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**DESIRE, DUALITY AND NAMING THE OTHER IN UNAMUNO'S *NIEBLA*: Retrieving the Archetype of the Instinctual Self in the Search for Integrated Consciousness**

In Miguel de Unamuno's *Niebla*, the protagonist, Augusto Pérez, confronts various aspects of his consciousness in a Homeric journey that leads him through the mental contradictions and emotional quandries involved in an examination of his life. This journey plays itself out against an awareness of the dualities inherent in the protagonist's understanding of reality. Throughout Augusto's quest for self, a textual canine confidant named Orfeo listens and registers the process. At the end of the novel, Orfeo's eulogy is at once a sentimental testament to the evolution of the protagonist's journey as well as a general critique of ego. The final attack on "man...the most brazen hypocrite of all animals" represents a textual 'howl' in response to spiritual malaise that seeks a unified, realized self.

This analysis of Orfeo in Unamuno's *Niebla* takes into account recent work in archetypal symbology by Jungian analyst Clarissa Pinkola-Estés that has attempted to reconcile contradiction and inner psychic conflict into a healthy perspective of the self. In *Women Who Run With the Wolves* Pinkola-Estés examines the role of myth and story as means of interpreting the archetypal motifs of the psyche and interpreting their role in knowing the self. Several assumptions are addressed including what constitutes 'knowing' and the capacity of archetypal figures in literature to filter that knowing for the reader. As Augusto's 'instinctual self,' Orfeo makes possible the transformative leaps that the protagonist of *Niebla* manifests in his quest for being. Orfeo is the voice of the archetypal symbol that represents a fundamental aspect of the self. In the narrative structure, Orfeo subverts the norms of the text and bridges the inner and outer worlds of the self and the fictional world of the text and the world of the reader.

A fundamental aspect of the work of Unamuno is the incessant need to question the apparent dichotomies of life such as those of thought/emotion, mind/body, and scientific/poetic interpretations of the self. In *Unamuno: An Existential View of Self and Society*, Paul Ilie examines the Spanish author's existential psychology including "the various ego fragments in the structure of the self, showing how they emerge from Unamuno's phenomenology of consciousness" (21).

According to Unamuno, “[e]l hombre que no se entrega al juego de las contradicciones se osifica” (“he who does not submit to the interplay of contradictions becomes ossified” [Valdés, 52]). For him there seemed to be no escape from the sorrows of life, as evidenced in his *Del sentimiento trágico de la vida en los hombres y en los pueblos* (1912) published only two years prior to *Niebla*. Yet coming to uncertain terms with the ‘tragic sense of life’ was preferable to succumbing to a sense of nothingness or meaninglessness. Anthony Kerrigan expresses in the foreword to his English translation of *Niebla* that “Unamuno had based his entire philosophy on the consciousness of his own being, and had concentrated all his energy on the resistance to death by the person who was himself: and so he could only truly express himself in perpetual soliloquy” (xix). That self “engenders action, moves and creates. In his will to procreation, Unamuno displays, not only his biological nature, but his peculiarly Spanish essence” (xix).

Philosophically and ideologically, Miguel de Unamuno was rooted in his Spanish, Catholic, and modernist views. As Anthony McCann states, Unamuno “was a Christian Existentialist, one of the leading lights of the Catholic Modernist movement, and one of the twentieth century’s major original thinkers, greatly influenced by the works of Kierkegaard. Born in Bilbao on September 29<sup>th</sup>, 1864, Unamuno’s political, literary and philosophical life was characterized by a typically modernist struggle against formalism. [H]is basic belief [was] that the will of the individual person and the spiritual conflicts produced by his passions contained the final sense of his and of all existence” (12). Unamuno’s ideas on personality and the structure of the self are keenly played out in *Niebla*, the novel widely considered as his *obra maestra*.

### Archetypal Perspectives and Unamuno

This paper approaches Orfeo’s role in *Niebla* from an archetypal perspective. In particular it seeks to contribute to the dialogue about the process of masculine individuation evidenced in Unamuno’s work. For this purpose the key issue is the role of the figure of Orfeo in representing the dual nature in its quest for individuation and integration, and the manner in which Orfeo calls the reader into dialogue with the narrative text. Jungian concepts of archetypes as filtered through the work of Pinkola-Estés, as well as references to cognitive and psychoanalytic theory will serve to complement our interpretation.

Unamuno believed that the purpose of the process of individuation is to know oneself as “the one we want to be, and not the one who we are, in our most intimate self” (Jurkevick, 1). For him, literature was apt as a means of exploring this process because it is “a form of disguise, a mask, a fable, a mystery: and behind the mask is the author” (1).

Gayana Jurkevick points out, “[i]n the context of the novels produced by the Spanish Generation of 1898—to which Unamuno belonged—there is also a marked tendency to create imaginary selves in their fiction” (4). Thus the connection between character/fictional text and author/life is bridged to the point where we, the readers, make our own ontological projections and are drawn into seeing our own existential questions played out in the ‘reality’ set out by the text. In a Jungian study of Unamuno’s novels, *The Elusive Self*, Jurkevich explores the link between archetypal psychology and Unamuno’s novels, stating that Unamuno attempted to “create a personal myth through fiction [by examining ...] the recurring networks of archetype and metaphor” (1). Jurkevick establishes the proximity of Unamuno’s philosophy and the Jungian archetypes: “All of Unamuno’s work shows an extraordinary contact with what C.G. Jung terms the archetype, or primordial image. [...] Thus,] the Unamuno novel lends itself especially well to a critical analysis based on Jungian psychology, informed as it is by the symbolic rhetoric of universally familiar mythological motifs” (1-2). Crucial among those motifs is the instinctual self, a term used by Jungian analysts and writer Pinkola-Estés, which is related to Jung’s designation of animals as chthonic figures in the psyche that serve to ground individuals in their process toward individuation (Jung, 1970, 146-160)

Pinkola-Estés’ latest work on archetypal symbology offers several ways to use literary texts—myths, folk tales, stories—to assist us in resolving, or at least embracing, the multiple contradicting forces within the psyche. In *Women Who Run With the Wolves (WWRWW)*, she deals primarily with what she terms the ‘Wild Woman archetype’ (8) or the “powerfully psychological nature [or] the instinctive nature...the natural psyche...the ‘Other.’ [...] In various psychologies and from various perspectives it would be called the id, the Self, the medial nature. In biology it would be called the typical or fundamental nature. But because it is tacit, prescient, and visceral, among *cantadoras* it is called the wise or knowing nature”(8-9). Pinkola-Estés’ interpretation of the archetype of the instinctual self is useful as an entry point to analyze the figure of Orfeo in *Niebla*. As Orfeo in *Niebla* Unamuno enters into dialogue with the masculine counterpart of the instinctual nature.

