



Analysis of textual reality in *Niebla* (1914) by Miguel de Unamuno.

Análisis de la realidad textual en *Niebla* (1914) de Miguel de Unamuno.

DOI: 10.32870/sincronia.axxv. n80. 14b21

Jesus Miguel Delgado Del Aguila

Universidad Nacional Mayor de San Marcos (PERU)

CE: tarmangani2088@outlook.com / ORCID: 0000-0002-2633-8101

This work is licensed under a [Creative Commons Attribution-NonCommercial 4.0 International License](https://creativecommons.org/licenses/by-nc/4.0/)

Received: 08/03/2021

Reviewed: 13/05/2021

Accepted: 14/06/2021

ABSTRACT

Considering the war context and the emergence of the avant-garde in the early twentieth century, I base on this work the reasons why the presence of the concept of nivola, attributed by Miguel de Unamuno to refer to the literary technique used in his novel *Mist* (1914), provokes a possible confrontation between universes composed of elements of reality and the virtual. In that sense, it will be appropriate to explain the procedure that originates that collision of established plans. For this, I will resort to literary categories that support the theories of fiction, according to the perception of Thomas Pavel and Marie-Laure Ryan.

Keywords: Textual analysis. Generation of '98. Possible world. Textual reality. Taxonomy.

RESUMEN

Considerando el contexto bélico y el surgimiento de las vanguardias a inicios del siglo XX, fundamento en este trabajo las razones por las cuales la presencia del concepto de nivola, atribuida por Miguel de Unamuno para hacer referencia a la técnica literaria que emplea en



su novela *Niebla* (1914), suscita una confrontación posible entre universos compuestos por elementos de la realidad y lo virtual. En ese sentido, será propicio explicar el procedimiento que origina esa colisión de planos establecidos. Para ello, recurriré a categorías literarias que sustentan las teorías de la ficción, según la percepción de Thomas Pavel y Marie-Laure Ryan.

Palabras claves: Análisis textual. Generación del 98. Mundo posible. Realidad textual. Taxonomía.

Introduction

For this literary article, I will carry out a superficial analysis of the formal and narratological structures presented by *Niebla* de Miguel de Unamuno. To this end, I will confront the edition of *Oveja Negra*, published in 1985 in Colombia, to extrapolate the method of contrasting general categories, which will allow the corroboration of epistemological proposals with their respective interpretation.

The first section of this work will support the environment that contextualizes this other literary one. To prove this, I will develop the totemic references of contemporary history, which cover the European situation in terms of the socio-cultural changes produced by the continuous wars. Then, it will be compared with the generation of 98, a literary group to which the Spanish writer underlay, with the intention of reformulating the statutes of the novel. As a third point, the socio-political transformations that the author has gone through to express his worldview in his book will be argued. In the fourth, I will place biographical and bibliographical details, with consideration of his work. As a last segment, you will find the definition of *nivola*, the highlights of *Niebla* and the textual argument. With these five criteria, the statements of literary exegesis will be schematized, without the purpose of colegating innovative foundations, but to rethink them.

The second part of this study will be oriented to the structural analysis of *Niebla*. The purpose is to postulate that it has the attributes of a possible world and a virtual reality. For this, it will be verified with the classification elaborated by the theorists Marie-Laure Ryan and Thomas Pavel, who stick to the narrative structure with the fictional. With this, the epistemology already mentioned in Unamuno's novel will be applied. It will be essential to make a division into three segments. The first



section will focus on the possible world, which will be approached from the conceptions of Pavel and other authors who prevail that idea. Then, the mimetic relationship, the characteristic of incompleteness, the veracity of the possible world, the reference fields, the existence of the objects of the textual real world and their typology will be explained: native and substitute. Once these categories are exposed, their articulation with the main mobiles that interact in it will be remarkable, such as Augusto Pérez, Eugenia Domingo del Arco and Miguel de Unamuno. Fragments of the text will be put in place that reveal their complexion as an ontological construction and their participation in the novel as functional actors. In the second segment, the extrapolation of accessibility from the real world to the textual real world with property and inventory identities and inventory compatibility will be resumed, along with chronology, physics, taxonomy, logic, analytics and linguistics. To do this, the typical example of the dialogue that is established in the interview of the protagonist with the author (Augusto-Unamuno) will be inserted. Finally, immersion and interactivity in textual reality will be discussed, which will resemble the narrative text and each category fluctuated by Marie-Laure Ryan will be elucidated. Frequently, the textual quotation will be used to confront the related argumentation.

