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UNAMUNO'S USE OF CONTRADICTIONS
IN LOVE AND PEDAGOGY

by José Novell

Thesis presented to the School of
Graduate Studies in partial ful-
fillment of the requirements for
the degree of Ph.D. in Education



University of Ottawa

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CURRICULUM STUDIORUM

José Novell Arriasol was born April 7, 1946, in Montclar (Lérida) Spain. He received the diploma of "Licenciado en Filosofia y Letras" from the University of Barcelona (Spain) in 1968 and the Bachelor of Arts with Honours in Psychology from Carleton University in 1975.

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INTRODUCTION

Miguel de Unamuno y Jugo (1864-1936), author of the novel Amor y Pedagogía, studied in the following pages, was a scholar of an unusually broad intellectual range. His personality made a lasting impression on those who had the privilege of knowing him. Trained as a linguist, and for most of his life professor of Greek and Latin studies at the University of Salamanca, he was also the author of many novels, essays, newspaper articles, plays, and poems. In addition to these activities as teacher and writer, Unamuno travelled widely and was always involved with the political, social and educational policies of Spain.

The scope of Love and Pedagogy, the foremost educational novel of Unamuno, is better understood when considered in its historical context. The beginning of the twentieth century and its preceding decades mark the period of time during which Unamuno's thought evolved and matured.

His early years as a student were nourished by a strict Catholic background and a profound spiritual tradition. However, later on, during his university years, the young Miguel discovered the powerful trends of scientific thought prevalent outside Spain: the Comtean positivism, the Darwinian evolutionism and the emerging doctrine of Marxism. He was at the confluence of rich spiritual

tradition and deep religious convictions confronting trends of thought where purely discursive reason predominated, and where intuition as a possible alternative to reason was rejected or ignored.

The foundations of Unamuno's thought seem to rest upon a double tradition. One component of this double tradition maintains that the universe is essentially rational and consequently intelligible; is transparent to the human spirit, penetrable to intelligence. The other proposes that reason is not at the root of reality; the essence that constitutes all particular existence is without foundation; rational principles add up relationships between things while remaining at the surface of reality. For this reason, human existence has very obscure foundations.

During his life, Unamuno not only fought the monism prevalent among the intellectuals of Spain, but also tended to degrade popular causes and to defend unpopular ones passionately. All this activity brought him many hardships, as very often he became the center of bitter controversies. If there is one adjective that can be applied justifiably to

Unamuno it is "controversial".¹

Unamunian controversies extend beyond his life and personality. His writings have been interpreted in so many fashions,² that a state of confusion over them prevails. Such confusion seems to be due, to a great extent, to Unamuno's style of writing and to his habit of maintaining ambivalent and contradictory views.

Undoubtedly, certain aspects of Unamuno's thought fit into the canons of well established schools of thought, thus, opening the way to depict him as an existentialist phenomenologist, personalist or almost any other name. The

1 Díez-Echarri Emiliano, J. M. Roca, Franquesa, Historia General de la Literatura Española e Hispanoamericana, Madrid, Aguilar, 1950, 1590 p. "La figura de Unamuno como hombre y como escritor--ambos se funden en una pieza--, es la más discutida... Los juicios formulados sobre él no pueden ser más dispares; tampoco coinciden los formulados sobre su obra,..." The same source quotes several of those opinions. "la más grande figura de la España intelectual contemporánea" (Cesar Barja), "energúmeno" y "morabito" (Ortega y Gasset), "francotirador político y literario" (Torrente Ballester), "histrion" (Curtius). Díez-Echarri adds "Unamuno es una antinomia viviente una paradoja constante", "Nunca se puede decir: el pensamiento de Unamuno es éste; porque no ha terminado una exposición cuando ya afirma lo contrario". All of these quotes in page 1265.

2 Ezequiel De Olaso, Los nombres de Unamuno, Buenos Aires, Ed. Sudamericana, S.A., 1968, 116 p. "Como lo imponen su mismo desorden y complejidad Unamuno ha recibido distintos motes: 'vitalista', 'agnosticista', 'pragmatista', por supuesto también 'existencialista'. Pero Unamuno, gran energúmeno, detractor infatigable de la lógica, entusiasta de la paradoja y la contradicción, burlador de la razón, profeta del absurdo, es llamado, con estricta justicia, 'irracionalista'. Hay quienes se lo imputan como un pecado intolerable, más exactamente, como un escándalo; otros se esfuerzan por atenuar la virulencia de su desdén por la razón." P. 29.

fact that Unamuno shares many points with different schools does not warrant his commitment or inclusion into these schools.

In view of the above it is suggested here that the unity and coherence of Unamuno's thought is masked by his way of presenting it. Therefore, before understanding the content of Unamuno's thought it is basic to understand his method of thinking, which according to himself is the "method of contradiction".

Support for the idea that Unamuno's contradictions have to be studied before reaching any conclusions about his thought stems from three sources: first, Unamuno's personal claim that he was consciously using contradictions and consequently that he was a contradictory writer; second, the conflicting (contradicting) analyses of many scholars indicate the ambivalence of Unamuno's thought; and finally, the personal feeling of confusion and uneasiness evoked in the reader by Unamuno's presentation of his thoughts.

After successive readings of Unamuno's works, the reader realizes the impossibility of reaching unequivocal conclusions. What he gives as true in one place he shows later to be false, and vice versa. Unamuno seems to enjoy puzzling the reader by using paradoxes, dilemmas and contradictions. The challenge presented by Unamuno's thought is due, to a great extent, to his way of presenting it. He

does not provide thoughts already made; on the contrary, his contradictions are ideas in the making. The conclusions are left to the discretion of the reader.

Unamuno's search for originality, his fear of being classified and his disregard for established terminology and methodology are well known personality traits recognized by Unamuno³ and his biographers alike. Unamuno's own testimony⁴ shows the systematic and conscious character of the contradiction in his writings. By defending and attacking the same position Unamuno has contributed to the creation of opposing interpretations that tend to stereotype his ideas

3 Anthony Kerrigan (translator), The Tragic Sense of Life, Princeton, Princeton University Press, Bollingen Series--LXXXV, 1972. Referring to himself Unamuno wrote the following: (all other quotations belong to the same book) "This man cannot make up his mind [...], he seems to assert one proposition then he maintains the opposite; he is full of contradictions; it is impossible to place him." p. 282. "Since we only live in and by contradictions" p. 140. "Some may spy a fundamental contradiction in everything that I am saying, now expressing a longing for unending life, now affirming that this earthly life does not possess the value that is given to it. Contradiction? To be sure [...] Of course there is a contradiction" p. 141. "For it is precisely this inner contradiction that unifies my life and gives it practical purpose." p. 385.

Concerning the polemical personality of Unamuno one has only to consult any of his biographies in order to find innumerable examples. See bibliography under Salcedo and Gullón.

4 Although Unamuno repeated innumerable times that he was a contradictory writer, on one occasion he formally expressed his views on the use of contradictions as a method of inquiry. The study of this quotation will take a good part of the first chapter.

into irreducible, antagonistic and apparently untenable positions.⁵

Details about the life and personality of Miguel de Unamuno are scattered throughout a multitude of essays dealing with literary and philosophical aspects of his work. It has become common practice to study the literary and philosophical aspects of Unamuno as a prolongation of his personality.⁶ Most studies of Unamuno contain both aspects--the man and the intellectual. The area of biographical studies of Unamuno is well documented. Emilio Salcedo's Vida de Don Miguel contains 444 pages of first hand material with detailed explanations of Unamuno's whereabouts, specially during his years in Salamanca. The book, as a whole, is the most complete and outstanding biography until now. César González-Ruano's Vida, pensamiento y aventura de Miguel de Unamuno is a good

5 For example, the religious aspect of Unamuno's work has been the object of detailed study by many authors but the conclusions are very disparate, for instance, González Caminero detests him for his atheistic position; Turienzo however describes Unamuno as a firm believer whose deep religious convictions merge with mysticism; for Aranguren and Benítez, he is a rationalistic philosopher with protestant overtones. Analogous examples can be quoted regarding the political, philosophical and pedagogical aspects of Unamuno. Probably part of the truth is combined in each viewpoint, however this only gives additional support and justification to the idea of a methodological study of Unamuno.

6 Works by Díez, Valdés, Aguinaga, Ferrater Mora and many others study Unamuno's production under certain historical or developmental stages coinciding with Unamuno's personality changes.

biographical account with ten appendices dealing with literary and intellectual themes. En torno a Unamuno by Manuel García Blanco is a biographical essay based on personal reminiscences and a first hand documentation. An interpretation of Unamuno's personality from the psychological or psychopathological standpoint is provided by José Luis Abellán's Miguel de Unamuno a la luz de la Psicología; una interpretación de Unamuno desde la psicología individual. Abellán studies the eccentric and controversial personality of Unamuno from the clinical standpoint. The Lone Heretic by Margaret T. Rudd attempts, without fully succeeding, to present Unamuno "by himself", that is, according to the testimony of his own texts. H. R. Romero Flores', Unamuno; notas sobre la vida y la obra de un máximo español studies literary and biographical themes while avoiding the use of literary works.

The number of presentations of Unamuno's central ideas is impressive.⁷ Several of these studies merit mention and brief comment. Julian Marías' Miguel de Unamuno has received enthusiastic acclaim by both critics and readers. Onieva's

⁷ In a provisional biography compiled for the present research we found in excess of five hundred titles. The book by Pelayo H. Fernández, Bibliografía crítica de Miguel de Unamuno, Madrid, Ed. José Porrúa, 1976, 336 p., lists 5,087 books, articles, theses, etc. Concerning Unamuno's own bibliographical background, the reader may consult the meticulous and comprehensive Mario J. Valdés and Valdés, An Unamuno Source Book, Toronto, University of Toronto Press, 1967, p. 314.

Unamuno, estudio y antología gathers critical comments by others on the novelistic production. José Ferrater Mora in Unamuno, A Philosophy of Tragedy and Unamuno: Bosquejo de una filosofía presents a synthetic and clear view of Unamuno's thoughts divided into three main periods. Outstanding is, El Unamuno contemplativo by Carlos Blanco Aguinaga in which he rejects the unilateral view of Unamuno's "agonism" and shows through thematic analysis the ignored side of Unamuno "contemplativo". According to Blanco Aguinaga Unamuno is both "agonic and contemplativo". In his Estudios sobre Unamuno y Machado Antonio Sánchez Barbudo examines the formation of Unamuno's thought, the complexities of his life and personality and how a novel is made.

Mario J. Valdés' Death in the Literature of Unamuno carefully examines the role of death, and the "moments" of death. Valdés reunites different perspectives and attitudes, and treats them as a whole in order to arrive at the values and meaning of death. Most notable values are: the ethereal negation, the intense anticipation, and the esthetic survival. François Meyer's L'ontologie d'Unamuno is an outstanding study of the contradictions in Unamuno. Many studies emphasize the religious aspect of Unamuno. Nemesio González Caminero's Unamuno: trayectoria de su ideología y de su crisis religiosa is a stinging and biased attack to Unamuno's "heretic" and "atheistic" views. Hernan Benítez' El drama religioso de

Unamuno considers religious ideology a product of his personality. The mysticism of Unamuno is studied in Miguel de Unamuno by Agustín Esclasans. Kierkegaard and Unamuno by J. A. Collado is a very valuable and complete exploration of Unamuno's roots into the Danish thinker. Joan Manyà's La téología de Unamuno is a condemnation of Unamuno's religious views. F. Fernandez Turienzo's Unamuno ansia de Dios y creación literaria views Unamuno as a mystic. A similar view combined with the importance of death in Unamuno's works is Marcel Gautrand's Le refus de mourir et l'espérance chez Miguel de Unamuno. J. L. Aranguren in his article "Sobre el talante religioso de don Miguel de Unamuno" considers the protestant (Lutheran) overtones of Unamuno.

Concerning the political aspect of Unamuno, two outstanding books deserve mention. Díaz' Unamuno. Pensamiento político and Rafael Pérez de la Dehesa's Política y sociedad en el primer Unamuno investigates the first stages of Unamuno's involvement with politics and his relations with socialism.

Except for a few contemporary reviews Love and Pedagogy has been the object of little interest although a number of essays, on broader aspects of Unamuno's work, have commented upon it.

Some studies characterize Love and Pedagogy as a transitional novel. The excellent paper by Geoffrey Ribbons

"The Development of Unamuno's Amor y Pedagogía y Niebla" considers Love and Pedagogy as the seed of Niebla and subsequent novels. Manuel García Blanco's "Amor y Pedagogía novela unamuniana" views the technical innovations of Love and Pedagogy as the roots of ulterior works. The section of Marías' Miguel de Unamuno entitled "El tránsito hacia la vida individual" views Love and Pedagogy as a transition from the collective life, depicted in Paz en la guerra, to the individual life, presented in later works. Marías stresses the fact that the excessive caricaturization of characters makes the prototypes too abstract.

Carlos Claverría's Temas de Unamuno shows the role of Carlyle's Sartor Resartus in the conception and form of Love and Pedagogy.

Valdés' book Death in the Literature of Unamuno,⁸ partially dealing with the novel, views Love and Pedagogy as an exaggerated, expressionist, linear novel, presenting the problems of existence and annihilation. Death is the central point in the battle of personality to survive. Autobiografías de Unamuno by Ricardo Gullón, is a detailed thematic study with a very good chapter dealing with Love and Pedagogy. Gullón points out the element of caricature, the key character

8 Valdés deals with Love and Pedagogy in pages 76 to 81 with some extension and on seventeen other separate occasions.

(Fulgencio), certain technical aspects of the novel and the Unamunian problems of ambiguity and immortality. Guillermo de Torre's newspaper article "Estilo de Unamuno"⁹ and D. L. Fabian's paper "Action and Idea in Amor y Pedagogía and Prometeo" study literary aspects of the novel. Ricardo Díaz presents in the third chapter (p. 70-89) of El desarrollo estético de la novela de Unamuno Love and Pedagogy as the second step in the four esthetic stages of Unamuno's novels. For Díaz, Love and Pedagogy is the allegory of the creation of a being and of consciousness.

Irony is the mode of expression to present ideas and also subjective states. Unamuno and the Novel as Expressionist Conceit by David William Foster, discusses literary theory (specially conceit) in Como se hace una novela and Niebla; Love and Pedagogy is dealt with, very briefly and occasionally. Yvonne Turin's Miguel de Unamuno, universitaire, remotely mentions Love and Pedagogy, although it is a very valuable and strictly pedagogical study of Unamuno. In the same line, with more extension but of lesser value, is Delgado's study Unamuno Educador. Delgado's study is a juxtaposition of biographical details, pedagogical ideas, comments about Love and Pedagogy, and evaluation of Unamuno as a teacher. Batchelor's

⁹ Newspaper Luz, September 7, 1934. (This reference is taken from Valdés, Op. Cit., p. 76.

Unamuno Novelist offers seventeen references to Love and Pedagogy (the most extensive occupies pages 166-167 and 177-179) and stresses the comical character of the novel, the "intrahistorical" aspect of Love and Pedagogy and the two poles of Unamuno's ontology, awareness of the self, and fear of nothingness. Finally, two papers deserve special attention. The study of Unamuno's character types by Juan López-Morillas in "Unamuno y sus criaturas: A. S. Paparrigopulos", where he speaks of the antagonista (character) who struggles with external reality, and also speaks of the agonista, the schizoid character who struggles within. Paul R. Olson's "The novelistic logos in Unamuno's Amor y Pedagogía" considers Love and Pedagogy as antithetical to Paz en la guerra. Apolodoro provides the substance of the logos, not D. Fulgencio as most authors say. The concepts of the title (Love and Pedagogy) appear to be antithetical, and the true logos of the novel is the person.

It is not the purpose of this research to present the whole Unamunian philosophy or his theory of education, nor to criticize his ideology nor to make comparisons with other philosophies. Nor will an attempt be made to research the origin of Unamuno's ideas by examining preceding philosophers or the social or political conditions prevalent during his time.

If Unamuno's method of inquiry is, as he claims, the use of contradictions, then the internal study of the

structure and function of these contradictions should yield information free of the contradictions that hinder the understanding of his doctrine.

