel is, in fact, as Ricardo Gullón demonstrates in his article "Don Sandalio o el juego de los espejos," Papeles de Son Armadans XXX (1963), 299-325, a more enigmatic and refined version of the theme of the Other.

[36]It is yet another expression of that desire for regression to an infantile or even a pre-natal state. James R. Stevens, "Unamuno's Don Sandalio: Two Opposed Concepts of Fiction," Romance Notes XI (1969), 266-71, explains the symbolism of this tree:

> The oak has a deep wound within which the narrator takes refuge after Don Sandalio's death. For the pagan of all times this is the tree of life, the symbol of the universe, for the Christian it is Christ's wounded side representing solace and redemption, for the Freudian it is the womb to which in infantile regression we seek to return out of fear of life. . . . it is a refuge from fear. (269)

[37]The solitary nature of both the narrator and of Don Sandalio is stressed throughout this story, but this is a

characteristic of all Unamuno's creative men and women; they are all painfully alone, "alienated" to use the term of the existentialists. They are all closed within themselves, and avoid, even fear, intimate contact with others. Their sensitivity to their unique individuality makes them fearful of contamination; however, their very solitude becomes a prison for them: "todo solitario . . . es un preso, es un encarcelado, aunque ande libre." (1173) This, perhaps, is the reason why only the sort of intimacy that is born of true and compassionate love can free them.

[38]Sánchez-Ruiz, "Dimensión mundial . . .," pp. 37-8, speaks of the importance of the possessive in these works:

> [A través del comercio con el mundo] el hombre se posesiona del mundo, lo hace suyo, y así llega a posesionarse de sí mismo . . . mediante la posesión de lo que no es el "yo", llegamos a poseer nuestro "yo": "El hombre que no poseyera nada . . . ni se poseería a sí mismo, es decir, no sería hombre" ("La humanidad y los vivos"). En Amor y pedagogía vuelve a repetir: "del mi al yo no hay más que un paso, un solo paso hay del posesivo al personal..." (cap. 3); y como dice en otro lugar: "Lo mío precede al yo" ("Civilización y cultura").

In a footnote Sánchez-Ruiz adds: "Todo este análisis unamuniano de las relaciones entre el 'yo' y el mundo es muy semejante al que M. Heidegger hace en 'Sein und Zeit'. . . ."

We have already seen that otherness is a necessary ingredient for the Creative Will, because in order to have "consciousness" and to increase one must utilize la materia that surrounds one in his environment. The tragedy is, however, that when one creates works, making use of this world around him, the concentration and "purity" of his own being is diluted and reduced. The narrator of Don Sandalio attempts to avoid this contamination and loss. This is why he keeps himself aloof and isolated from intimate contact with other men and why he prefers to invent his own "novel" of Don Sandalio: "para mí no hay más historias que las novelas. Y en cuanto a la novela de Don Sandalio, mi jugador de ajedrez, no necesito de socios del Casino, que vengan a hacérmela." (1167) This is why, later in the story when Don Sandalio's son-in-law comes to tell him what happened to his friend, the narrator becomes very agitated and refuses to listen: "me basta con lo que yo me invento," he responds. (1178) He does not want others contributing to his "novel" because that would represent a loss to himself.

This need to keep the Self one creates pure and uncontaminated is very probably related to Unamuno's concern that his public image was not entirely his own creation but that of his friends and his enemies as well.

[39]Interestingly enough, we will find a parallel occurence, which makes even more obvious Unamuno's consciousness

of what this old tree signifies, in San Manuel Bueno, mártir, which was finished only a few months before La novela de Don Sandalio. There Don Manuel will be buried in a coffin made, according to his own instructions, from the nogal matriarcal under which he played as a child. (SM, 1134) Both of these cases, moreover, are reminiscent of a scene in the prologue to Nietzsche's Thus Spake Zarathustra in which the protagonist buries the body of a dead rope dancer in the hollow trunk of an old tree. (See the edition of The Modern Library by Random House, Inc., n.d.; Parts 8 and 9, pp. 15-19) When the narrator wonders to himself, in the same letter, how Don Sandalio could have been put in jail when "El ajedrez [life] tomado así como lo tomaba mi Don Sandalio, con religiosidad, le pone a uno más allá del bien y del mal," (1175) the suspicion that some Nietzschean influence might be lurking about becomes stronger.

[40]His very name, Don Sandalio Cuadrado y Redondo, is an indication of this "desdoblamiento" of the Self.

The narrator has described the image he sees in the mirror, his objectified Self. One cannot become aware of the Self without objectifying it, and this splits the Self into two parts, one spectator and one spectacle. The necessary consequence is a partial loss of identity, which Paul Ilie explains by saying: "as soon as consciousness begins to operate reflexively, the loss of self is immediate. Part of the self is objectified, and this fragment is either alienated or estranged of the ego." This is an unavoidable side-effect of awareness, but the only alternative is unconsciousness, which leaves the individual imprisoned within himself and unable to grow: "the man who remains unaware of himself and of others can never be alienated, and will thus preserve his full self . . . the man most fully himself has no reflective mechanism. However, this condition keeps the individual sealed within his shell, unable to escape his subjectivity." (Unamuno: An Existential View of Self and Society, p. 92)

The traumatic result of seeing oneself outside oneself is demonstrated in all these stories that deal with the Other. There is a very good example in the play El Otro (1926), which developed out of the story "El que se enterró," of what this result might be: "sufrí al verme fuera de mí mismo..., no podía soportar aquel espejo..., no podía verme fuera de mí... El camino para odiarse es verse fuera de sí, verse otro." (V, 679) Joaquín Monegro's self-hatred, too, is the consequence of his acute awareness and objectification of himself.

[41]Frank Durand, "Search for reality in Nada menos que todo un hombre," Modern Language Notes 84 (1969), 239-47, notes that both Julia and Alejandro are strong-willed persons with well-defined goals, but that they have opposing perspectives: "Whereas Alejandro's interest is in creating [or maintaining] an exterior image of himself--nada menos que todo un hombre--which denies all interiority, Julia wants to destroy

an exterior image of herself--la hermosura de Renada--by asserting her interiority." (243) "As selfish and single-minded as he, she insists on being recognized and existing according to her own view of herself." (242)

Ahrcel Thomas sees Julia as the "unconstrained embodiment of the negative feminine properties," and Alejandro "as the absolute force of positive reason," which is hostile to all that Julia represents; and their association with each other as a microcosm of the dual universe which is found embodied in man --the juxtaposition of masculinity-positivism and femininity-negativism. In the end it is her negative force that plays the decisive role. ("Tragic Heroes...," p. 200)

[42]In his "Conferencia en el Círculo de la Unión Mercantil de Málaga," (August 22, 1906) Unamuno says:

> Hay gentes que con marcadísima individualidad carecen casi en absoluto de personalidad propia. Llamo individualidad a lo que podría decirse el continente, y personalidad al contenido espiritual. Hombres hay que se separan de los demás muy fuertemente, viven como encerrados dentro de una ostra, corteza o caparazón recio, pero estando vacíos por dentro, y otros, por el contrario, que no separándose de los demás, sino por leve membrana . . . están llenos de un riquísimo y variado contenido. (IX, 193)
>
> El hombre de individualidad absorbente . . . es una individualidad vacía, pobre en personalidad; es un continente recio y duro como el de una tinaja de casco muy grueso, pero que no contiene sino la misma agua que las demás tinajas . . . [es] en cuanto al espíritu como los cangrejos en cuanto al cuerpo, dermato-esqueléticos, que tienen los huesos fuera y la carne dentro. ("Sobre un libro de memorias," III, 1149-50)

[43]In the prologue to these novels Unamuno gives the following advice:

> A un hombre de verdad se le descubre, se le crea, en un momento, en una frase, en un grito. . . . no te dediques a observar exterioridades de los que contigo conviven, sino trátalos, excítalos si puedes, quiérelos sobre todo y espera a que un día--acaso nunca--saquen a luz y desnuda el alma de su alma, el que quieren ser, en un grito, en un acto, en una frase, y entonces toma ese momento, mételo en ti y deja que como un germen se te desarrolle en el personaje de verdad, en el que es de veras real. (975)

This is more or less what Julia does with Alejandro. We have seen that what she wants is someone to love her for herself, passionately and completely, to the point of willingness to sacrifice all, even life itself, for her. She wants nothing less than complete and absolute possession.

[44]Rollo May discusses this fear on page 83 of Love and Will. See also pages 79 and 80.

[45]Unamuno clarifies what he means by dominar saying:

> Y es que al decir dominar, no quiero decir como el tigre. También domina el zorro por la astucia, y la liebre huyendo, y la víbora por su veneno, y el mosquito por su pequeñez, y el calamar por su tinta, con que oscurece el ámbito y huye. . . . Y no consiste la nobleza o la innobleza en las armas de que se use, pues cada especie, y hasta cada individuo, tiene las suyas, sino en cómo se las use y, sobre todo, en el fin para que uno las esgrima. (ST, 983)

This sounds very much like Nietzsche, who also speaks of disguised forms of the will to power, among which is what he calls "enrollment": "so as to satisfy the will to power in a larger whole: submission, making oneself indispensable and useful to those in power: love, as a secret path to the heart of the more powerful--so as to dominate him." (The Will to Power, III, 774, p. 406)

Ricardo Gullón recognizes this power of love in his article "La voluntad de dominio en 'la madre' unamuniana," Asomante XVII, no. 4 (1962), 41-59, where he says: "Amor, entrega, abnegación son modos sutiles de reclamar atención excluyente, absoluto poder directivo sobre los otros." (43)

[46]It should be remembered that this is not Alejandro's first confrontation with death. We are told that he was married before and that that wife died also.

[47]Blanco Aguinaga describes this form of the need to prolong oneself in time in the following way: "La voluntad de continuar un modo de existencia, un linaje, es la forma que aquí toma la voluntad de perseverar en la conciencia y de afirmarla sin cesar. . . ." ("Aspectos dialécticos. . . .," p. 62)

[48]Agnes Moncy, "La creación del personaje en las novelas de Unamuno," La Torre XI, xlii (1963), 145-88, notes this symbolization of physical details and says: "Sugiere lo muerto del ambiente observando que todos los miembros de la familia, excepto Luisa, odian la luz y los ruidos. . . . En este ambiente va a introducir la vida, es por la ventana abierta al balcón por donde Luisa . . . ve a Tristán, el futuro padre del marqués." (154)

[49]There is a consistent tendency in Unamuno's works for the creative women to be regarded as mujeres varoniles and for the creative men to be varones maternales, as if this fertile mixture of the masculine with the feminine were necessary for an act of creation. Ahrcel Thomas also comments on the masculinity of most of Unamuno's strong women characters and the femininity of his male characters. "In the case where such a

pattern does not apply," he says, "we find an unconvincingly weak femininity as in Julia Yáñez . . . or an exaggerated and unreal masculinity, as in the case of Alejandro Gómez." ("Tragic Heroes. . . .," p. 198)

[50]In her doctoral dissertation, "The Will-to-be as a Theme in the Novels of Unamuno" (University of Florida, 1966), Judith Spurlock notes a short story in which the Will of another protagonist expresses itself in direct opposition to the Will of the father:

> "Ramón Nonnato, Suicida" [in Espejo de la Muerte, II, pp. 442-45] recounts the life of the man of the title . . . born of a dying mother to a ruthless father who victimizes his debtors and who forces the boy to study law so as to have a gratuitous lawyer, Ramón's Will-to-be is directed towards one obsessive goal: destroying the evil his father had created by repaying those upon whom he had preyed. Ramón's Will-to-be drives him to live destructively, to destroy what had been the essence of his father's life and, in that way, to assert his own individuality--to prove that he is more than a mere puppet manipulated by his father's will. And, since he himself has actually been included in that essence, as an instrument of his father's evil, his suicide is necessary for the complete fulfillment of his desire. Thus, strangely enough, his Will-to-be must be expressed as a Will-not-to-be. After his father's death, he dedicates his life and the fortune he inherits to accomplishing this ideal, and, upon the sale of the last piece of property, a sale which signifies the climax of his drive, he shoots himself and dies clutching the picture of his mother, whose contrast to his father has been the guiding beacon of his task. (85)

[53]Of her sterility Ricardo Gullón says:

> ser infecundo, incapaz de crear, era pena insoportable para quien quería ser reflejo de Dios, y por lo tanto partícipe del don precioso y único de forjar seres en cuyo sueño vivir, en cuyo sueño prolongar la vida. . . . En la teología unamuniana el infierno está ciertamente en el hombre y no fuera de él: no en los abismos del globo terráqueo, sino en los del alma. Es fuego --¿o hielo?, pues hielo es metáfora adecuada para expresar la incapacidad creadora, lo paralítico, lo muerto-- capaz de crecer y devorar, como hace con Raquel, presa y brasa, nutrida de su llama y abrasando en ella al otro, a los otros. ("La voluntad. . . .," p. 44)

[54]Later, Berta's ambitiousness will also be underlined with the same metaphor: "a la angelical Berta, un angelito

caído le susurró en el silencio de la noche y del sueño al oído del corazón: '[Raquel] Te teme...'" (982)

[55]In this respect there is a very significant and highly emotional scene that takes place when Juan announces to Raquel that Berta is pregnant. Upon hearing the news Raquel murmurs in a dreamy voice:

> --¡Al fin te tengo, Juan!
> Y le cogió y le apretó a su cuerpo, palpitante, frenéticamente, y le besó en los ojos y en la boca, y le apartaba de sí para tenerle a corto trecho, con las palmas de la mano en las mejillas de él, mirándole a los ojos, mirándose en las niñas de ellos, pequeñita, y luego volvía a besarle. Miraba con ahinco su propio retrato minúsculo, en los ojos de él, y luego, como loca, murmurando con voz ronca: "¡déjame que me bese!", le cubrió los ojos de besos y Juan creía enloquecer. (991)

[56]This phenomenon, this need these creative women feel to pass on both their personal and family tradition, is something Unamuno explores at more length in the novel of La tía Tula. It is what he calls filialidad or, in the case of Tula, sororidad--"perpetuidad hacia el pasado." (Cómo se hace una novela, p. 758)

[57]In Vida de Don Quixote y Sancho Unamuno says: "Todo amor de mujer es . . . amor de madre; la mujer prohija a quien ama." (210) There are numerous examples of this in his fiction.

[58]"Sobre la europeización," III, p. 937.

CHAPTER IV

THE CREATION OF THE COMMUNITY IN LA TÍA TULA AND SAN MANUEL BUENO, MÁRTIR

In this final chapter we will be taking a look at two protagonists who are the highest examples of the creative man in Unamuno's works. Aunt Tula and Don Manuel, in their struggle to affirm and to prolong their being in time, will each manipulate, encompass and give form to an entire community onto which they effectively imprint their personalities and through which the essence of their being will survive their physical deaths. Though he has rejected surrender and resignation to the forces of intrahistoria Unamuno returns, in these two novels, to his original idea of the incorporation of the individual spirit into the spirit of the society in which one lives.