Panoramic Approach of *Niebla* (1914)

In this section, I will make sure of the environment that is corroborated with the genesis of Miguel de Unamuno's book. To do this, I will develop the world historical context, the generation of 98, the philosophical and political thoughts, the author and the meaning of novela, the novel in its ipseidad and the topic of emancipation. Once the stratification is finished, I will base the analysis of the theoretical authors.

World historical context

For Erich Auerbach (1996), the knowledge of history is central to start a study on a literary object. Then, the interpretation will be feasible, since the historical factor is considered as a paradigm. On this occasion, it involves the documentation of the events in France between the years of 1910-1930,



which is linked to what happened in Latin America and the West, characterized by conflicts of the European powers.

Between 1910, the Mexican Revolution, the war projects of the first world countries and the First World War (in 1914) emerged, which involved many nationalities. Remember that Europe was going through a crisis that was externalized from the vanguards and the limitations that the capitalist system propagated, such as the quality of life and the new values. Many artists and socialists participated in protest against that period. The sacrifice of the fighters and the claim to reach a remarkable position if the socialist revolution in Russia won was questioned. Austria lost recognition after this attack. Russia was exterminated with its monarchical base. Faced with this, an innovative system of government, the Bolshevik, by Lenin, emerged. The United States and Japan were world powers. Germany left its colonial empire, although it maintained its local infrastructure. In France, on the other hand, it did not do so, as in Great Britain. In addition, its prestige was eradicated and, gradually, its status was equivalent to that of North America. German pilot Manfred von Richthofen was instinctive in this confrontation.

Between 1920, after the end of the First World War, the League of Nations was instituted, which began with the interest of avoiding any kind of war vicissitude. Russia becomes the USSR and adopts marxist-Leninist ideology. With this, the submission he had to the proletariat was evident. During the war, Argentina, which led to trade negotiations with Europe, obtained great wealth worldwide. Germany, which was limited to the criteria of the Treaty of Versailles. That decision produced a notorious crisis in that period; at the same time, economic and egalitarian stability was desired with the Weimar Republic, under the command of Paul von Hindenburg. France did not go through an ideal situation. This led to a lack of acceptance from society; that is, political inconsistency. Japan intervened more frequently on its continent: it administered Korea, assigned itself to Chinese sectors, and appropriated German colonies in the Pacific. Meanwhile, America continued its economic development intermittently because of the Great Depression of 1929. With this event, the period of crisis and the genesis of totalitarian systems (fascism and Nazism) that will generate the Second World War returns. Culturally, it is a time in which transmutations, scientific and technological



advances prevail (the automobile, the airplane, the cinematograph, the gramophone, etc.) appear). Its totemic value is the claim of modernization and innovation.

The generation of '98

This grouping was confined to the previous traditions, with the purpose of seeking an adjoining and authentic solution; strictly speaking, it was a partnership of elimination and conflict.

Despite the multiple political and social changes that affected Spain during the first half of the twentieth century, the cultural explosion confirmed the rethinking of society: creation is paramount and propagates. Specialists attributed the designation to this period as "The Silver Age", which begins in 1898 and concludes with the Civil War in 1936.

The first alteration arises with the dereliction of the last colonies and their extensive period of decline, which originated in the seventeenth century. A congregation of writers rebelled against these facts, at the expense of motives and resolutions to rebuild what distinguished the European country. It is called the generation of '98. In this, there are many substantial exponents of Spanish Literature, who addressed artistic, scientific and historical issues, which were transferred in essays, such as their concern for Europe and the problems that occurred. Some achieved an imminent and universal position, as was the case with Miguel de Unamuno.

Five are the constant particularities in this grouping. The first lies in patriotic pessimism; that is, nationalism was assumed as an occasion to flaunt with amplification. This should impact by its aesthetic and somewhat forgotten components. The second characteristic is Europeanization, because Spanish culture loses its traditional feature and is influenced by foreign models (such as Germans, English and French). The third guideline focuses on self-teaching, since the writers of that generation are self-taught. They transmit their ideas and doctrines to the press and books. The fourth eventuality is based on emancipation, because its members require a noble desire for renewal. Finally, a style predominates in the representatives of this congregation, since they are conscientiously perfected with language and take advantage of the etymological origin of the words.



They possessed a critical and interrogative attitude and a desire to modernize and liberalize the European country.