Etymologically, psychology is defined as “*psukhē*/psych, soul; *ology* or *logos*, a knowing of the soul” (Pinkola Estés, 9). The origins of the term reveal an integration of mind and spirit that moves beyond the dualism of mind/body towards a fusion that defies determinism and seeks to integrate all parts of the self into a polyphonic and creative process of a life/death/life cycle that continuously renews the sense of meaning for the autonomous individual. In this movement from the unit of self towards the significance of ‘two’ in the search for love, no resolution is possible until or unless it subsequently passes into the

realm of the 'three,' representing, as D.W. Winnicott states, "the trinity! Three, the simplest possible family number" (61). This concept borrowed from cognitive psychology also serves this reading of *Niebla* in that it resolves the process in which a splitting-off of the self in relation to the concepts of self provokes a move towards a desire for love and union with the mate, and finally culminates in the quest for the soul which seeks an integrated consciousness.

### Orfeo's eulogy in the structure of *Niebla*

To situate Orfeo's "Funeral Oration by Way of Epilogue"<sup>1</sup> (Kerrigan, 3-246) within *Niebla*, it is first essential to understand that it is contained not in a novel, but in a *nóvola*. As Anthony Kerrigan explains in his introduction to a translated collection of Unamuno's *nóvolas*, "they have no plot; or rather, their plot itself is existential, unknown to the author; plot makes itself up as it goes along, put together by the characters themselves; plot makes itself felt as it plotlessly becomes life-as-it-is-created, in this case by protagonists in a 'fiction'" (vii). Thus, rather than describe the plotless 'plot' direction of *Niebla*, greater insight is to be gained by focusing on the existential themes of the work. Unamuno described his invention of a new genre of fiction in the *nóvola* as dramatic tales about intimate realities without the theatrical backdrops or intimations of realism that often lack truth, eternal reality, that of the personality" (my translation; Abellán, 10). Thus, as José Luis Abellán explains, to approach a *nóvola* by Unamuno requires an appreciation for the symbolic framework and the ideological structure that form the basis of its conception (10).

The structure of *Niebla* is a metaphor for psychic transformation. According to Valdés, " 'Oración fúnebre por modo de epílogo'—narration of a dog—represents the fifth circle in the narrative structure of *Niebla*" (Valdés, 45).<sup>2</sup> In his analysis of the novel's structure, Valdés points out the interrelationship of five concentric 'circles.' Each level represents a different dimension of reality inherent in the conception of the narrative world, and the corresponding implied relations between author, text, and reader. By extension these allude to questions of a metaphysical nature, in which the text implies a metaphor for author as 'God' and, God as 'author' as well as corresponding relations between

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<sup>1</sup> All citations of *Mist* are from the English translation of Unamuno's novel by Anthony Kerrigan, "Mist," *Selected Works of Miguel de Unamuno. Novela/Nóvola*. Vol. 6. Trans. Kerrigan. (Princeton, N.J.: Princeton University Press, 1976; 3-246.)

<sup>2</sup> All citations from the Spanish edition of *Niebla* by Mario J. Valdés are my translation. Unless otherwise noted, all references in text to Valdés' work are from the 1996 edition of *Niebla* listed in the works cited.

life and text, reader and character. In Valdés' explanation of these five concentric circles we see that they include:

(1) the textual reality of the author ["quien escribe": he who writes] (consisting of the prologue and the post-prologue); (2) the textual reality of the protagonist in the narrative (comprising chapters I to VII); (3) the textual reality of the characters as beings of fiction (encompassing chapters VIII to XXX); (4) the textual reality of the protagonist before the author (including chapters XXXI to XXXIII); (5) the textual reality of the protagonist and the author before the reader (constituted by the epilogue). (22)

Inherent in this construction is the implied movement from author to reader, a shift mediated by the text. If this cycle originates in the author (in the figure of the implied author and the author-as-character or fictional projection as well), it then moves through the interceding text until it is able to reach the final, outer circle of the concentric layout. Orfeo's role as a bridge between the textual world and that of the reader represents the final layer of the structure, in which the reader is expected to interpret the discussion of reality and make sense of what has preceded. Orfeo provides insights for interpreting the psychic significance of *Niebla's* narrative structure. In doing so, we can relate the deeper metaphysical meanings found in the text to our own awareness. In summary,

*Niebla* could be described as a somewhat unconventional love story, concerning Augusto's romantic attraction to a young piano teacher, Eugenia Domingo del Arco. Unfortunately for him she is engaged to be married, but he persists, to the point of paying off the mortgage on a house she owns. Following what seems to be a definite rejection he turns his attention to Rosario, the laundry girl in his own house. The romantic intrigues continue, Eugenia finally consents to marry him, telling him that she has broken off the engagement, and asks him to find a job for Mauricio, her ex-financé. This Augusto does, only to find himself jilted three days before the wedding as Mauricio and Eugenia elope.

Augusto decides to commit suicide, but before doing so, he goes to Salamanca to discuss the matter with Miguel de Unamuno, whose essay commenting on suicide he has read. (McCann, 13)

Unamuno tells him that he cannot commit suicide for he is only a product of the author's imagination and not truly alive. The affront on the conventional novel and on the notion of fictional reality and reality itself, permeates the work, and reaches its climax in the final chapter, written in the form of an epilogue.

In the fifth circle, the eulogy for Augusto Pérez is delivered from the point of view of his pet dog Orfeo. It commences in a third-person nar-

rative voice: "When the hero or protagonist dies or gets married, it is customary, at the end of certain novels, to give an account of the fate of the remaining characters. We will not follow that custom, and therefore offer no account of whatever happened to ... [the other characters]. ... We will make only one exception, in favor of the one who felt Augusto's death most deeply and sincerely: his dog Orfeo" (241). This is the preamble to Orfeo's final 'words,' in which the reader witnesses a tragic-comedic shift in textual perspective. The focus on Orfeo essentially unveils the mask of the author behind the text, given that the reader can no longer suspend disbelief to sustain the fictional reality. In experiencing the shift of narrative voice to that of the little dog, the reader must determine the significance of the epilogue, fraught as it is with allusions to the illusory projections of the ego in humans. The narrative voice of the epilogue situates itself outside human form and attacks "man...the most brazen hypocrite of all animals" (Kerrigan, 244).