Some noteworthy similarities to both Aunt Tula and Don Manuel are to be seen in the protagonist of an early short story entitled Una historia de amor (November, 1911). The hero and heroine, Ricardo and Liduvina, have been courting for some five years but with little display of any deeply felt love. Liduvina has continued the relationship in the desperate hope that their lukewarm affection will turn into a great passion; however, she herself is inhibited in her need to love by a secret disdain

for men: "en lo hondo de su corazón, despreciaba al hombre." (1217) She knows Ricardo has been contemplating an elopement, and she is planning to accept his proposal, but not so much for love as to escape from an unpleasant homelife and because of a certain competitive egoism that compels her to prove herself more daring than a man:

> Que tenga valor, que deje de ser hombre, que me proponga clara y redondamente la fuga, y la aceptaré; la aceptaré y será cojido en el lazo en que pretende arteramente prenderme, y entonces veremos quién es aquí el valiente. . . . entonces seré yo, yo, la pobre muchacha, la nena del casón, yo, la infeliz Liduvina, seré yo quien le dé lecciones de intrepidez de enamorados. (1217)

Actually, Ricardo feels he is destined for a special calling in life and he is hoping Liduvina will refuse the elopement and thus give him a blameless way out of the relationship. But when he makes the proposal and Liduvina accepts, he feels she has been stronger than he and that he has been defeated and humiliated. In any case, they are both caught in the trap and must go through with an escape destined from the beginning to fail. It does not take them long to realize it has been a mistake and they return home in disgrace.

The ambitious Ricardo dreams of himself as an apostle, the prophet of a new age of faith and of heroism, attracting adoring multitudes of men and women. He takes religious orders and becomes a monk, but is excessive in everything he does.

> Entregábase con un ardor insano a la oración, a la penitencia, al recogimiento y, sobre todo, al estudio. No, no era natural aquello; parecía más obra de desesperación diabólica que no de dulce confianza en la gracia de Dios y en los méritos de su Hijo humanado. Diríase que buscaba ansiosamente . . . arrancar algo de manos del Todopoderoso. El cielo padece fuerza,

> dicen las Escrituras; pero las violencias de Fray Ricardo no llevaban sello de unción evangélica. (1225)
>
> Sus oraciones eran oraciones de inquietud y de turbulencia. Pedía a Dios sosiego, le pedía vocación, le pedía también fe. (1226)

The other monks look upon him with suspicion and envy. They think he is trying to distinguish himself. He, in turn, despises them. His superiors, too, feel he considers himself better than the rest, and they comment on his special enthusiasm for the most unique, extraordinary and rigorous of the saints. The master of novitiates is probably correct when he tells the prior of his misgivings concerning Ricardo's vocation:

> Este mozo es en el fondo egoísta. . . . se nos vino acá un poco por romanticismo y otro poco por deseo de lucirse . . . el hacerse fraile es algo así como un desafío al mundo y como una de las más románticas singularidades. Además la ambición...
>
> --¡Ambición!
>
> --¡Ambición, sí! Hay puestos, hay honores, hay glorias que desde aquí, desde el convento, mejor que desde otro sitio cualquiera, se alcanzan. Y yo creo que este mozo tiene puesta su mira muy alto... (1227)

He then suggests Ricardo's true vocation may be theatrical: "Éste, nuestro fray Ricardo, lleva un comediante dentro. Sólo que espera acabar haciendo papel de protagonista, con una mitra, o quién sabe; acaso suben más sus sueños..." (1228)

Ricardo gains great popular fame as a preacher, owing above all to the feeling his listeners have that an inner fire is only barely held in check by the sobriety and perfection of his delivery:

> Y es que la oratoria de fray Ricardo era seca y ardiente como las arenas del desierto espiritual que su alma, encendida de ambición y de remordimiento, atravesaba. . . . Solía hablar de los problemas llamados del día, de la decadencia de la fe, de la lucha entre ésta y la razón, entre la religión y la ciencia . . .

de la falta de caridad y, sobre todo, de ultratumba. (1231)

Women in particular are fascinated by him, guessing that his burning words hold some painful secret, which is especially noticeable when he talks on his favorite themes. One is the tragedy of the garden of Eden when Eve tempted Adam, making him taste of the forbidden fruit of the Tree of Knowledge, for which they were thrown out of the garden of innocence.[1] There is almost never consolation in his words, but rather desperation and a painful anxiety. His voice cries and his listeners can feel the struggle of an imprisoned soul dislocating itself in its fight to break its bonds. However, in spite of his great popularity he is very alone, and feeling his solitude deeply he thinks: "No soy sino un egoísta . . . un egoísta; he buscado el escenario que mejor se adapta a mis facultades histriónicas. ¡No he pensado más que en mí!" (1232)

When Liduvina sees she has been abandoned by Ricardo she determines to retire from the lodazal del mundo and to enter a convent. At first she considers a teaching order "para inculcar en las educandas el asco y el desprecio que hacia el hombre, egoísta y cobarde, sentía." (1228) In the end, however, she decides upon a contemplative order where she can withdraw into herself and await death in seclusion. She soon discovers, though, that life in the convent is simply a microcosm of the world outside, one in which the monotony of existence exacerbates certain passions in the frustrated and barren nuns. One particular description of these women is especially touching:

Una vez al año pasaba por la calle a que daban las rejas del convento una procesión de niños, y en

> ese día, las hermanas y las madres --¿madres?, ¡pobrecillas!-- se asomaban a la reja a verlos pasar, a echarles flores deshojadas, que fingían ir al santo.
> . . . . . .
> Tenía cada una en su celda su niñito Jesús, un lindo muñeco al que vestía y desnudaba y adornaba. Poníanle flores, le besaban, sobre todo a hurtadillas; alguna lo brezaba sobre sus rodillas como a un niño de verdad. (1229)

Liduvina watches the ingenuous rivalry between these barren mothers with a heavy heart, and she thinks how she could have had a real child, a child of flesh and love; sometimes, kneeling at the foot of an image of the Virgin, she would pray: "¡Madre, madre! ¿Por qué no conseguiste del Padre de tu Hijo, de Nuestro Señor Todopoderoso, que mi Ricardo me hubiese hecho madre?" (1230) Then she would drench herself in tears and try to resign herself to the irrevocable exile of the convent. Liduvina has now become one of Unamuno's frustrated mothers.[2]

Finally, Ricardo is able to do what he wants most, to give a sermon in the convent in which Liduvina is cloistered. In his talk he speaks of the love that envelops and dominates us all, and the emotion and ecstasy build to an explosive and tearful climax. Love, he says, "nos abraza y nos oprime . . . despierta cuando el dolor le llama. Porque no se ama de veras sino después que el corazón del amante se remejió en almirez de angustia con el corazón del amado. Es el amor pasión coparticipada, es compasión, es el dolor común." (1233) Then he speaks of how this love is frustrated.

> Pero es el egoísmo, hermanas y hermanos míos, es el triste y fiero amor propio el que nos ciega para no ver al Amor que nos abraza y envuelve, para no sentirle. Queremos robarle algo, no entregarnos por entero a él, y el Amor nos quiere y nos reclama enteros. Queremos que sea El nuestro, que se rinda a

> nuestros locos deseos, a la rebusca de nuestro personal brillo, y El, el Amor, el Amor encarnado y humanado, quiere que seamos suyos, suyos por entero y sólo suyos. (1234)

He has finally understood that true love must be a complete surrender. He ends his sermon with a cry of anguish, and receives an answering cry of love and understanding from Liduvina. Their frustration and suffering and the mutual realization of their failure has united them in the end in spiritual love and compassion.

Although love is the only possibility man has of breaking through the radical solitude in which he lives and is in this respect desirable, the frustration of love often seems to be the motive behind the creative process in Unamuno's novels and stories.[3] In his essay Vida de Don Quijote y Sancho he says:

> Sólo los amores desgraciados son fecundos en frutos del espíritu; sólo cuando se le cierra al amor su curso natural y corriente es cuando salta en surtidor al cielo; sólo la esterilidad temporal da fecundidad eterna. . . .
>
> Grande es una pasión que rompe por todo y quebranta leyes y arrolla preceptos y desencadena torrencialmente su caudal perinchido, pero es más grande aún cuando, temerosa de enfangarse con las tierras que ha de arrastrar en su furiosa arremetida, se arremolina en sí y se condensa y se meta en sí misma, como queriendo tragarse a sí propia, luchando por deshacerse en su imposibilidad misma, y revienta hacia adentro y convierte en inmenso piélago el corazón. (DQ, 101-02)

This ensimismamiento, this going into oneself, to which Unamuno refers above, is the means by which the creative man or woman manages that concentration of being "desde la cual es posible difundirse en los otros. Y esta difusión espiritual es

lo que nos hace inmortales . . . en nuestros hijos, en el espíritu de los demás, en nuestra obra."[4] For one reason or another, the natural course of love is closed to all the creative men and women, so their need to perpetuate themselves must find a new outlet; they must perpetuate themselves in their obras, which are their spiritual children. We find an extraordinary expression of this creative process in the novel La tía Tula (1921).[5]

This is the story of two orphaned sisters, Gertrudis, also called Tula, and Rosa, who like the beautiful flower for which she is named opens to the world and to love. These two sisters seem to represent respectively the spirit and the flesh. They have been raised by their maternal uncle, the priest Primitivo, whose purpose here is to serve as the link between past family tradition and the family of the future that Tula and Rosa will create. The sisters love and are loved by Ramiro; however, though it is Tula he prefers, she will insist that he marry Rosa and she will use them as the instruments by which she establishes the new family.

The prologue to the novel, as is customary in Unamuno, is very revealing in respect to the ideas at work beneath the story of Tula. It begins with a paragraph in which Santa Teresa is speaking of the powerful impression she and her brother received upon reading that "suffering and glory are forever." Then she tells how the repetition of this idea fixed in her mind "the way of truth," referring it seems to the way to eternal glory. In hopes of reaching this goal she and her brother used

to play at being hermits in religious seclusion. Later, of course, this saint will become famous for her writings and for the foundation of a religious order.

Tula also wishes "to be forever" and she too finds her way through the foundation of a community, although a domestic rather than a religious one. This community will survive her, but she will also survive within it--just as Don Manuel will do in his pueblo. Like both Manuel and Teresa, she will be "canonized" by those who worship her memory, coming to be regarded by the family she leaves behind as a household saint.

In the prologue Santa Teresa, who had also lost her mother, asks the Virgin to be a substitute; and in the novel Tula will acquire a strong devotion to the Virgin Mother and will promote her cult in the family she forms. However, this will be more than a simple religious devotion, because the separate concepts of mother and virgin take on special significance for her and come to be an obsession.[6]

In another portion of the prologue Unamuno declares the "Teresian and Quixotesque" roots of this novel. What he means is not difficult to discover. In his essay Vida de Don Quijote y Sancho he says: "en cabo de cuenta, ¿qué buscaban unos y otros, héroes y santos, sino sobrevivir? Los unos en la memoria de los hombres, en el seno de Dios los otros. . . . [el ansia de sobrevivir] ha sido el más entrañado resorte de la vida." (157) The saint and the hero Unamuno is using here as examples of this maxim are Saint Teresa and Don Quixote; and the truth is that the hero, the saint and Tula do bear

some striking similarities, for all of them, in the names of the embodiment of their ideal, whether it be the Virgin Mother or Dulcinea,[7] want "to be forever," and this leads them to struggle to leave behind in the world their immortal work, their obra.

The key to the relationship between these three figures is to be found in another prologue, the one that precedes Tres novelas ejemplares. There Unamuno speaks of the men and women who are more real than the others because they are the creators. "Sólo existe lo que obra," he says, and obrar is the creative act by which these men and women are able to realize themselves. Though these volitive individuals must live in the phenomenological and rational world they manage to create within it a reality of their own, the intimate reality that, for them at least, is the true one. (974) Thus, knight errantry becomes the true reality of Alonso el Bueno, just as the world of mystic experience becomes the true reality of Santa Teresa. Tula also creates an intimate world of her own, closed off from outside influence and amenable to her needs, over which she can rule as the "virgin mother." Eventually, these obras they have created become the means by which they immortalize themselves.

Unamuno continues his comparisons, using women from biblical and classical sources. He presents the example of Antigone, the daughter and sister of Oedipus, who, in defiance of the orders of King Creon, honors the dead of her family, a los de la misma entraña, by giving her brother Polynices the rites of burial. For this and for further defying authority

by confessing faith in the eternal laws of conscience, those that reign in the eternal world of the dead, in the world of immortality (1041), she suffers martyrdom. She relates to the novel of Aunt Tula because of this discovery of an eternal law of another world according to which she will live and sacrifice herself, coming to represent a domestic religion or religious domesticity and becoming a saint in her own right, just as Aunt Tula will do.[8]

Unamuno then goes on to explain the importance of this. Civilization, cities, and wars, he says, are created by men; and man, an "animal civil, urbano, fraternal y . . . fratricida," must be purified by domestic action. The masculine can only prosper upon the feminine, patrias upon matrias and fraternidad upon sororidad. He illustrates this using a metaphor that will be repeated throughout the novel: "habrá barbarie de guerras devastadoras, y otros estragos, mientras sean los zánganos, que revolotean en torno de la reina para fecundarla y devorar la miel que no hicieron, los que rijan las colmenas." (1042)[9] It will be seen in her story, in fact, how Tula identifies herself with the abeja and how it will be she who rules the household. Ramiro, the man in her life, will be reduced to the role of a drone, the indispensable instrument by means of which she fulfills her need to be a "mother" and to prolong not only her own being, but the ancestral spirit of her family as well.[10]

Tula manages all this because, like Abisag, she sacrifices her carnal motherhood for the "good of the family." The explanation of her peculiar behavior is suggested by Unamuno

in Vida de Don Quijote y Sancho, where he says that one must renounce the flesh in order to perpetuate oneself in the spirit. (99) Of Don Quixote's chaste and idealized love for Dulcinea he says: "temiste acaso profanarlo confesándolo a la misma que te lo encendía; temiste tal vez mancharlo primero y después malgastarlo y perderlo si lo llevabas a su cumplimiento vulgar y usado." (101) He speaks of it again in Del sentimiento trágico:

> en el culto a la virginidad, ¿no habrá acaso una cierta oscura idea de que el perpetuarse en otros estorba la propia perpetuación? . . . es posible que haya quien para mejor perpetuarse guarde su virginidad. Y para perpetuar algo más humano que la carne. (151 and 189)

Since the act of love is seen as "un dejar de ser, total o parcialmente, lo que se era, un partirse, una muerte parcial," (ST, 188) Tula, and other heroes and heroines of these works, fear not only the impurity of carnal love but a loss of "being" as well. They are consequently unable to surrender to their feelings and give themselves to another.