Philosophy and politics

In this European writer, there is a denial of any kind of system already established. Therefore, the intellectual formation of the author is governed by rationalism and positivism, topics that the same socio-political situation of Spain demands of him (he writes articles in favor of socialism and his concern for his country). Adolf von Harnack provoked Unamuno's rejection of rationalism. This is observed in his work *San Manuel Bueno, mártir* (1931), where the collision between faith and reason is frequently found. The novelist is considered one of the predecessors of the existentialist school that, some time later, regains importance in the thought of the West. Later, during the war and from August 1936, Unamuno began to collect ideas for a book that would not finish concretizing. In it, he embodied his political testament: *The tragic resentment of life. Notes on the Spanish Revolution and Civil War*.

Miguel de Unamuno (Bilbao, 1864 – Salamanca, 1936)

His main characteristic as a writer of Spanish language is not the profusion of descriptions, the scenarios in which his stories take place or the perfect narration, much less his contribution is in his characters. Their lives are organized and planned perfectly according to their criteria. Each one entails a predetermination in his actions that he himself knows and recognizes, but that does not mean that the reader knows its outcome, and even if it happened, it is so original, that not for that reason the plot is incomplete. Another peculiarity of the author is that nothing is the product of chance. To do this, it will use autonomous techniques, which make up the name of the nivola.

Chronologically, the narrative work of Miguel de Unamuno is as follows. *Peace in War* (1895) is a book in which he incorporates the context of the third Carlist war (which he knew in his childhood) to raise the relationship of the self with the world, subject to the precept of death. In *Love and Pedagogy* (1902), he concatenates the comic and the tragic into a reduction to the absurdity of



positivist sociology. *Recuerdos de niñez y mocedad* (1908) is his biography, focused on what happened in Bilbao. *The Mirror of Death* (1913) is a book of short stories. *Niebla* (1914) was an essential text for the author, which is differentiated by the inclusion of the paradigm of nivola, which unravels the narrative of its supposed static form. In *Abel Sánchez* (1917), he reverses the biblical topic of Cain and Abel, to present the complexion of envy. *Tulio Montalbán* (1920) is a novella about the intimate problem of the defeat of the true personality by the public image of the same man. Also, in 1920, he published *Three Exemplary Novels and a Prologue*. Her last extensive narrative is *La tía Tula* (1921), in which she recaptures the desire for motherhood, already appreciated in *Amor y pedagogía* and *Dos madres*. In addition, there is *Teresa* (1924), a narrative painting containing rhymes by Gustavo Adolfo Bécquer. In this, the externalization of the image of the beloved woman is achieved, along with her recreation. Then, with *Cómo se hace una novela* (1927), the poetics of the novels of the Spanish author are revealed. Finally, Unamuno writes his last novels: *Don Sandalio, chess player* (1930) and *San Manuel Bueno, martyr* (1931), which refers to a priest who preaches something in which he cannot believe.

Nivola, Niebla and textual emancipation

Miguel de Unamuno recognized the novelty that his text implied, since nothing fundamental happens, but it is about what happened to the character, his actions and his identity. By the way, the Spanish writer declares that his book is nothing more than a "nivola", a genre that, in the work is described by Víctor, and that, would consist of a novel of fast action, of much dialogue and focused on what happens to the characters. Its reading is enjoyable, entertaining and philosophical; therefore, didactic and comforting. Also, this was the first narrative in which a protagonist rebelled against its author for the decision of the creator to kill him.

Niebla is emblematic for Miguel de Unamuno, because it corresponds to the literary period that is called existentialism, and constitutes one of the imminent works of the generation of 98.

The environment that was articulated was that of Spanish society in the finisecular stage of the nineteenth and early twentieth centuries, with its formality. In this context, social classes are



exposed with distinction: servitude and masters. Therefore, it is adjudicated that everything must be perfect for the magnanimous class, which was represented by Augustus. Then, the unknowns, mourning and devotion to his figure are exhibited around what happens to him, along with the dependence on his actions.

In the novel, the protagonist simulates the nihility of human existence, just as Unamuno feels it. Passionate about Eugenia, out of personal commitment, he wants to marry the girl. When he is rejected, he will want to pay the mortgage on the house that his parents left him. This will be in vain. Augusto Pérez lives on rents and it is easy for him to pay the mortgage without any transaction. But Eugenia, in love with bohemian Mauricio, avoids him until her lover suggests a sporadic relationship. Consequently, she appropriates Augustus to the detriment of Rosario, and they marry. However, the woman returns with Mauricio. He departs from the protagonist who travels to Salamanca to meet with the author, from whom he has read an essay on suicide. The writer intends to reconsider it, so that he assumes that he does not exist as a real person, but that he is a literary entity devoid of individual life and initiative to exercise that macabre outcome. The last scene between the two is tragic: the emancipatory character and Unamuno in his attempt to impose the most inexorable of literary fiction (he will annul it at the moment that suits him).