The little dog first appears in *Niebla* in the fifth chapter, once the fundamental premise of the novel has been established. The fourth chapter brought to a close the first day of the story line, and the reader is familiar by then with the psychological transformation that Augusto will have to face (Valdés, 31). The fifth chapter initiates the second day of the plot, after Augusto has awakened from a dream about his mother, who dominated his life while she was alive. The narrator informs us of the dominating influence Augusto's mother has exercised on the young man's life until that point, and we gain fundamental insights into the patterns of his psyche. Immediately following her death, Augusto finds himself at a threshold of psychic change and Orfeo, the dog, is introduced. Valdés explains that,

The most important incident of chapter five is Augusto's finding of the dog Orfeo (Orpheus). From that moment onwards the dog will be Augusto's confidant and his monologues will convert into monodialogues with the dog. By exteriorizing the internal monologue, a monodialogue will also take shape and form part of a reasoning process. If chapter V has been one of transition for Augusto, chapters VI and VII represent a new situation in which Augusto can establish a dialogue without obstacles with the other characters, maintain his constant internal monologue as an observer of life and begin to formulate complex ideas in his monodialogues with Orfeo. [my translation] (31)

It is notable that the transformation of internal monologue to external mono-dialogue with Orfeo and increased capacity for dialogue with other characters can only begin because, in dreaming of his mother, Augusto has initiated a rupture from her. In this separation from the mother figure a new independent self begins to emerge, adding a new element to the archetype of the dog named Orpheus. The immediate

connotations brought to the reader's attention relate to the Homeric myth of initiation as well as the dualism of human and divine elements in the self in the Orphic creation story—allusions that will become increasingly resonant as the text progresses towards the epilogue.

When Augusto finds the little animal he notices that it was 'seeking the breast of its mother' (Kerrigan, 55). He feels pity for it and takes it home with him. His next thought is of his love-interest Eugenia, and how Orfeo can help him win her heart. Augusto asks his butler to bring him milk for the dog. After feeding Orfeo, "Augusto christens the dog Orfeo, for some reason which remained obscure even to himself" (55). The mysterious appearance of the dog and its subsequent significance for Augusto signals a secondary level of meaning that will demand a response from the reader. The text offers a clue to the mystery in this initial scene, that Orfeo is to become an assistant to Augusto in his search for meaning, for love and for self-fulfilment. From then on, states the text, Orfeo is entrusted with all the secrets of Augusto's love for Eugenia, as he tells the dog in a low voice: "Listen, Orfeo, we have to fight for love. Now what shall I do? If you know my mother ... But you'll know about that when you get to sleep in Eugenia's lap. But what shall we do now?" (55).

A principal theme in Unamuno's works is maternal love and the relation of a male character to love through elaboration of fantasies in relation to a maternal woman. For Unamuno, as Abellán suggests, "the real love of a woman is always the love of a mother" (25) [my translation]. This aspect of the woman as idealized self and as mother is a search for love of self through the reflection in the Other. The search for the unified self becomes the ultimate quest for spiritual integration. In Jacques Lacan's view of the 'instinctual'—the "I" is constituted by the mirror of the self in the Other. The reconstituted image of self is told through our conscious awareness of the structure which makes up our Self. The mirror stage of Lacan's theory regarding the formation of the Self, is apparent in the mono-dialogues of Augusto with Orfeo. According to Lacan's theory,

The mirror stage involves two recognitions. First, the subject as child recognizes its own physical unity in the mirror. The subject's first encounter with its idealized self-image in the mirror is fundamentally narcissistic. The mirror encounter serves a catalytic function which initiates the spectral 'Other' in the mirror as the object of desire. This *méconnaissance* or misunderstanding of the mirror image further contributes to the split in the subject's psyche. (Jirgens, 397)

In this *mirror phase*, which is possible after the introduction of Orfeo, Augusto sees his own image with increasing clarity because he is able to objectify his thoughts and rationalize them through this archetype of

the dog, or the masculine instinctual drive of his developing self. In this healthy doubling or *desdoblamiento* (to use the term preferred by Unamuno) of his inner processes, Augusto (re)-cognizes himself more clearly and begins to (re)-present himself in a more coherent form. It is also important to note the insistence in the text, as we have alluded above, to the role of Orfeo as helper in Augusto's quest for love.

### **Symbols of the instinctual nature, duality and longing for the Other**

Archetypes are often encapsulated in myths and stories, as Jung expresses in *Archetypes of the Collective Unconscious*: they "contain a revealed knowledge that was originally hidden, and they set forth the secrets of the soul in glorious images" (7). A comparison of Orfeo in Unamuno's *Niebla* with that of an African-American story, "Manawee," as told by Pinkola-Estés, offers a propitious vantage point from which to view the archetypal symbolism of the dog. Illuminating certain aspects of the archetype leads us towards an interpretation of issues pertaining to the realization of the Self that are present in the narrative world of Unamuno's *nívola*.

As in the tale of "Manawee," Orfeo appears in *Niebla* at a specific narrative juncture once the central problematic of the character has been revealed. Orfeo, like the little dog in "Manawee," enters the story to assist his master through the travails of his journey. According to Pinkola-Estés, the Manawee tale concerns "[t]he Search for Self Through Love and Longing of Mate: Union With the 'Other'" (115). In her version of the tale, we see the following progression of events:

There once was a man who came to court two sisters who were twins. But their father said, 'You may not have them in marriage until or unless you can guess their names.' Manawee guessed and guessed, but he could not guess the names of the sisters. The young women's father shook his head and sent Manawee away time after time.

One day Manawee took his little dog with him on a guessing visit, and the dog saw that one sister was prettier than the other and the other sister was sweeter than the other. Though neither sister possessed all the virtues, the little dog liked them very much, for they gave him treats and smiled into his eyes.

Manawee failed to guess the names of the young women again that day and trudged home. But the little dog ran back to the hut of the young women. There he poked his ear under one of the sidewalls and heard the women giggling about how handsome and manly Manawee was. The sisters, as they spoke, called each other by name and the little dog heard, and ran as fast as he could back to his master to tell him.

But on the way, a lion had left a big bone with meat on it near the path, and the tiny dog smelled it immediately, and without another thought he veered off into the bush dragging the bone. There, he hap-



pily licked and snapped at the bone till all the flavour was gone. Oh! the tiny dog suddenly remembered the forgotten task, but unfortunately, he had also forgotten the names of the young women as well. (116-117)

After that, the little dog attempts twice more to retrieve the names, again being lured away from his task by distractions, until he learns to focus on the main objective and brings the names to Manawee<sup>3</sup>. Once he succeeds in his mission on behalf of his master, Manawee is able to win the two “most beautiful maidens of the riverland. And all four, the sisters, Manawee, and the little dog, lived in peace together for a long time to come” (118). Without the dog’s help, it seems, this outcome would have been impossible.