The metaphor that is used to symbolize Tula's experience with love is that of the ermine which, in order not to spot its pure white fur, refuses to leap into the quagmire to save its companion. At the end of her story, however, Tula will admit that the failure of her life, her sin, caused by vanity and presumption, was in not surrendering to instinct and to the needs of the flesh.

In Part I of the novel Tula says a woman has two career choices, either marriage or the convent, and for her sister she recommends marriage. For herself, however, neither choice is

possible. Though her maternal instincts are strong and she holds firmly to the belief that "el oficio de la mujer es hacer hombres y mujeres," (1071) this natural drive is obstructed by her obsession with purity, which causes her to long to isolate herself from the world and from contaminating influences. So Tula attempts to satisfy these two contradictory forces within her by creating a role for herself and an intimate world of her own in which she can effectively function.[11] She will convert the home of her sister and brother-in-law into a kind of convent in which she is the Mother Superior and she will raise the children of others, children she considers her own--with some justification since she not only raises them but manipulates their conception.

The maternity for which Tula longs is to have children of the spirit, not of her flesh: "Gertrudis . . . era toda maternidad, pero maternidad de espíritu." (1073) Consequently, everything she does will be directed to one end, the amplification of her spiritual motherhood. She is not motivated by any sense of moral obligation or compassion or love for her nephews and nieces, but by her own pride and egoism and personal need. Even though she loves Ramiro and he wants her, she will insist he marry her sister Rosa and later, when Rosa dies, she will make him marry the maid Manuela. She establishes herself as the mistress of Ramiro's home (she is totally unconcerned about what outsiders might surmise from this unusual situation), and she will appropriate the children that are the products of the unions she has arranged for her man, much as Raquel did.

Both Ramiro's wives, even her own sister, will be little more to Tula than bodies from which children are born to her. At times she even shows considerable cold-bloodedness in this respect as, for example, in Part IV where Rosa is in serious danger during childbirth and Tula thinks only of saving the baby's life because, she reasons, "quedaban otras madres." (1054)[12]

Ricardo Gullón, in his article on Unamuno's domineering women, accurately describes Tula's forceful and authoritarian character and raises the suspicion, as well, that the maternal drive she exhibits is the disguise for a possessive Will:

> La tía Tula me parece el personaje unamuniano en quien más densa y completamente se desarrollan los temas de la maternidad espiritual y de la maternidad como disfraz de la voluntad posesiva. . . . El designio de Tula dará forma al futuro, encauzando la situación en la dirección adecuada para forjarlo según lo desea. Todo ocurre según lo ha decidido; su poder alcanza tanto como su voluntad.
> . . . . . .
> Tula hace su vida y la de los otros (se conduce tan habilmente, haciéndoles creer en el desinterés de sus motivos, que desde fuera su caso parece uno más, sólo excepcional en la conciencia del "deber" cumplido), suscita las situaciones, presionando con guante de seda y fierro inexorable para que los beneficiarios de su desvelo lo acepten y se lo agradezcan. . . . la familia será el círculo donde ejercitará su instinto predatorio. 13

For Tula the other members of the family are, in fact, like dolls or puppets, muñecos, which she manipulates at will. They readily recognize and accept her authority, an authority bestowed on her through a powerful inner force, a special intelligence that may have been passed down to her from her mother and her grandmother, that apparently includes the vague consciousness of being a vital link in a continuous and unending

chain.[14] The link must play her role or the eternal family will die, and Tula, in her own way, will fulfill her duty in this respect.

Tula's repugnance for all she considers impure and unclean is demonstrated numerous times. Her contempt for men and refusal to marry are manifestations of this repugnance, for she thinks of men as zánganos, necessary for procreation, but disgusting and brutelike. Of this dislike for men Gullón says:

> [En el hombre] no ha podido ver más que al bruto dispuesto a profanar al santuario de su soledad virginal. Huir del varón, y al mismo tiempo apropiárselo; retenerlo en el alma y consentir (movida por soberbia, asco y desdén) que aplaque el deseo carnal en el cuerpo de otra, llamada también a desempeñar la tarea contaminada de sangre y secreciones de gestar y alumbrar hijos que sólo serán suyos por haber dispuesto para la vida sus fisiologías. 15

In her repulsion for all that is instinctive Tula resembles Avito Carrascal of Amor y pedagogía. Like him she thinks of herself as spirit, light and intellect, and she fears the dark and unconscious side of life which includes love and sex; this, in turn, has a great deal to do with the atmosphere she insists on creating in the home for the children.[16] She wants to raise them in ignorance and far removed from disturbing things, in almost antiseptic surroundings. At one point she says to Ramiro:

> --Pero ¿es que puede haber para unos niños, hombre de Dios, un hogar mejor que éste? Tienen hogar, verdadero hogar, con padre y madre, y es un hogar limpio, castísimo, por todos cuyos rincones pueden andar a todas horas, un hogar donde nunca hay que cerrarles puerta alguna, un hogar sin misterios. ¿Quieres más? (1070)

But this home Tula has created for the children is artificial, a product of the fears and manias of Tula herself. Moreover, something seems to be lacking, and one strongly suspects it is true love. The fact is, there <u>are</u> mysteries and closed doors in this home in spite of what Tula says.

Tula is terrified by the flesh and rejects it. She wants to be pure spirit without stain, more than human. When, toward the end, she talks of <u>alas caídas</u> and says on her deathbed "no tenemos alas, a lo más de gallina...; no somos ángeles ...," (1106) one realizes, as she does also, that her goal was much too high. Tula has rejected the human within her in a sublime effort to reach a higher order of being.[17] She aimed at the moon, an unreachable goal, and in doing so she "passed through the world outside the world." (1100)

An illustration of all this occurs in Part XI where Tula has decided that a summer vacation in the country would be a good and wholesome experience for the family. She soon discovers, however, that the countryside does not give lessons on purity and, besides, the conduct of the farm animals in front of her children horrifies her. She concludes that purity is a thing of the cities and cloisters where men can better isolate themselves as in a convent or monastery of recluses. She even refuses to sit on the ground--since the earth unites men the idea of contact with it repulses her. She feels, on the other hand, strongly attracted to the sea which she considers to be pure, and both she and Ramiro identify the moon with her. It is distant, unreachable and, as Ramiro points out, it

has a mysterious dark side that man never sees.[18] He seems to be suggesting that there is a Tula that none of them know and, in fact, in her confession in Part XIX she reveals that the true Gertrudis is not the one others see, that she is not who she appears to be. "Por dentro soy otra," she says, "hay días en que siento ganas a reunir a sus hijos, a mis hijos . . . y decirles que mi vida ha sido una mentira, una equivocación, un fracaso..." (1098)

Apparently Tula feels her life to be a lie and a failure because she has not been true to herself. She has been playing a role, hiding behind the mask of Aunt Tula. We can only guess at some of the reasons she created the role: veneration of the Virgin Mother, an obsession with purity and a fear of men, all partially the result of the ideas inculcated into her by an emasculated uncle-priest who worshipped the memory of his mother and sister. She attempted to live according to her ideal in a world of her creation, but ideal alone is cold and inhuman, more thought than feeling.[19] On the other hand, her ideal allowed her to achieve a stature few individuals reach.

Tula is a terribly tragic figure. This does not stand out as vividly as in the case of Joaquín Monegro. But her remorse and profound sense of the failure of her life, and especially the two instances when she pathetically bares her dry and virginal breasts to a hungry baby, more than adequately underscore her tragedy. She does not allow herself to love and so she remains painfully alone, though surrounded by her

family. This is why, just before Ramiro's death, she confesses to him that she may have had an inhuman idea of virtue; and why at the end of her life she too, like Joaquín Monegro, laments that she had not lived love.[20] On her deathbed she advises her children not to make the same mistake.

It was in their youth that Tula and Rosa were inculcated with the concepts and ancestral traditions that will govern their lives. Tula is aware of this and she is aware also that it was don Primitivo who was their tutor,[21] for when he has died she says to Rosa:

> Fue nuestro padre; él nos educó. . . . El nos llenó la vida casi silenciosamente, sin decirnos palabras, con el culto de la Santísima Virgen Madre, y con el culto también de nuestra madre, su hermana, y de nuestra abuela, su madre. ¿Te acuerdas, cuando por las noches nos hacía rezar el rosario, cómo le cambiaba la voz al llegar a aquel padrenuestro y avemaría por el eterno descanso del alma de nuestra madre, y luego aquellos otros por el de su madre, nuestra abuela, a la que no conocimos? En aquel rosario nos daba madre y en aquel rosario te enseñó a serlo.
>
> --¡Y a ti, Tula, a ti! --exclamó entre sollozos Rosa. (1057)

Tula, in her turn, will raise her nephews and nieces in a similar way, in the cult of their dead ancestors. With that pedagogic mania seen in other creative individuals Tula has set about "educating" the family she has formed. She knows how impressionable and malleable the character of a young child is: "cada cosa de estas que ve u oye un niño es una semilla en su alma, que luego echa tallo y da fruto." (1069) She is not only the spirit of the family and the embodiment of its essence but also the prime mover, conscious of a deeper meaning to existence, who motivates the less conscious members of the

community to the fulfillment of their functions. She nurtures the common existence of its members present and past, making all the children live in an intimate communion with their dead parents.[22] She keeps its past alive and assures that it has everything necessary for its continued survival. She gives life to her community and will live on in it with some measure of immortality. When she dies Unamuno says:

> ¿Murió la tía Tula? No, sino que empezó a vivir en la familia, e irradiando de ella, con una nueva vida más entrañada y más vivífica, con la vida eterna de la familiaridad inmortal. Ahora era ya para sus hijos, sus sobrinos, la Tía, no más que la Tía, ni madre ya ni mamá, ni aun tía Tula, sino sólo la Tía. Fué este nombre de invocación, de verdadera invocación religiosa, como el canonizamiento doméstico de una santidad de hogar. La misma Manolita, su más hija, y la más heredera de su espíritu, la depositaria de su tradición, no le llamaba sino la Tía. (1107)

Of all the children Manolita is the one chosen to carry on Tula's work, to be the inheritor of her spirit and the depository of her tradition. It will then be Manolita who has committed to memory the sayings and deeds, not only of Tula, but of the ancestors, and through her the eternal spirit of the family will continue. She will inherit its soul, which was spiritualized previously in Aunt Tula. (1107-08) Manolita's resemblance to Aunt Tula was recognized even before the latter's death, and Tula was conscious of having created her in her own image: "la he hecho yo, ¡es obra mía!" (1103) Manolita herself is aware of her role:

> Desde la muerte de la Tía habíase revelado. Guardaba todo su saber, todo su espíritu; las mismas frases recortadas y aceradas, a las veces repetición de las que oyó a la otra, la misma doctrina, el mismo estilo y hasta el mismo gesto. . . . Ella guardaba el archivo

> y el tesoro de la otra; ella tenía la llave de los cajoncitos secretos de la que se fué en carne y sangre . . . ella era la historia doméstica; por ella se continuaba la eternidad espiritual de la familia. Ella heredó el alma de ésta, espiritualizada en la Tía. . . . Y todo esto lo sabía Manolita, a quien se lo había enseñado la Tía. (1108)

Shortly before Tula's death something very significant happens. She asks for the doll she used to play with as a child, and she tells Manolita a story that hints at her own tragedy. It is the story of a little girl who has lost her doll but cries so bitterly that she fills with tears the dry well into which her doll had fallen, and the doll, floating to the surface, can be retrieved. Tula, like the child in the story, has saved herself from frustrated motherhood, but at the cost of bitter suffering; and she too will end up "seca y muerta de haber llorado tanto..." (1104)

Then a "bad thought" comes to Tula: "El mal pensamiento era que el susurro diabólico allá, en el fondo de las entrañas doloridas con el dolor de la partida, le decía: '¡Muñecos todos!'" (1105) And it is true. She has been the puppeteer, manipulating all the members of the family at her Will; but even Tula herself has been the puppet of her own idea, manipulated by it, and she has been the tool, moreover, of her family past which has worked its survival through her.[23]

In respect to her effectiveness as a "creative" heroine Tula has been very successful. She has managed both to enlarge her sphere of influence and to prolong herself in time beyond her physical death to a greater extent than any of Unamuno's

previous characters. But in his next novel, San Manuel Bueno, mártir (Salamanca: November, 1930), the protagonist does not limit his influence to a single family. The priest Don Manuel will broaden his spiritual domination to encompass an entire town.

One of the striking differences between this novel and most of Unamuno's other stories and novels, with the notable exception of Paz en la guerra, is the existence of background description, something he had eliminated after the appearance of his first novel in preference to concentrating his attention on the baring of his protagonists' intimate selves. In the prologue to the novel, written in 1932, he tells how this scenery was inspired by a lake in Sanabria at the foot of the ruins of a Bernardian convent. The lake is called San Martín de la Castañeda, and there is a legend told in that area of a submerged city, Valverde de Lucerna. The site must have impressed him profoundly (he first visited it in June, 1930) because, besides the novel, he wrote several poems about it, one of which begins:

> San Martín de la Castañeda,
> espejo de soledades,
> el lago recoje edades
> de antes del hombre y se queda
> soñando en la santa calma
> del cielo de las alturas
> en que se sume en honduras
> de anegarse, ¡pobre!, el alma...
> (SM, 1116)

But though this scenery is realistic, the description of a place that really exists, its single purpose as used in the novel is symbolic. It becomes clear in the story that the mountain represents faith and eternal life, the lake death and

oblivion, and the town of Valverde de Lucerna at the foot of the mountain and on the shores of the lake represents the existential situation of man, caught between the desire to be forever and the certainty of death.[24]

The novel is written in the form of a biography "a modo de confesión" by an intimate friend of Don Manuel, Angela Carballino, one of only two people who came to know his secret. "Quiero dejar aquí consignado," she says, "todo lo que sé y recuerdo de aquel varón matriarcal que llenó toda la más entrañada vida de mi alma, que fue mi verdadero padre espiritual." (1129) Angela remembers almost nothing of her real father, since he died when she was very young and since her mother's memory of his words and deeds has been erased by those of the priest Don Manuel, whom she loved and adored as did everyone else in the town. In fact, this varón matriarcal is the spiritual father of them all; an intelligent and talented man who has dedicated himself to his Valverde de Lucerna and, above all, to consoling the embittered and weary of life, and to aiding them all at the moment of death.