In *Niebla*, the author's core interests disagree. The most exhaustive is the vital rejection of a death that means the end of existence, personal life, as well as the break with a certain pattern of novel from the era of realism.

Structural Analysis of *Fog* (1914)

After elements of the first chapter have been detailed, such as the world historical context that develops in *Niebla*, the contribution of the influences of the generation of 98, the philosophical, political and literary ideals of Miguel de Unamuno, I will make a more detailed analysis of this novel. To do this, I have divided by segments that apply the narratological theories based on this work. In this way, the inclusion of the nivola from its textual construction mode will be understood.



In the first segment, it will be explained what the definition of possible world consists of, with its articulation in the main mobiles that interact in it, such as Augusto Pérez, Eugenia Domingo del Arco and Miguel de Unamuno. Textual examples will be given that reveal their identity and their participation in the book as functional actors.

Later, they will see how the worlds presented in *Niebla* start from the access of the "real world" to the "textual real world". To do this, the example of the dialogue that is established in the interview of the protagonist with the author (Augusto-Unamuno) will be added. Now, to make this resource feasible and truthful, it is recommended that these approaches meet the nine theoretical requirements argued by Marie-Laure Ryan, which will be covered later. These are the identity of properties and inventory, their compatibility, chronological, physical, taxonomic, logical, analytical and linguistic correspondences. In some cases, they will be confronted with fragments of the work, in which the aforementioned characteristics are directly appreciated.

As a final point, Marie-Laure Ryan's theory regarding immersion and interactivity in virtual reality will be extrapolated. To this end, three sub-themes prevail that will validate this postulate of immersion: spatial, temporal and emotional. This triad will be complemented by the answer, the plot or the character. On each occasion, textual quotations will be used appropriately.

Possible worlds

These are configured from a mimetic relationship with the reality of the real world. Roland Barthes (Pavel, 1995, p. 13) takes up this idea as a contingent aspect of the stories. This allows fiction to be derived from reality. In Pavel's terms, this is the basis of the universe (composed of alternate worlds) over its concomitant present world. Similarly, Aristotle points it out when ratifying that mimesis is the essence of fiction. From that moment on, art is considered as a representation, remarkable in three core experiences that occur by nature: the game, the party and the symbol. Of these moods, Gadamer (Beuchot & Arena-Dolz, 2006, p. 97) specifies that these are repetitive exhibitions understood in their sense, since each subject imposes their laws and customs to express them in society. With this, its peculiar internal organization is proposed, as well as its own disorganization.



This type of imaginary exposure is not only observed in its exogenous and endogenous composition; strictly speaking, it refers to the use of language (acts of speech) or speech, as understood by Thomas Pavel and Wolfgang Iser.

One of the characteristics of the fictional world is incompleteness (Pavel, 1995, p. 130), which is caused by the semantic heterogeneity of textual activity. While real worlds are complete and stable, the structure of fictional worlds is ambivalent: indeterminate and inconsistent. No matter how much the author tries to be detailed in the historical, political, social or aesthetic descriptions, he will not be able to erect a world that is fully accessible as the real one is. Miguel de Unamuno aims to describe the aesthetic panorama of specific places in Spain in *Niebla*, such as the interior or exterior of a room, as noted in the following fragment:

It was a sweet and warm house. The light entered through the white flowers embroidered on the curtains. The seats opened, with the intimacy of grandparents made children by the years, their arms. There was always the ashtray with the ash of the last cigar that his father hurried. And there, on the wall, the portrait of both, of the father and the mother, the widow already, made the very day they were married. He, who was tall, seated, with one leg crossed over the other, showing the tongue of the boot, and she, who was short, standing next to her and supporting her hand, a fine hand that did not seem made to grasp, but to perch like a dove, on the shoulder of her husband (Unamuno, 1985, p. 36).