By relating the core truths of this archetypal tale to the story of *Niebla*, we gain insight not only to the role of Orfeo (this dog has a name), but also regarding the importance of ‘naming’ the dual nature of the psyche (in the search for love) and the struggle involved in reaching this objective. A blueprint for achieving full integration of the self emerges from the core aspects of the tale. Having moved first through the *desire for union with the dual nature* of the ‘Other,’ recognition of one’s one duality is possible. Subsequently, there is a desire to *seek to name the Other* as a means of knowing the self, i.e. “amo, ergo, sum” (the “I”-consciousness is mirrored in a love connection). In a third stage, as revealed by the Manawee sequence of events, *the significance of the dog as a guide/helper* becomes a key for bridging the relationship between the two sets of dualities, and for overcoming the obstacles of distractions and superficial temptations. Once the true name of dual nature is discovered, due to the intervention of the dog symbol, the mask of reality is unveiled, revealing the truth we seek, it is possible *to attain integration* with the Other, overcome the fear of death and know what it means to be who we are.

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<sup>3</sup> In Pinkola-Estés’ analysis of the tale, “Manawee,” the dog is acting on behalf of his master to retrieve the real names of the dual nature of the feminine (represented by two sisters in the tale). In his various attempts to achieve his task, the dog repeatedly finds and then forgets the names on route back to Manawee, his master, because he is tempted each time by food, sleep, and fear, respectively. Pinkola-Estés writes that the little dog, “travels back and forth, back and forth, in sincere efforts to draw the power of the Two close to him. He is interested in naming them, *not* in order to seize their power but instead to gain self-power equal to theirs. To know the names means to gain and retain consciousness about the dual nature. Wish as one may, and even with the use of one’s might, one cannot have a relationship of depth without knowing the names. ... The names of the dualities of course vary from person to person, but they tend to be opposites of some sort. Like much of the natural world, they at first may seem so vast as to be without pattern or repetition. But close observation of the dual nature, asking after it and hearing its answers will soon reveal a pattern to it all, a pattern that is vast, it is true, but has a stability likes waves ebbing and flowing” (122).

The underlying issues of psychological consciousness arising in the character construction of Augusto Pérez appear in connection with the figure of Orfeo as his instinctual self, an inherent archetype of the male psyche. The dog archetype, as studied by Pinkola-Estés in *WRRWW*, reveals the psyche's search for integration of duality, the significance of naming, and the identification that the self experiences through love. In particular, the two perspectives are complementary because they represent masculine and feminine viewpoints, respectively. Although the symbol of Orfeo relates more directly to the male instinctual self, we can also place it in relation to the male-female question of relationship, as treated also in the novel, and by extension to its meaning for women as an *animus* figure. By comparing them we see more clearly what remained unanswered in Unamuno's questions about the existential psychology of the personality. Re-reading *Niebla* in the light of these contemporary facets of the psychology of the self engages the fundamental questions of self in relation to love, truth, and reality. The presence of Orfeo signals a network of references to issues of duality, naming and the desire for integrated consciousness.

### **Desire, Duality and Naming the Other**

The contradictions of the self are key to Unamuno's treatment of character in the search to define truth and the real. By analyzing the figure of Orfeo in *Niebla* in light of the archetypal pattern at the core of the Manawee story, certain dimensions of this essential nature begin to crystallize within the textual metaphors created by Unamuno. At the most superficial level the name chosen for the little dog in *Niebla* becomes increasingly resonant in terms of its associations with the dual nature and with the longing for union with the Other. It recalls the Greek myth in that Orpheus undertakes a quest for the lost soul of his master, implying a *desdoblamiento* or doubling of the self which is reflected in his duality, not necessarily only that of the woman loved (46). Only then is it possible to weave all aspects together into a metaphoric whole that represents a search for an integrated consciousness that transcends beyond the realm of the physical/material world.

The question of duality, so evident in the choice of name for the dog, in fact looms large over the entire novel. Closely connected to this theme is the necessity of naming the Other and entering into relationship with the 'Two' as a means of achieving self-knowledge. According to the Orphic story of creation, every woman and man is possessed of a dual nature: one Titanic (earthly and corrupt) and one Dionysian (Olympian and immortal). Such a complementary dual structure was an advance upon the earlier Greek view that humanity and the gods were forever separate. But it also introduced the concept of original sin, the idea that something inside of us is inherently evil on a cosmic scale.

The fifth century B.C., Pindaric odes (*Nemea* 6, 1-4)<sup>4</sup> reflect first the traditional, then a modified and somewhat Orphic view of human nature: "There is one race of men and gods, and both draw their breath from the same Mother. But there is a difference in power that divides us. We are nothing; they have the realm of the stars as their eternal abode. Yet we and those Immortals may become alike in intelligence and even strength" (Eyer, 4). In view of the inherent duality of the terrestrial and divine within humankind, it is the figure of the Mother which unifies. This symbolism thus precedes the appearance of Orfeo in *Niebla* but signals an element that will become more evident to the reader after the fifth chapter.

The scene of encounter between Augusto and the young woman who will win his affections in Chapter I of *Niebla* establishes Augusto's quest. He inquires of the porter, a down-to-earth Spanish woman, about the attractive woman whom he has followed home, after having become smitten with her as they passed each other in the street. In this passage the power of her name holds sway over Augusto's longing for a mate. In his first exchange with the concierge of the lady's residence, he makes his first inquiry about her: "My good woman," he began, his hand still in his pocket, "could you tell me, confidentially and *inter nos*, the name of the young lady who has just gone in?" // "There's no secret to that, and there's no wrong to it, sir" (Kerrigan, 29). Augusto broaches the question of the name with an air of secrecy and intrigue, while the *portera*, or concierge, does not see the mystery at all. His words contain a sense of mystical quest, albeit with more than a touch of comic irony from the reader's perspective, given Augusto's introverted and eccentric nature. Nevertheless, in re-reading this exchange between the concierge and Augusto in the light of the Manawee story keys, the allusion to the secret names signals a deeper pattern of a search for the beloved. The dialogue continues:

"Well her name is Doña Eugenia Domingo del Arco."

"Domingo? It must surely be Dominga."

"No, Domingo. That's her surname, her first surname."<sup>5</sup>

"In the case of a woman, then, that surname should be changed to the feminine ending. Otherwise, what becomes of concordance in gender?"