In order to ascertain the accuracy of Unamuno's claims, two questions have to be answered. Firstly, is it true that Unamuno uses contradictions as a method of inquiry? Secondly, if it is true, are these contradictions forming a theoretical system or contributing to educational thought? The second question is predicated upon the first and the answers to both questions depend upon the definition and precise determination of what is the Unamunian "contradiction".¹⁰

It is obvious that before answering the first question two points ought to be considered: the meaning and structure of the "contradiction" itself and the function and application of the "contradictions". Once these points have been considered the study will turn towards a more speculative discussion of the effects of the "contradiction" upon the nature of education and the subsequent implications for knowledge, values and being.

The report contains two parts: the first is descriptive and studies the "contradiction"; it constitutes the

¹⁰ From here on the word "contradiction" between quotation marks refers to Unamuno's type of contradiction as opposed to the conventional one. Also when "contradiction" is preceded by the article the it indicates Unamuno's methodological use of contradictions.

first chapter, which begins with a description of the several meanings of the word contradiction. The analysis of Unamuno's description of the "contradiction" follows, and the elucidation of Unamuno's "contradiction" as it relates to other meanings closes the chapter. The second chapter describes Love and Pedagogy, investigates the different types of contradictions existing between and within the characters of the novel, and attempts to describe the existence and operation of "contradictions".

The second purpose of the research is speculative. In its second part, the study investigates in a tripartite division (ontology, epistemology and axiology) the implications and relevancy of the use of "contradictions" for a theory of education. Such a tripartite division covers the three main theoretical aspects of education, those dealing with the agents, the ways and means of getting knowledge and the teleological aspects of a theory of education. Such an expression is too broad and needs to be delineated.

The term education itself is ambiguous and may mean:

- a) the activity of educating carried out by teachers, schools, parents or by oneself, b) the process of being educated (or learning) that goes on in the pupil, c) the result, actual or intended, of a and b, d) the discipline or field of inquiry that studies or reflects on the first three meanings. Those meanings can provide orientation as to the meaning intended

by Unamuno.

Frankena¹¹ views education as the activity of fostering or transmitting excellencies (good dispositions) by the use of certain kinds of methods, namely, teaching, instruction, training, learning, practice and the like. Similarly, Russell defined education as "the formation by means of instruction, of certain mental habits and a certain outlook on life and the world".¹² These definitions imply a certain general concept of education. The word "theory", in "theory of education", can be viewed as analytical or normative. Analytical theories of education clarify, criticize and evaluate educational thought. A prescriptive theory proposes ends or values for education to promote. The most comprehensive theories of education embrace both viewpoints.

If 'theory' is concerned only with the analytical aspect, it becomes restrictive and incomplete because it ignores the goals and aims of education. Conversely, a theory concerned only with achieving certain ends could greatly err, for it would ignore fundamental aspects of man, his nature and needs.

¹¹ William Frankena, Three Historical Philosophies of Education, Glenview, Scott & Foresman, 1965, in the Introduction.

¹² Bertrand Russell, Mysticism and Logic, London, Allen & Unwin, 1917, p. 37.

The answers to the questions put forward by a theory of education and the practical achievement of its goals rest upon a set of premises set beforehand. These premises deal with the nature of reality and its different aspects, customarily studied under the disciplines of ontology and epistemology. The first discipline studies the nature of reality in general; one of such realities is man. The second discipline deals with the concepts of truth and knowledge, their nature and acquisition. Both domains of investigation constitute the basis of the analytical part of a theory.

The normative part of a theory of education seeks answers to questions such as the following: what dispositions are to be cultivated? Among these dispositions which ones are excellencies?¹³ Why are these dispositions to be regarded as excellencies and cultivated? How are these dispositions to be cultivated? All the foregoing questions can be studied under a broad philosophical domain called axiology which is the study of values and valuation.

The framework for the research provided by the aforementioned division was chosen for its practical value. The headings ontology, epistemology and axiology carry here a purely descriptive connotation. This organization should facilitate the grouping of topics in the thematic approach

¹³ Meaning good habits.

needed to investigate the non-systematic approach of the novel Love and Pedagogy.

A recapitulation of the theoretical framework providing the categories under which the research was to be conducted can be expressed as follows.

In the analysis of the concept, 'education' several meanings have to be taken into consideration: the activity of educating, the process of being educated, the end product and the field of inquiry. A definition of education contains at least the concepts of formal training (mental and physical) in the light of a specific concept of human excellence. The whole theory embodied by such concepts can be studied under two aspects: the first, relating to the process of education, is analytical in nature and its domain can be subdivided into the ontological and epistemological dimensions. The second aspect deals with the aims and goals of education. Therefore, it is normative in nature and bears heavily upon the axiological domain with its questions referring to ethics and to the ultimate. Such a framework does not claim to be unique nor inflexible for it must be pointed out that such divisions are not separate compartments but closely intertwined views of reality.

A theoretical research always presents a problem as far as its own methodology is concerned. In the present case, the hypothesis, "Unamuno employs the contradiction as

a method of inquiry and therefore the effects of its use will be reflected in his concept of education", was tentatively adopted. It was to be objectively examined and evaluated through evidence obtainable in the novel and finally corroborated, if warranted, as the most general conclusion.

Objective examination and evaluation were to be achieved by the application of la méthode réflexive (analogous to the method of reflective thinking proposed by Whitney). The process of the méthode réflexive has been outlined by Vialatoux as follows: "... procède, dialectiquement, par voie d'implications régressives, accompagnées d'une intuition progressive, et préparant des explications dégressives".¹⁴

The dialogical process pointed out by Vialatoux is only the mechanism that gives movement and produces interactions between implications régressives and explications dégressives. (The following explanations are a paraphrase of Vialatoux' own explanation.)

Implications régressives mean a regressive kind of analysis. In fact, this is a somewhat tautological expression, since this type of analysis operates from effects to causes, from consequences to principles (induction), from the given

¹⁴ Joseph Vialatoux, L'intention philosophique, Paris, P.U.F., col. S.U.P., 1970, p. 66.

to the giver. It is a regression from object to subject or ab exterioribus ad interiora.

By intuition progressive is meant the acquisition of an intuitive consciousness. It is the process of regressive implications that brings unknown things to consciousness by way of induction; there is never a pure intuitive grasp of reality. Intuition is taken by Vialatoux in the Bergsonian sense.

Finally, explications dégressives are analogous to the inductive analyses and deductive syntheses of science. However, the process that is conceived as horizontal in science (from object to object) is viewed as vertical in philosophy (from object to subject), as, so to speak, vertical ascensions. The consideration of man and object on a different level is what conceptually differentiates the méthode réflexive from the method of science. Nevertheless, the analogy still stands.

Keeping in mind the foregoing explanation, the working process of this method is a series of "vertically" dialectical interactions of inductions and deductions, depending in all cases upon the requirements of the explanation. Such a process of fragmentation and recomposition can be facilitated by the use of a descriptive classificatory analysis.

Unamuno was such a prolific writer (sixteen volumes of Complete Works have been published, plus hundreds of unpublished letters and journal articles), that a selection of

materials is imperative. Due to the fact that only a small part of his works bears upon education¹⁵ it seems justifiable to ignore most of Unamuno's writings and center the study upon Love and Pedagogy. In addition to this, the methodological (rather than doctrinal) character of the research, imposes such selection.

The problem of discovering what is going on in Unamuno's Love and Pedagogy is not very different from attempting to understand what is going on in educational theory. The objective is to look and see what is happening (first part), and then to assess its meaning. A difficulty arises in attempting to classify Unamuno's central ideas of education or philosophy. Since he was against every movement and every "ism", it appears that if some progress in understanding him

15 In the prologue of his Complete Works, Unamuno is quoted by García Blanco as saying that Love and Pedagogy was his only pedagogical novel. With the exception of many articles and conferences in which Unamuno tackles some concrete problems of education, references to education are scattered throughout his works. In volume I of Complete Works in Recuerdos de niñez y mocedad he indulges in autobiographical accounts of his school years, talking about teachers, classmates, morality, discipline, the teaching of Latin, history and other disciplines. In Por Capatales de provincia he criticizes the teachers for not showing intellectual leadership. He also delves into the questions of the role and achievements of universities. In Jóvenes y viejos the subject of education is found also. All these aspects have been studied by Arlette, Delgado, Turín and others in their pedagogical studies of Unamuno. The research is directed at the study of Unamuno's approach to educational questions. Since most of the writings mentioned above are irrelevant for the present study they will be ignored.

had to be made, it should be made via a methodological study.

The theoretical aspects of education are not different from the theoretical aspects of other fields of human inquiry; they must constantly be rewritten, their fundamental categories rediscovered, their procedures redefined and their conclusions reformulated. This means that the fundamental reflective questions being asked today, while heavily anchored in the past, are not identical with those of the past and extend somewhat beyond them.

The fact that Unamuno's critics have produced a considerable amount of contradictory interpretations, coupled with the personal feeling of uneasiness experienced by Unamuno's readers, points towards a key element that permeates Unamuno's writings, the contradiction.

The thesis starts by studying what Unamuno means by contradiction. Once this stage is completed, the research proceeds to verify the initial assumption (that Unamuno's writings are built upon contradictions). The second chapter tries to do this by pinpointing and extracting the contradictions contained in the novel.

At this point the interdisciplinary study begins by studying the interrelation between the contradictions and the theoretical aspects of education. This part aims at exploring the importance or uselessness of the contradiction as a tool of inquiry.

The need for theoretical studies that revisit the fundamental questions of education, fully justifies the attempt made in this research. This study was undertaken with the hope that it would contribute significantly to the understanding of: a) what the Unamunian "contradiction" had to offer to education, b) how the use of "contradiction" by Unamuno was related to epistemology, and c) what are the consequences of the use of "contradictions". This research could also unveil the paradigmatic value of "contradictions" insofar as they are used as a methodological model, opening in this fashion a whole new perspective to mankind's insatiable desire for intellectual adventure.

CHAPTER I

THE MEANING OF UNAMUNO'S CONTRADICTION

This chapter deals with the concept of contradiction in its general sense and also in Unamuno's sense. Basically, the chapter attempts to answer such questions as, what does Unamuno mean by "contradiction"? Is Unamuno's contradiction particular, original in any way? What are its dynamics and structure? In seeking to answer these questions three steps will be followed:

1. A review of the term contradiction as conventionally understood and used in psychology and philosophy.
2. The analysis of contradiction as described by Unamuno himself. This analysis will be based upon Unamuno's own testimony, and later it will be analyzed functionally.
3. A comparison between the philosophical and Unamunian contradictions in an attempt to elucidate the precise meaning and scope of Unamuno's contradiction.

1. The Common Meanings of Contradiction.

The word contradiction carries several meanings. At least the etymological, popular, psychological and philosophical senses can be distinguished. Etymologically, the word contradiction derives from αντιλογία and the latin contra-dictio meaning the word used to give a reply, the answer or

a retort to a question. In a more restricted sense it meant opposition and contest or speaking against or contrary to. The popular meaning of contradiction today denotes a state of inconsistency or disputatiousness. The verbal form "contradict", of more common use, means: "To oppose in words, to deny the truth of; to assert the opposite of; to oppose, v.i. to deny the truth of a statement".¹

In the psychological sense, contradiction expresses the tendency of an individual to deny affirmations of others without objective reasons. It is considered to be a disposition of some temperaments, with the capacity of becoming a characteristic or a constant attitude. Developmental psychologists have pointed out the tendency to contradict as a trait related to adolescence and to certain psychotic states.

Philosophically, the contradiction, closely related to logic, expresses the relationships that exist between the affirmation and the negation of a single element of knowledge, particularly between two terms where one is the negation of the other as in; A and not-A, or between two propositions such as "A is true" and "A is not true". The contradiction implies opposition between affirmation and negation; belongs to the category of thought, not of reality, "all atto

¹ Cassell's English Dictionary, London, Cassell's and Co., 1970, 4 ed., p. 245.

assertive del pensiero umano".²

The concept of opposition, although different from contradiction,³ plays a key role in it. The importance of the concept of opposition was discovered early by the Greeks when they enunciated the rules of inference in logic, mainly under the Principle of Contradiction (the explicit statement of a simple condition under which thinking can attain its end, truth or, negatively stated, without which thinking cannot attain its end).

To any assertion in which it is declared that some thought-content holds good, there is conceivable an opposed assertion; which does no more than declare that such thought-content does not hold good. Assertions so opposed are called technically Contradictories; and the Principle of Contradiction only expresses in generalized fashion their relation to truth by the formula. Contradictory judgments cannot be both true.⁴

From the philosophical point of view the most adequate formulation of the Principle of Contradiction goes back

² Enciclopedia Filosofica, Firenze, Sansoni, 1968, Vol. I, p. 321.

³ Strictly speaking, the contradiction is the contradictory opposition found between propositions of the same content. However these propositions must be universal (or particular) affirmative and particular (or universal) negative. In non quantified propositions contradiction means the opposition between sentences with the same content, but, that are affirmative and negative.

In a general sense, any opposition between the content of a proposition and its absolute negation is a contradiction. In such oppositions the extremes (contraries) function (between them) as a being and a non-being (life - no life).

⁴ Baldwin's Dictionary of Philosophy and Psychology, New York, Peter Smith, 1940, p. 226.

to Parmenides who stated that nothing can be and not be at the same time. The Principle of Contradiction has been qualified as the supreme law of thought. Since Parmenides gave the first explicit formulation, Aristotle, Aquinas, Descartes, Leibnitz, Kant and others have corroborated it and based a great deal of their thought upon the Principle of Contradiction.

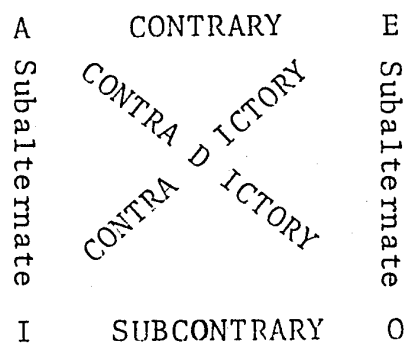
Logic has expanded the Principle of Contradiction and the other two basic principles, Principle of Identity and Principle of the Excluded-third,⁵ into the rules of immediate inference. These rules allow the mind to pass from one proposition to another without the aid of a third proposition. The inference itself is the connection existing between two such propositions.

5 The Principle of Contradiction or of non-contradiction expresses the possibility of independence of ideas in relation to others, that is why this principle forbids to put the affirmation and negation of something in the same judgment. The Principle of Identity postulates that "what it is, is and is what it is" or that A is A and only A or that a thing is not anything else.

The Principle of the excluded third asserts that two opposing propositions that negate each other cannot be both true or false or in another way that of two propositions that deny each other contradictorily one is true and the other is false. According to this there can be no middle term between the being or not being of the same content.

Those principles regulate the thought of philosophers and therefore the way in which ideas are constructed and related. This by no means exhausts the "contradiction". The only purpose of the note is to provide background for the assertions made in the text.

Logicians recognize that "opposition exists between two propositions which, having the same terms, differ in quantity or quality or both".⁶ From this, the traditional "square of opposition" with its four kinds of oppositions was drawn.⁷



According to the square of oppositions, two propositions which differ in quantity and quality such as A-O or E-I are in contradictory opposition. Contrary opposition exists between two universal propositions which differ in quality. If the two propositions differ only in quantity

6 A. C. Cotter, ABC of Scholastic Philosophy, Weston, Massachussets, Weston Press, 1949, p. 70.

7 M. Cohen and E. Nagel, An Introduction to Logic and Scientific Method, New York, Harcourt-Brace, 1934, p. 65-75; Celestine Bittle, The Science of Correct Thinking, Logic, Milwaukee, Bruce, 1950, Chapter IX; Webster's New International Dictionary, Springfield, Mass., Merriam, 1951, p. 1710.

Although it appears to be a general consensus among authors surveyed, on the four kinds of opposition (Contradictory, Contrary, Subaltern, Subcontrary) some authors present slightly different definitions. Cotter's definitions were adopted for the sake of simplicity.

their opposition is called subalternate. A subcontrary opposition is found between two particular propositions which differ in quality. From the aforementioned division, rules of immediate inference are derived.

The fertility of the contradiction in logical and philosophical thought stands out when extended to the compound propositions which are obtained from different combinations of the elementary propositions expressed in the "square of opposition". Moreover the versatility of the contradiction is obvious when one considers different types of contradictions⁸ such as; formal contradiction (contradictio in terminis), material contradiction and Contradictio in adjecto. Formal contradiction is expressed by the form of the terms between which the contradiction exists. It usually refers to the negation of a predicate identical to its subject, i.e., A is not A. Material or implicit contradiction occurs where two mutually exclusive predicates exist as a response to a proposition. Contradictio in adjecto takes place between a term and another term added to the first.