Fiction is gradually drawn from the truth by following a real-world historical process. This allows it to be unlimited and variable with respect to the state of possible things. Thus, fictional worlds are accessible from the real world by semiotic channels, since the information process is assumed as a mediator. From there, the term elaborated by Garrido and Harshaw is used on the "internal reference field" (Garrido, 1997, p. 127), which deals with the universe of the text or a whole network of interrelated links of various types: characters, dialogues, situations, etc. On the other hand, there is the "external reference field", which are all those that are configured outside the book, such as temporality and space (in the case of *Niebla*, it alludes to a topography located in Spain during the twentieth century).



The existence of an object is derived from the correspondence of a series of properties, which is consolidated from a retrospective perception (as when using the analepsis, which consists of a preceding story, secondary to the narration and serving as a type of evocation) towards the facts, through semantics and semiotics. About this, Gérard Genette (1998) points out the following: "Characterization, evidently, is the technique of constructing the character through the narrative text" (p. 94). In that sense, even proper nouns will be fundamental, because they are shown as abbreviations of sets or combinations of defined descriptions. Verbigracia, in limiting the character Miguel de Unamuno, refers directly to the real author of *Niebla*. This does not cease to have a totemic role in the novel, since it will decide the fate of the protagonist, for his failed story between the possible romance with Eugenia. Now, to detail the functions of the characters, I will make a pertinent classification.

First, Augusto Pérez is the protagonist of *Niebla*, a man of average age and good socioeconomic family, as well as an optimal education, solitary, unpunctual, cigar smoker, who was dedicated to meditation and the formulation of philosophical theories for himself. His peaceful life allows him those moments of leisure and reflection. In the text, he acts diligently on the concerns that befall him, despite being in love. For example, when he appreciates Eugenia for the first time, he gets excited and decides to be with her. Simultaneously, their naivety and ignorance of life determine that their decisions are fortuitous and unconvincing.

Second, Eugenia Domingo del Arco is a young entrepreneur who teaches piano lessons, even if she doesn't like music. In the first instance, she considers herself a female ethical model; then, it will prove otherwise. He has a dominant trait and is not influenced. Physically, she is attractive and arrogant. Your worldview is contingent on being independent, self-emergence, and having control of your life. This is explained by the ominous situation she experienced as a child (her father's suicide) and by the desire to overcome economic problems.

Third, the Spanish writer will appear in his own work. Apart from his life story being told, he is interviewed by Augustus and decides his death. His presence is enigmatic, while still being omniscient.



Walter Mignolo (1986, p. 70) and Terence Parsons (Pavel, 1995, pp. 42-43) allude to a type of object that is introduced into a text, the native object, which is invented by the author of the story, as the characters that intervene for the development of the story: Augusto Pérez, Miguel de Unamuno, Eugenia, Don Antonio, Liduvina, Rosario, etc., just like the events of a peculiar space. Next, I add an initial fragment of the novel, in which the monologue of the protagonist is remarkable, who will rationally erect the internal and external composition of Eugenia. Meanwhile, in making this ontological construction, it is evident how this character reveals his roles and his concomitant characterization:

"Here is a very useful gossip," he said; otherwise, he would have to write down that lady's name in pencil and it could be erased. Will your image be erased from my memory? But what is it like? What is sweet Eugenia like? I only remember a few eyes... I have the feeling of the touch of some eyes... As I wandered lyrically, eyes gently pulled on my heart. See! Eugenia Domingo, yes, Domingo, del Arco. Sunday? I don't get used to that being called Sunday... Nope; I have to make him change his last name and make it called Dominga. But, and our sons, will they have to bear the second surname of Dominga? And since they have to suppress mine, this impertinent Pérez, leaving it in a P, is it to be called our firstborn Augusto P Dominga? But where do you take me, crazy fantasy?" And he wrote in his portfolio: Eugenia Domingo del Arco, Avenida de la Alameda, 58 (Unamuno, 1985, pp. 23-24).

Real-world accessibility to textual real-world

Marie-Laure Ryan establishes real-world accessibility relationships, involved in the consolidation of the "textual real world" (Garrido, 1997, pp. 183-185). These are classified in nine modes.

First, it is corroborated by the identity of properties, which lies in the argument that the textual real world is accessible from the real world if the common objects in both worlds share the same components. In Miguel de Unamuno's novel, political, social and economic regimes use the same perception, since they refer to remote events that are recorded in the twentieth century. Of these, the ambiguity in the way of approaching religious aspects is substantial (it violated the ethical and devout principles of some believers).