This man, it is made clear, is a new Emmanuel, a suffering redeemer who bears the cross, not of Golgotha, but of the certainty of death and the fear of nothingness beyond. He acts out of the desperation of this anxiety, being the manifestation of Unamuno's assertion that "muchos de los más grandes héroes, acaso los mayores, han sido desesperados, y por la desesperación acabaron sus hazañas." (ST, 186-87) Unamuno will even suggest at the end of the novel that Christ may have been one of these

desperate and disbelieving heroes.[25]

This disbelief in eternal life is the secret Don Manuel hides from his people, and it is from this secret that his obsession springs. He wants more than anything to save himself from oblivion in some way; and it is this very struggle to save himself that keeps him, he tells Lázaro, from killing himself in desperation. He is the most complete embodiment in Unamuno's works of the tragic sentiment and, in fact, it is in the essay Del sentimiento trágico where we find the best explanation of what it is that motivates him:

> Cuando las dudas nos invaden y nublan la fe en la inmortalidad del alma, cobra brío y doloroso empuje el ansia de perpetuar el nombre y la fama, de alcanzar una sombra de inmortalidad siquiera. Y de aquí esa tremenda lucha por singularizarse, por sobrevivir de algún modo en la memoria de los otros y los venideros, esa lucha mil veces más terrible que la lucha por la vida, y que da tono, color y carácter a esta nuestra sociedad, en que la fe medieval en el alma inmortal desvanece. (140)

Since he cannot believe in divine salvation Don Manuel seeks an alternative by saving himself in his people, by creating in them the faith he has lost. He is one of those martyrs of whom Unamuno speaks who **creates** faith rather than being **created** by it. (ST, 263) It is this effort alone that gives meaning to his life.

We first become aware of his disbelief because of his inability to recite along with his congregation the portion of the Christian Creed that states: "I believe in the resurrection of the flesh and in the life everlasting." He is pursued by his anxiety, and so he keeps as active as possible in order to avoid it, fleeing from the contemplative life and from idleness,

recognizing that el pensar ocioso is mortally dangerous to belief and to spiritual health.

Tormented as Don Manuel is by his lack of belief in an eternal life, it is not surprising that he, like other Unamunesque heroes, sometimes demonstrates a desire to return to a preconscious state: "¡Qué ganas tengo de dormir, dormir, dormir sin fin, dormir por toda una eternidad y sin soñar!, ¡olvidando el sueño!" (1148) Later, Angela will make note of a symbolic episode in Don Manuel's life that is significant in regard to this yearning for peace:

> Cuando se secó aquel magnífico nogal --"un nogal matriarcal" le llamaba--, a cuya sombra había jugado de niño y con cuyas nueces se había durante tantos años regalado, pidió el tronco, se lo llevó a su casa y después [labró] en él seis tablas, que guardaba al pie de su lecho. . . . (1134) 26

At the end of the story Don Manuel will say: "Cuando me entierren, que sea en una caja hecha con aquellas seis tablas que tallé del viejo nogal, ¡pobrecito!, a cuya sombra jugué de niño, cuando empezaba a soñar... ¡Y entonces sí que creía en la vida perdurable!" (1148) So, he will be buried enveloped in the protective walls of this "maternal" walnut tree, his death being made symbolically thereby a desnacer and a return to a time before his consciousness of death and his loss of faith.

It was earlier noted that in some ways Don Manuel is just the opposite of Pachico in Paz en la guerra. Though they both suffer the tragic sense of life, Pachico eventually manages to come to terms with life and resigns himself to becoming part of the intrahistoric flow of existence; but this causes him to

go out into the world to fight for truth and social justice "decidido a provocar en los demás el descontento." (PG, 301) Don Manuel is, on the other hand, destined to struggle his entire life with the tragic sense of his finiteness and is unable to find inward peace; yet he dedicates his life to bringing the peace and contentment he cannot feel to others. He recognizes, his compassion tells him it is so, that his fellow men instinctively fear death, and so he does what he can to divert their minds from the thought of death, by encouraging dances, a general feeling of contentment and happiness, lots of hard manual labor, and even the reading of entertaining literature. Anything to keep them from dwelling on the idea of death.

Don Manuel is the only one of Unamuno's heroes who demonstrates that very highest form of love--compassion. But it is not an entirely unselfish sentiment. His own existential suffering has made him sensitive to the suffering of others, and so he dedicates his life to sparing his people by hiding from them the awful truth. Even this compassionate dedication, however, springs from self love, his ultimate goal being salvation for himself in the collective memory of his people. This is what he means when he says: "Debo vivir para mi pueblo, morir para mi pueblo. ¿Cómo voy a salvar mi alma si no salvo la de mi pueblo?" (1135)[27]

The role Don Manuel has adopted to achieve his end is that of the saintly man, but the end itself, as he himself clearly states, is to "save" himself in his people. Just as a father passes part of himself on to his progeny, and as the

domestic saint Aunt Tula passes herself on to her "children," so Don Manuel will become the spiritual father of this town, of his "children," and he will live on in them, in their memories and in the faith and contentment he has created in them. This was his true purpose, and the people of the town, Lázaro and Angela too, are his instruments, the means by which he will realize his goal.[28]

Though Don Manuel has dedicated his life to sparing his people the pain of existential suffering, it is still apparent that Unamuno has little sympathy for those who are not fully conscious of their being. The unlearned country folk are delt with with condescension and Don Manuel has little difficulty managing them. In fact, the ingenuousness and willingness to believe blindly of the people of Valverde de Lucerna is aptly represented here by the poor idiot Blasillo el bobo who, though limited in intelligence, has learned to ape Don Manuel, repeating his words without understanding their meaning.[29] They are all the passive and receptive objects of Don Manuel's ministrations and, with the exception of Angela and Lázaro, they are like children--impoverished spiritually, intellectually, and in sentiment.[30]

Angela spends five years away from the town at a boarding school and admits to feeling certain spiritual concerns and anxieties as a result of reading the books in her father's library, anxieties that increased during her time at school. But it does not take Don Manuel long to dispel her fears, and she will continue to believe "like a child of ten."[31] Lázaro,

however, is a much more difficult challenge for Don Manuel. He is an outsider, having lived many years in the New World. Moreover, he is a confirmed progressive, a liberal dedicated to social betterment, and an admirer of "civilization," which he sees as the very opposite of the feudal and underdeveloped rural society of Velverde de Lucerna. He is, in short, the typical product of the scientific and positivistic thinking of the turn of the century. He is the one person who might be able to upset Don Manuel's spiritual dominion over the souls of his people. When Lázaro learns of the sway Don Manuel has over the people, including the members of Lázaro's own family, he believes him to be an example of the dark theocracy in which he supposed Spain to be immersed: "Y empezó a borbotar sin descanso todos los viejos lugares comunes anticlericales y hasta antirreligiosos y progresistas que había traído renovados del Nuevo Mundo." (1138) He soon realizes, however, that Don Manuel is not like other priests: "es demasiado inteligente para creer todo lo que tiene que enseñar," (1139) he tells Angela.

Lázaro's curiosity soon gets the best of him and he begins to go to Mass to hear Don Manuel's sermons; the priest spends a great deal of time with him, even to the point of neglecting his other "patients." They take long walks together along the shores of the lake and to the ancient ivy-covered ruins of the Cistercian monastery, where martyrs of past times suffered self-inflicted tortures in their struggle to be deserving of everlasting life. In the end Lázaro appears won over by the priest, and serves to confirm Don Manuel's spiritual

power over the town. He is "converted" to the faith and receives the rite of Holy Communion before the eyes of the entire congregation. However, during the ceremony something takes place that creates the suspicion that all is not as it seems:

> Cuando llegó la vez de mi hermano pude ver que Don Manuel, tan blanco como la nieve de enero en la montaña y temblando como tiembla el lago cuando le hostiga el cierzo, se le acercó con la sagrada forma en la mano, y de tal modo le temblaba ésta al arrimarla a la boca de Lázaro que se le cayó la forma a tiempo que le daba un vahído. Y fué mi hermano mismo quien recogió la hostia y se la llevó a la boca. Y el pueblo al ver llorar a Don Manuel, lloró diciéndose "¡Cómo le quiere!" Y entonces, pues era la madrugada, cantó un gallo. (1140-41)

This biblical allusion to Peter's denial of Christ is a symbol of the deceit that is taking place, for Don Manuel has not even attempted to convert Lázaro but rather has convinced him that the truth would destroy the people.[32] When Lázaro says to him: "Pero, Don Manuel, la verdad, la verdad ante todo," Don Manuel responds in a trembling whispered voice: "¿La verdad? La verdad, Lázaro, es acaso algo terrible, algo intolerable, algo mortal; la gente sencilla no podría vivir con ella." (1142) "Yo estoy para hacer vivir a las almas de mis filigreses," he explains, "para hacerles felices, para hacerles que se sueñen inmortales y no para matarles." His motto, inspired in the famous drama of Calderón de la Barca, is: "el hacer bien, y el engañar bien, ni aun en sueños se pierde..." (1148)

During one of their walks on a winter's day Don Manuel remarks: "¿Has visto, Lázaro, misterio mayor que el de la nieve cayendo en el lago y muriendo en él mientras cubre con su toca a la montaña?" (1145) To last, to remain, like the snow on the

mountain is the impossible dream of all men, the dream of life. This is why Don Manuel's advice to Lázaro is that they should make every effort to see to it that Valverde de Lucerna dreams this image of life "como el lago sueña el cielo." When he learns Lázaro is preaching against certain popular superstitions he tells him: "Déjalos, pues, mientras se consuelen. Vale más que lo crean todo, aun cosas contradictorias entre sí, a no que crean nada. . . . que se consuelen de haber nacido, que vivan lo más contentos que puedan en la ilusión de que todo esto tiene una finalidad." (1145) As far as the social question is concerned he rejects any economic betterment (quite contrary to Pachico's determination to fight for social and economic justice): "¿no crees que del bienestar general surgirá más fuerte el tedio de la vida? Sí, ya sé que uno de esos caudillos de la que llaman la revolución social ha dicho que la religión es el opio del pueblo. Opio... Opio... Opio, sí. Démosle opio, y que duerma y que sueñe." (1146)

This may be one reason why Don Manuel is called a <u>varón matriarcal</u>. He is matriarchal because, like many mothers in Unamuno's fiction, he lulls his children to sleep and to dream the dream of eternal life. They remain unconscious of the cross they bear, because he has hidden this <u>Coco</u>, this frightening bogeyman called death and oblivion, from them. In this respect his relationship to his people is similar to that of Marina to her son when she sings him to sleep with that lullaby that so intrigued Unamuno:

Duerme, niño chiquito,
que viene el Coco

a llevarse a los niños
que duermen poco...
(AP, 335)

But unlike Marina he does not represent the inert material side of existence; he is rather the greatest of the creative men, of those "authentic" suffering souls whose lives are a struggle to save themselves from total death.

One of the most effective and moving descriptions of the struggle of the creative man is found in Lázaro's account of a conversation between himself and the saint:

> ayer, paseando a orillas del lago, me dijo: "He aquí mi tentación mayor". Y como yo le interrogase con la mirada, añadió: "Mi pobre padre, que murió de cerca de noventa años, se pasó la vida, según me lo confesó él mismo, torturado por la tentación del suicidio, que le venía no recordaba desde cuando, de nación, decía, y defendiéndose de ella. Y esa defensa fué su vida. Para no sucumbir a tal tentación extremaba los cuidados por conservar la vida. Me contó escenas terribles. Me parecía como una locura. Y yo la he heredado. ¡Y cómo me llama esa agua que con su aparente quietud --la corriente va por dentro-- espeja al cielo! ¡Mi vida, Lázaro, es una especie de suicidio continuo, un combate contra el suicidio, que es igual. . . . Sigamos, pues, Lázaro, suicidándonos en nuestra obra y en nuestro pueblo, y que sueñe éste su vida como el lago sueña el cielo." (1144)

The belief and contentment of Valverde de Lucerna, created and encouraged by Don Manuel, will be his eternal life, the obra he will leave behind when he has gone. He has struggled desperately toward this end, against the dark forces of resignation and death. He is successful in becoming the regional saint of this place, and he will live on there as long as his memory and his works remain. But even this life, like the vida de la fama in Jorge Manrique's famous Coplas, is not imperishable in the end. Lázaro does not live long after the

death of Don Manuel, and when he knows he is about to die he says to Angela: "No siento tanto tener que morir . . . como que conmigo se muere otro pedazo del alma de Don Manuel. Pero lo demás de él vivirá contigo. Hasta que un día hasta los muertos nos moriremos del todo." (1151)

Don Manuel's legacy is, partially at least, a restatement of the concept of the intrahistoria upon which Unamuno's first novel was based. Don Manuel has struggled not only to transcend his individual existence but also to incorporate himself into a larger whole. At the end of her memoirs Angela tells what it was Don Manuel taught: "él me enseñó a vivir, él nos enseñó a vivir, a sentir la vida, a sentir el sentido de la vida, a sumergirnos en el alma de la montaña, en el alma del lago, en el alma del pueblo de la aldea, a perdernos en ellas para quedar en ellas. . . . No vivía yo ya en mí, sino que vivía en mi pueblo y mi pueblo vivía en mí." (1152) To submerge oneself into the "soul" of the place and of the people is one assured way of gaining continued existence.[33] Don Manuel, however, did not simply resign himself to this immersion into the totality of his environment, for this would have meant a loss of personality; so he has struggled to leave behind something more of himself, to leave behind an obra of his creation. Angela and Lázaro in particular have been won over by him and, like Manolita in La tía Tula, they will carry on the obra of their adored saint even after his death, they are pedazos of Don Manuel just as Lázaro says. Angela herself is somewhat conscious of doing a similar thing in writing this biography,

which is as much her story and her brother's as Don Manuel's; this is why she says: "estoy traspasando a este papel . . . mi conciencia que en él se ha de quedar, quedándome yo sin ella." (1152)

Unamuno says in the prologue of the three short novels he intended to be published together, San Manuel Bueno, Don Sandalio, and El pobre hombre rico, that they are alike and rightfully together because they all deal with the frightening problem of personality, that is, with the problem if one is what he is and will continue to be what he is: "Ese problema, esa congoja, mejor, de la conciencia de la propia personalidad-- congoja unas veces trágica y otras cómica-- es el que me ha inspirado para casi todos mis personajes de ficción." (1122-23) Was it not, Unamuno asks, this desire to save his personality "en alas de la fama imperecedera" that guided Don Quixote, the man who affirmed "¡yo sé quién soy!" (1123) He further explains that there are those who wish to "save" their personality, the tragic and creative heroes, and there are those who wish simply to conserve it, the "comic" heroes such as Emeterio Alfonso. "Don Manuel busca, al ir a morirse, fundir --o sea salvar-- su personalidad en la de su pueblo . . . y en cuanto al pobre hombre Emeterio se la quiere reservar, ahorrativamente, para sí mismo, y al fin sirve a los fines de otra personalidad." (1123) It is not inappropriate that this study end with a look at the comic sense of life.