In the Aristotelian (logical) sense, contradiction is the opposition between two good propositions i.e. quantity

8 These distinctions are borrowed from two sources: André Lalande, Vocabulaire technique et critique de la philosophie, Paris, P.U.F., 1968, 1323 p.; Paul Foulquié, Dictionnaire de la langue philosophique, Paris, P.U.F., 1962, 771 p.

or quality, between the universal affirmative and the particular negative or, conversely, between the universal negative and the particular affirmative.⁹

Up to this point the discussion has centered mainly upon the philosophical principle of contradiction and its ramifications in logic and the rules of inference. There is still another major derivation of the contradiction; it is a process of inquiry of extensive use in the philosophical field and of exclusive use in the Marxist philosophy. This process is called dialectic.

9 The Principle of Contradiction asserts that nothing can be and not be, or, that nothing can have and not have the same quality at the same time and from the same viewpoint. However the Principle of Contradiction does not assert that something cannot be at a certain moment and be after that moment; omitting Kant's intention of subtracting the dimension of time, the expression "at the same time" is essential to the Principle of Contradiction. Moreover, the Principle does not say that something can be in a certain aspect and not be in another; for example, something can be according to possibility but not be according to reality. It has to be noted that a metalingual formulation of the principle does not exclude the thought of the two contradictory propositions; what it asserts is that both cannot be true. The Principle of Contradiction refers mostly to contradictory opposites.

Despite all that has been said it is difficult to demonstrate the Principle of Contradiction, for it appears that it cannot be deduced from any other principle. However it seems a presupposition of the argument of reductio ad absurdum by which anyone who denies this principle can prove or refute everything over the basis of $p \sim p > q$. In the final analysis, the violation of the Principle of Contradiction leads to nonsense propositions.

2. The Dialectical Contradiction.

Before studying the dialectical process of inquiry and its relationships with the contradiction, it is necessary to clarify the word itself. Originally, with the Greeks, dialectic meant the art of discussion and dialogue.¹⁰ In the pedagogical sense, it designated the art of teaching by discussion. According to Plato, dialectic had the effect of going from concept to concept, from proposition to proposition, until it reached first principles. Aristotle made the distinction between dialectics and analysis, the latter aiming to demonstrate through deduction. Since the Greek epoch, the word dialectic assumed basically two connotations: a) a sense of praise due to powerful reasoning and use of logic and b) a derogatory sense of subtlety, ingeniousness,

¹⁰ Herbert Marcuse in C. D. Kerning, Marxismo y Democracia, Enciclopedia de conceptos básicos, Filosofía 2, Madrid, Ed. Rioduero, 1975, 5 vol., in volume 2 article "Dialéctica", p. 74-98.

Aristotle attributes to Zeno the first use of dialectics; in fact Zeno's paradoxes possess the character of dialectics, the conceptual negation of what has been considered as true by immediate experience. Where Zeno shows the contradictions involving the multiplicity and motion of being, he recreates the doctrine of his master Parmenides according to which the being is one, and with no motion. In the books six and seven of The Republic, Plato presents dialectics as the faculty of thought to understand and grasp the highest level of the intelligible world. Dialectic thinking is reason that grasps the essential reality without help from the senses. Aristotle devaluates dialectics; for him dialectics is a technique of debate based upon more or less probable premises. With the stoics, dialectics was delimited as a discipline inside philosophy.

ability for manoeuvring with trivial ideas.

During the Middle Ages, dialectic became a synonym for formal logic. Later Kant defined dialectic as "illusory reasoning or the logic of the apparent".¹¹ Hegel made of dialectics his basic method of inquiry.

Foulquié quotes Hegel's definition of dialectic as "l'application scientifique de la conformité à des lois inhérentes à la nature de la pensée".¹² This process of inquiry coincides with the development of the Being in such a way that the dialectical motion identifies and constitutes "la nature propre des déterminations de l'entendement des choses et d'une manière générale du fini".¹³ This is a clear reflection of the Hegelian so-called philosophy of identity of reason and reality: "That which is reasonable is real and that which is real is reasonable thus, reason and reality are identical."¹⁴ According to Popper, this was Hegel's effort to refute Kant's arguments against metaphysics, for Kant showed in his Critique of Pure Reason that, given a metaphysical thesis, one could always construct and defend

11 Paul Foulquié, Op. Cit., p. 225-228.

12 Ibid., p. 227.

13 Ibid.

14 Karl Raymond Popper, Conjectures and Refutations, London, Routledge and Kegan Paul, 2nd ed., 1965, p. 326.

an antithesis. Consequently Kant argued that reason was bound to contradict itself (antinomies) if used to go beyond possible experience.

The dialectical method itself is based upon the inseparability of contradictories and the discovery of principles that unite them in order to form a superior category. The contradictories are the pair thesis-antithesis and the superior category containing the principles of their union is their synthesis. Furthermore, Hegel considered the "dialectical moment" the motor that puts in motion the "triad". By "dialectical moment" Hegel meant the moment of transit between one term and its antithesis, and the impulse of the spirit to overcome the contradiction. In this fashion, the dialectical moment provides the forward motion so characteristic of dialectics.

The possibility of certain demonstrations shows that the dialectical way of describing things and relations is based upon a particular method of inquiry, the dialectical thought. While logical thought tries to avoid contradictory propositions, the dialectical description has as its objective to emphasize contradictions and to bring out the problematic nature of thought.

Probably the most serious effort to promote the dialectical method to the status of an acceptable or even possible method of thought was attempted by the foremost

exponents of the Marxist-Leninist doctrine. The adaptation and adoption of Hegelian dialectics made by Marx, Engels and Lenin keep the contradiction at the core of the three basic laws of dialectical materialism.¹⁵

3. Dialectical Materialism.

Dialectical materialism sees the essence of dialectics not in the triad of thesis-antithesis-synthesis, but in an evolutionary process towards something new and superior, conditioned by contradictions (or by struggle of contraries). In dialectical materialism, dialectic means the science of the most universal laws governing the evolution of nature, society and thought. Engel's basic laws of dialectical materialism can be expressed thus: The first law, the unity and struggle of contraries explains how the dialectical contradiction is at the source of motion, giving at the same time some insight into the structure of the contradiction. The second law, enunciated by Engels, considers the passage from quantity to quality; this principle illuminates the internal resolution of change and provides the basis for the universal law that governs society and thought. Finally,

¹⁵ Guy Planty-Bonjour, Les catégories du matérialisme dialectique, Paris, P.U.F., 1965.

The background of this section dealing with dialectical materialism has been borrowed for the most part from this book, particularly from chapter VI, p. 115-161.

the law of double negation (negation of negation) expresses the result of motion, and contains the triad, thesis, anti-thesis and synthesis.

The importance of the contradiction in dialectic materialism has been stressed by Planty: "La dialectique est 'l'âme du marxisme' et la catégorie de contradiction est le 'noyau' de la dialectique".¹⁶ Although Soviet dialectics emphasizes the central role of the contradiction, the amount of research devoted to its study, and the heated exchanges among scholars about the role and structure of contradiction seem to indicate that the contradiction is not yet fully understood.

In the materialistic view held by Marxism the contradiction is considered an objective (real) category that contains simultaneously three relationships among its elements; the unity and struggle of contraries, the exclusion of contraries and finally the penetration (compenetration in Planty's words) of contraries. The three views expressing these relationships are complementary and crucial in generating several categories that integrate dialectical materialism. Categories such as opposition, exclusion, inclusion, identity, difference, relation, etc. are the backbone of the contradiction of dialectical materialism.

¹⁶ Ibid., p. 121.

The principle of unity and struggle of contraries holds that opposing forces or tendencies exist at the same time in a subject or phenomenon; it contains the idea of relationship, for there cannot be contradiction nor opposition between isolated or unrelated entities. In fact, the world is a composite of elements and phenomena among which direct or indirect relationships are a matter of degree. The second view (the struggle of contraries), coexisting with the first, tends to their exclusion by opposing them mutually. Both aspects, unity and struggle of contraries, are equally important and essential to the nature of contradiction. Absolute contradictories would lead to exclusion without coexistence, and non correlated contraries would coexist without tension. The concept of reciprocal penetration (compenetration) implies that contraries do not destroy each other; quite the opposite, they generate themselves mutually. A contrary has a specific nature, but it can survive as a contrary only as long as the intrinsic relationship exercised by that contrary can be reciprocated by its complementary. In this fashion if one contrary disappears so does its correlate; for instance, justice can only exist reciprocally with injustice; if justice were to disappear from the earth so would its opposite.

The relative stability of the contraries should not mask their dynamism. Engels invoked the "law" of change

from quality to quantity in order to explain the dynamism of contradictions, and extended this law beyond the mere limits of method in an attempt to describe and explain the evolution of matter.

The principle (law of change) embraces three categories; the two extremes, quantity, quality and the intervening category, measure. Quality refers to the intrinsic nature of an object or phenomenon, and as such is considered to be objective. Quantity is also a determination of the object or phenomenon, but in relation to the degree of development of its properties of volume, number, speed, intensity, etc. Perhaps the most succinct definition of quantity quoted by Planty is the one given by Meljukhin: "La quantité est le degré objectif de différence entre des objets et des phénomènes ayant des qualités similaires".¹⁷ The category of measure represents the liaison between quality and quantity. In saying that there is no quality without quantity and vice versa, the category of unity is implicit and the concept of measure is the synthesis that bridges the gap and expresses the reciprocity between the two extremes.

Because the changes are not always predictable, gradual, smooth and continuous, theoreticians have introduced several other categories such as succession, jump, etc.

¹⁷ Ibid., p. 152.

in order to explain some events that proved to be unsolvable with the simple consideration of passage from quality to quantity through measure.

Finally, the law of negation of negation (double negation) is also essential for dialectical materialism. Specifically it refers to a philosophical category that points towards the direction followed by the evolution of matter. The concept of negation employed by dialectical materialism bears little or no relationship to the ontological negation. The metaphysical (ontological) negation is extrinsic because it is external to phenomena and because it is the result of an action of one object or phenomenon over another object or phenomenon. In the ontological negation if something is negated, it disappears, in which case a cause external to the object has to be found. Repeating the process the metaphysician arrives at the notion of First Cause.

In dialectical materialism the negation of the negation was defined by Lenin himself. "On lit dans les Cahiers Philosophiques: 'retour apparent à l'ancien'."¹⁸ The idea of "returning" indicates that in nature, motion implies repetition and contact. New things do not appear from nothingness but from the old (ancient in Lenin's words) by a selective process; by "apparently returning"; the being or

18 Ibid., p. 152-153.

phenomenon keeps the positive content of the object being negated and makes the critical transformation demanded by the new being.

The model typifying the law of negation of negation is the spiral which by its structure links the forward motion of its ascendent part with the circular backward motion; it returns to the point of departure but to a higher level. These motions of progression and regression have their source in their own center of departure. In practical terms of methodological use, the principle of double negation is embodied by the triad.

The theory of contradiction in dialectical materialism is a simplified variation of Hegel's interpretation of contradiction. The law of unity and struggle of contraries seems to be a modification of Hegel's theory of contradiction as the source of self-evolution. Moreover, dialectical materialism does not describe what is a contradiction nor does it make a distinction between different types of opposites and opposition. There is not even a clear distinction

between the meanings of contradiction and opposition.¹⁹

Lokowicz agrees: "falta continuamente una distincion entre opuestos contradictorios: contrarios, relativos, etc.; solamente se cita la diferencia entre Cs. 'internas' y 'externas', e incluso ésta se expresa sin exactitud".²⁰ In other words, dialectical materialism deals with different categories under the name of contradiction.

The topics of dialectics and dialectical materialism are very complex and extensive and they are also presently undergoing revisions and frequent changes. Thus, without claiming to have exhausted the subject, the foregoing discussion shows the central role that the contradictions play in the general process of human inquiry and, more specifically, in dialectics. Evaluation of the exactness, merits and shortcomings of dialectics need not concern this research.

19 The contradiction is at the center of these discussions. In the strict sense, logic equates the contradiction to a contradictory opposition (the being and not-being of something, the affirmation and negation of something under the same aspect). This opposition must be distinguished from the contrary opposition (the opposition of two positive determinations that mutually exclude themselves in a limited field: A and B or C or Z) of the relative opposition and others. Dialectical materialism deals with contrary oppositions instead of contradictory oppositions. A struggle of contraries, understood as the opposition between a positive determination and its negation, is the action of certain causes, because those "struggling" contraries are two or several positive contents.

20 Nikolaus Lobkowicz in C. D. Kerning, Op. Cit., Vol. II, p. 41.

To summarize, dialectics is a theory which holds that "human thought develops in a way characterized by what is called the dialectic triad: thesis, antithesis and synthesis".²¹ Some idea or theory (thesis) is opposed to its negation; this opposition creates the antithesis. The struggle between thesis and antithesis goes on until some solution is reached. The solution (synthesis) once attained may become (and usually does) the first step of a new triad. Philosophical thought, historical thought and scientific thought are all dialectical, according to Hegel and his followers.

However, if dialectics represents a way to put up with contradictions (as Popper thinks), it would destroy the logic of the Principle of Contradiction and it would make it difficult to give instances of scientific (empirical) dialectical thinking. The loose way in which many dialecticians speak about contradictions seems to be at the root of many misunderstandings.

Although dialecticians "observe, correctly, that contradictions are of the greatest importance in the history of thought"²² and that contradictions are extremely fertile and constitute forces of progress of thought, they "wrongly" conclude that there is no need to avoid contradictions.

21 Popper, Op. Cit., p. 313.

22 Ibid., p. 316.

Popper's severe criticism of dialectics illustrates once again the close relationship existing between the Principle of Contradiction and dialectics. Moreover, in characterizing the role of contradiction for the history of thought, Popper writes: "as important as criticism without contradiction, without criticism there would be no rational motive for changing theories, there would be no intellectual progress".²³

Dialectics contains several categories such as those of unity, struggle, opposition, inclusion, exclusion, etc. It also contains the law of passage from quantity to quality, and the law of double negation. Both laws provide the dynamics of the method. Moreover, dialectics is considered to be objective and of a different nature from logical contradiction.

On the other hand, the Principle of Contradiction has a twofold implication: logical and ontological. Logically, it corroborates the Principle of Identity (A is A and only A), and its axiomatic character (thought to be self-evident) provides the basis for the laws of inference. Ontologically, the Principle of Contradiction holds true with the realism of Aristotle as well as with monistic systems or dialectical conceptions such as those of Heraclitus and Hegel. It opposes real determinations, and results in the process

23 Ibid.

of bringing about the coincidence of opposite determinations. The contradiction is not the attribution of incompatible predicates to a permanent subject; it is rather the activity of opposition which gives the movement that goes beyond the contradiction. At the practical level the contradiction finds its form of expression by means of antinomies, paradoxes, dilemmas and antitheses.

There is still another very important trend of thought that has been related with more or less rigor to the use of contradictions and by extension to dialectics. This trend of thought is usually identified by the term "phenomenology".

4. Phenomenology.

Phenomenology is a twentieth²⁴ century movement relating or regrouping the most unlike²⁵ trends of thought and

24 Although it is generally conceded that phenomenology gains undisputed philosophical status with the publication of Husserl's Ideen in 1913, the foundations of phenomenology can be traced easily to Brentano, Pfundt, and even to Hegel and Kant. There is no attempt here to try to elucidate a historical point that has not even been resolved by historians of phenomenology.

25 Everyone is familiar with the practice of juxtaposing the terms dialectical, existential, hegelian, gestalt, psychological, psychoanalytical and phenomenology. In addition, scholars like Husserl, Pfander, Scheeler, Heidegger, Hartman, Geiger, Marcel, Sartre, Merleau-Ponty, de Beauvoir, Ricoeur, Kholer, Jaspers, and many others have been considered phenomenologists.

contemporary methods of inquiry. The word itself is a somewhat obscure term to which no precise meaning can be given.²⁶ There are different approaches to phenomenology that have led to attempts of systematization into schools such as the Munich school, the Freiburg school, the French school, the Frankfurt school, and many others.

According to Husserlian phenomenology²⁷ the vision of the world is divided into two parts. One part is made of direct experience, that is, the psychological world of living entities; the Lebenswelt. The other part is the world of logic and reasoning, the world of rational and deductive entities. This second part is the world that a whole civilization and culture has imposed on us by way of superposing itself upon the original nature of individuals, characterizing in this fashion the human species.

In phenomenology, both the subjective and the objective entities are combined to be aspects of a third thing, which is not itself essentially either the one or the other.