Second, the inventory identity is mentioned, which consists of the correspondence of the equitable composition between objects. In *Niebla*, a plurality of human prototypes is shown, which, despite expressing some physical or moral ambiguity, are justified in such a sense that the coherence of the story is not lost, either through dialogues or narratives that are exhibited inconsequential in the book. A retrospective vision (analepsis) is patented, to allude and complete a story that is not elucidated at the beginning.

Third, there is inventory compatibility, which resumes compliance with the inclusion in the textual real world of real-world elements and native patterns. This is exposed with greater precision by basing the importance and validity of the places that are staged, as well as the church or the residences of Augusto and Eugenia, because the author tries to persuade the reader, from a writing work. It will describe and show aesthetic and historical features, as well as externalize semantic and semiotic attributions that will refer to the valuation that these moles exert on society and, in particular, the characters that develop in a freer way than others (strictly speaking, the protagonist according to Eugenia and Unamuno).

Fourth, reference is made to chronological compatibility, which persists in the absence of controversy when distinguishing between present, past and future times. In *Niebla*, the recurrence of temporal linearity is appreciated: the events narrated are told sequentially. Sometimes, pauses prevail that serve to relate a thought or a description, as when you know the misery of the protagonist, who does not stop projecting around how he will die. From that moment on, a prolepsis is produced: a narrative of possible future events.

Fifth, another mood that Marie-Laure Ryan encompasses is physical compatibility, which is feasible if the natural laws are the same. In the book, this peculiarity is questioned with the author-character relationship. This generates estrangement, because the real textual world intends to assimilate or confront the universe of reality. Verbigracia, Unamuno and Augusto underlie two heteroclitic universes, although they have been connected by a space and a time devoid, raised with irony by the novel.



Sixth, there is the taxonomic compatibility, which originates from the notorious correspondence between the worlds on the properties of the same emerged species. In that case, there is that correlation with the human being, physically and spiritually, but the text investigates his belonging in another world where the author is immersed as a character before comparing with the concomitant reality.

Seventh, logical compatibility is articulated when the acceptance of the foundations of non-contradiction and excluded means is presented. In *Niebla*, what is controversial is the ethical disconnection that Eugenia suffers when submitting to romance. This will cause her utopian construction as a woman to be transgressed and feasible to classify her as antagonistic to the main character.

Eighth, analytical compatibility is conducive when the textual real world and the real world share methodical truths with similarity, based on the designated objects having the same essential components. This is accessible in this literary work, except for the passage in which a dialogue with the author is established in chapter XXXIII:

When I received the telegram informing me of the death of poor Augustus, and then I learned the circumstances of all of it, I was left wondering whether or not I did well to tell him what I told him the afternoon when he came to visit me and consult with me his purpose of committing suicide. And I even regretted killing him. I came to think that he was right and that I should have let him get away with it, committing suicide. And it occurred to me whether I would resurrect him.

"Yes," I told myself, "I'm going to resurrect him and then do what he wants, let him commit suicide if that's his whim."

And with this idea of resurrecting him I fell asleep. Shortly after I fell asleep, Augustus appeared to me in a dream. It was white, with the whiteness of a cloud, and its contours illuminated as if by a setting sun. He stared at me and said:

"Here I am again!"

"What are you coming to?" I said.



"To say goodbye to you, Don Miguel, to say goodbye to you until eternity and to send you, thus, to send you, not to beg you, to send you to write the nivola of my adventures...

"It's already written!

"I know, everything is written. And I also come to tell you that what you have thought of resurrecting me so that later I take my own life is nonsense, moreover, it is an impossibility...

"Impossibility?" "I said; of course, all this in dreams.

"Yes, an impossibility! That afternoon when we saw each other and talked in your office, remember?, being awake and not like now, asleep and dreaming, I told you that we, the fictional entities, according to you, have our logic and that it does not help that whoever pretends us pretends to make of us what he wants, Remember?

"I do remember.

"And now surely, although so Spanish, you will not have real gain of anything, right, don Miguel?

"No, I don't feel like anything.

"No, the one who sleeps and dreams has no real desire for anything. And you and your compatriots sleep and dream, and you dream that you feel like it, but you don't really have it.

"Thank you that I'm sleeping," I said, "that if not...

"It's the same. And regarding that of resurrecting myself I have to tell him that it is not done to him, that he cannot do it even if he wants it or even if he dreams that he wants it ... (Unamuno, 1985, pp. 146-147).

Finally, the last component that Marie-Laure Ryan elaborates is linguistic compatibility, which is feasible if language is understandable. In the world posed by Miguel de Unamuno, the characters interact with the same language; therefore, there is no way to constitute a connection with a foreigner or a subject who has the function of translator.