"I don't know anything about that, sir." (Kerrigan, 29-30)

It is Augusto's insistence on 'knowing' and inquiring about the name of the woman that represents the first stage of the ontological process to make sense of his own existence. By rallying between ratio-

<sup>4</sup> Pindar is mentioned in the second chapter of *Niebla* (Valdés, 155; Kerrigan, 34).

<sup>5</sup> In Spanish it is common practice to use both surnames; the father's surname is given first, followed by the maternal surname.

nal process and freer psychological association, he makes his way through his desire to comprehend himself through love. The duality of masculine and feminine perspectives on love becomes an essential element in this quest for knowing, evident for example in Augusto's word play on Eugenia's name: Domingo/a. During this same conversation with the porter, he also inquires whether Eugenia's aunt and uncle, with whom she lives, come from the mother's or the father's side of the family, underscoring his fascination with gender-based societal associations and norms.<sup>6</sup> Whereas the *portera*, Margarita, functions at a purely factual level of communication, thereby completely missing the underlying meanings in his references, Augusto indulges in what Valdés refers to as, "el mundo cerrado del ensimismamiento" and his internal conflict. Valdés also underscores the fact that, "Augusto is an exceptional character; in effect he is a perfect example of the introverted type described by Carl Jung. Suffice it to note that the need to enter into dialogue puts him in a situation that is a struggle to externalize himself. In this first meeting with another character the conflict consists of a contrast between the common, daily discourse of Margarita and Augusto's aestheticist ideas" (Valdés, 29). Pinkola-Estés also emphasizes a duality of the self as civilized *versus* its 'wildish' manifestation on the one hand, and that of the more controlled and filtered mundane consciousness on the other; both are key tensions in the novel. In an earlier passage, for example, we see a reference to two Eugenias—one of flesh and blood, and another a product of Augusto's imagination. In a letter he writes to her, Augusto addresses both sides of her nature:

Yes, my Eugenia, mine, the Eugenia I'm making up all by myself. Not the other one, the one of flesh and blood, the chance apparition, not the concierge's Eugenia. Chance apparition, I said. But what apparition is not a chance apparition? What logic lies behind apparitions anyway? Perhaps the same logic that lies behind the chain of figures in the smoke from my cigar. Chance! Chance is the inner rhythm of the world. Chance is the soul of poetry. (Kerrigan, 34)

Augusto continues his soliloquy with escalating euphoric and fantastical intensity, posting his Eugenia, ideal Other, as the antidote to his dull existence:

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<sup>6</sup> There is another duality at play, and this is the register of the conversation that Augusto uses, in contrast with that of the *portera*. From the beginning of the novel we see that Augusto does not filter between his pure consciousness and that which he expresses through language. Random thoughts continuously appear in his strange turns in conversation, at times hindering communication, and in turn affecting his relationships with other characters. There are many examples of moments at which the dialogue functions at mismatched levels of register, such as that cited in the text.

Ah, my chanceful Eugenia! My own humble, humdrum, routine life constitutes a Pindaric ode made up of the day's endless detail. Daily detail! Give us today our daily bread! Give me, Lord, the endless detail of every day! The only reason we don't go under in the face of devastating sorrow or annihilating joy is because our sorrow and our joy are smothered in the thick fog of endless daily detail. **All life is that: fog, mist. Life is a nebula.** And now suddenly Eugenia emerges from the mist. And who is she? Ah! Now I see it all: I have been looking for her a long time. And while I was gazing about, she appeared just in front of me. Isn't that what is meant by 'finding' something? When anyone finds an apparition, discovers the apparition one wanted, is it not because the apparition, responding to one's own desire, comes to meet me? Did not America emerge for the meeting with Columbus? Didn't Eugenia emerge to meet me? Oh, Eugenia! (34)

Augusto sees Eugenia as a light out of the confusion, out of the fog or mist, an allusion to the title of the *nívola*. We note as well the repetition of her name and his insistence on searching for his female counterpart. Augusto prefers the idealized half of Eugenia's dual nature. The emphasis upon his need for union with the feminine finds resonance in his fascination with her surname "Domingo," which he wishes to modify into "Dominga" as a testament to her femininity.<sup>7</sup> Indeed this word play manifests the duality inherent in every identity: -o (social civilized self, useful for naming boys/sons) and -a (instinctual female).

The onomastic focus offers the first clue to unraveling the mystery of fulfillment that Augusto seeks. It is also at this point in the narrative that the quest for the 'Other' is revealed as a circular movement; insofar as Augusto seeks Eugenia, or the 'Other,' he is in effect also in a search for meaning in his life and for his realized Self. We see an illustration of this aspect in the ensuing conversation between Augusto and

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<sup>7</sup> Augusto analyses her name in the spirit of its relation to his growing need to find meaning in his existence. After his initial encounter with the *portera*, Augusto muses on the issue of her name: "I can't get used to her surname being Domingo. No, I'll have to get her to change it to Dominga. But then our children...Will the males have to use the female Dominga as a second surname? And then, since they'll want to get rid of my own absurd surname, the innocuous Pérez, reducing it to the initial P, what will our first-born and heir be called? Augusto P. Dominga? Oh, this won't do. ... Where is all this leading me? What a fantasy!" (Kerrigan, 31-32; Valdés, 112-13). The interplay of the masculine and feminine versions of Eugenia's surname reflects Augusto's existential questions and reveals the emptiness of his own identity. Proceeding from an increasingly apparent disassociation with the factual Eugenia, there is a movement towards an idealized, invented one, also evident in the final image of the union of the two as a new entity: Augusto P. Dominga; in this way, Augusto reveals a need to integrate his duality into a unified self. He recognizes that by loving another and knowing the 'Other,' he will in turn learn to love and know himself. This integration also implies a reversal of the normal social order, in that he emphasizes the erasure of his surname in favour of hers, giving as justification the innocuousness of his own paternal surname.

his butler whose name happens to be "Domingo:"

Augusto heard himself repeating her name aloud. Hearing a call, his manservant appeared at the door:

"Did you call, Señorito?"

"No, not you! ... But: wait a minute. Isn't your name Domingo?"

"Yes, sir," replied Domingo, without showing any surprise that such a question should be put to him.

"And what's the reason for the name Domingo?"

"Because I am called Domingo."