26 It is difficult, if not impossible, to find a clear definition of phenomenology and its method. Suffice it to say that Spiegelberg goes to great lengths to define Husserlian phenomenology without fully succeeding.

27 John F. Kappel (editor), An Introduction to 20th Century Philosophy, Toronto, Forum House, 1969, 76 p.; Herbert Spiegelberg, The Phenomenological Movement, A Historical Introduction, The Hague, Martinus Nijhoff, 1965, 765 p., 2 vols. These are the two main sources used in the present description.

The first cultural reaction of an inquiring mind which is placed before an object is to analyze it. But, what happens prior to such analysis? How is the object itself presented to our nature before nature transforms it? What is the thing (object) in itself? It is at this point that phenomenology asks us to find a level of knowledge that restores nature to a level of Lebenswelt by a direct perception of the object. It is only this type of inquiry that will put an end to the opposition between nature and culture.

The first objective of phenomenology, notes Spiegelberg, "is the enlarging and deepening of the range of our immediate experience".²⁸ The basic thrust of phenomenology is one of reaction against philosophies that find their point of departure in traditional beliefs and theories. In other words phenomenology in its negative aspect strives towards "the identification and deliberate elimination of theoretical constructs and symbolisms in favor of the return to the unadulterated phenomena".²⁹ Once this is accomplished, the phenomenologist may turn towards the things themselves (Zu den Sachen). This investigating of the things, as they naturally (not culturally) appear, is to be accomplished by the proper use of the phenomenological method.

28 Spiegelberg, Op. Cit., p. 656.

29 Ibid., p. 656.

The seven positive steps of the phenomenological method are listed by Spiegelberg as follows:

1. investigating particular phenomena;
2. investigating general essences;
3. apprehending essential relationships among essences;
4. watching modes of appearing;
5. watching the constitution of phenomena in consciousness;
6. suspending belief in the existence of the phenomena;
7. interpreting the meaning of phenomena.³⁰

Each of these steps is divided into substeps such as, phenomenological intuiting, phenomenological description, eidetic intuiting, phenomenological reduction and many others. To pursue the development of each step would be cumbersome and would also divert us from the present discussion. Basically, "intuiting, analyzing, and describing particulars in their full concreteness"³¹ are common goals of phenomenologists. In any case, step number six appears to be the master key to the method and roughly corresponds with the phenomenological reduction³² associated (by Husserl himself) with the

30 Ibid., p. Immediately following the listing of the steps, Spiegelberg adds: "The first three steps have been accepted, at least, implicitly, and practiced by all those who have aligned themselves with the Phenomenological Movement".

31 Ibid., p. 675.

32 "We are to detach the phenomena of our every day experience from the context of our naive or natural living, while preserving their content as fully and as purely as possible." Ibid., p. 691.

mathematical operation of "bracketing".³³

Once the facts have been "bracketed", phenomenology is interested in discovering the essence of those facts. In this fashion the world of consciousness itself is studied. However, consciousness is said by phenomenologists to be an "intentional" object.

In trying to interpret concealed meanings, phenomenology opens its doors to a new endeavour, hermeneutics, which tries to grasp the meanings of phenomena. The interrelation between symbols (among them language) and philosophic reflection can be perceived in terms of a contradiction³⁴ between the two. Hermeneutic phenomenology aims at the discovery of meanings which are not immediately manifest to our intuiting, hence going beyond what is directly given. In the words of Gadamer, hermeneutics has "its field of application in those situations in which we encounter meanings that are not immediately understandable but require interpretive effort".³⁵

33 The terms between brackets are used in the specialized phenomenological language. Phenomenology has developed a whole glossary of such terms.

34 See Zaner Richard and Don Idhe, Phenomenology and Existentialism, New York, Putman, 1973, 374 p. Particularly Paul Ricoeur's article "The recourse of Symbols to Reflection", p. 333-349.

35 Hans-Georg Gadamer, Philosophical Hermeneutics, Berkeley, University of California Press, 1976, p. xii.

The inseparability of language and meaning brings into consideration the dialectical nature of understanding and interpreting. According to Gadamer, the hermeneutical conversation involves equality and active reciprocity between the interpreter and the text. It is this opposing relation³⁶ that transforms both text and interpreter.

Another dialectical aspect of phenomenology involves the analysis of the concept of self-consciousness (as found in Hegel). It seems, following Gadamer's interpretation, that self-consciousness exists only when recognized as such; then, it gets caught up in the dialectic process implied in the very nature of recognition. "Hegel analyzes the concept of self-consciousness which has now been reached--a self-consciousness for which another self-consciousness is necessary: there the dialectic of the concept of recognition is developed."³⁷

If there is an overabundance³⁸ of claims about the role of dialectics in phenomenology (particularly nowadays), there is also an abundance of instances that exclude and even

36 Such relation may appear under different names: dialectical, dialogical, opposition or contradiction.

37 Hans-Georg Gadamer, Hegel's Dialectic, New Haven, Yale University Press, 1976, p. 60.

38 This tendency seems to be predominant in the French school with Sartre, Merleau-Ponty, Ricoeur, etc.

oppose idealistic dialectics and phenomenology. The thesis presented by those who deny the dialectic character implies that in dealing with reality, phenomenology (by its self-imposed limitations) is unable to get outside of the subject, therefore precluding the possibility of grasping the object in its essence. It is a case where "l'idéalisme phénoménologique se trouve dépassé par la pratique de l'analyse vécue"³⁹ and the phenomenological experience keeps its subjective character. The impossibility of synthesizing personal intuiting and praxis denies phenomenology of its dialectical relation. Tran-Duc-Thao expresses the shortcomings of the phenomenological reduction.

Le rapport phénoménologique de fondation implique précisément l'intelligibilité du passage du niveau fondant au niveau fondé. Il ne s'agit pas d'une "réduction" du supérieur à l'inférieur mais d'un mouvement dialectique où les relations qui se développent à l'intérieur d'une forme donnée motivent de manière nécessaire la constitution d'une forme radicalement nouvelle. Dès lors la matérialité (Dinglichkeit) n'est pas un simple substrat indifférent aux significations qu'il porte.⁴⁰

After this brief consideration of phenomenology and its method it appears clear that the phenomenological investigation includes, at least, three directions in which the dialectical oppositions operate.

³⁹ Tran-Duc-Thao, Phénoménologie et Matérialisme dialectique, Paris, Gordon & Breach, 1971, p. 7.

⁴⁰ Ibid., p. 8-9.

First, there is a dialectical opposition between the original and direct level of experience (Lebenswelt) and the world of the rational. This original (Husserlian) opposition between the objective and subjective worlds has taken different forms after the work of modern philosophers (specially Heidegger, Sartre and Merleau-Ponty).

The second opposition may be found in the Hegelian dialectic of the process of self-consciousness. When self-consciousness becomes "intentional", it opens the road towards "subjective intuition" and "intersubjectivity".

A third direction relating dialectic oppositions (contradictions in Ricoeur's terminology) and phenomenology refers to hermeneutics. Where an interpretive effort of meaning is required, an unavoidable opposition ensues between the symbols themselves and the process of reflection of the subject (interpreter). This confrontation may be resolved⁴¹ by way of phenomenological description of the signs within their context (objective analysis) or it can also be resolved by examining the intersubjective structure by which the interpreter responds to the symbols. The double dialectic of interpretation will be considered more fully in the next

41 An article by Mario Valdés (to be published very soon) entitled "La théorie littéraire dans le monde hispanique" presents the hermeneutical problem in this fashion. The resolution of the opposition is taken from that article that now appears in "Etudes littéraires", Vol. 8. No. 2/3, 1975.

chapter where it will serve as a guide for the analysis of Love and Pedagogy.

Before entering into the analysis of Unamuno's contradiction, it is important to note that the terms contradiction, oppositions, and the inclusion of the two in dialectics, show that these terms are very loosely used. Furthermore, it is also evident that in none of the preceding methods, the contradiction is actively sought. On the contrary, contradictions are found and dialectics and phenomenology attempt to resolve them.

The preceding discussion arose out of a double necessity; to show the role and relevance of the contradiction in the philosophical inquiry, and to provide the required background for the study of Unamuno's contradiction.

5. The Contradiction of Unamuno.

It is difficult, if not impossible, for the readers of Unamuno to understand the purpose and meaning⁴² of his works because "En Unamuno no se puede encontrar, no ya un

42 Julián Marías, Miguel de Unamuno, Madrid, Espasa-Calpe, Col. Austral, 4th ed., 1965, 220 p. "Cuando se lee a Unamuno, [...] se siente una impresión extraña y desazonante", p. 13. When finishing reading "... al doblar la última página sentimos que nos invade la perplejidad", p. 13, Marías goes on to say "Resulta difícil dar cuenta de lo que se dice en ella; mas aún resulta igualmente problemático saber de que se trata allí, en rigor", p. 13 and 14.

sistema, sino ni siquiera un cuerpo de doctrina congruente. Salta sin cesar de un tema a otro, y de cada uno solo nos muestra un destello".⁴³ This lack of system and clarity stems basically from Unamuno's methodological position; for this reason it is of the utmost importance to clarify his methodological position and the results that such a position implies.

The methodological discussion of Unamuno's conception and use of the "contradiction" is based upon his own testimony.

Suele buscarse la verdad completa en el justo medio, por el método de remoción, via remotiois, por exclusión de los extremos que con su juego y acción mutua engendran el ritmo de la vida y así sólo se llega a una sombra de verdad fría y nebulosa. Es preferible creo yo seguir otro método, el de afirmación alternativa de los contradictorios; es preferible hacer resaltar la fuerza de los extremos en el alma del lector para que el medio tome en ella vida que es resultante de lucha. Tenga pues paciencia cuando el ritmo de nuestras reflexiones tuerza a un lado y espere que su ondulación tuerza al otro y deje que se produzca así en su ánimo la resultante si es que lo logro. Bien comprendo que este proceso de vaivén de hipérboles arranca de defecto mío; mejor dicho de defecto humano, pero ello da ocasión a que el lector colabore conmigo corrigiendo con su serenidad el mal que pueda encerrar tal procedimiento rítmico de contradicciones.⁴⁴

43 Ibid., p. 15.

44 Miguel de Unamuno y Jugo, Obras Completas, Madrid, Afrodisio Aguado S.A., 1958, 2nd ed., Vol. III, p. 111. All quotations in the present research refer to these Complete Works.

This quotation contains the most explicit and complete description ever made (to the writer's knowledge) of Unamuno's methodology. This concern for methodology is a recurrent subject in his writings throughout his life.⁴⁵ Although far from a technical and precise definition, the foregoing quotation contains the essential purpose of Unamuno's writing.

From the outset Unamuno warns the reader of the contradictory assertions awaiting him. In order to avoid confusion Unamuno asks for patience and critical sense. In fact, what Unamuno does is to invite the reader to dialogue with him and to reach his own conclusions. Hence, it is clear that the study of philosophy, education or any other discipline is not merely a composite of formulae to be learned nor a series of theories to be memorized; such study demands as well a highly positive attitude on the reader's part, animated by his own zeal for knowledge and stimulated by the opinions to which he is exposed.

This habit of trying to involve the reader with the issues being discussed seems to be in accordance with

45 Testimonies of this concern is provided by many Unamuno scholars, among them: Blanco Aguinaga, García Blanco, Aranguren, Oromí, Collado, Pérez de la Dehesa, Díaz and Julián Marías. The latter saying "Se está acostumbrado a pensar, apoyándose en palabras del propio Unamuno, que su obra es paradójica y agónica, llena de contradicciones", *Ibid.*, p. 14. Later in this chapter, several instances of Unamuno's own concern will be quoted.

Unamuno's own practice. According to Valdes,⁴⁶ who made an exhaustive survey of the authors read and studied by the philosopher, Unamuno maintained a constant dialogue with the authors. All Unamuno's personal books were profusely marked, underlined or marginally annotated with a variety of signs and comments of various types. Thus he maintained animated discussions with other writers and with their ideas. Personal involvement is a "must" for someone reading Unamuno if the reader is to reach his own conclusions. Unamuno expects "that those who read me think and meditate upon the fundamental things and my pretence has never been to give them thoughts already made. I have always tried to stir and at the most suggest".⁴⁷

Such an attitude seems to suggest that no objective knowledge or truth is sought, nor wanted and that different truths, according to individual feelings and inclinations, may exist. Unamuno does not deny the existence of nor the possibility of attaining objective knowledge. However, this conclusion cannot be directly inferred from the original quotation alone; some knowledge of the epistemological views of Unamuno and a more detailed view of what he means by

46 M. J. Valdes, An Unamuno Source Book, Toronto, University of Toronto Press, 1973, p. xiii-xxiii.

47 Unamuno, Op. Cit., Vol. II, p. 375. Writer's translation.

"contradiction" are needed.

Before describing his own method of inquiry, Unamuno attempts to justify his rejection of the usual method of via remotionis, otherwise known as the method of negation. This method operates by the exclusion of the extremes, finding the truth at the justo medio (happy medium). It consists of a series of reductions (ontological negations) in which, by taking away appearances or qualities (what a Being is not), it is hoped to arrive at the essence of the Being. Such a process assumes that a Being is identical with itself and cannot be another Being at the same time (it is not self contradictory).

The process of substantiation of the entity and the objectivization that ensues "no son sino sofísticas argucias para asentar la racionalidad de la fe en que el alma es inmortal".⁴⁸ Here Unamuno points towards his most cherished idea, the inability of reason to explain everything and the need to be more personally involved in the search for knowledge.

The question of personal involvement is a recurrent theme in Unamuno's methodology. In fact there is little difference between the method of contradiction and the personal thoughts, feelings and deeds of an individual. The state of internal tension characterizing the human being is

48 Ibid., Vol. XVI, p. 213.

paralleled by the contradictory oppositions that constitute the essence of Unamuno's method; as he puts it "porque es la contradicción íntima precisamente lo que unifica mi vida y le da razón práctica de ser. O mas bien es el conflicto mismo, es la misma apasionada incertidumbre lo que unifica mi acción y me hace vivir y obrar".⁴⁹

Unamuno's "contradiction" is more than a theoretical attitude vis-à-vis its particular method of inquiry; it embraces the whole dimension of life and is part of it. Unamuno reminds his readers: "Como que sólo vivimos de contradicciones y por ellas; como que la vida es tragedia y la tragedia es perpetua lucha, sin victoria ni esperanza de ella, es contradicción".⁵⁰

An element of irrationalism is being professed in the above statements. This is not to say that Unamuno does not recognize reason;⁵¹ he does, but for him the use of

49 Ibid., Sentimiento Trágico, Chapter XI, Vol. XVI, p. 385.

50 Ibid., p. 140.

51 Unamuno expressed his views about reason in The Tragic Sense of Life more than in any other work; according to it, reason is more or less discursive thinking and this cannot be applied to individual realities, because such realities escape to the fixed and universal formulae of reason. Reason and life are opposites for Unamuno and he said it like this: "La vida no se puede sostener sino sobre la razón", or "lo irracional pide ser racionalizado y la razón sólo puede operar sobre lo irracional". (Tragic sense)

reason alone is not enough to gain knowledge and solve human problems.⁵²

The nucleus of Unamuno's methodological description is contained in the alternative affirmation of contradictories. The term contradictory seems to be used by Unamuno in the conventionally agreed⁵³ philosophical sense. The absence of any qualification on Unamuno's part seems to warrant this assumption.

Following the "Principle of Contradiction", if two contradictory assertions cannot be both true, one must be false. Hence the contradictories must be the opposite poles of an idea, mutually exclusive and exhaustive of their particular category. Although this seems to be the case in the "Logical contradiction", it does not follow that "Unamuno's contradiction" is a strictly logical category and therefore that "Unamuno's contradiction" has to meet those conditions. Moreover, there is no absolute necessity to

52 This question has been clearly perceived by Marías in Miguel de Unamuno particularly in Chapter II, p. 23-37. François Meyer perceives the question in an analogous fashion.

53 A contradictory refers to one of two relative elements with relative character, between which a contradiction exists. Moreover, the contradictory element denotes a statement that holds or contains some thought. By relative character is meant the fact that a contradictory qualifies as such only when considered in relation to its opposite, i.e. Man is mortal - Man is immortal. Anyone of these statements in isolation is not a contradictory, although it has the potential of becoming one. Conversely, the existence of contradiction implies the existence of two opposing statements of equivalent value.

express a judgment about objective reality under a logical form. Anyone who is familiar with Unamuno's works knows that his contradictions take a great variety of forms (to be examined later on), but basically these contradictions represent the "reunion of different tendencies by opposition". In Unamuno's case the expression, "reunion of opposing tendencies" does not fully apprehend the scope of his "contradictions" because on many occasions the aspects or tendencies brought to confrontation under the umbrella of contradiction, do not belong to the same category; they are not antithetical per se; sometimes they are apparently unrelated.