Immersion and interactivity in virtual reality

Marie-Laure Ryan (2004, p. 18) mentions that virtual reality is an interactive and immersive experience, in which there is a filiation with the imaginary, which is exposed through images,



regardless of whether it is by illusions. Also, the virtual favors the processes of hatching, since it proposes new expectations, even if they are revealed with falsification or simulation. These images are mutable. They originate from abstract objects of thought, such as space, time, memory, and action. It sticks to reality, that is, to the intransigent and the intractable, compared to the real, as is notorious in the development of *Niebla*. Next, I add a segment in which you can see how the protagonist refuses to be introduced to the world of the dead. This denial will allow an imbalance to be established on the organization consolidated by the novel, in which only the Spanish writer has authorship. In this sense, I show the fragment of the dialogue that arouses between Augusto and Miguel de Unamuno in chapter XXXI:

"But by God!... —exclaimed Augustus, already supplicant and of trembling and pale fear.

"There is no God who is worthwhile. You will die!

"I want to live, Don Miguel, I want to live, I want to live...

"Didn't you plan to kill yourself?"

"Oh, if that is why, I swear to you, Mr. de Unamuno, that I will not kill myself, that I will not take this life that God or you have given me; I swear... Now that you want to kill me I want to live, live, live...

"What a life! I exclaimed.

"Yes, whatever. I want to live, even if I am mocked again, even if another Eugenia and another Mauricio tear my heart. I want to live, live, live...

"It can't be anymore... No way...

"I want to live, to live... and be me, me, me..."

"But if you are but whatever I want..."

"I want to be me, to be me, I want to live!" —and his voice cried.

"It can't be... No way..."

"Look, Don Miguel, for your children, for your wife, for whatever you want most...

Look, you won't be you... that he will die.

He fell at my feet of fennel, pleading and exclaiming:

"Don Miguel, for God's sake, I want to live, I want to be me!"



"It can't be, poor Augustus," I said, holding a hand and lifting him up, "it can't be!" I have it already written and it is irrevocable; you can't live anymore. I don't know what to make of you anymore. God, when He doesn't know what to make of us, kills us. And I don't forget that the idea of killing me went through your mind...

"But if I, Don Miguel..."

"It doesn't matter; I know what I'm saying. And I'm afraid that, indeed, if I don't kill you soon, you'll end up killing me.

"But aren't we left in what...?"

"It can't be, Augustus, it can't be. Your time has come. It's already written and I can't go back. You will die. For what life has to be worth to you..."

"But... Jesus..."

"There is no but God that is worthwhile. Go away! (Unamuno, 1985, p. 139).

Virtual reality works when immersion and interactivity are achieved. The first means being in the textual world imaginatively. In that sense, the more transparency of the medium exists, the better the immersion. This will be required (Ryan, 2004, p. 213). This implies that the book is assimilated as a world ("as if"). In *Niebla*, care with the topological description prevails. This allows the reader's introduction to be dynamic through detailed aesthetic and historical resources. Thus, there is an access from the current world to the possible, where, at the same time, three modes of involvement proposed by Marie-Laure Ryan (2004, p. 152) for a narrative are appreciated. First, there is spatial immersion, which is constituted from a location. Strictly speaking, for the novel, it is a town in Spain and its surroundings, since that is where most of the events happen, in addition to being taken as a reference for other places. Second, the temporal immersion is patented, with which the narrative is located in a certain time. In this case, it alludes to the story developed in the course of the twentieth century, which shares the real world of the author (who has experienced and exposed that period in his narration). Third, emotional immersion is present. Through it, subjectivity is indispensable for stories to oscillate. The European writer uses several features of the generation of 98, such as emancipation from patriotic pessimism, from the innovation of literary forms that complicate the



level of traditional reading and unethical topics that are examined as a reaction to ill-founded morality (such as infidelity, adultery, sadism or masochism).