Un pobre hombre rico o el sentimiento cómico de la vida

(Salamanca: December, 1930) is the story of Emeterio Alfonso who, a bachelor with no family obligations and a small but secure income, felt no envy or any ambition to become greater, but only a strong sense of self-conservation.[34] He was, in Unamuno's words, "un joven fundamental y radicalmente ahorrativo . . . era ahorrativo, lo mismo en dinero, en trabajo, en salud, en pensamiento y en afecto." (1187) Emeterio is the embodiment of the "instinct of conservation" that Unamuno discusses with some frequency, especially in Del sentimiento trágico, but always in a negative way and as a symtom of the lack of the tragic sentiment, the result of laziness caused by the weight of inert material: "y esa pereza, mientras nos dice que trata de conservarnos por el ahorro, en realidad no trata sino de amenguarnos, de anonadarnos."

> el miserable individuo que vive preso del instinto de conservación y de los sentidos, no quiere sino conservarse, y todo su hipo es que no penetren los demás en su esfera, que no le inquieten, que no le rompan la pereza. . . . Y se achica y se engurruña y perece en esta avaricia espiritual. . . . cuando, avaro de sí mismo, se recoje en sí, pensando mejor conservarse, acaba por perderlo todo, y le ocurre lo que al que recibió un solo talento: lo enterró para no perderlo y se quedó sin él. (ST, 274)

Emeterio's friend and counselor, Celedonio, a disciple of the extraordinary Don Fulgencio Entrambosmares who appears in Amor y pedagogía, teaches him to play chess and other games that are "entertaining, inoffensive, honest and healthy," such as charades, rebuses, riddles, crossword puzzles and other similar innocent distractions. All interests that might require real involvement, such as politics, are avoided. Emeterio's customary weekend entertainment, for example, is to attend the

theater, but only to see the gay and superficial works, never the dramas. Such is the placid and methodical life of the protagonist of this story, a life from which disturbing influences are carefully excluded.

Unfortunately, this peaceful existence is soon endangered by a woman, Rosita, the attractive and provocative daughter of Emeterio's landlady. An exchange between these two women in regard to him is indicative of the predatory nature typical of so many of Unamuno's female characters:

> "¡A ver si le pescas...!", solía decirle su madre, Doña Tomasa, y ella, la niña: "O si le cazo..." "¿Pero es que es carne o pescado?" "Me parece, madre, que no es carne ni pescado, sino rana." "¿Rana? Pues encandílale, hija, encandílale, ¿para qué quieres, si no, esos ojos?" "Bueno, madre, pero no haga así de encandiladora, que me basto yo sola." "Pues a ello ¿eh?. ¡Tacto!" (1188)

When Emeterio tells Celedonio what is happening, his friend responds: "Dios manda: ¡creced y multiplicaos!" (1189) However, the thrifty Emeterio is only concerned with conserving himself intact and so all his efforts are directed to defending himself against the <u>táctica envolvente</u> of Rosita. He refuses to be tempted by this Eve, and after consulting with Celedonio he decides to flee from her: "¡Pero lo que ello le costó! ¡Las noches de pesadilla que le atormentó el recuerdo de Rosita! . . . ¿He hecho bien en huir? ¿Qué de malo hay en Rosita? ¿Por qué le he cobrado miedo?" (1190-91) Though he has separated himself from the immediate danger he has not won, because his flesh has been awakened by Rosita and now, for the first time, he feels a lack of something, a desire: "Duermo mal y sueño peor --le decía a Celedonio--, me falta algo, me siento ahogar...

--Te falta la tentación, Emeterio, no tienes con quién luchar." (1191) He is not the same man he was, and as a sign of this change he keeps the fatal day marked on his calendar. Now he feels the emptiness of his life: "toda su vida íntima se iba sumiendo en una sima de mortal indiferencia. . . . Y entró Emeterio en una vida imposible, de profunda soledad interior." (1194 and 1195)

Now, instead of going to the daily tertulias, he walks the streets, observing the maternal ministrations of mothers to their children that remind him of how Rosita used to care for him. He also takes to following and studying young couples, and he tells his friend that he would like to be a match-maker. Celedonio, however, sees beneath this new diversion and responds: "Sí, la cuestión es pasar el rato, sin adquirir compromisos serios. Y tú siempre has huído de los compromisos." (1196) He also sees that this newly expressed interest of Emeterio's reveals an unconscious desire to be "creative":

> --¿No has sentido nunca vocación al arte?
> --Sí, en un tiempo me dió por modelar...
> --Ah, sí, te gustaba manosear el barro...
> --Algo había de eso...
> --Divino oficio el de alfarero, que así dicen que hizo Dios al primer hombre, como a un puchero... (1197)

Emeterio, however, never goes beyond being a mere spectator, believing el ojeo to be more "spiritual" than real involvement. He even thinks he would like to have become a priest, so that others would bare their souls to him in the anonymity of the confessional. And so the years go by, with Emeterio living like an errant and thrifty shadow, like a mushroom, without a

future and now almost without a past: "Ya no sé quién soy," he tells Celedonio, "Ya no sé si soy... Vivo..." (1198) He begins thinking more and more about the passing of time and about death, that one day he would produce a "vacancy": "Y ya toda su preocupación, bajo la sombra nebulosa en que se iba fundiendo sus ajados recuerdos, era la vacante." (1198)

> Hasta que un día, de pronto, como en súbita revelación providencial, el corazón se le desveló, le dió un revuelco y sintió que renacía el pasado que pudo haber sido y no fué, que renacía su ex futuro. (1199)

Suddenly, all his efforts to keep himself on the sidelines come to an end when a provocative young girl walks by who exercises an enormous attraction on him: "Esa mirada --se dijo Emeterio-- me llega del otro mundo..., sí, me parece como si me llegara de mi viejo mundo, de aquel donde me aguarda el calendario de antaño." (1199) His subconscious has come into play and he follows her, only to discover she is Rosita's daughter. Emeterio then tells Celedonio of the interview he has with Rosita, now a widow of forty-six years of age, during which a comic and revealing play on the word <u>escaparse</u> takes place (capar=to castrate, reduce or diminish):

> --Y me contó su vida y su viudedad. Verás, a ver si recuerdo: "Desde que usted se nos escapó..." --empezó diciéndome--. Y yo: "¿Es...caparme?" Y ella: "Sí, desde que se nos es...capó, yo quedé inconsolable, porque aquello, reconózcalo usted, don Emeterio, no estuvo bien, no, no estuvo nada ni medio bien... Y al fin tuve que casarme. ¡Qué remedio!" "¿Y su marido?" --le dije--. "¿Quién, Martínez? ¡Pobrecillo! Un pobre hombre... pobre, que es lo peor..."
>
> --Y ella, Emeterio, pensaba en tanto que un pobre hombre rico, como tú, es lo mejor... . . . ya has caído Emeterio . . . ya te ha cazado o pescado. (1200-01)

He has finally been caught by the scheming Rosita, and he will marry her and provide a dowry for her daughter. However, he appears quite happy with his new life. On Saturdays he takes his family to the theater, not to see dramas of course, but only silly, superficial comedies that will make his wife and step-daughter laugh. And Celedonio approves: "la risa lo purifica todo, . . . sólo es inmoral el vicio triste, y la virtud triste también. La risa está indicada para los estreñidos, los misantrópicos..."

> --Sí, Celedonio, sí; hay que cultivar el sentimiento cómico de la vida, diga lo que quiera ese Unamuno. . . .
> --Tienes razón en eso, Emeterio, mucha razón. Y, sobre todo, cultivemos . . . el sentimiento cómico de la vida sin pensar en vacantes. (1206)

In this struggle between men there are victors and there are victims, the utilizers and the used, but there are also, it seems, individuals who choose to be the victim, who find pleasure in being the primo, of "playing solitaire in company," as Celedonio calls it. This subject comes up when Emeterio tells his friend how he and Rosita spend the evenings playing cards:

> --Y te hace trampas, ¿no es eso? . . . ¿Y a ti te divierte que te las haga, y te ríes, como si te hicieran cosquillas. . . . Y te dejas engañar? ¿Te dejas que te la pegue? Pues ésa es toda la filosofía del sentimiento cómico de la vida. De los chistes que se hacen en las comedias a cuenta de los cornudos nadie se ríe más que los cornudos mismos cuando son filosóficos, heroicos. ¿Gozar en sentirse ridículo? ¡Placer divino reírse de los reidores de uno!... (1208)

And Celedonio goes on to say that there is even a higher level to this comic sentiment, a level which Emeterio has not reached, which is "el de hacerse espectáculo para que el mundo se

divierta..." He finishes with the advice that Emeterio should continue playing the game, but without risking anything, disinterestedly, because the essential point is to be disinterested: "en el desinterés está el chiste... Y en el chiste está la vida..." (1209)

Emeterio bears some interesting similarities to Augusto Pérez. Like Augusto he never really manages to become an active participant in life, and he too lacks those strong emotions that give substance to being, in his case because he takes great pains to be disinterested and uninvolved; and he too even comes to doubt his own existence. In both cases it is a woman who awakens them to a deeper awareness of being, but unlike Augusto Emeterio at first flees from the experience of love, preferring to preserve himself intact. He soon comes to feel that he has lost something, however, that he has lost his ex-futuro, the man he would have been, and he suffers the loneliness and the sterile existence that is the consequence of his avoidance of emotional involvement. Many years later, though, he manages to recover that lost Self simply by following a pretty girl that happens to pass by, much as Augusto followed Eugenia. This time he surrenders to the táctica envolvente of Rosita and becomes her willing and contented victim.

A possible explanation of Emeterio's solution to the problem of life is found in a piece of advice given precisely to Augusto Pérez by his friend and counselor Victor Goti: "Devórate a ti mismo, y como el placer de devorarte se confundirá y neutralizará con el dolor de ser devorado, llegarás a la

perfecta ecuanimidad de espíritu, a la ataraxia; no serás sino un mero espectáculo para ti mismo." (N, 662) Emeterio makes an art out of remaining disinterested, and when he does choose to become involved it is as the object of the amusement of others, the instrument of their pleasure and a mere spectacle for their enjoyment. He too, though, is an amused spectator, a willing victim, who is "playing solitaire in company" and regards it all as a game or a comedy. He appears to have been successful in neutralizing himself and in attaining that spiritual equanimity, free from emotional disturbance and anxiety that is the state of ataraxia.

In the end Emeterio turns out to be a most interesting character, and he is even creative in a sense. His creative energies, however, are directed not to seeking increase and to overcoming others, nor to transcending and immortalizing himself, but simply to reaching this perfect state of ataraxia. He occupies a special category within Unamuno's ontology, and Unamuno has devised a new concept to refer to him: Emeterio is the embodiment of "the comic sentiment," which rests on the avoidance of the spiritual anxiety and struggle that defines the "authentic" and tragic hero.

Unamuno's novelistic trajectory seems to be set from the beginning by his concern for the varied ways man can "save" himself and, at least after the appearance of Paz en la guerra, for the related "problem of personality." Most of his protagonists react to these concerns and problems aggressively and

struggle to become more, but in his last novel, Un pobre hombre rico, Unamuno investigates what he calls the "instinct of conservation" which impels the hero of this story to react defensively and to struggle simply to preserve himself.

The relationship between the other three works studied in this chapter rests on a similarity among the protagonists. The hero and heroine of Una historia de amor, finished ten years before La tía Tula and almost twenty years before San Manuel Bueno, possess some personal characteristics that will be developed more fully in Tula and Don Manuel. Ricardo's similarity to Don Manuel is particularly noticeable in his ambition to attract and influence large numbers of men and women and in the desperate and painful secret of his disbelief, which lies beneath his words and causes his listeners to be fascinated by his sermons. On the other hand, Liduvina's aversions, desires, and frustrations are much like those of Aunt Tula. The difference between them is that Tula does not resign herself to maternal frustration but successfully satisfies her conflicting desires to have children she can consider her own and yet to isolate herself from the lodazal del mundo and from impure contact with men, for whom she too feels a profound contempt. She does this by creating a home that is her convent and by raising and educating the children of others in what she considers a wholesome environment, separated from the outside world and from contaminating influences.

It is in Tula and in Don Manuel that we see that the final step of these creative men and women in their struggle to

increase and prolong their being is to enlarge their sphere of influence to an entire community, and to select certain specific individuals to be their spiritual inheritors and to carry on the immortalizing obra after they have gone. They will continue to exist within this obra that survives them and they will exercise an influence more far-reaching than earlier heroes and heroines of these novels. However, though highly successful as creative individuals, they are also very tragic figures. Their ambition and creative energy, as almost invariably is the case with these men and women, spring out of a deep frustration--a fierce maternal instinct blocked by a fear of impurity and a contempt for men in Tula and frustrated belief in the priest Don Manuel.

In order to satisfy their most intimate needs both Don Manuel and Tula set out to create "spiritual children," that are the obras they will leave behind when they die; and in the end they are admirable for their strength of purpose and their success--but they are not, perhaps, to be envied. It is not surprising that they are both considered saints by those who knew them and, in Don Manuel's case, a martyr in the struggle for spiritual salvation, for their lives have been painful and their sense of frustration great. But they are the culmination of Unamuno's novelistic trajectory and their stories represent a sort of compromise solution between salvation by blind and unquestioning faith, which is rejected by the intellect, and resigned immersion into the intrahistoric flow of existence, which is rejected by the heart because of the consequent loss of personality.

FOOTNOTES

[1]We have already seen that this is an allegory frequently used by Unamuno as a symbol of man's ambition to be more.

[2]Liduvina resembles Gertrudis of La tía Tula in several important respects, but it cannot be said that the latter character is derived from the former since Unamuno had already begun the novel of Aunt Tula in 1902.

[3]The short story "El amor que asalta" (Los Lunes de El Imparcial, Madrid: September 16, 1912) shows what the result of the fulfillment of love can be. After a lifelong search for true love the protagonists of this story find the realization of their goal in each other and, having "fulfilled" themselves, die. The frustration of love stimulates the creative energies, it seems, while the satisfaction of love may lead to the cessation of desire and even to death.

[4]Agnes Moncy, "La creación del personaje en las novelas de Unamuno," p. 181.

[5]This novel passed through an incubation period of almost twenty years. Unamuno mentions the work in several letters to friends, the first being to the Catalan poet Juan Maragall, dated November 3, 1902, in which he says:

> Ahora ando metido en una nueva novela, La tía, historia de una joven que rechazando novios se queda soltera para cuidar a unos sobrinos, hijos de una hermana que se le muere. Vive con el cuñado, a quien rechaza para marido, pues no quiere manchar con el débito conyugal el recinto en que respiran aire de castidad sus hijos. Satisfecho el instinto de maternidad, ¿para qué ha de perder su virginidad? Es virgen madre.

This letter is cited by Manuel García Blanco in the "Introducción" of Volume II of the Obras Completas, p. 41, and is also included in Epistolario entre Miguel de Unamuno y Juan Maragall (Barcelona: Edimar, S.A., 1951).