In the contradiction "God and man create one another"⁵⁴ the two entities involved appear to be in a state of ontological imbalance for they do not belong to the same category. On the other hand, the two extremes of the opposition are logically equivalent because each one participates in the relationship to the same degree. If the proposition is reversed as in "God and man destroy each other", then the equivalence of the reciprocal effect of the two entities (contradictories) becomes obvious. The inseparability of the contradictories, a characteristic of the dialectical

⁵⁴ Unamuno, Op. Cit., Sentimiento Trágico, Chapter VIII, Vol. XVI, p. 297.

contradiction, is also apparent. In Unamuno's view it is possible to oppose God and man like the two halves of a whole, even if traditionally both entities are seen as belonging to different categories.

Sometimes the contradictions focus upon opposites of similar nature as in "What is eternity as opposed to time?",⁵⁵ in which the part is opposed to the whole. In other cases Unamuno concentrates on paradoxes involving unmatched poles such as: "Virtue, therefore, is not based upon dogma, but dogma upon virtue".⁵⁶ This masks the problem of priorities of theory and practice and, indirectly, it also implies the confrontation of the contradiction reason-faith.

6. The Unamunian Contradiction: Considerations.

These examples indicate that it is possible for Unamuno to find entities in contradiction and in opposition in many different categories besides their logical or ontological opposites. Traditionally the contradictories are linear, objective (independent of the observer) and belong to the same category. The samples provided show that this is not the case for Unamuno.

⁵⁵ Ibid., p. 288.

⁵⁶ Ibid., p. 289.

However, it would be a mistake to dismiss the Unamunian "contradiction" as a logical aberration, because his oppositions are not restricted to homogeneous categories and cannot be harnessed into traditional canons. Unamuno does not deny the existence of logical contradictions nor the validity of the Principle of Contradiction but, without denying them, he admits the existence of other types of opposition. These oppositions are reunited under the name of "contradiction".

According to the quotation that begins this section and the examples given, it appears that Unamuno's "contradiction" is multifaceted and broad enough to include heterogeneous elements. No distinction between contradiction and opposition is made, nor is there a differentiation provided between contrary, relative, polar, etc. contradictories. Unamuno does not appear interested in presenting a systematic treatise of Logic or philosophy; "En Unamuno no se puede encontrar, no ya un sistema, sino ni siquiera un cuerpo de doctrina congruente. Salta sin cesar de un tema a otro, y de cada uno sólo nos muestra un destello".⁵⁷ This pulling away from prescribed paths, besides being one of the proverbial traits of Unamuno's character, seems to have a deeper reason,

57 Marías, Op. Cit., p. 15.

namely, the anthropocentric character⁵⁸ of his philosophy. As it will appear further on according to Unamuno's own testimonies, the supreme object and subject of every philosophy is man;⁵⁹ it is the individual who arranges the categories and finds the oppositions. Almost all Unamunian oppositions contain one element heavily anchored in the individual. It appears now that it is impossible to reduce the Unamunian "contradiction" to the logical form of the contradiction.

According to Unamuno the contradictories come into play by their "alternative affirmation". Such a statement only implies a dynamic structure in which the contradictories or extremes come into play through the assertion of one of them. Motion within the pair is started by an outsider who by his action creates a situation of imbalance that threatens to engulf the other if not asserted in its turn. This dynamic, similar to the see-saw motion, is strongly suggestive of the "dialectical movement". Affirmation can be taken as emphasizing or stressing ideas in order to make them more vivid or obvious to the reader by exaggerating their content or

58 Ibid., p. 17. "La referencia a la preocupación personal es constante y explícita, y esta última constituye, a los ojos de Unamuno, lo verdaderamente sustancial de su obra, mucho más que las fórmulas en que se expresa."

59 This is expressed specifically at the beginning of The Tragic Sense of Life.

importance through the use of hyperboles;⁶⁰ or it can be construed as the logical operation, by virtue of which a contradictory is labelled and accepted as true. If the latter were true it would imply that the other contradictory by the "alternative affirmation" would also be true. This would amount to saying that both contradictories are true (in clear violation of the Principle of Contradiction) and Unamuno's method could be dismissed on logical grounds.

However, if "affirmation" is equivalent to "stressing the disequilibrium" then its role is merely functional, allowing a particular pole to dominate for a certain period. Affirmation provides also the opportunity to assert any statement and its contradictory (or contrary, or opposite as may be the case) alternatively, avoiding the logical impasse of having both contradictories simultaneously true. Such a position recognizes the independence of truth and affirmation.

While the method of remotionis operates by reduction and negation, that is, by simplification, Unamuno's "contradiction" should operate by creating temporary disequilibrium, providing in this fashion the dynamics by which bipolar

60 Ibid., p. 33. Regarding Unamuno's exaggerations, Marías suggests the analytical value of it and its insolubility with any vital act. "La exageración consiste en subrayar desmesuradamente una dimensión real de algo [...]. En rigor, la relación del hombre con las cosas es siempre exagerada [...] cualquier acto vital es ya una interpretación, y ésta una exageración."

contradictions interact. The purpose of this strategy is, according to Unamuno, to make evident the disparity and strength of the opposites, leading the reader between fluctuating hyperboles and involving him in the search for his personal truth. The opposition created by the "contradiction" is forced into the mind of the reader by the exaggerations of each statement. The two extremes provide the choices, the reader himself being the middle term.

In view of all the above it seems warranted to state that for Unamuno the term "contradiction" designates an awareness of complementariness and coordination of concepts of which the logical contradiction is not the cause. It appears also from his dissatisfaction with the negation that for Unamuno the method of inquiry cannot be a dialectical negation of the real.

Unamuno is fully aware of the subjective and irrational overtones of his method. It could even be said with some propriety that it is a reaction to the excesses of rationalism. Part of his mistrust comes from his skeptical view of Hegel's aphorism according to which "todo lo racional es real y todo lo real es racional; pero somos muchos [...] los que no convencidos por Hegel, seguimos creyendo que lo real, lo verdaderamente real es irracional"⁶¹ because "la razón es enemiga

⁶¹ Unamuno, Op. Cit., Sentimiento Trágico, Chapter I, Vol. XVI, p. 131.

de la vida".⁶²

Unamuno justifies his subjective approach and emphasizes the inadequacy of purely rationalistic methods on the grounds that "El triunfo supremo de la razón [...] es poner en duda su propia validez"⁶³ culminating in "el absoluto relativismo que no es ni mas ni menos que le escepticismo en el sentido mas moderno de ésta denominación [...] el triunfo de la razón racionante".⁶⁴ Reason does not understand vital questions: "en el problema vital que nos concierne, la razón no toma posición alguna [...] En el sentido racional y logico del término no hay tal problema".⁶⁵

Any trend of thought or philosophical doctrine which presupposes that knowledge by reason has a superior value to any other form of knowledge is rationalistic. In its most extreme forms rationalism rejects all other types of knowledge. For this reason Unamuno endorses a middle viewpoint that draws from the fundamental contradiction: reason-life. "La afirmación cortante, porque sí, porque la quiero, porque lo necesito, la creación de nuestra verdad vital-verdad es lo que nos hace vivir - es el método de la pasión. La pasión afirma y la

62 Ibid., p. 132.

63 Ibid., Chapter V, p. 232.

64 Ibid., p. 237.

65 Ibid., p. 233.

prueba de su afirmación estriba en la fuerza con que es afirmada".⁶⁶ The motive for the rejection of pure rationalism is the fundamental opposition between reason and life; because they are enemies they try to annihilate each other.

Vital matters supersede rational ones but, because they are entangled, the whole dichotomy is internalized, taking the form of a personal contradiction with the consequent struggle of opposing poles. "Alguien podrá ver en todo cuanto voy diciendo, anhelando unas veces la vida intachable y diciendo otras que esta vida no tiene el valor que se le da. ¿Contradicción? Ya lo creo, la de mi corazón que dice que sí y mi cabeza que dice que no. Contradicción naturalmente."⁶⁷

Reason and feeling are not merely opposed intellectually; they form a tragic, vital contradiction taking place within each individual. "Porque vivir es una cosa y conocer otra, y como veremos, acaso hay entre ellos una tal oposición que podamos decir que todo lo vital es antirracional, no ya solo irracional y todo lo racional antivital. Y ésta es la base del sentimiento trágico de la vida."⁶⁸ This opposition is of paramount importance in trying to understand Unamuno's

66 Ibid., p. 239.

67 Ibid., Chapter I, p. 140.

68 Ibid., p. 161.

method. Although he seems to reject reason, a close scrutiny of his purposes reveals that he rejects the unilateral use of reason as the sole instrument able to fulfill every human need. Moreover, a rationalistic outlook is invalid because reason only relates irrational entities without grasping the "vital" reasons, and also, because reason is self-destructive.

This one-sided type of knowledge (considered insufficient by Unamuno) finds its counterpart in feeling, a kind of visceral knowledge dealing with vital entities. Due to their different nature but common goals the two types of knowledge are in "contradiction"; they coexist and survive by opposition.

It is possible to object on logical grounds that reason and feeling do not belong to the same category, nor are they two different matters functioning separately. This is difficult to dispute, but it is no less difficult to dispute the fact that reason-feeling coincide in man; they coexist, and there are many instances in which they contradict each other in the pursuit of a common goal. It is obvious then that Unamuno's "contradiction" does not deal only with abstract or rational categories. Therefore it is impossible to force his "contradiction" into a logical equation. An opposition such as reason-feeling is not a contradictory opposition; it would rather be a relative opposition, occurring between "polar" opposites.

If all philosophical problems were to be formulated and consequently understood in strict logical diads, the result would be a catalogue of paralyzed oppositions or empty tautologies which could not bear fruit. Unamuno's oppositions are concrete, personal⁶⁹ and multifaceted.

Summary

The etymological and psychological meanings of the contradictions initiated the discussions of the present chapter. These meanings were expanded to philosophical and logical senses and, in order to provide background to compare the Unamunian "contradiction", the role of contradictions was further discussed with relation to dialectics and dialectical materialism. Unamuno's "contradiction" had many similarities with all of the aforementioned, but presents certain characteristics of its own, mainly, anthropomorphism and polyvalence.

Unamuno's "contradiction" is anthropomorphic because it has its roots in man. The contradictories lose their abstract character and become concrete and personalized. Conflicts are seen as personal and vital rather than as

69 A few examples more should suffice. "Este hombre concreto de carne y hueso es el sujeto y supremo objeto a la vez de toda filosofía" ... "ni el humano ni la humanidad, sino el substantivo concreto, el hombre". "El hombre de carne y hueso, el que nace y sufre y muere."

merely outside problems that bear no relation with the individual and can be resolved by abstraction.

This habit of combining two traditionally different fields brings up the issue of polyvalence. The existence of multileveled and multifaceted categories in a "contradiction" was pointed out using Unamuno's own testimony. This suggests that Unamuno's contradiction is not merely a logical contradiction but an objective (real) contradiction representing antagonisms between two opposing realities. The fact that Unamuno goes beyond logical categories puts him outside the approach (followed by dialectical materialism) in which no real distinction between contradiction and opposition is provided. In Unamuno's case the examples show that the reader is confronted with oppositions between contraries, subcontraries, etc. As in dialectical materialism, the Unamunian contradiction represents real dichotomies, not mental ones. Unamuno uses the term contradiction to express contradictory, contrary, relative and polar oppositions.

Although there is an initial dialectical relationship between the extremes of the contradiction (thesis-antithesis situation), there is no negation in Unamuno's case; consequently no contradictory is transformed into its antithesis (as in dialectics). Therefore the Unamunian contradiction presents a static character as compared with the changing dialectical contradiction.

The law of unity and struggle of contraries, instead of evolution and change, brings up Unamuno's view of complementarity and coordination of concepts. The logical contradiction, the motor of dialectics, is substituted for by the unsolvable personal contradiction. Unamuno's contradiction is a procedure systematically pluralized with special affinity for the concrete. Perhaps the term opposition, rather than contradiction, would have been a better choice. According to Unamuno's own testimony, his contradictions are not logical categories, nor are they extrinsic to reality; on the contrary they are essential to it. Moreover, Unamuno's "contradictions" present a range as broad and varied as the reality of the physical and mental world may offer. Due to its bipolar structure, the Unamunian contradiction is expressed by paradoxes and antinomies constantly supported by a polemical attitude.

Now that the Unamunian contradiction has been characterized the research will turn towards the analysis of the contradictions in Love and Pedagogy.

CHAPTER II

THE "CONTRADICTIONS" IN LOVE AND PEDAGOGY

In 1902 Unamuno published a short novel entitled Amor y Pedagogía (Love and Pedagogy). The book depicts the manoeuvres of a father who wants to create a genius by the application of his own brand of "sociological pedagogy". The father is an unrepentant positivist whose grotesque efforts are rewarded with the suicide of his son.

At least two years before publication, Unamuno had the plot of Love and Pedagogy almost completed.

Voy a ensayar el género humorístico. Es una novela entre trágica y grotesca, en que casi todos los personajes son caricaturescos. Uno suelta aforismos absurdos. Trátase de un hombre que se casa deducativamente para poder tener un hijo y educarlo para genio, por amor a la Pedagogía. Pone en práctica un sistema. Ensombrece la vida del hijo y acaba éste por pegarse un tiro.¹

It was his second novel (the first had been Paz en la Guerra) and Unamuno intended it to have a similar scope to, but more content than, the first. That he kept his original plan intact except for a few irrelevant details even when the second edition was published a year later, should tell something about Unamuno's hopes and intentions

¹ García Manuel Blanco, in the Introduction of Miguel de Unamuno y Jugo, Obras Completas (Complete Works), Madrid, Afrodiseo Aguado S.A., 1958. Professor Blanco reports this letter written by Unamuno to Jiménez Ilundain on October 19th, 1900.

for his novel.

The present chapter will describe the plot and main characters of Love and Pedagogy. Once this task is completed an analysis, in terms of "contradictions" as studied in the preceding chapter, will be attempted.

1. The Novel.

Unamuno was an educator² by will and by vocation. From his university chair, where he taught Greek and Latin, and from several administrative positions held during his many years in Salamanca, he always maintained close contact with the world of education. His general outlook, often expressed through speeches and articles, was pessimistic;³

2 Studies about Unamuno as educator are many, but special attention should be given to the works done by Turin and Delgado (see bibliography). Perceptions of Unamuno in the role of educator or teacher can be found in Balcazar, Balseiro, Garcia Blanco, Moralejo Laso, Salcedo, Granjel and Gonzalez Ruano (see bibliography).

3 It seems that Unamuno's position regarding pedagogy was dilettantish, for his knowledge of the great pedagogues was limited to his readings of Rousseau, Feijoo, Jovellanos, Munsterberg, Vives, Spencer, Giner, Fröbel, Herder, Fichte, Rickter, Wund, Montaigne. Knowledge of Tolstoi and Dewey seems more superficial. Among the authors named, Rousseau was the most appreciated by Unamuno, perhaps due to the contradictions, absurdities, romantic spirit and love of freedom shown by Rousseau. Besides having pedagogical knowledge, Unamuno wrote and spoke repeatedly about it, for instance, in "Educacion jesuítica", "La Universidad hace veinte años", "Confesión de culpa" etc., he attacked certain pedagogical concepts and practices. However his stronger attacks were directed against "las escuelas del Ave María" and their founder Manjón, or against the Jesuitic methods.

he always remained unconvinced that educators and the educational system were doing a good job.

In Unamuno's view something was fundamentally wrong with Spain's approach to education at the turn of the century, and he let it be known. His outspoken opinions about teachers, professors and other people of the educational establishment⁴ earned him the antipathy of most of his colleagues and brought him many misfortunes.

In addition to many articles and conferences dealing with specific problems and situations of his time (which are of no concern for this research) Unamuno wrote two books dealing with education in a general sense: Recuerdos de Infancia y Mocedad and Love and Pedagogy.