Augusto addressed himself: *Very well: we call ourselves whatever we are called.* [my emphasis] *In Homeric times people and things had two names: the name given them by man and the one given them by the gods. I wonder what God calls me?* [my note: recall the Orphic myth] *And why shouldn't I call myself differently than I am called by other men? Why shouldn't I give Eugenia a different name from the one given her by others, from the name used by the concierge, for example? But what should I call her?* (Kerrigan, 34-35)

Augusto's search for her twin name begins. He sits down to write her a letter in which he declares his attraction for her. In this letter he states his hope that they "may see each other and talk. That we may write one another, and learn to know each other. And then...The, God and our heart will tell us what to do!" (Kerrigan, 35-36). Thus the search for the 'true,' secret name of his love-interest begins, in which we see the archetype of the search for union with the mate. The call to duality reflects a call to the initiation of the one who seeks to know the names of the mate. To achieve this Augusto must rely on a mysterious path towards truth, in an attempt to win the prize of union in love (as we see in Pinkola-Estés' analysis of the tale of "Manawee"). The name that Augusto yearns to find for his newfound love is her mythical one, the name given her by the 'gods' ['dioses']. In turn, when Augusto also seeks the true name of God, the search for the naming of the 'Other' reveals a deeper search for meaning of the 'self' in relation to God or to a higher metaphysical truth.

Duality, then, is intricately linked with the challenge of naming. The search for self requires that the dualities be named and taken hold of, before any deeper knowing of the nature of love, life and death, can be grasped. The next question is, what then is contained in Augusto's preoccupation with finely dissecting the meaning of names, particularly that of his love-object, Eugenia? In "The Power of Name" Pinkola-Estés discusses the significance of naming. She posits,

Naming a force, creature, person, or thing has several connotations. In cultures where names are chosen carefully for their magical or auspicious meanings, to know a person's true name means to know the life path and the soul attributes of that person.

In fairy tales and folktales there are several other additional aspects to the name, and these are at work in the tale of Manawee. Although there are some tales where the protagonist searches for the name of a malevolent force in order to have power over it, more so the questing after the name is in order to be able to summon that force or person, to call that person close to oneself, and to have relationship with that person.

The latter is the case in the Manawee story. He travels back and forth, back and forth, back and forth, in sincere efforts to draw the power of the Two close to him. He is interested in naming them, *not* in order to seize their power but instead to gain self-power *equal* to theirs. To know the names means to gain and retain consciousness about the dual nature. (122)

In naming someone or something we come closer to the object of our desire, in so far as we align ourselves with our desire. As Kramarae states "those who have the power to name the world are in a position to influence reality" (4). As a result, through his *mono-dialogues* with Orfeo, Augusto grows in his awareness of the women in his life, thereby constructing the Other for his own image.

### The Archetype of the Dog

According to Pinkola-Estés in her essay "The Mate: Union With the Other" (115-129), the dog is an archetype of what she calls "psychic tenacity" (123-24). In "Manawee," as told by Pinkola-Estés, the little dog is tested and re-tested several times but never gives up his task in the name of his master. Moreover this same dog saves the day and wins the names of the two sisters for Manawee, effecting a "happily-ever-after" ending.

In "Achieving Fierceness" (127) Pinkola-Estés discusses how Manawee's little dog manages in the end to gain control over his fears and appetites/distractions, and is then able to bring the names of the two sisters back to his master so that the story can resolve itself positively. Pinkola-Estés posits that the Manawee tale manifests, in archetypal symbology, how the consciousness of the psyche is rising so that it can achieve union with the desired objective.<sup>8</sup> There is an *arch* construction (note the apparent association with Eugenia's second name "del Arco"). Augusto is constructing his feminine self/side or rather he

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<sup>8</sup> The narrative in many aspects runs parallel to the Gilgamesh epic, i.e. the quest for immortality and the companionship of a loved one. Pinkola-Estés contends that, as in this ancient Babylonian epic, "wherein Inkadu, the hairy animal/man, counter-balances Gilgamesh, the too-rational king, the dog is one entire side of man's dualistic nature. He is the wood's nature, the one who can track, who knows by sensing what is what" (123).

is differentiating his masculine side in response to his desire for union with the feminine, after the separation from his mother is complete. In his quest for love Augusto senses that he can achieve his goal by entering into relationship with Eugenia Domingo del Arco, and thus fend off his fear of a mundane, meaningless life (Kerrigan, 34). In this way he will be saved from a senseless (soul-less or God-less?) existence.

As Augusto's consciousness of himself comes to ever increasing fruition in his pursuit of the self through love —“Amo, ergo sum” (Kerrigan, 141)— “the fight to be serious about what we are about” (Pinkola-Estés, 127) is also reflected in Augusto's fight with Unamuno (as the fictionalized author of the *nóvola/novela*) for what is real for each psyche. In Chapter VII, Augusto reaches an intense moment of insight when he senses redemption from the world and the possibilities for self-creation through love:

And now the twin stars of Eugenia's eyes shine in the sky of my solitude. They shine with the sheen of my dead mother's tears. They make me think that I exist. Dulcet illusion! Amo, ergo sum! And this love, Orfeo, is like the blessed rain which dissipates and condenses the mist of daily existence. Thanks to love I can feel my own soul take on shape, respond to my touch. My soul is sentient, feels pain, at its center. What is 'soul' in any case but love, sorrow made flesh?

‘The days come and the days go and love remains. At the very heart of all things, the current of this world sweeps against the current of the other, and out of this sweeping contact arises the saddest and sweetest of sorrows, the sorrow of living.

‘Look, Orfeo, consider the warp and woof, how the shuttle throws the thread back and forth, how the treadle goes up and down! And yet—where is the warp rod which rolls up the texture of our existence, where?’

Inasmuch as the dog—Orfeo!—had never seen a loom, it is not likely that he understood his master, though, gazing into his master's eyes, it may be that he intuited his meaning. (Kerrigan, 65)

Here is the difference between the dog in the tale of “Manawee” as told by Pinkola-Estés (123-127) and Orfeo in *Niebla*. Orfeo, as Augusto's instinctual nature, only listens; he does not become fierce. He does not progress from the I AM to the I DO stage. Orfeo merely understands, at times only ‘intuiting’ the meaning of what he hears in Augusto's *monodialogues*, such as in the above passage from Chapter VIII.

Orfeo appears to represent the core of Augusto's psyche. Throughout *Niebla*, Orfeo maintains his loyalty to Augusto and is always there to accompany him in his travails. It is through the monodialogues with Orfeo that Augusto evolves his understanding of his relationships with the other characters, as well as in relation to the text as a whole. A dog is meant to represent a specific psychological func-



tion or structure. It is the medium-like presence of an animal that is efficacious. As Pinkola-Estés explains, “[d]ogs are the magicians of the universe. By their presence alone, they transform grumpy people into grinning people, sad people into less sad people; they engender relationship” (123). The mediumistic aspect of the dog reflects the inner work of psychological transformation, for “[t]he world of the dog is filled with constant cataclysmic sound ... sound that we, as humans, do not register at all. But the little dog does. / So the canid hears outside the range of human hearing” (124).