[6]This obsession is the "sickness" that is one of the distinguishing features of the creative men and women. In Tula's case it is yet another thing she has in common with Santa Teresa. In the essay "Malhumorismo" (La Nación, Buenos Aires: December 25, 1910) Unamuno says: "Acaso no pueda apreciar el verdadero

valor de la vida sino un enfermo. . . . [y] Santa Teresa era histérica." (III, 420-21) He elaborates on this "sickness" saying: "El hombre sano vive en perpetua ilusión y en perpetuo engaño, olvidándose de que tendrá que morirse un día. Y el enfermo, en cambio, sobre todo cuando es aprensivo, tiene de continuo ante sí el morir habemos, y a la luz de esta soberana sentencia ve el mundo tal como es y lo aprecia en su justo valor." (420)

[7]In Del sentimiento trágico he says: "Y la misma religión cristiana de los místicos --estos caballeros andantes a lo divino-- ¿no culminó acaso en el culto a la mujer divinizada, a la Virgen Madre? . . . ello era el amor a la fuente de la vida, a la que nos salva de la muerte." (239)

[8]Ricardo Gullón sees the prologue to La tía Tula as a contradiction to the protagonist of the novel, giving examples of women who behaved very differently. I believe he is not entirely accurate, and that this prologue, in fact, reveals to us what Tula truly represents. Gullón is correct, however, in noting her lack of compassion: "La abnegación de Tula no está fundada en la piedad, y a su manera lo sugiere quien la creó cuando dice: 'no supo ni de Antígona la griega, ni de Abisag la israelita.'" ("La voluntad de dominio. . . .," p. 52)

[9]Gullón sees this praise of las matrias and la sororidad as a defense of "el hombre-abeja, creador y activo, frente a los zánganos lúbricos y codiciosos que hacen la guerra." ("La voluntad de dominio. . . .," p. 52)

Since la abeja is motivated by the "essence of the species" this metaphor of the bee hive is very appropriate as a representation of that whole complicated idea of the community and family tradition or ancestral memories that are passed down from one generation to the next. These may well be "los muertos que nos gobiernan" to which Unamuno refers in the prologue.

[10]Don Juan of "Dos madres," Tristán of "El marqués de Lumbría," and Ramiro of the novel La tía Tula are all reduced to the role of drones who, after having performed their generative function, cease to be of importance to the female.

[11]In "Las cinco batallas de Unamuno contra la muerte," p. 76, José Azaola says of Tula:

> Puso . . . todo el énfasis en la trágica contradicción existente entre el insatisfecho anhelo de maternidad y la guarda orgullosa de la integridad virginal, entre el afán de ser madre y el horror a las condiciones fisiológicas de la maternidad, característico de una femineidad educada por largos siglos de pedagogía cristiana de exaltación del pudor y de la castidad.

[12]Commenting on the ruthlessness of several of Unamuno's female characters (Raquel, Carolina and Gertrudis) David Foster

concludes that "there is no 'good' and there is no 'bad.' There is only what is 'justified' by man's attempts to escape destruction at the hands of the implacable and unyielding universe." "The 'Belle Dame sans merci' in the Fiction of Miguel de Unamuno," Symposium 20 (1966), 326. These women may be morally wrong, but they are humanly right.

[13]Gullón, "La voluntad de dominio. . . .," pp. 51 and 53. He remarks on the absolute authority Tula exercises over the entire family saying: "El absolutismo se presenta con frecuencia como paternalismo, ¿por qué no habría de presentarse, llegado el caso, como maternalismo?" (54)

[14]We get an idea from where this power originates in a description of the priest, Uncle Primitivo, who raised the two orphaned girls:

> El pobre señor sentía un profundo respeto, mezclado de admiración, por su sobrina Gertrudis. Tenía el sentimiento de que la sabiduría iba en su linaje por vía femenina, que su madre había sido la providencia inteligente de la casa en que se crió, que su hermana lo había sido en la suya. . . . (1048)

[15]Gullón, "La voluntad de dominio. . . .," p. 57. There may well be some influence in this novel from Unamuno's reading of William James. In his study Miguel de Unamuno y William James, Hipólito Fernández quotes the following selection from James' The Varieties of Religious Experience: "La pureza . . . no es precisamente lo que se necesita; y es mejor que una vida se ensucie alguna vez, que no pecar de inútil por esforzarse en permanecer limpia." (129)

[16]A good example occurs when Rosa and Ramiro hug and kiss upon deciding to have another child:

> Gertrudis, en tanto, arrollaba al niño, celosa de que no se percatase --¡inocente!-- de los ardores de sus padres.
>
> Era como una preocupación en la tía la de ir sustrayendo al niño, ya desde su más tierna edad de inconciencia, de conocer, ni en las más leves y remotas señales, el amor de que había brotado. Colgóle al cuello, desde luego, una medalla de la Santísima Virgen, de la Madre, con su Niño en brazos. (1056)

[17]Of Don Quixote's desire to reach the heights Unamuno said: "Deseas con ansia volar . . . y tu deseo hará que te broten alas, y la jaula se te ensanchará convirtiéndosete en Universo y volarás por su firmamento." (DQ, 145) Tula has sacrificed herself to the terrible and inhuman precept given to man as his supreme norm of conduct that Unamuno discusses in Del sentimiento trágico: "Sed perfectos como vuestro Padre celestial lo es." (274) But Unamuno adds that "El que no aspire a lo imposible,

apenas hará nada hacedero que valga la pena."

[18]The moon, the sea, sunlight, and geometry, are all things Tula considers pure and consequently holds in high esteem. Moreover, the sea is infinite and the moon is associated with eternity, reflecting an eternal light. See Carlos Clavería on the significance of the moon in Unamuno: Temas de Unamuno, pp. 162-63.

[19]Tula once tells Ramiro: "tú crees que yo no soy más que pensamiento..." (1085) Since she represses all emotion she does, in fact, appear to be more thought than feeling.

[20]In "La voluntad de dominio. . . ." Gullón interprets Tula's life saying:

> El ansia de ser diferente y mejor, de ser como Dios, es la tentación suprema propuesta a los humanos para extraviarles en el enajenamiento de la soberbia. Es preciso aceptar la ley común del error y la caída ensuciándose las manos cuando las circunstancias obliguen a ello. . . . Su culpa, ¡tan unamuniana!, consistió en juzgarse diferente, en querer ser diferente, y, consecuencia natural de sentimiento y deseo, en mantenerse a distancia de los demás, de los contaminados, para conservar las manos limpias. . . . La tentación de igualarse al Creador, remontándose sobre las preocupaciones "vulgares", es sobrehumana, luego inhumana." (59)

[21]In this respect Uncle Primitivo resembles Uncle Pascual of Paz en la guerra and other teachers seen in Unamuno's works who are responsible for the formation of some young person's beliefs and character. Unamuno was a firm believer himself that the ideas madres, those ideas first instilled in a person during his infancy, were those that formed the "lecho del alma." In Recuerdos de niñez y de mocedad (1908) he makes it clear he felt his own character was formed in his childhood, and this idea is constantly repeated in his works. Agnes Moncy, "La creación del personaje...," p. 148, notes that "Su casa le ofrecía un ambiente . . . mujeril. Desde los seis años, cuando murió su padre, Unamuno fue criado por su madre y una tía. Vivió con ellas durante los años más receptivos." When, in the prologue to La tía Tula, he records Santa Teresa's words: "era el Señor servido me quedase en esta niñez imprimido el camino de la verdad," (1039) he is indicating that this will be one of the themes of this novel also.

[22]Marías, pp. 110-11.

[23]See, in relation to Tula, the story "Los hijos espirituales" (Madrid: La Esfera, October 14, 1916) where frustrated maternal instincts result in the collection of muñecos. Life has no meaning for the female protagonist of this story without

children. This need develops into a monstrous and destructive obsession for her. (II, 858-61: Relatos novelescos)

[24]The mountain and the lake are perhaps the most ingenious representations of the dualistic universe that pervades all Unamuno's works. The mountain is the symbol of the vital belief that raises one toward the longed-for heaven of eternal life. But it is the lake, blue and deep like the blueness and depth of his eyes, that tortures Don Manuel, because it is the antivital representation for him of a future submergence into the dark night of its waters. The lake is also regarded as the depository of the ancestral memories: "el cementerio de las almas de nuestros abuelos." (1140) For a discussion of the symbolic function of water in Unamuno's works see Blanco Aguinaga, El Unamuno contemplativo, pp. 221-51.

[25]This disbelieving messiah was suggested to Unamuno, as he says in the prologue, by a reading of Kierkegaard.

[26]Santiago Luppoli, "Il Santo de Fogazzaro y San Manuel Bueno de Unamuno," Cuadernos de la Cátedra Miguel de Unamuno XVIII (1968), says of this matriarchal tree: "Aquel árbol había dado muchos frutos cuando vivo, y sirvió para dar luz y calor a los pobres cuando muerto. Creo que este árbol es el símbolo de la fe heredada de su madre, viva en la infancia y luego muerta." (63)

[27]Gustavo J. Godoy, "Dos mártires de la fe según Dostoyevski y Unamuno," Cuadernos de la Cátedra Miguel de Unamuno XX (1970), 38, sees this statement as exactly the same idea Ortega y Gasset expressed many years earlier (1914) in the famous affirmation: "Yo soy yo y mi circunstancia y si no la salvo a ella no me salvo yo." (in Meditaciones del Quijote)

The apparent dedication of Don Manuel to his people, and of Tula to her family, should not be taken at face value. Ricardo Gullón makes a statement in regard to Tula that may equally apply to Don Manuel: "Desconfiemos del 'viviré para tí'; bajo él suele ocultarse un 'vivirás para mí', auténtica expresión del posesivo." ("La voluntad de dominio. . . .," p. 49) Unamuno himself says: "el entregarse supone . . . imponerse. La verdadera moral religiosa es, en el fondo, agresiva, invasora. . . . la caridad verdadera es invasora, y consiste en meter mi espíritu en los demás espíritus." (ST, 274-75) "Porque santo es el que hace el bien no por el bien mismo, sino por . . . la eternización." (ST, 281)

It has already been noted that Unamuno formed a very high regard for Sénancour's Obermann early in his life. In a Master's thesis for Duke University (1958) entitled "Obermann in the Works of Unamuno," Lucia S. Kegler makes an interesting observation that would apply not only to Don Manuel but to all Unamuno's creative men and women:

> Obermann demonstrates definitely the desire for imparting life to something before his last hour has come, in

> order that this something that is a part of him may remain after he himself ceases to exist . . . "transmettre la vie et la perdre, ce serait dans l'ordre apparent notre principal office sur la terre." (26-7)

She is quoting from Etienne Pivert de Sénancour, Obermann (Paris: Charpentier et Fasquelle, 1892), p. 432.

[28]One means to attain some measure of immortality that Unamuno mentions in Del sentimiento trágico is to perpetuate oneself in the society in which one lives. (235) Other remarks applicable to Don Manuel's case found in this essay are:

> Y es que hay que espiritualizarlo todo. Y esto se consigue dando a todos y a todo mi espíritu, que más se acrecienta cuanto más lo reparto. Y dar mi espíritu es invadir el de los otros y adueñarme de ellos. (236)

> Todos, es decir, cada uno, puede y debe proponerse dar de sí todo cuanto puede dar, más aún de lo que puede dar, excederse, superarse a sí mismo, hacerse insustituible, darse a los demás para recojerse de ellos. (268)

> Y el sentimiento de hacernos insustituibles, de no merecer la muerte, de hacer que nuestra aniquilación, si es que nos está reservada, sea una injusticia. . . . Debe llevarnos a esforzarnos por sellar a los demás con nuestro sello, por perpetuarnos en ellos y en sus hijos, dominándoles, por dejar en todo imperecedera nuestra cifra. (272)

> Y hay que imponerse . . . en mi vaso beben todos, quiero que todos beban de él; se lo doy, y mi vaso crece, según el número de los que en él beben. . . . (276)

[29]Blasillo may also represent Don Manuel's own irrevocably lost childhood faith.

[30]Angela's own estimation of the townspeople's intellectual capacity is demonstrated at the end of the novel when her brother suggests they tell them the truth about Don Manuel. "Querer exponerles eso," she responds, "sería como leer a unos niños de ocho años unas páginas de Santo Tomás de Aquino... en latín." (1151) And when Angela asks her brother if the people of the town really believe, he answers: "Cree sin querer, por hábito, por tradición. Y lo que hace falta es no despertarle. Y que viva en su pobreza de sentimientos para que no adquiera torturas de lujo. ¡Bienaventurados los pobres de espíritu!" (1142)

[31]Angela, however, will also follow his example, and Valverde de Lucerna will become her "convent." Her maternal instincts have been awakened by the suspicion that her Don Manuel suffers some unmentionable pain, and, like Abisag, she will forgo having children of her own in order to care for him:

> empezaba a ser mujer, sentía en mis entrañas el jugo de la maternidad, y al encontrarme en el confesionario junto al santo varón, sentí como una callada confesión suya en el susurro sumiso de su voz y recordé cómo cuando al clamar él en la iglesia las palabras de Jesucristo: "¡Dios mío, Dios mío!, ¿por qué me has abandonado?", su madre, la de Don Manuel, respondió desde el suelo: "¡Hijo mío!", y oí este grito que desgarraba la quietud del templo. Y volví a confesarme con él para consolarle. . . . Empezaba yo a sentir una especie de afecto maternal hacia mi padre espiritual; quería aliviarle el peso de su cruz del nacimiento. (1136-37 and 1138)

[32]Possibly by convincing him of the truth of an affirmation made by Unamuno in Del sentimiento trágico: "Todo individuo que en un pueblo conspira a romper la unidad y la continuidad espirituales de ese pueblo tiende a destruirlo y a destruirse como parte de ese pueblo." (115)

[33]In "Alienation, Psychological and Metaphysical, in Three 'Nivolas' of Unamuno," J. F. Tull, Jr. says:

> I do not believe, with Marín, that the lake represents "the death and oblivion in which men are interred," but rather Don Manuel's intuitive aspiration toward sublimation--a "suicide," if you will--of his conscious ego, imprisoned until now by his alienation, his doubts and anxieties, into a wider vision of human existence, manifested . . . in the scene of the shepherdess. The rest Don Manuel aspires to achieve in his last hours . . . is not the rest of oblivion with physical death, but rather the spiritual rest after the individual's conscious ego sees itself not as an isolated object, alienated from a foreign and impersonal universe, but as an integral part of a process which both incorporates and transcends its individual existence. (31-2)

Tull believes Don Manuel intuits all this but is unable to integrate himself with his environment as the shepherdess does.