The first work is a loose autobiographical account of Unamuno's childhood. In a retrospective mood the author narrates his experiences with teachers and classmates, with a mixture of fondness, affection and benevolence. The book contains a great deal of information about Unamuno's educational background, but no attempt is made to judge or to evaluate that period, nor to investigate any educational ramifications. It appears that Unamuno's interests in this

4 Unamuno's attitudes regarding the state of education in Spain is described mainly in his Discurso en la inauguración del Curso Académico de 1934 a 1935 (VII, 1088-1089) in Lo que debe ser un Rector en España (VII, 877) in Conferencia dada en el Teatro de la Zarzuela of Madrid, February 25, 1906 (VII, 660). Also in other articles and speeches.

book were more narrative than educational.

The novel Love and Pedagogy epitomizes the failure of the educational approach of the end of the nineteenth century,⁵ such type of education is represented by a young man "created" to be a "genius", but who ends by committing suicide.

The novel begins with a description of the main character, Avito Carrascal, and his environment. Very early in the story Avito decides to marry, in order to have a son on whom to practice a method of his invention, the method of "sociological pedagogy". But since his thoughts and deeds are governed by the scientific approach, his marriage "must be deductive". Avito starts by reviewing suitable candidates. After long deductions, the rational choice falls upon a girl named Leoncia Carbajosa. But when Avito goes to visit her in order to propose marriage, he becomes unwillingly but irresistibly attracted to another girl, Marina. Having to decide between Leoncia or Marina, Avito retires to ponder, and after careful thought decides that perhaps the logical choice is not always the best. With this conviction, he

5 Díez-Echarri and J. M. Roca Franquesa, Historia General de la Literatura Española e Hispanoamericana, Madrid, Aguilar, 1950, 1590 p. This is one of the standard interpretations of Love and Pedagogy. Other manuals such as those of Garcia Lopez and also Valbuena Prat consider Love and Pedagogy as an attack to "scientific education". For more detailed interpretations see pages of this study.

dismisses Leoncia and opts for Marina.

Very quickly the novel depicts the couple Avito and Marina enjoying their new state, while a relationship of dominance-submissiveness begins to appear. Avito believes himself to have, besides the monopoly of good thinking, all the desirable attributes, and his wife none. After a few months of marriage Marina announces her pregnancy to Avito, who immediately begins preparations for the education of his future son. According to the plan, which is strictly scientific, his son will be a genius.

Avito Carrascal starts by imposing on his wife a nutritional plan, rich in phosphorus and several other ingredients of great nutritional value for the brain. Frequent walks and listening to the music of great composers complete the pre-natal program. Avito expects that the benefits of such a program will be passed on to the child.

Once the child is born, Avito undertakes a monumental task of measurements, weighings and other scientific operations in order to have an exact assessment of the actual and potential capabilities of his son. Additional problems, such as the choice of a proper name for the child and whether or not to baptize him, loom with increasing urgency. Avito firmly believes that his son should not be made a Christian so early in life; that it would be better to wait and let the child decide at the proper moment. But pressure from his

wife Marina and fear of public opinion make him act against his convictions and baptize his son. When trying to select a name for his son, Avito appeals to a new character, Don Fulgencio Entrambosmares, an inveterate philosopher, who claims to have found the key to knowledge with a method of his own invention, the coordinative method. The life of the philosopher is built upon aphorisms, observations, witty remarks and mathematics. Don Fulgencio Entrambosmares is highly regarded and respected by Avito, who avidly seeks his advice and direction in the education of his son.

The child, named Apolodoro, develops under the watchful eye of his father who studies each one of his reactions and performs all sorts of experiments on him. In the course of time, Marina gives birth to a girl. Avito, who has very precise ideas, quickly dismisses the girl as almost uneducable, and asks Marina to do her best in keeping the child very healthy and strong so that she will be able to bear healthy children when the time comes.

When Apolodoro reaches the age of adolescence, a proud Avito brings his son to a first meeting with the great Don Fulgencio who requests a private meeting with the young man. Don Fulgencio begins by carefully inspecting Apolodoro. After a one-sided meeting, D. Fulgencio suggests that the boy should perhaps be a poet or an artist, instead of the scientific genius sought by his father.

From that moment on Apolodoro reads poetry on the sly, and divides his life between his literary activities and his emerging love for a young girl by the name of Clarita.

Apolodoro now has to confront his first two real life tests; the publication of his first novel, and the outcome of his quarrel with a young man named Federico, a rival and a pretender for the attentions of Clarita. Apolodoro's novel is a failure, and the young girl with whom he is now deeply in love drops him for Federico. Very unhappy at the disastrous turn of events and desperate for love and recognition, Apolodoro thinks of committing suicide, but before hanging himself he tries to ensure his own perpetuation by making Petra, the home servant-girl, pregnant.

Having recovered from the grief caused by Apolodoro's death, Avito tries to find out where and why he failed in his application of the method of "sociological pedagogy". He promises that he will correct his past mistake when undertaking the education of his future grandson. To add to the miseries of Avito's family, Rosita, the girl who was supposed to grow healthy and strong, is physically so sick and weak that she dies.

An appendix entitled Tratado de cocotologia which Unamuno wrote to fulfill editorial requirements for a certain number of pages, completes the book. The appendix contains some references to the characters of the novel, particularly

to Avito and Fulgencio. Unamuno endowed his characters with such autonomy that at the end of the novel Avito and Fulgencio gain control of their respective destinies. The remaining pages of the appendix describe Unamuno's favorite pastime, the making of paper roosters.

2. Overview of Love and Pedagogy.

Although the main interest of the present research is not literary, it has to be recognized that Love and Pedagogy is structured according to certain literary conventions and to the aesthetic convictions of its author.⁶ Unamuno's novel has symbolic values that need to be

⁶ D. W. Foster, Unamuno and the Novel as Expressionistic Conceit, Hato Rey, Inter American University Press, 1973, 52 p.

According to Foster the study of Unamuno's novels must be oriented towards the exploration of "the relationship between the emphatic focus of his novel with respect to that sector of the human experience which is going to be dealt with and the distillation of a type of narrative which takes the shape of pseudo-psychiatric formulas", p. 8 (with their consequent alignment with the Expressionist movement). Expressionism proposes "symbols without believing that those symbols exist outside the work of art... They are, in short, an "expression" of an intuition, of an understanding", p. 8.

Concerning the same point, N. Friedman, Form and Meaning in Fiction, Athens, University of Georgia Press, 1975, 420 p., says, "What are factors governing the author's choice and organization of his materials? This, I take it, is the basic question to which statements about the particular form of any given literary work are trying to answer", p. 24.

discovered and interpreted.⁷ If one considers that the characters and their actions are part of a highly developed literary unit, it becomes imperative, from the beginning, to give consideration to the characters' statements and

7 The signs that we read constitute a common foundation for all readers, but their meaning varies for each reader, because each reader interprets a text according to his personal experience and according to the real world. Gadamer observes in his book Philosophical Hermeneutics that Schleiermacher discovered a subtle shift in the conception of the task of the interpretation of texts. In Schleiermacher's view, a text does not mean what it seems to say, it must be "recovered" through interpretation. Misunderstandings of the text arises naturally; therefore, understanding must be sought as the need arises. Also, misunderstandings arise naturally because of changes in the meanings of words, due (in part) to historical development. Thus, only a critical, methodologically controlled, interpretation can reveal the author's intentions. Dilthey also identified the meanings of a text with the subjective intention of its author. For him, understanding of a text is the action of subjectivity purged of all prejudices.

The intrinsically dialectical nature of understanding involves equality and active reciprocity between the interpreter and the text. Therefore the existential and integrative dimension of understanding seems nowadays to win over purely scientific disinterested interpretation.

Gadamer believes that it is inadequate to try to comprehend only from the perspective of the subjectivity of the author or solely from the interpreter's perspective. If meaning is located in the mens auctoris, understanding becomes a transaction between the creative consciousness of the author and the purely reproductive consciousness of the interpreter. The meaning cannot be restricted to the mens auctoris. Subjective interpretations are inadequate because they are not dialectical.

Other aspects of this crucial question may be found in pages 25 and 26 of the first chapter.

actions in the context⁸ of the novel as a literary unit before doing any other kind of analysis. The initial part of the analysis undertaken hereafter takes into account the signs (actual text) and the external reference (the memory of the reader's experiences).⁹

According to Valdés, who rejects the possibility of an objective analysis, a method of critical analysis has to take a double orientation; first, a description and analysis of language in its context; second, an examination of the intersubjective structures that serve as guides to the reader. Consequently, the critic's experience of a text is a double dialectic of meaning and of generalization.

In the case of Love and Pedagogy, the viewpoint of the reader is mediated by the narrator's viewpoint.

8 The use of certain literary techniques is the only way in which the narrative itself is possible. The use of the "objective correlative" (see Foster, Op. Cit., p. 8) is a "tangible form of expression to allude to an idea or sentiment that in turn is elusive and difficult to pin down. Of course, the relationship between what is signified and the correlative comes to constitute through form and presentational point of view both an artistic interpretation and a version of events, which is exactly the goal of Expressionism in the arts", Foster, Op. Cit., p. 9.

9 Professor Valdés pointed out the need for such type of analysis. The approach taken here and whose explanation follows is based upon Mario J. Valdés, Le texte narratif, in Etudes littéraires, vol. 8, no 2/3, livraison d'août/décembre, 1975, p. 201-240. In this study, Valdés develops a phenomenological and structural approach to the double dialectic of the interpretation of a literary text. Valdés' approach has several points in common with Gadamer, Merleau-Ponty and Ricoeur.

Therefore, the reader's ability as interpreter, to cope with the narrative voices of the novel is the key to a successful interpretation. In such a subjective¹⁰ view, what matters about the interpretation is, not "si un point de vue est vrai ou faux, mais si une interprétation du texte peut être partagée avec d'autres".¹¹

Before elaborating the structure of Love and Pedagogy, four kinds of rules must be identified:

- a) rules governing the narrative voice(s)
- b) rules governing time
- c) rules governing quantitative and qualitative space
- d) rules governing the participation in the novel's universe.¹²

These four sets of rules are interdependent and help the reader to understand the novel as a whole. Once these substructures have been identified, they can be instrumental in locating the organizational axis of the novel in the characters, in the narrative universe, or in the events. Once the structure of the text has been elaborated, the analysis of Love and Pedagogy can expand¹³ its scope to a

10 We are referring here to the structural and phenomenological viewpoint.

11 Valdés, Op. Cit., p. 204.

12 For a full explanation of those rules, see Valdés, Op. Cit., p. 220.

13 A structural analysis alone would be inadequate because it does not take into account the ways of projecting the structure to the reader. There are common points between the structural components and the function which they represent for the reader. This is the phenomenological intentionality.

consideration of the interrelationships of the text itself, its author and the reader.

3. The Narrative Voice.

Unamuno begins Love and Pedagogy with a short, dedicatory sentence: "Al lector, dedica esta obra. El autor."¹⁴ These words say a great deal about his intentions. In the prologue to the second edition of the novel, Unamuno reiterated the same idea "Al lector y no a los lectores, a cada uno de estos y no a la masa - público - que forma. Y en ella mostré mi proposito de dirigirme a la intima individualidad, a la individual y personal intimidad del lector de ella, a su realidad, no a su aparencialidad".¹⁵ Unamuno is interested in reaching each reader on an individual and personal level.¹⁶

An atmosphere of intimate tension and urgency, typical of expressionism, characterizes Love and Pedagogy. This sense of urgency and tension is communicated through the use of the dramatic narrative mode. In fact, what the novel

14 Unamuno, Op. Cit., II, p. 419.

15 Ibid., p. 431.

16 The main issue concerning the narrative point of view seems to be whether the authorial presence should make itself directly known or not. In this respect, the subjectivist position (Love and Pedagogy's case) means the presence of the author; the objectivist means the disappearance of the author's presence in the narration.

communicates to the reader is communicated, mainly, by what the characters say.

The numerous dialogues in the novel seem to indicate Unamuno's eagerness to reach the reader. These dialogues, replete with questions, requests and interjections (more appropriate for a dramatic work) give a very fast rhythm to the sequence of ideas. The constant narrative shifting from one character to another, keeps the reader's attention focused on what the characters are saying.

There are also long monodialogos by Avito, Apolodoro or Fulgencio, usually written in the third person of the present tense. The monodialogos are intended to make the reader think, without directly participating in the narrative flow. As Valdés points out, "Unamuno's novel dominated by his personal yo or by the yo that others construct leaves no place for the delicate flights outside of the yo evoked by the wonders of nature".¹⁷ This domination of the narration by Unamuno is still more evident in the prologue and epilogue in which Unamuno's "I" becomes the protagonist of the action.

The reader's participation in Love and Pedagogy is ambivalent at best. Sometimes the narrative flow is direct, involving the reader; sometimes the narration is didactic and self-critical, excluding the reader.

17 Valdés, Op. Cit., p. 45.

There are two different moods in the narration; one, which intends to be funny, presents ridiculous characters in grotesque or macabre situations; the other, which is more serious, deals with life, death and destiny, and has metaphysical overtones. The serious mood is epitomized by the thoughts of the self-appointed philosopher, Fulgencio. Avito's remarks range from the ludicrous to the preposterous, characterizing the humorous part of the narration.

Love and Pedagogy presents three narrative forms: objective (dramatic), subjective (authorial presence) and multiple selective omniscience. These three forms combine to serve Unamuno's yo as well as the presentational purposes of the novel.

The conversational style of the language with its plays on words and etymologically obscure meanings, results in an abrupt rhythm. There is a copious reference to popular expressions. This very direct, totally bare (sometimes abusive) use of language lacks precision, and, being further affected by Unamuno's impulsive style, spoils certain dramatic situations. Love and Pedagogy has a sort of linguistic naturalism which translates into literary violence. The ironic use of language reaches beyond the structure of sentences and penetrates even the names of the characters.

Avito's attitudes change quickly in order to accommodate a pattern of authority imposed by Unamuno. When he

talks with Marina or Apolodoro, Avito is self-confident, strong, omniscient, ruthless; however, this "façade" crumbles, before Fulgencio, into submission, insecurity and weakness. It is easy to understand the characters of the novel, perhaps, because they are caricatures, but the fundamental duplicity of their personalities makes it difficult for the reader to identify with them. Avito and Fulgencio lack sincerity and authenticity; the reader is not inclined to pity them after the suicide of Apolodoro. They appear as two fools who, with their lack of savoir faire, carved the resulting disaster and total failure of their project.

The underlying element of irony, typical of expressionist¹⁸ literature, severely limits the behavioral repertoire of the characters. The limits permitted by grotesque exaggeration are reached in the typecasting of the characters. It would be difficult, if not impossible, to imagine Avito laughing, telling jokes, going to church or showing affection. Such stereotyping is also applicable to other

18 Ricardo Díez, El desarrollo estético de la novela de Unamuno, Madrid, Playor, 1976, 287 p. This observation in no way excludes the use of irony in other literary forms. Díez categorizes Love and Pedagogy as an expressionist novel. According to him, the outstanding features of literary expressionism are: 1) the use of the grotesque and the caricature to deform reality in order to make the reader react, 2) the use of irony as a mode of expression in narration, 3) the use of the prologue to explain the content, 4) the formulation of existential questions. Gullón and Ribbans also are aware of the expressionistic character of Unamuno's novel. In a slightly different vein, but recognizing some of Díez's features, Foster (Op. Cit.) writes: "Expressionist art is to a great extent the affected 'expression' of a vision, an expression which seeks, if not symbols, then images and forms which in their distortion, exaggeration and stylization of daily reality can reveal through the surface texture of the work of art the characteristic and spiritual relationships which otherwise would never be imagined by our native understanding of the universe." (p. 7) "In this way its dominant interest, although it may be the nature of man as he reveals himself in his dreams and in his stream of conscious, is not always the direct portrayal of these phenomena, but the search for an original artistic version of them: hence a form of literature which refuses to be only a document, only a copy of an amorphous and chaotic stream of conscious." (p. 8)

characters.¹⁹

One finds in the novel an inherent frivolity in sublime situations, coupled with ceremonious and ritualistic behavior for irrelevant occasions. These situational paradoxes typify the element of exaggeration present in the novel, but at the same time destroy the face-value credibility of the characters. The truth and reliability of the message is difficult to assess, because exaggeration and irony obscure the meaning.

If Unamuno's characters appear greatly exaggerated, it is partly because they do not pretend to be real. As Díez puts it "no pretende representar con verosimilitud al hombre, sino que representar una cristalización de los motivos y fuerzas que funcionan en el hombre".²⁰ However, Díez seems to forget that Apolodoro and Marina are less expressionistic than the other characters; they are more natural, authentic and real.