A highlighted characteristic of the dog in the “Manawee” tale is weakness to temptation and distraction due to his appetites (124-26). This aspect is evident in *Niebla*, insofar as Augusto is tempted by the abstractions of Paparrigópulos and science, as well as by the lust he feels for Rosario, the cleaning girl, and his ambition to win Eugenia’s hand in marriage. Throughout all of these events, the dog patiently waits and listens. At the end of the narrative, when Augusto confronts his *reality(-ies)*, it is Orfeo who appears more real to us than the other characters, and it is through his narrative ‘voice’ that Unamuno chooses to present the eulogy for Augusto and have it serve as the final chapter of the novel bringing the dog into the same narrative scope as Unamuno’s narration. The archetypal symbolism of Orfeo is heightened in the eulogy / epilogue through references made to other mythical dogs:

*Perhaps up there in the pure air, the high plateau of the good earth, the pure world of pure color, Plato’s world, which men call divine; on that superior terrestrial plane from which precious stones fall, where the pure and purified dwell, quaffing air and breathing the aether. There, too, dwell the pure dogs, the one that accompanies Saint Humbert the Hunter, Saint Dominic’s dog with the torch in its mouth, and Saint Roch’s. Saint Roch is the one the preacher pointed out in a painting and said: ‘There you have him, Saint Roch, dog and all!’ (Kerrigan, 245)*

The main point of convergence among the three saints mentioned by Orfeo, other than their religious connotations, seems to be their association to the figure of the dog. Saint Humbert, the Benedictine monk of the 7<sup>th</sup> or 8<sup>th</sup> century (b. 655; died 772), is the patron saint of hunters that lived in what is now Belgium; according to Valdés, this saint and the other two mentioned are always represented in the company of a dog. Saint Dominic (Santo Domingo de Guzmán; Valdés, 300) of Silos was an abbot born in Cañas, Navarre (now Rioja), Spain, (c. 1000; died 1073) is venerated in Spain and is the famous founder of the Order of Preachers, also known as the Dominicans. He is the patron of shepherds and captives and is invoked against insects and mad dogs. Saint Roch, a French medieval priest believed to have belonged to the Third

Order of St. Francis of the Catholic Church, died in prison due to being mistakenly identified as a spy. Perhaps this sense of tragic finality and cruel injustice to a man who had dedicated his life to curing others of the plague, resonates with the search for a true sense of self and Augusto's tragic loss at the end of *Niebla*. Augusto had been betrayed by Eugenia, who ran away with another man, after having pretended to be planning a wedding with Augusto. It was that betrayal that led to Augusto's insistence on suicide, which brought him face to face with Unamuno, the "Author" of his life, and finally to confront the author and displace his reality beyond the fictional world of the *nóvola*.

In the end, Orfeo mourns his master's passing more passionately than the others, and finally, dies of grief after his master:

Orfeo, a dog, scents the dark mist descending. His tail signals furiously, and he leaps toward the master. *Master! Man, poor man!* Shortly thereafter, Domingo and Liduvina picked up the poor dog, dead at its master's feet, purified at last like him and like him shrouded in the black cloud of death. Domingo was deeply moved and he wept. It would be hard to say whether he wept for the death of Augusto only or for the death of the little dog, too. Most likely he wept, in his simple way, to see that stunning manifestation of faithfulness and loyalty. And he murmured, once again: 'And there are people who say that no one dies of grief!' (Kerrigan, 246)

In effect, he has only lived for a little while longer to serve so as to witness the unfolding of Augusto's journey towards a full awareness of selfhood. The emphasis of Orfeo's last words on "Man, poor man!" implies a more general appellation, serving metaphorically to represent the life of any person. It also recalls the protagonist of the "Manawee" tale from which I would also infer a play on the word 'little man' or 'wee-man.' In the last paragraphs of *Niebla* the use of "no **one** dies of grief," brings to the forefront again the concept of 'one,' and I AM, attributed to this little dog. The dichotomy of self/other that reflects a desire for union through love is a reflection of the deeper yearning for a resolution of the tensions between rational thought and feeling. The connection between love and self-recognition saves the self from tragedy.

### ***Cogito, ergo sum* versus *Amo, ergo sum*: the sum of integrated consciousness**

In *Being in Love*, David Goicochea deals with the question of love in philosophy, and about the wisdom that is revealed in contemplating reality with "loving thinking":

But what is loving thinking? If one thinks of this question in the light of Descartes's mode of thinking one can see that it is not to be exclud-

ed from the thinking of demons, dreamers and madmen. How would Socrates have thought without his demon? What would Aristotle's Eudaimonia have been without the demons? What would ancient wisdom have been without the thinking of dreaming? What would the thinking of Plato's *Phaedrus* be without madness, albeit divine? Plato claimed that our greatest blessings: the political institutions of Athens, tragic healing, poetry and philosophy are gifts of madness. Lovers are mad! Lovers are demonic! Lovers dream! In all of that they are thinking. Should this thinking be excluded from philosophical thinking? If it is then the being of demons, dreamers and madmen will be excluded from philosophers. They will be left with things as calculable numbers or at best with thinking and its work of art. Being will be forgotten. (xxii)

The dichotomy between thinking and loving is bridged by allowing them to coexist as two parts of a whole, mind and body producing the whole of being, or soul, which is greater than the *sum* of its parts.