[34]Emeterio is an "eunuco espiritual," one of those men who does not feel the hunger to perpetuate himself. (ST, 169) Later, Unamuno adds that those who put thought over sentiment die comically. (ST, 294) In "La locura del doctor Montarco" he says that it is the instinct of invasion that moves us to create works, not the instinct of conservation (I, 1131); and in "Materialismo popular" (La Nación, Buenos Aires: March 30, 1909) he

tells us:

> el que vive a la defensiva acaba por ser absorbido y dominado por los agresivos, por los de instinto dominador. La llamada lucha por la vida sólo es eficaz cuando es lucha por la predominación, no por la conservación. La esencia del ser más que el conato a persistir en el ser mismo, según enseñaba Spinoza, es el esfuerzo por ser más, por serlo todo: es el apetito de infinidad y de eternidad. (in Mi religión y otros ensayos, III, pp. 366-67)

CONCLUSION

Unamuno's philosophy as revealed in his novels is based upon a dualistic view of existence, upon the view of life as a continuum of growth toward ever greater Self-awareness or consciousness. Though it may take divers forms this growth is ultimately motivated by the "tragic sense," the anguish and dread of death which is the symbol of man's impotence and finiteness. But just as man can grow and become greater, so too he can become less, for the negative pole of this continuum of being exercises a powerful attraction on man, offering him an escape from suffering: the peace, security and unconsciousness of the maternal womb. The vital desire of all men who are conscious of their being, however, is to be more, to be eternal and infinite; they strive toward Total Being, embodied in the idea of God, who is "el ideal de la humanidad, el hombre proyectado al infinito y eternizado en él." (DQ, 128) Movement in the direction of this positive pole is creative and involves continuous struggle and the continuous absorption of "otherness" and enlargement of being. Whereas the negative pole of this continuum tends toward conservation and reduction of consciousness, the positive tends toward perpetuation and increase.

This negative-positive polarity corresponds, in Unamuno's world view, to the two basic types of men: those in

whom the inert material forces predominate and those, the heroes or Self-conscious and creative men, in whom dynamic spirit predominates--who are characterized by possession of "una furiosa hambre de ser, un apetito de divinidad." (ST, 114) The Self-conscious man wants to prove that he is free, that he is master of all--unfettered by any limits to his being. What he most fears is that he might be the slavish victim of an absurd and unjust fate over which he exercises no control whatsoever. He has the choice of resigning himself to being a slave to external forces or he may rebel by exerting his Will--by willing to be or willing not to be--by becoming creatively involved in his own destiny, by "making" the novel of his life rather than being the victim of it. These Self-conscious or "authentic" men and women struggle to be "creators" (masters) and rebel against being "creatures" (slaves) because in Unamuno's ontology man is a being who can "make" himself in his <u>obras</u> and thus become the creator and the creation of himself. His supreme example is the immortal Don Quixote who is a creation of the Will and the desperate and intimate desire for "glory" of Alonso el Bueno.

The key to all the volitive heroes and heroines of Unamuno's novels is his affirmation that the most intimate, creative and real thing in a man is what he wills to be: "el que uno quiere ser, es en él, en su seno, el creador, y es el real de verdad." (TN, 973) Since Will is synonymous with appetite for Unamuno the Will-to-Be means the Will-to-Be-More, to increase and become greater internally by enlargement of consciousness and externally by means of the struggle

to push back the limits of space and time. True satisfaction for man lies not with surrender to forces outside the Will, but to the overcoming of obstacles that limit growth. Man's supreme pleasure, therefore, is in acquisition and increase.

Creative Will reveals itself in several ways. Its principal expression is seen in the agressive inclination of Unamuno's protagonists to enlarge and control their sphere of interactions with other men, in their apparent need to overwhelm and reshape, to appropriate and dominate; and it is seen too in their creation of a sharply defined Self which they cultivate, promote, assert, affirm and defend, and in the creation of what they desire by the manipulation of situations and of other men. It is in these respects that Unamuno's Creative Will closely resembles Nietzsche's Will to Power.[1]

This study has attempted to demonstrate the trajectory this creative struggle takes in Unamuno's novels. In his first works characters are presented who are trying to clarify their essential Self, who are still struggling to be free of forces outside their own consciousness. In later works, however, protagonists appear who, for the most part, know who they are and have acute awareness of their unique inner Self (or Selves as the case might be). Moreover, they have discovered a formula for the creation of a strong personality: "Procura vivir en continuo vértigo pasional, dominado por una pasión cualquiera. Sólo los apasionados llevan a cabo obras verdaderamente duraderas y fecundas." (DQ, 58) They have focused all their being and energy on a single facet,

or fundamental "defect" as Kierkegaard called it, of their personality and have thereby achieved not only a sharply defined image of themselves that they can project upon the world but also a concentration and intensification of energy which is the source of their strength. Once this has been accomplished these individuals are ready to become subject rather than object and to act upon the world rather than allow it to act upon them; and they do act upon it, reshaping and creating an environment amenable to their intimate needs over which they have full control, and imprinting their unique being upon the world. It is by means of this intensification of their being that they are ultimately able to extend the spacial and temporal boundaries of their Self: "al ganarse en intensidad se gana en extensión también . . . y se gana en duración." (DQ, 196)

They have now become "Self-contained" and are uninfluenced by external forces, but this causes a new torment for them. Now their need to remain Self-possessed, that is, to keep their Self free and uncontaminated, makes them unwilling to surrender to love, which is seen by them either as "un dejar de ser, total o parcialmente, lo que se era, un partirse, una muerte parcial," (ST, 188) or as a weapon or tool that may be used to possess and dominate another Self. This disorder in their ability to love others, to give of themselves to another, leaves them isolated and bitterly frustrated. This is the tragic flaw in the struggle of these creative men and women.[2]

Love is the major creative force in the world and the surest way to attain some measure of immortality, as Fulgencio Entrambosmares says, is to have children of the flesh; those who have no children must reproduce themselves in another way, in their works, for example, which are their children. Don Quixote is one of these men and Unamuno says of him: "ya que no pudiera perpetuarse por ella [Dulcinea] en hijo de carne, buscó eternizarse por ella en hazañas del espíritu." (DQ, 98) Likewise, all the creative men and women of his novels find love impossible, unproductive or objectionable and most of them must resort to alternatives; if unable to create children of the flesh they will create children of the spirit. Some of them even renounce the flesh in order better to perpetuate themselves spiritually.[3] Many become "teachers" dedicated to giving form to the raw material provided by others. They are frequently both childless and celibate, and they often show both masculine and feminine characteristics: they are varones matriarcales or mujeres varoniles. Others produce their obra in another way; but however this creation manifests itself its purpose is always to fulfill some intimate need and it is almost always a clear expression of the fundamental desire of these individuals to prolong themselves in time and to extend themselves in space, the desire to be more.

The culmination of this process of growth is seen in Aunt Tula, who comes to encompass and to dominate an entire family, and in Don Manuel, whose power extends over an entire village. These communities into which they have infused their

spirit are the obras they have created, their "spiritual children," and the means by which they have become greater and will immortalize themselves. They possess, or are possessed by, a profound desire to raise themselves from the inferior level of mere men, impotent mortal creatures, to the "divine" level of powerful immortal creators. Though they must ultimately fail in this struggle even their failure appears somehow sublime because their goals were the highest to which man can aspire.

FOOTNOTES

[1]Frank Sedwick, "Unamuno, the Third Self, and Lucha," Studies in Philology, LIV (1957), 473, notes:

> Unamuno arrives at what is the basic idea of Nietzsche's philosophy, action--the will to power--that we must grow or succumb. . . . Unamuno failed to recognize his own fundamental philosophy in Nietzsche. . . . However their ultimates differed, both Unamuno and Nietzsche had a common point of departure: will your existence.

[2]This is a fundamental problem in our day, according to Rollo May, who sees the blocking of the ways in which we affect others and are affected by them as the essential disorder of both love and Will. (May, p. 30)

[3]According to Nietzsche chastity is merely the economy of an artist. (The Will to Power, IV, 800, p. 421)

BIBLIOGRAPHY

BIBLIOGRAPHY

Abellán, José Luis. "Influencias filosóficas en Unamuno." Insula, clxxxi (1962), 11.

The Abingdon Bible Commentary. Eds. Frederick Carl Eiselen, Edwin Lewis and David G. Downey. New York: Abingdon-Cokesbury Press, 1929.

Arjona, Doris King. "La Voluntad and Abulia in Contemporary Spanish Ideology." Revue Hispanique, LXXIV, 166 (1928), 573-667.

Azaola, José Miguel. "Las cinco batallas de Unamuno contra la muerte." Cuadernos de la Cátedra Miguel de Unamuno, II (1951), 33-109.

Blanco Aguinaga, Carlos. "Aspectos dialécticos de las Tres novelas ejemplares." Revista de Occidente, VII (1964), 51-70.

_____. El Unamuno contemplativo. Mexico: Publicaciones de la Nueva Revista de Filología Hispánica, V, 1959.

_____. "Interioridad y exterioridad en Unamuno." Nueva Revista de Filología Hispánica, VII (1953), 686-701.

Campbell, Joseph. Masks of the Gods, Occidental Mythology. New York: The Viking Press, 1964.

Clavería, Carlos. Temas de Unamuno. 2nd ed. Madrid: Editorial Gredos, 1970.

Cobb, Christopher H. "Sobre la elaboración de Abel Sánchez." Cuadernos de la Cátedra Miguel de Unamuno, XXII (1972), 127-47.

Durand, Frank. "Search for Reality in Nada menos que todo un hombre." Modern Language Notes, 84 (1969), 239-47.

Fernández, Pelayo Hipólito. Miguel de Unamuno y William James: un paralelo pragmático. Salamanca: Talleres Gráficos Librería Cervantes, 1961.

Fernández Turienzo, F. Unamuno, ansia de Dios y creación literaria. Madrid: Ediciones Alcalá, 1966.

Foster, David. "The 'Belle Dame sans merci' in the Fiction of Miguel de Unamuno." Symposium, 20 (1966), 321-28.

Freud, Sigmund. "Beyond the Pleasure Principle." The Standard Edition of the Complete Psychological Works of Sigmund Freud. Translated under the editorship of James Strachey. London: The Hogarth Press and the Institute of PsychoAnalysis, 1955. XVIII, 7-64.

_____. "The Ego and the Id." The Standard Edition of the Complete Psychological Works of Sigmund Freud. Translated under the editorship of James Strachey. London: The Hogarth Press and the Institute of PsychoAnalysis, 1961. XIX, 19-27.

García Blanco, Manuel. "Introducción." Obras completas de Miguel de Unamuno. Madrid: Escelicer, S.A., 1967. II, 7-58.

Godoy, Gustavo J. "Dos mártires de la fe según Dostoyevski y Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, XX (1970), 31-40.

González, José Emilio. "Joaquín Monegro, Unamuno y Abel Sánchez." La Torre, X, no. xl (1962), 85-109.

Gullón, Ricardo. "Don Sandalio o el juego de los espejos." Papeles de Son Armadans, XXX (1963), 299-325.

_____. "La voluntad de dominio en 'la madre' unamuniana." Asomante, XVII, no. 4 (1962), 41-59.

Ilie, Paul. Unamuno: An Existential View of Self and Society. Madison: The University of Wisconsin Press, 1967.

_____. "Unamuno, Gorky, and the Cain Myth: Toward a Theory of Personality." Hispanic Review, XXIX (1961), 310-23.

Johnson, W. E. "Vida y ser en el pensamiento de Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, VI (1956), 9-50.

Kegler, Lucia Svetlana. "Obermann in the Works of Unamuno." M.A. thesis, Duke University, 1958.

Kierkegaard, Soren. Fear and Trembling and The Sickness Unto Death. Translated by Walter Lowrie. New York: Doubleday & Company, Inc., 1954.

Laín Entralgo, Pedro. La generación del noventa y ocho. 7th ed. Madrid: Espasa-Calpe, S.A., 1970.

Luppoli, Santiago. "Il Santo de Fogazzaro y San Manuel Bueno de Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, XVIII (1968), 49-70.

McDaniel, Stanley V. The Philosophy of Nietzsche. New York: Monarch Press, 1965.

McGaha, Michael D. "Abel Sánchez y la envidia de Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, XXI (1971), 91-102.

Marías, Julián. Miguel de Unamuno. 5th ed. Madrid: Espasa-Calpe, S.A., 1971.

May, Rollo. Love and Will. New York: W. W. Norton, Inc., 1969.

Moncy, Agnes. "La creación del personaje en las novelas de Unamuno." La Torre, XI, no. xlii (1963), 145-88.

Nietzsche, Friedrich. The Will to Power. Translated by Walter Kaufman and R. J. Hollingdale. New York: Random House, 1967.

_____. Thus Spake Zarathustra. Translated by Thomas Common. New York: Random House, n.d.

Nozick, Martin. Miguel de Unamuno. New York: Twayne, 1971.

Paucker, Eleanor Krane. "Kierkegaardian Dread and Despair in Unamuno's El que se enterró." Cuadernos de la Cátedra Miguel de Unamuno, XVI-XVII (1966-67), 75-91.

Predmore, Richard L. "Tres cartas inéditas de Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, XIV-XV (1964-65), 63-68.

Rauch, Leo. The Philosophy of Hegel. New York: Monarch Press, 1965.

Ribbans, Geoffrey. "The Development of Unamuno's Amor y pedagogía and Niebla." Hispanic Studies in Honour of I. González Llubera. Oxford: Dolphin Book Co., 1956.

Rosen, Stanley. Plato's Symposium. New Haven: Yale University Press, 1968.

Salcedo, Emilio. Vida de Don Miguel. Salamanca: Ediciones Anaya, S.A., 1970.

Sánchez-Ruiz, José. "Dimensión mundial y social del ser, según Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, XII (1962), 31-74.

Sedwick, Frank. "Unamuno, the Third Self, and Lucha." Studies in Philology, LIV (1957), 464-79.

Sobejano, Gonzalo. Nietzsche en España. Madrid: Editorial Gredos, 1965.

Spurlock, Judith. "The Will-to-be as a Theme in the Novels of Unamuno." Ph.D. dissertation, University of Florida, 1966.

Stevens, James R. "Unamuno's Don Sandalio: Two Opposed Concepts of Fiction." Romance Notes, XI (1969), 266-71.

Thomas, Ahrcel. "Tragic Heroes in the Works of Miguel de Unamuno: Studies in Pathological Disintegration." Ph.D. dissertation, University of Virginia, 1968.

Tull, John F., Jr. "Alienation, Psychological and Metaphysical, in Three 'Nivolas' of Unamuno." Humanities Association Bulletin, 21, no. i (1970), 27-33.

Unamuno, Miguel de. Obras Completas. 9 vols. Ed. Manuel García Blanco. Madrid: Escelicer, S.A., 1966-71.

Valderrey, Carmen. "El problema del amor en los ensayos de Unamuno." Arbor, 325 (1973), 55-64.