¹⁹ But not to all of them, "we learn that the figure of the aesthetic poet Hildebrando F. Menaguti, based on a real person, José Verdes Monegro", ... Ribbans, Geoffrey "The development of Unamuno's novels", in Hispanic Studies in Honour of I. Gonzalez Llubera, Oxford Dolphin Book, 1959, p. 269-285. A new version of this same article may be found in chapter III of Ribbans, Geoffrey, Niebla y Soledad. Aspectos de Unamuno y Machado, Madrid, Gredos, Biblioteca Románica Hispánica, 1971, 332 p., chapter III in p. 83-107.

²⁰ Ibid., p. 72.

It can be said that Love and Pedagogy is the story of Avito and Fulgencio, for they are the "masters" of the action. There is no subtle equality of characters or roles. Exaggeration, as an aesthetic form, seems to be a determining factor in shaping the pretension of Avito and Fulgencio to a superior understanding of "truth". This lack of balance has been noted by Batchelor, in Unamuno's other works. He states "Harmony in thought and structure was an aesthetic principle Unamuno seems to have disclaimed all his life".²¹

The narrative voice in Love and Pedagogy is a dialogue (or monologue) of subjectivity. The inner private features of the characters become a public spectacle, and their thoughts (not their actions) become the story-line of the novel. After the prologue, in which Unamuno "addresses himself in the third person in the vein of a narrow minded critic",²² Love and Pedagogy follows a linear structure. It begins with Avito's marriage, continues with Marina's pregnancy, Apolodoro's birth and education, and culminates in his death. In the epilogue and Tratado de cocotología, the characters continue their lives with normalcy, but the narrative voice changes "de humorística pasa a razonadora y espositiva"²³ and becomes

21 Ronald Batchelor, Unamuno Novelist, Valencia, Soler, 1972, 324 p., in p. 245.

22 Valdés, Op. Cit., p. 77.

23 Ricardo Gullon, Autobiografías de Unamuno, Madrid, Gredor, 1964, 389 p., in p. 54.

more didactic. Although the narrative style of the novel is ironic and sarcastic, Unamuno's intention is not to amuse the reader; on the contrary, the tragicomic mask disguises and emphasizes very serious human problems.

Love and Pedagogy narrates ideas and convictions rather than facts or events. Unamuno's deep, intimate knowledge of his characters, indicates that the significance of their messages goes beyond the written word.

As pointed out above, Love and Pedagogy is written almost totally in the present tense. When the events are narrated in the present, they seem more real, closer to the reader. The thoughts and deeds of Avito, Fulgencio, Marina, or any other character, appear immediate and within reach of the reader. The conspicuous absence of recollections, flashbacks or accelerated situations gives a very even and constant rhythm to the flow of events. The only temporal regressions or projections in time are unavoidable ones, and they very seldom appear. Even when Love and Pedagogy delves into the past, the events are not entirely disconnected from the present.²⁴

Time rules have little importance per se. Apolodoro is the only character whose growth and development impose

²⁴ This is made clear by the use of the pretérito perfecto (past present) tense which refers to a recent past or to a past action somehow related to the present.

time demands on the plot of the novel. At the end of the second chapter, Apolodoro is born, and at the beginning of chapter six, we find him going to school; a few pages later (chapter eight), Unamuno hurries Apolodoro's growth, "Ha corrido tiempo, Apolodoro ha crecido y crece".²⁵ Avito's plans, which begin the novel, have to change and adapt themselves to the needs of Apolodoro. The lack of information about the age of the characters is conspicuous. The characters of Avito, Marina, or Fulgencio²⁶ are given no age. In addition to the chronological experience of time, there is the extratextual temporal dimension which may be inferred by the reader. Time determines the actions and thoughts of the characters. The quest for immortality undertaken by Avito, Apolodoro and Fulgencio is nothing else but the desire to prevail against human mortality. Unamuno endows his characters with a superior form of existence that allows them to escape the constant sense of ephemerality associated with everyday existence. They, unlike the animals, feel the need for transcendence, the need to reach beyond the individual existence. Avito, through his method for making geniuses, Fulgencio, through his philosophical discoveries, and

25 Unamuno, Op. Cit., II, p. 503.

26 Concerning the age of Fulgencio, Unamuno says only, "hombre entrado en años y de ilusiones salido" which means physically and psychologically a mature man.

Apolodoro, through his literary ambitions, seek permanence and immortality.

Nothing is more disturbing than the prospect of disappearance.²⁷ The anguish of time generates a goal--permanence. Gautrand considers five ways by which Unamuno's characters conquer mortality, "dans l'être collectif de son pueblo, dans ses enfants et dans ses fils spirituels, dans la mémoire des gens, dans une mémoire supraterrrestre, dans le Christ".²⁸ It is this need to overcome time (immortality), which pushes Avito to his grotesque experiments, which impels Apolodoro to write and procreate, and which maintains Fulgencio in his artificial world of ideas.

Unamuno presents two aspects of time in the novel. The first, chronological or historical, is a sequence of moments that constitute the life and adventures of the characters, and assures the order of the narration. The other aspect is covert, an atemporal reality (intra-history), permanent and eternal which the characters avidly seek. This extrachronological time directs the intentions and determines the motivations of all Avitos, Fulgencios or Apolodoros.

27 Fulgencio's insistence over this point is remarkable. His concepts of erostratismo, morcilla and procreation (*¡Haz hijos! Apolodoro, ¡Haz hijos!*) illustrate his efforts to become immortal and consequently timeless.

28 Marcel Gautrand, Le refus de mourir et l'espérance chez Miguel de Unamuno, Paris, OPHRYS, 1969, 121 p., p. 24.

Another aspect of this extrachronological dimension is the substantial portion of the narration spent in philosophical speculations and counselling. Time and eternity are tacitly implied in Love and Pedagogy; their manifestation becomes more explicit as death approaches.

Another narrative dimension deserving attention is that of space. The physical space in which the action takes place is very vague and lacking elaboration. There is only one direct reference to the city in the whole novel. This reference occurs when Unamuno wants to introduce don Fulgencio, "ha llegado a la ciudad".²⁹ Indirectly, one knows that the scene of the action is a city because Avito goes to two museums, to a veterinarian clinic and to the distant home of don Fulgencio.

Love and Pedagogy is a novel of the internal (physically and mentally). Almost all the action takes place in the homes of Avito or Fulgencio. But even for these locations, there are no spatial details about sizes or situation. The only details provided refer to Fulgencio's office and Avito's educational gadgets. Even these descriptions are subservient to the general purpose of the novel. References to space by the characters themselves are almost non-existent. In fact, the few existing references to space, are turned to

29 Unamuno, Op. Cit., II, p.

ridicule; the characters of Love and Pedagogy are narratively free of the constraints of time and space. However, implied in the novel is a non physical space that is a substitute for the physical environment. Avito's space is mental, not material; the same holds true for D. Fulgencio. Both are manipulators of people through ideas. Avito believes that the benefits of exercise and open air are only for inferior beings, such as his daughter Rosa; only those who are not capable of intellectual achievement have to project their action into the physical space; those who are not geniuses must deal with the physical environment.

In Unamuno's novel the importance of a life space (psychological space), where reason and feeling try to sort out their differences, is very evident. Avito and Fulgencio bring to the fore the duality and ambivalence of their cases in a symmetrical form. The exaggeration and scientism in Avito are counterbalanced in his life space by realism and feeling. This may also be applied to Fulgencio. Both characters enjoy unlimited freedom in a world where psychological causes have supplanted physical ones. However, if these two main characters can enjoy freedom in their large vital space (only their own psychological shortcomings can deprive them of that freedom). It is not the same for Marina and Apolodoro; they operate under Avito's influence. Consequently, their space is somewhat restricted mentally and physically

to a set of "causes" externally imposed. Their own perception of the world and their own system of values forces them surreptitiously to try to escape external controls. Marina finds some fulfillment in maternal love and religion, and Apolodoro counters Avito's constraints with dreams of literary achievement.

The absolute control that Avito exerts upon Apolodoro is perceived by the latter as an absence of psychological space. The restriction and invasion of his inner space is clearly resented by Apolodoro as an intrusion into his very being.

In examining the intentionality of Love and Pedagogy, it appears obvious that the exaggerations and absurdities of its characters represent certain motives of its author.³⁰

³⁰ Unamuno's first novel (Paz en la guerra) began with the assumption that the function of the novel was to impartially represent the world as it is, and things and people as they are. Changing times demanded a reevaluation of these principles. Unamuno began by attacking Galdós and Pereda (both prominent realists) and followed by adopting a new form of novel whose primary purpose was to disturb, not to entertain. Unamuno changed by focussing in the exaggeration and disdain and also by rejecting "exterior forms".

The radical shift of literary attitude³¹ that Love and Pedagogy represents,³² can be understood in terms of the expressionistic movement³³ which prevailed at the beginning of the twentieth century.

In offering a substitute for reality, Unamuno is awakening the reader to the realities of education. The remarkably small use of the third person helps to give the

31 This change of attitude has been documented by Demetrios Basdekis, Unamuno and the Novel, Madrid, Ed. Castalia, 1974, 88 p. He states: "Notwithstanding his continual allegiance to Dickens, Balzac, Flaubert, Unamuno began to assault the disciples of objective realism relentlessly [...] strongly implicit in Unamuno's arguments is the central contention that things and details do not nearly constitute the essence of man[...]", p. 36. Perhaps Unamuno's rejection of realism and his adoption of expressionism is shown more clearly in his change of opinion towards Zola and Taine. Basdekis notes in this regard: "In 'Notes on Determinism in the novel', [...] he points to Zola's unquestionable contribution to the novel as history [...] Yet each passing year witnessed a marked diminution of tolerance both for Zola and for social determinism in general [...] By 1904, Unamuno had decided that Zola was a laborious descriptionist, a doctrinarian 'oviparist', while in 1910 Unamuno reversed his attitude concerning the novelist as historian, contending that Zola's novels were really bad history and not very good fiction. A similar attitude towards Taine [...] the extraordinary unbridled eulogies of 1891 turned to unequivocal disdain during the twentieth century", p. 37.

32 "The transition represented by Amor y Pedagogía is in no sense tentative or uncertain. It constitutes, rather, a definitive break with the past and can be seen as a deliberate and extreme antithesis to Paz en la guerra, in contrast to which, it is clearly the first of the nivolas." Paul R. Olson, "The Novelistic Logos in Unamuno's Amor y Pedagogía", in Modern Language Notes, Vol. 84, 1969, p. 248-268, in p. 250-251.

33 "Literary expressionism of the twenties and thirties is part of the attempt to provide an alternative to Realism and Materialism", in Foster, Op. Cit., p. 7.

impression of a world in which the physical and chronological are very faint. The physical and chronological world disappear in Love and Pedagogy with the neglect of the third person. The narrator becomes historian in giving the opinions of the characters. After Unamuno has introduced the protagonists, these speak for themselves. The use of dialogue (and sometimes interior monologue) and the present tense, add to the sense of immediacy already present in the manners of the characters. The more one becomes familiar with the hollow and insincere voices of Avito and Fulgencio, the more one's attention becomes focussed on their abnormal personalities. The color of their eyes, the styling of their clothes, the location of their homes, their ages (all conscientiously overlooked), are never really missed by the reader. This is the procedure chosen by Unamuno to signify that the man of "flesh and bone", entangled in adventures (however unpleasant), is much more important than the man entangled by his phenomenal environment.

The extensive use of the interior monologue (monodialogo) gives the reader access to the thinking of the characters. In this fashion, the reader is directly drawn into the development of the character to such an extent, that he feels participation in the unfolding of the character's personality.

Love and Pedagogy's type of narration, with its extensive use of interior monologue and direct dialogue, demands the collaboration of the reader almost as co-author of the novel. The introduction of the novel implies that the world of facts and objects will be substantially streamlined and will take a back seat to the more important issue of the tangled minds. If Love and Pedagogy is to be meaningful for the reader, the external world and its heretofore unchallenged primacy has to undergo radical surgery. Unamuno replaces physical, temporal and spatial description with the synoptic narration of tradi-comic encounters. "This new style is the concentration on the personal individual view of the fictional character without giving this view any exterior support by the narrator."³⁴

By the obscuring of place, time, landscape, local customs and societal values, the novel relinquishes realism. The only reality in Love and Pedagogy is the highly individualized world created by Carrascal and his alter ego Entrambosmares. Undoubtedly, Love and Pedagogy is a novel revolving around the characters; personalities become the crux of the argument.

The importance Unamuno gave to this type of narration is reflected in his "scaling" of the novel. For "scenic

34 Valdés, Op. Cit., p. 76.

scaling", Unamuno usually employs the dramatic viewpoint; it is the most objective, can be very detailed, or may even limit the composing of the characters. When Unamuno wishes to inform the reader about the total life experience of Avito or Fulgencio, the narration uses panoramic scaling, shortening and summarizing the episodes considered unimportant.

The plot of the novel contains some overlapping elements belonging to the "plots of character", and the "plots of thought". It also contains elements of the "plots of character", since the whole story of Love and Pedagogy is an account of the goals, purposes, motives, habits and behavior of Avito Carrascal and his alter ego Fulgencio Entrambosmares. The conception of things entertained by the protagonists (plot of thought) determines the action of the novel.

The elements of "character" place Avito and Fulgencio as protagonist and deuteragonist respectively (their importance is unequal). However, the elements of "thought" present Fulgencio as a protagonist and Avito as the antagonist.

None of the characters of Love and Pedagogy manifests a radical change as a result of experiences undergone. On the contrary, Avito, after his tragic failure, never questions the soundness of his system; instead, he blames his son's death on the improper application of his method. Fulgencio obstinately takes refuge in his abstractions and aphorisms,

and Marina continued to be Avito's slave. It is a case of static characters in a static narration.

Unamuno expressly indicated in his prologue (and it remains clear throughout the novel), that Love and Pedagogy was organized and written to expound an idea. The characters do not think and act by themselves; on the contrary, their actions and thoughts are designed to fit a preconceived ideological plan. They are a mouthpiece for the ideas of their creator.

The reader immediately senses the anti-mimetic character of the novel and its consequent lack of realism.

The novel does not try to reproduce persons or situations realistically in a self-contained unit; it tries, rather, to arouse a sequence of aesthetic and moral emotions by depicting intelligibly and vividly (as caricatures) a series of behaviors that may evoke an educational model.

The protagonist, at the end, sees the terrible results of his actions, but fails to perceive the real truth. The open-ended plot, extending into the epilogue and Tratado de cocotología, with life continuing as before, is the anticlimatic allegory proclaiming that there is nothing wrong with ideas, only with persons. Of course the effect of the plot is to instill dissatisfaction and lead the reader towards something beyond the novel. The typical didactic (as opposed to mimetic) character of Love and Pedagogy compels us to look

outside of the novel's action to find an organizing principle which will confer meaning on the novel; the novel is not fully intelligible within itself. The technique of personification of certain ideals through the characters, is an allegorical way of going from the abstract to the concrete.

The characters, the plot, and the content of Love and Pedagogy are arranged to serve Unamuno's ideological intentions. The characters do not portray real individuals (nor was it Unamuno's intention); they rather portray a collection of motives, forces, and intentions active in man. Perhaps the best way to understand what the characters of the novel represent, is through an interpretation of Unamuno's use of a literary device called "conceit".³⁵

Avito's rationalistic antics do not do justice to his personality; he likes and wants to convey to others the image of a man with a strong personality guided solely by reason. The other characters of the novel perceive him to be like this. In contrast, the reader (encountering Unamuno's use of the conceit) perceives Avito as an obsessed fool who feels defeated when nature and feelings interfere with his

³⁵ Foster, Op. Cit., p. 9. "The conceit is, in its paradoxical and complex nature, a system of ironic relations between what appears to be and what in fact is--what man is superficially and what he is agonically in the depths of his soul." Foster mentions in his work the novels of Unamuno but analyzes Niebla, Como se hace una novela and Abel Sánchez.

plans. The obsession and seriousness of Avito's belief in the "machine" as the definitive social panacea is perceived as an absurdity by the reader. The funny side of Avito is revealed in his use of the conceit. His reason forbids him to enjoy "life's fun". He is deadly serious. Ironically, the more serious he gets, the funnier³⁶ he becomes for the reader. The more meaningful and profound he wants to be, the more preposterous and shallow he appears; Avito's role is a false and phony one because he does not possess human depth; he was created by Unamuno to fulfill a short and specific function: "educate". So high is this degree of specificity that, when Apolodoro dies, he loses his role of protagonist. It is Avito's inversion of values and his way of presenting situations which caricature and highlight the most interesting aspects of his behavior.