In *Niebla*, Augusto cannot be considered a hero until his evolution from unconsciousness (from the 'niebla' or fog of the meaningless details of the mundane) has penetrated through to a consciousness of his true nature that cannot be destroyed. This true nature is even stronger than Unamuno's, his literary creator. Orfeo, therefore, speaks beyond the death of Augusto's novelistic circumstance to his true enduring nature, that which is by the same token connected to the reader(s). At the end of the novel the reader witnesses the upper-most, metaphysical reality of Augusto's self, a self that exists beyond the confines of the text. It is precisely through the medium of the novel that the fictional Augusto argues with 'Unamuno' and concludes that as a character he will become more "august" or renowned than his creator/author and become equal in the reality of the reader(s). D.W. Winnicott addresses this shift of being in "Sum, I am" and captures the full extent of the movement from Descartes axiom to the one proposed by Unamuno in *Niebla*. According to Winnicott:

The struggle to reach to this concept [of integration] is reflected, perhaps, in the early Hebrew name for God. Monotheism seems to be closely linked to the name I AM. I am that I am. (*Cogito, ergo sum* is different: *sum* here means I have a *sense* of existing as a person, that in my mind I feel my existence has been proved. But we are concerned here with an unconscious state of being, apart from intellectual exercises in self-awareness.) Does not this name (I AM) given to God reflect the danger that the individual feels he or she is in on reaching the state of individual being? If I am, then I have gathered together this and that and have claimed it as me, and I have repudiated everything else; in repudiating the not-me I have, so to speak, insulted the world, and I must expect to be attacked. So when people first came to

the concept of individuality, they quickly put it up in the sky and gave it a voice that only Moses could hear. (57)

In *Niebla* the author alludes to such a movement towards integration, one that for the tragic Unamuno can only be realized for his protagonist in death. What we see in Manawee's tale is that integration in life at the same level may only be achieved through union in love. Though such primacy of love is posited by Unamuno in his *nóvola* through the repeated references to the twist on Descartes into "Amo, ergo sum" it is not fully experienced by Augusto.

What we gain from re-reading *Niebla* and the questions inherent in Orfeo's message for us in the light of the recent archetypal work by Pinkola-Estés is an appreciation of a new concept of reality that manages to surpass the limitations of dual thinking. As Winnicott explains,

[i]n the old days—a hundred years ago—people talked of mind and body. To get away from the dominance of the split-off intellect, they had to postulate a soul. Now it is possible to start with the psyche of the psyche-soma and from this basis for personality structure to proceed to the concept of the split-off intellect, which at its extreme, and in a person with rich intellectual endowment in terms of grey matter, can function brilliantly without much reference to the human being. But it is the human being who, by an accumulation of experiences duly assimilated, may achieve wisdom. The intellect only knows how to talk about wisdom. ... In the split-off intellect, division presents no difficulties. [...] On the basis of unit status, the achievement which is basic to health in the emotional development of every human being, the unit personality can afford to identify with wider units—say, the family or the home or the house. Now the unit personality is part of a wider concept of wholeness. And soon will be part of a social life of an ever-widening kind; and of political matters. (60)

By reaching into the archetype of the dual nature, and harmonizing it with the full allusions brought to bear by the figure of Orfeo in the novel, Unamuno's text mitigates for us an ontological process that continues to challenge us to respond.

### Integration and Death

Winnicott also puts forth the link between integration and death, stating that "[t]here is no death except of a totality. Put the other way [a]round, the wholeness of personal integration brings with it the *possibility* and indeed the *certainty of death*; and with the acceptance of death there can come a great relief, relief from fear of the alternatives, such as disintegration, or ghosts—that is the lingering on of spirit phenomena after the death of the somatic half of the psychosomatic partnership" (61-62). This phenomenon plays out in the story of Augusto. When he

is finally revealed to himself in the fullness of himself, he is also ready to accept his death. Before then, he had seen death merely as an escape from sorrow. This later turns into a fear of death, or murder (perhaps of the attack as discussed by Winnicott), and he travels to Salamanca to plead with 'Unamuno' for his life in Chapter XXXI (Kerrigan, 352-357). It is only when Augusto has accepted death that he is able to see beyond his textual reality and assume the greater implications of the integration of his true self, as we read in chapter XXXII:

*Could it be true that I do not really exist? he wondered. Is he [Unamuno] right when he says that I'm no more than a figment of his imagination, a purely fictional creature?*

*Lately his life had been overwhelmingly sad, painful beyond belief, but it was even sadder and more painful to think that all of it had been no more than a dream, and not even his dream, but my dream. Nothingness was more horrific than all of his suffering, his pain. To dream that one exists...well and good! That might be endured. But to be dreamt by someone else...!*

*And why must it be that I do not exist? Why? he wondered. Let's assume it's true that this man has invented me, dreamt me, fashioned me out of his imagination—but still, don't I live in the imagination of other people, for instance, those people who read this story of my life? And if I live that way, in the [fantasy-life of some people, isn't that reality, that which is common to several minds and not just to one? And if I come to life out of the written pages in which the tale of my fictitious life is contained, or rather from the minds of those who read them, of you who are reading them at this moment, why should I not exist, then, as an eternal soul, eternally painful and sad? Why? (Kerrigan, 228)*

Inherent in this life/death dichotomy are issues of contradiction and truth. As Pinkola-Estés points out, "[o]nce we've found out what our lives are really about, we bump up against the force called Death [that] is one of the two magnetic forks of the wild. If one learns to name the dualities, one will eventually bump right up against the bald skull of the Death nature. They say only heroes can stand it" (129). Augusto does not own his sense of self until he is able to accept his death. After death he believes he has become more real than the author of *Niebla* because he will live on forever in the minds of readers and in the text. Thus, by surrendering to the truth he can become who he is, that is, by becoming someone for the Other. The doctor that examines Augusto's body after his death states, "Each one of us knows less about our own existence. ... We only exist for others. [...] The heart, head and stomach are all one and the same thing" (Kerrigan, 236). Spirit, body and mind are alive in the presence of Augusto Pérez, the character while he remains in that life until chapter XXXII. Afterwards, in Chapter XXXIII and the chapter prior to Orfeo's eulogy, Unamuno as fictional author, suffers regret over the death of Augusto. This feeling dissipates, how-

ever, after the protagonist appears to Unamuno, the fictionalized author, in a dream where August states that he will outlive his creator. The spirit of the fictional main character then surpasses the former existence. Orfeo carries out the task of awakening the dialogue with the reader's position before these realities. In the final words, the dog expresses his grief over his master's death and admits its purifying effect on his own spirit: "I feel my soul becoming purified from contact with death, with this purification of my master. My own soul seems to rise toward the mist into which he was at last dissolved, the mist out of which he emerged and into which he disappeared. I can feel the dark mist descending" (Kerrigan, 246). Orfeo follows Augusto into the same mist and dies soon after him. Referring back to Jung's notion of the collective unconscious, "[t]his primordial awareness is an awareness of the split that has taken place in man himself and in his world. This is the substance of all myth [... which] is the built-in nostalgia in man for a lost paradise that he has never seen but feels as a unity of oppositions. Religion has usually called this nostalgia the need for God. Unamuno had called it *hambre de Dios*" (Valdés, 1982, 74-75). The conclusion of *Niebla* and the double death of August and Orfeo brings union and ultimate truth, symbolizing the release of life into a level of being beyond duality.

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