Interactivity considers the book as a dynamic element: a game. For this, it is inexorable to have a degree of dynamism, as well as to know the language used in reading. In this regard, Marie-Laure Ryan points out the following: "In a figurative sense, interactivity describes the collaboration between the reader and the text in the production of meaning" (2004, p. 34). In the corroborated novel, interactivity is observed, from the complex and scholarly lexicon. Likewise, the internal construction of history acquires a privileged category. He resorts with restraint to temporal games, such as analepsis in his preference to detail the remembrance of the protagonist or the woman faced; the prolepsis, especially in Augustus to project his tragic destiny without salvation; also, the pauses to make descriptions or monologues oriented to a referent. Lies are required by the characters, as can be seen in the stage of indecision that Eugenia goes through to find the meaning of love from sex. The cover-up of stories will be gradually revealed until we know the truth of the facts and the characters, either by the story uttered, its customs or its functions, as it is externalized in the following fragment of chapter V, in which the life of the parents of the protagonist is told:

He barely remembered his father; it was a mythical shadow that was lost in the farthest away; it was a bloody cloud of sunset. Bloody, because when he was still small he saw him bathed in blood, with a vomit, and cadaveric. And it had an impact on his heart, at such a long distance, that son! his mother, who tore the house tore apart; that son! That it was not known whether addressed to the dying father or to him, to Augustus, inveterate of incomprehension before the mystery of death.

Soon after, his mother, trembling with grief, clung to his breast, and with a litany of my son! My son! My son! He baptized him in tears of fire. And he wept too, squeezing his mother, and not daring to turn his face or take her away from the sweet darkness of that pulsating lap, for fear of encountering the coconut-devouring eyes.

And so days of weeping and blackness passed, until the tears went inside and the house melted the Negroes (Unamuno, 1985, pp. 35-36).



A postpoint element that allows interactivity in the book is what the author uses when wanting to show the unjust actions that are committed in the textual story, whether due to the misfortune of the characters, the misuse of religion, ethics or society. As such, they adopt their moment of vindication: Augustus does not die in the novel. In other cases, they will degenerate, as happens with Eugenia and her forbidden passions. In this way, the reader interacts with the literary work, since it configures a judgment that discriminates the stratagems that disagree with the moral and textual laws.

Conclusions

First, feelings are uncontrollable. They lead to unthinkable situations, such as death or acting without balance. The cause of the character's rebellion against the author is taken as a reference: his love folly. This was the totemic motive for the disarticulation of the traditional textual world (governed by the principles of real textual universes).

Second, time is recorded by indicators, without having the slightest significance. With space, the same thing happens. It is known that the action takes place in a provincial city, but not what it is. This is explained as follows: Unamuno does not intend for the reader to focus on the context, but on the plot. It is unavoidable to remember what a nivola consisted of, a new genre, in which space-time was exempted from the norm of style. This book was exonerated from its classical paradigms, without being valued by its exegetes. In that sense, he stands out in Unamuno's productions. It was an emancipatory material correlate of the author, which incited the awareness and freedom of contemporary writers.

Third, this literary work is governed by all the conditions to be defined as a possible world, since the textual real world assimilates recognizable patterns of the real world. Native objects and substitutes privilege this mimetic feature, as characters (Augusto, Eugenia and Unamuno) and places (topographic references of Spain).

Fourth, the textual real world is accessible to the real world because it is compatible with the characteristics proposed by Marie-Laure Ryan: inventory, chronology, physics, taxonomy, logic,



analytics, linguistics and identity in its properties and inventories, so that the conditions are relevant. From this, it is confirmed that the world postulated by the author is a possible world.

To finish, *Niebla* complies with the moods that make up virtual reality, because in this they arouse immersion and interactivity by the reader. In turn, the narrator fluctuates with caution the introduction of description of aesthetic, ethical and narrative elements: the presence of analepsis, prolepsis, pauses and ellipsis is essential for the intentional effect to be sought: that of gradually revealing the truthful information of the discourse.

References

- Auerbach, E. (1996). *Mimesis. The representation of reality in Western literature*. Mexico: Fondo de Cultura Económica.
- Beuchot, M. & Arena-Dolz, F. (Dirs.) (2006). *10 keywords of philosophical hermeneutics*. Navarra: Editorial Verbo Divino.
- Garrido, A. (Comp.) (1997). *Theories of fiction*. Madrid: Arco Libros.
- Genette, G. (1998). *New discourse of the story*. Madrid: Ediciones Cátedra.
- Mignolo, W. (1986). *Text theory and interpretation of texts (1st ed.)*. Mexico: National Autonomous University of Mexico.
- Pavel, T. (1995). *Fictional Worlds (1st ed.)*. Caracas: Monte Ávila Editores.
- Ryan, M. L. (2004). *Storytelling as virtual reality. Immersion and interactivity in literature and electronic media*. Barcelona: Paidós.
- Unamuno, M. (1985). *Fog*. Colombia: BlackSheep.