Valdés, Mario J. Death in the Literature of Unamuno. Urbana: University of Illinois Press, 1964.

Weber, Frances W. "Unamuno's Niebla: From Novel to Dream." Publications of the Modern Language Association, LXXXVIII, (1973), 209-18.

Zubizarreta, Armando F. Tras las huellas de Unamuno. Madrid: Taurus, 1960.

_____. Unamuno en su Nivola. Madrid: Taurus, 1960.

General References

Abellán, José Luis. "Aportaciones de Unamuno y Ortega para una filosofía española." Cuadernos de la Cátedra Miguel de Unamuno, XIV-XV (1964-65), 11-18.

_____. Miguel de Unamuno a la luz de la psicología. Madrid: Editorial Tecnos, S.A., 1964.

Alazraki, Jaime. "Motivación e invención en Niebla de Unamuno." Romanic Review, LVIII, no. 4 (1967), 241-53.

Anderson, Reed. "The Novels of Miguel de Unamuno: A Study of Point of View and Narrative Technique." Ph.D. dissertation, The University of Wisconsin, 1971.

Anderson, Robert Floyd. "A Study of Themes in the Theater of Unamuno." Ph.D. dissertation, Case Western Reserve University, 1969.

Anónimo. "El Unamuno de 1901 a 1903, visto por M. (fragmentos de cartas)." Cuadernos de la Cátedra Miguel de Unamuno, II (1951), 13-31.

Aranguren, José Luis L. "Personalidad y religiosidad de Unamuno." La Torre, IX, no. 35-36 (1961), 239-49.

Azar, Inés. "La estructura novelesca de Cómo se hace una novela." Modern Language Notes, LXXXV (1970), 184-206.

Baker, Clifford Henry. "Reality in the Works of Unamuno and Ortega y Gasset: A Comparative Study." Ph.D. dissertation, The University of Southern California, 1961.

Barcia, José Rubia, and Zeitlin, M. A., eds. Unamuno: Creator and Creation. Berkeley: University of California Press, 1967.

Basdekis, Demetrios. "Cervantes in Unamuno: Toward a Clarification." Romanic Review, LX (1969), 178-85.

_____. Miguel de Unamuno. New York: Columbia University Press, 1969.

_____. Unamuno and Spanish Literature. Berkeley: University of California Press, 1967.

Batchelor, R. E. Unamuno Novelist: A European Perspective. Oxford: The Dolphin Book Co., Ltd., 1972.

Benbow, Jerry Lee. "Fictional Manifestations of Multiple Personality in Selected Works of Miguel de Unamuno." Ph.D. dissertation, The University of New Mexico, 1970.

Bernardete, M. J. "Personalidad e individualidad en Unamuno." Revista Hispánica Moderna, no. 1 (1934), 25-39.

Berns, Gabriel. "Another Look Through Unamuno's Niebla: Augusto Pérez, 'Agonista-Lector.'" Romance Notes, 11 (1969), 26-29.

Blanco Aguinaga, Carlos. "Unamuno's Niebla: Existence and the Game of Fiction." Modern Language Notes, LXXIX, no. 2 (1964), 188-205.

Boudreau, Cléophas Wilfred. "Dialectical Elements in the Ontology of Unamuno's Fiction and Drama." Ph.D. dissertation, The Johns Hopkins University, 1967.

Brooks, Barbara. "Character Portrayal in the Works of Miguel de Unamuno." M.A. thesis, University of New Mexico, 1950.

Busch, Carolyn Lipshy. "Women in the Novels of Unamuno." Ph.D. dissertation, University of Maryland, 1965.

Catalán, Diego Menéndez Pidal. "Aldebarán, de Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, IV (1953), 43-70.

DeCarlo, Andrew. "The image of Man as Portrayed in the Novels of Miguel de Unamuno." Ph.D. dissertation, Case Western Reserve University, 1969.

Descouzis, Paul M. "Unamuno, a nueva luz." Hispania, XVLI (1963), 735-39.

Diaz-Peterson, Rosendo. "Dos novelas de Unamuno: el personaje en busca de sí mismo." Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1974.

Diez, Ricardo. "El desarrollo estético de la novela de Unamuno." Ph.D. dissertation, The City University of New York, 1974.

Earle, Peter G. "El evolucionismo en el pensamiento de Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, XIV-XV (1964-65), 19-28.

Ferrater Mora, José. Unamuno. A Philosophy of Tragedy. Translated by Philip Silver. Berkeley: University of California Press, 1962.

Ferreres, Rafael. "Un retrato desconocido de Unamuno y una anécdota." Cuadernos de la Cátedra Miguel de Unamuno, IV (1955), 61-63.

Foster, David. The Novel as Expressionistic Conceit. Hato Rey: InterAmerican University Press, 1973.

Fox, Arturo Angel. "La novela de Unamuno y el modo dramático." Ph.D. dissertation, University of Minnesota, 1971.

Francolí, Eduardo. "El tema de Caín y Abel en Unamuno y Buero Vallejo." Romance Notes, XIV (1972), 244-51.

Franco, Andrés. El teatro de Unamuno. Madrid: Insula, 1971.

Frank, Rachel. "Unamuno: Existentialism and the Spanish Novel." Accent, IV, no. 2 (1949), 80-88.

Franz, Thomas R. "Ancient Rites and the Structure of Unamuno's Amor y pedagogía." Romance Notes, XIII (1971), 217-20.

_____. "El sentido de humor y adquisición de autoconciencia en Niebla." Cuadernos de la Cátedra Miguel de Unamuno, XXIII (1973), 5-25.

_____. "The Bases of Humor in Three Novels of Unamuno." Ph.D. dissertation, University of Kansas, 1970.

García Blanco, Manuel. "Addenda: tesis sobre Unamuno en otras universidades." Cuadernos de la Cátedra Miguel de Unamuno, VIII (1958), 66-73.

_____. "Crónica unamuniana . . ." Cuadernos de la Cátedra Miguel de Unamuno (1948-).

_____. "Tres cartas inéditas de Maragall a Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, III (1952), 5-12.

Gillet, Joseph E. "The Autonomous Character in Spanish and European Literature." Hispanic Review, XXIV (1956), 179-90.

Glascock, Janice Donnell. "The Héroe Fracasado in the Novels of Unamuno, Baroja and Azorín." Ph.D. dissertation, Louisiana State University, 1966.

Gómez-Moriana, Antonio. "Unamuno en su congoja." Cuadernos de la Cátedra Miguel de Unamuno, XIX (1969), 17-89; XX (1970), 77-126.

González, José Emilio. "Algunas observaciones sobre tres novelas de Unamuno (Paz en la guerra, Amor y pedagogía y Una historia de amor)." La Torre, IX (1961), 427-42.

Gullón, Ricardo. Autobiografías de Unamuno. Madrid: Editorial Gredos, 1964.

_____. "La novela personal de don Miguel de Unamuno." La Torre, IX (1961), 93-115.

Haggard-Villasana, Juan. "A Brief Study of the Novels and Short Stories of Unamuno." M.A. thesis, University of Texas, 1932.

Hannan, Dennis G. "Unamuno: La tía Tula como expresión novelesca del ensayo 'Sobre la soberbia.'" Romance Notes, XII (1971), 296-301.

Hernández, Miguel Cruz. "La significación de Unamuno (a los 25 años de su muerte)." Cuadernos de la Cátedra Miguel de Unamuno, XIII (1963), 5-11.

Horowitz, Renee Barbara. "Biblical Archetypes in the Novels of Unamuno and Hesse." Ph.D. dissertation, University of Colorado, 1974.

Huertas-Jourda, José. The Existentialism of Miguel de Unamuno. Gainesville: University of Florida Press, 1963.

Inge, M. Thomas. "Unamuno's Correspondence with North Americans: A Checklist." Hispania, LIII (1970), 277-85.

_____. "Unamuno's Reading in American Literature." Hispania, LIV (1971), 149-54.

Johnson, William D. "La antropología filosófica de Miguel de Unamuno: la conciencia y el sentimiento trágico de la vida." Cuadernos de la Cátedra Miguel de Unamuno, XX (1970), 41-76.

Kirsner, R. "The Novel of Unamuno. A Study on Creature Determinism." Modern Language Journal, XXXVII (1953), 128-29.

Lacy, Allan. Miguel de Unamuno: The Rhetoric of Existence. Paris: Mouton & Co., 1967.

Lathrop, Thomas A. "Greek Origin Names in San Manuel Bueno, mártir." Romance Notes, XI (1970), 505-06.

Lázaro, Fernando. "El teatro de Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, VII (1956), 7-29.

Levi, Albert William. "The Quixotic Quest for Being." Ethics, LXVI, no. 2 (1956), 132-36.

Livingstone, Leon. "Interior Duplication and the Problem of Form in the Modern Spanish Novel." Publications of the Modern Language Association, 73 (1958), 393-406.

_____. "Unamuno and the Aesthetic of the Novel." Hispania, XXIV (1941), 442-50.

Menéndez Pidal, R. "Recuerdos referentes a Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, II (1951), 5-12.

Meyer, François. L'Ontologie de Miguel de Unamuno. Paris: Presses Universitaires de France, 1955.

Moncy, Agnes. "Un puñado de niebla." Insula, nos. 216-17 (1964), 12, 26.

Morales Galán, Carmen. "El tema maternal en la concepción unamunesca de la mujer." Ph.D. dissertation, The Louisiana State University and Agricultural and Mechanical College, 1971.

Morton, Fernando H. "El ideario lingüistico de Miguel de Unamuno." Cuadernos de la Cátedra Miguel de Unamuno, V (1954), 5-183.

Olson, Paul R. "The Novelistic Logos in Unamuno's Amor y pedagogía." Modern Language Notes, 84 (1969), 248-68.

Ouimette, Victor. Reason Aflame. Unamuno and the Heroic Will. New Haven: Yale University Press, 1974.

Outumuro, María de las Mercedes. "Sentido y perspectiva del personaje autónomo." Cuadernos Hispanoamericanos, 72 (1967), 158-77.

Padín, J. "El concepto de lo real en las últimas novelas de Unamuno." Hispania, XI (1928), 418-23.

Palmer, Donald D. "Unamuno, Freud and the Case of Alonso Quijano." Hispania, LIV (1971), 243-49.

Panico, Marie J. "Unamuno: Doubt or Denial." Hispania, XLVI (1963), 471-75.

París, Carlos. Unamuno, estructura de su mundo intelectual. Barcelona: Ediciones Península, 1968.

Paucker, Eleanor Krane. Los cuentos de Unamuno, clave de su obra. Madrid: Ediciones Minotauro, 1965.

_____. "San Manuel Bueno, mártir: A Possible Source in Spanish American Literature." Hispania, XXXVII (1954), 414-16.

_____. "Unamuno's La venda: Short Story and Drama." Hispania, XXXIX (1956), 309-12.

Pepperdine, Warren Howard. "On Lucha por la vida, the Struggle for Life in Three Plays of Miguel de Unamuno." Ph.D. dissertation, University of Minnesota, 1965.

Putnam, Samuel. "Unamuno y el problema de la personalidad." Revista Hispánica Moderna, I (1935), 103-10.

Reding, Katherine P. The Generation of 1898 in Spain as Seen Through its Fictional Hero. Smith College Studies in Modern Languages, XVII, nos. 3-4. Northhampton, 1936.

Rossi, Giuseppe Carlo. "Apuntes sobre la bibliografía unamuniana en Italia y Alemania." Cuadernos de la Cátedra Miguel de Unamuno, III (1952), 13-18.

Rudd, Margaret Thomas. The Lone Heretic. Austin: University of Texas Press, 1963.

Ruiz, Mario Edgardo. "An Inquiry into the Metaphysical Process of Miguel de Unamuno." Ph.D. dissertation, Stanford University, 1967.

Sánchez Barbudo, A. Estudios sobre Unamuno y Machado. Madrid: Ediciones Guadarrama, 1959.

Sedwick, Frank. "Tesis sobre don Miguel de Unamuno y sus obras en las universidades norteamericanas hasta febrero de 1955." Cuadernos de la Cátedra Miguel de Unamuno, VIII (1958), 57-65.

Smither, William J. "'Realismo' and 'Realidad' in the Novels of Miguel de Unamuno." M.A. thesis, University of Kansas, 1940.

Summerhill, Stephen James. "The Idea of Literature in Miguel de Unamuno." Ph.D. dissertation, University of Illinois at Urbana-Champaign, 1974.

Trapnell, Emily Annette. "Unamuno's Theory and Practice of the Novel." M.A. thesis, Duke University, 1953.

Tull, John F., Jr. "La 'neurastenia' de Julia en 'Nada menos que todo un hombre.'" Duquesne Hispanic Review, VIII (1969), 9-12.

_____. "Una hipótesis sobre el desarrollo espiritual de Don Manuel en San Manuel Bueno, mártir." Duquesne Hispanic Review, VII (1968), 25-28.

Tzitsikas, Helene. El pensamiento español: 1898-99. Mexico: Ediciones de Andrea, 1967.

Ugarte, Francisco. "Unamuno y el Quijotismo." Modern Language Journal, XXXV (1951), 18-23.

Unamuno a los cien años: estudios y discursos salmantinos en su I centenario. Salamanca: Universidad de Salamanca, 1967.

Valdés, Mario J., and Valdés, María Elena de. An Unamuno Source Book: A Catalogue of Readings and Acquisitions With an Introductory Essay on Unamuno's Dialectical Enquiry. Toronto: University of Toronto Press, 1973.

Valdés, Mario J. "Archetype and Re-Creation: A Comparative Study of William Blake and Miguel de Unamuno." University of Toronto Quarterly, XL (1971), 58-72.

_____. "Faith and Despair: A Comparative Study of Narrative Theme." Hispania, XLIX (1966), 373-79.

_____. "La filosofía agónica de Miguel de Unamuno." In Pensamiento y letras en la España del siglo XX, pp. 543-57. Eds. Germán Bleiberg and E. Inman Fox. Nashville: Vanderbilt University Press, 1966.

_____. "Twenty-Five Years of Unamuno Criticism." University of Toronto Quarterly, XXXVIII (1969), 207-12.

Ventosa, E. Rivera de. "La crisis religiosa en Unamuno en su retiro de Alcalá, año 1897." Cuadernos de la Cátedra Miguel de Unamuno, XVI-XVII (1966-67), 107-33.

Webber, Ruth House. "Kierkegaard and the Elaboration of Unamuno's Niebla." Hispanic Review, XXXII (1964), 118-34.

Wood, Cynthia. "The Mother Image in Selected Works of Miguel de Unamuno." Ph.D. dissertation, University of Virginia, 1975.

Zimic, Lesley Lee. "The Collective Protagonist in the Historical Novels of Unamuno, Baroja, and Valle Inclán." Ph.D. dissertation, Duke University, 1966.