Don Fulgencio's role overlaps Avito's in certain aspects, and opposes it in others. He too makes use of conceits in reflecting upon life's ironies through a series of aphorisms and maxims which would be well suited for an anthology of absurdities. Fulgencio is less rigid, more tolerant, and more sure of himself. The difference between Avito and Fulgencio "consiste en que el primero se siente

36 "Don Avito is probably the funniest of all characters in the nivolas", Batchelor, Op. Cit., p. 177.

derrotado cuando la naturaleza y el amor vencen a la teoría, mientras el segundo acepta la ingerencia de esas fuerzas como consecuencia de la imposibilidad de mantener el instinto alejado de la gran comedia".³⁷

The fact that Fulgencio is ready to compromise, make concessions, or deviate from his theoretical plan, causes him to make less use of the conceit and to appear more humane than Avito. There is no doubt about certain duplicity on Fulgencio's part. His reluctance to introduce his wife Edelmira to anyone for fear of losing prestige, is contradicted by his love and erotic attitude towards her. Fulgencio is afraid that his wife may reveal to others his vulnerable points. Situations in which the lack of authenticity of Fulgencio is exposed through conceit, are particularly numerous in the conversations with Avito at the beginning of the novel, and later with Apolodoro. His utopian and quixotic ideals are very far from the uneventful reality of his life. Fulgencio's grotesque intellectual efforts are directed to a quest for immortality. There is a great gulf between what Fulgencio wants to be and pretends to be, and how he is. The same ironic perspective found in Avito's distortion of reality, is also evident in Fulgencio.

37 Gullón, Op. Cit., p. 53-54.

Apolodoro is a special case in the novel. It is obvious that his age and role in the story did not allow Unamuno to create a full-fledged character. It is further obvious that, after being subjected to ridiculous sets of rules, after having been abused and ridiculed by everybody (except his mother), after having received all sorts of contradictory advice, the initially contemplative side of Apolodoro turns "agonic" (fights) and tries to rebel against the tyranny of his mentors. He tries to gain respectability and immortality by being a literary genius. Having failed in this attempt, he tries to conquer death by extending himself through his son. Once Apolodoro becomes aware of his individuality, he sees the incongruencies of his life and revolts against them. His fear of nothingness--a perpetual Unamunian theme--is assuaged by the act of procreation.

Although exaggerated, the character of Apolodoro is the most authentic of the novel. He does not make use of the conceit as do Avito and Fulgencio. There is no duplicity in the actions of Apolodoro nor is there any attempt to appear as something he is not. Apolodoro as a child pretends to be devoted to science when in fact he is devoted to poetry, but there is no literary conceit in the situation. Apolodoro pretends to study science, not because he wants to appear to be someone better than he is, but that he has to conform to Avito's orders.

Apolodoro is an allegorical character lacking autonomy; all his actions, or rather all his reactions, are dictated or imposed from outside. The allegorical character of Apolodoro is delineated by a series of "objective correlatives".³⁸

The "objective correlatives" typify the transformation of concrete situations into abstract ideals or desires in the person of Apolodoro. One instance of such objective correlatives occurs when Avito and Apolodoro go to the veterinarian clinic and the child sees a rabbit being experimented upon. Avito explains to the child in a scientific, rather cruel and grotesque manner what is happening. The father explains that sometimes it is necessary to kill the rabbit for the advancement of science.

The rabbit experiment and the act of death are the "objective correlatives" for the ideas of the value of human life and scientific knowledge. The whole novel exemplifies that, regardless of the cost, the experiment must go on.

The name-calling to which Apolodoro is subjected by his fellow classmates and the inferior roles that he is

38 Foster, Op. Cit., p. 9. "By this term Eliot meant to refer to the inherent necessity of the work of literature (poetry in the original conception) not to portray simply emotion itself, but to find an objective correlative which would symbolize it [...] of course, the relationship between what is signified and the correlative comes to constitute through form and presentational point of view both an artistic interpretation and a version of events."

destined to play in the school playground (Apolodoro complains to his father of always being the robber and getting caught by the cops in his school play) are other objective correlatives epitomizing Apolodoro as the eternal loser.

Death situations³⁹ also allow for the presentation of analogous characteristics. In a farcical comparison, Apolodoro views sleep as the objective correlative of death. The macabre and ridiculous scene of the dead body floating in the river, gives rise to a grotesque parallel being drawn between the weight of the soul on the body, and its consequent liberation (weightlessness) from it following death.

The state of solitude, abandonment, and depression experienced by Apolodoro, and well communicated by the narration's use of the interior monologue, points towards a state of metaphysical desperation produced by the hermetism and incommunicability of the characters.

The scaling of the other characters in the novel indicates that they are inserted occasionally into the action to illustrate or to reiterate a particular point. It is obvious that these secondary characters are much less elaborated.

There is no use of the conceit by Marina, nor by Clarita, nor by Rosa. Some use of the conceit is made by

³⁹ For a detailed study of this point, see Mario J. Valdés, Death in the Literature of Unamuno, Op. Cit.

Federico and Menaguti. Unamuno elaborated his secondary characters at the simple level of their concrete actions.

A second level of allegorical abstraction may be seen in the plot of the novel. Love and Pedagogy is a linearly structured novel with a mixed plot of "character and thought". There are no convoluted plots, only a series of human relationships intended to formulate allegorically some existential questions. The story of the novel depicts a series of human relationships almost devoid of physical or social environment.

Schematically presented, the sequence of events in Love and Pedagogy unfolds as follows: Man has son - Man scientifically educates son (with a helper) - Son commits suicide. Stated in this fashion, the linear structure of the plot appears clear and unequivocal. Love and Pedagogy is concerned with the education of the individual. Details about the "how", "what", "when" and "why", of accomplishing such a task, are provided through the narration of certain situations or the introduction of new characters. This insistence and repetitiveness concerning certain subjects (immortality - reason - feeling - matter - form) gives to the novel an uncharacteristically reiterative rhythm.

As the narrative trajectory is unflinchingly pursued, a series of contiguous situations arise. As each new situation or character appears, a new dimension is added. Each

new tableau examines a circumstance, a manifestation, perhaps an implication, of the irreversible and inexorable process of the making of a man. Irreversibility and inexorability are perhaps the outstanding qualities of Love and Pedagogy's plot. The addition of characters or situations to the novel's story does not alter its outcome, although a new perspective may appear from the addition of new elements: in the end, all of them fuse in one final symbol.

It is a fact that Marina, Fulgencio and Apolodoro play important parts in the novel; nevertheless the plot follows Avito's design from the outset of the action, to the death of his son. The roles of Menaguti and Federico are of very little importance. Of greater value is the role of Clarita, since that role, although brief and sketchy, is of strategical importance. She personifies (objective correlative) love, and by doing so, holds the key to the eventual outcome of the novel. Had Clarita accepted Apolodoro, he would have been redeemed, and such redemption would have changed radically the outcome and message of the novel. Unamuno toyed with the idea of altering the ending, but his interest in radical psychological situations made him insist on the tragic sense of the characters' lives. The denial of love becomes the negation of existence. Instead of satisfying the reader with a happy ending, Unamuno disquiets and disturbs him with a tragic ending.

However important the role of Clarita may be, it appears that the most relevant characters of the story (without which the novel would be impossible) are Avito, Apolodoro and Fulgencio. Gullón⁴⁰ agrees with Unamuno, stating that Fulgencio is the axis (figura eje) around which the action is organized. Lijerón and Olson seem to favor Apolodoro as the key character. The mere fact that Fulgencio has a likeable personality, or that he projects the image of a wise man, does not qualify him as a protagonist. The simple fact that Apolodoro receives all the advice, or that he instills pity and sympathy does not qualify him, as the central character of Love and Pedagogy.

Undoubtedly, the structure, scaling, action and conceit of the plot are built around Avito Carrascal. His, and his only, are the ideas and deeds providing the basis upon which the subservient roles of others will be built.

The important role that the prologue plays in expressionistic works has already been mentioned. In Love and Pedagogy, it sets the stage and informs the reader of the author's intentions.

The epilogue adds nothing substantial to the novel. The change in the narrative voice is the only notable thing. At the end, the narrator, Unamuno himself, enters the scene,

40 Gullón, Op. Cit., p. 62.

"gets inside", and in expository form (Unamuno speaks directly to the reader), finishes the story. The possible meaning of the epilogue and Tratado de Cocotología will be mentioned in the following section dealing with meaning.

It is the job of the interpreter of a novel to find its possible meaning. Opinions with a high degree of subjectivity are an integral part of that process; consequently, it is not astonishing that different meanings have been given to Love and Pedagogy. The novel is the allegory of the creation of a being and of the formation of consciousness. The book underscores the shortcomings of intellectualism, and criticizes the "bourgeois" ideals of education while stressing the bitterness and "hard to please" attitude of the individual who has experienced failure.⁴¹

"De Amor y Pedagogía sería posible de decir que es un hombre",⁴² writes Gullón. For him, Love and Pedagogy is not a farce, rather it is a tragicomedy whose intention is to perturb the soul of the reader and rouse him to a state of awareness. Symbolically, there is a parallel between the dependency of the characters on the author, and the way in which man depends upon his Creator. The novel resolves the problem of immortality as a unequivocal negation.

41 Díez, Op. Cit., especially Chapter III.

42 Gullón, Op. Cit., p. 59.

Unamuno tries to demonstrate in Love and Pedagogy that the attempt to consciously subjugate the world to the control of reason is destined to failure.⁴³

Delgado⁴⁴ who studied Love and Pedagogy from the strictly pedagogical viewpoint, believes that the novel is an attack on the positivistic pedagogical optimism prevalent at the turn of the century.

For Olson,⁴⁵ who views the novel as an extended metaphor involving impressionistic conceit,⁴⁶ Love and Pedagogy with its tripartite division (Prologue - Logue - Epilogue), deals metaphorically with the problem of reason and self-consciousness in the individual.

For Valdés the novel "is an answer to the logical limitations of the intellect".⁴⁷ Marías⁴⁸ concedes little value to Love and Pedagogy. He considers it more a mistake than a success. Marías' interpretation leans towards the

43 Alberdi Hugo Lijeron, Unamuno y la novela existencial, La Paz, Los Amigos del Libro, 1970, 294 p., p. 63-78.

44 Buenaventura Delgado, Unamuno Educator, Madrid, Magisterio Espanol, 1973, p. 277.

45 Olson, Op. Cit.

46 Regarding the impressionistic conceit see Foster, Op. Cit. He does not give an interpretation of Love and Pedagogy but of other novels.

47 Valdés, Op. Cit., p. 77.

48 Marias, Op. Cit., p. 94-96.

thesis that Unamuno wrote a satire against the Zeitgeist of his society.

Contradicting Mariás' view is the opinion of Philip M. Phenix for whom Love and Pedagogy "calls to mind Rousseau's Emile, and that in my opinion merits as much as does Emile a place among the classics of educational philosophy".⁴⁹ According to Phenix, Love and Pedagogy "seeks to take account of human factors denied by narrow scientific rationalism".⁵⁰ Professor Phenix perceives the contradictions of Unamuno's work, but fails to perceive their full importance as the determining factor in Unamuno's thought. When he says, "The conflicts that propel his plot forward reflect the contradictions that are the source of his own tragic sense of life and of the despair that is the deepest ground of its hope",⁵¹ Phenix is receptive to this recurrent theme of Unamuno; but, not recognizing the scope of the contradiction, Phenix is forced to say, "Unamuno does not settle that issue"⁵² (referring to the issue logic-reason). Although this appears to

49 Philip M. Phenix, "Unamuno on Love and Pedagogy", Proceedings of the Twenty-fourth Annual Meeting of Philosophy of Education Society, Edwardsville, Ill., The Philosophy of Education Society, 1968, p. 47.

50 Ibid.

51 Ibid., p. 50.

52 Ibid., p. 59.

be true, the same may be said for all of the other issues dealt with in the novel. Phenix concludes that "the chief value of Unamuno's work is to drive the educational discussion back to the fundamental human issues".⁵³

Kneller is of the opinion that Phenix has overrated the literary and philosophical merits of Love and Pedagogy⁵⁴ and underplayed the basic educational idea of teaching each child to be a person who fulfills his uniqueness. Contrary to Phenix's highly positive evaluation of Love and Pedagogy, Kneller believes that it is "anything but a masterpiece".⁵⁵

A stinging and unwarranted attack against Unamuno's philosophy and method is expressed by Jack C. Willers in his reply to professor Phenix's paper.⁵⁶ Willers finds Unamuno's

53 Ibid.

54 George F. Kneller, "Response to Philip M. Phenix", Proceedings of the Twenty-fourth Annual Meeting of Philosophy of Education Society, p. 60-63.

55 Ibid., p. 60.

56 Jack C. Willers, "Response to Philip H. Phenix", Proceedings of the Twenty-fourth Annual Meeting of Philosophy of Education Society, p. 64-69.

way of thinking unacceptable and unbearable⁵⁷ and concludes that "it would be a mistake to seek substantive educational direction from this source",⁵⁸ although he concedes that a few incentives for loving and learning may be found in the novel.

To the foregoing interpretations we could add a few of our own. A likely interpretation could view the novel as a glorification and eulogy of death with its liberating powers. In a more elaborate vein Love and Pedagogy may be seen as the portrayal of the struggle between the thanatotic and hedonistic impulses. The glorification of suicide could be another interpretation of the novel. The blatant sexism of the novel could give rise to an interpretation in the more modern terms of male domination and female submission.

Although such interpretations have their merits and varying degrees of appeal and ingenuity, it seems that a very

57 "Miguel de Unamuno is tragically ridiculous [...] This modern Don Quixote--how ridiculous he appears in the thin armor of paradox and passion! [...] To defy the inevitable! Not by cool logic or calculating reason, but with the preposterous weapon of barefaced courage which, he contends, creates truth.

Professor Phenix finds that "the message of Unamuno is surely clear". I wish that I could share such an optimistic evaluation. But I most seriously doubt that even Unamuno himself found anything he wrote or thought even vaguely clear [...] (p. 64)

[...] it is difficult to find clarity in Unamuno's message, if indeed there is any message to be clarified. Logically, it follows that one would be fool hearted to debate varying interpretations. (p. 65)

58 Ibid., p. 68.

important element is being neglected, the element of opposition. This element of "contradiction" has been perceived,⁵⁹ but seldom fully evaluated. Two points seem clear and irrefutable: first, that Love and Pedagogy deals with many aspects of man and that to restrict the novel to the service of a single principle or idea is to force the issue; second, that no answers are provided to any of the issues treated.

Love and Pedagogy defends and attacks pedagogical positivism, freedom, self-consciousness, intellectualism, reason, feeling, immortality and death due to the fact that Unamuno's purpose is merely presentational. These presentational aspects of human existence are Unamuno's ontological means of being ambiguous. The addition of all these aspects culminates in the metaphysical exaltation of the individual. Love and Pedagogy is a compounded metaphorical representation of physical and metaphysical oppositions which culminate in an all embracing allegory of skepticism. The novel dramatically exemplifies the impossibility of educating a being under unilateral "isms". The narrative technique offers not an interpretation of reality, but an exaggerated and defective

59 Gullón, Aguinaga, Valdés have pointed out the essential duality of Unamuno. Olson, Op. Cit., also has detected the same problem, but has expressed it more specifically, saying that the concept in Unamuno are not complementary, but antithetical. Olson even goes as far as to say that the whole novel is an extended metaphor of ontological tension.

expression of life. The themes of life and its philosophical thesis have a common denominator: death. It is Unamuno's central idea, rather than the action of the characters, that gives the novel unity. The action of Love and Pedagogy points towards the idea of individuation through the realization of self-consciousness.

Unamuno named his way of presenting issues (not providing solutions) the "method of contradiction" and then proceeded to use this method in Love and Pedagogy. To gain full appreciation of its meaning and implications, it is imperative to consider the contradictions or the oppositions existing in the novel.

4. The Characters: Avito.

The opening passages of Love and Pedagogy are dedicated to the description of its main character, Don Avito Carrascal. The man is depicted by Unamuno as a "Hombre del porvenir, jamás habla de su pasado"⁶⁰ with a series of well defined features:

joven entusiasta de todo progreso y enamorado de la sociología [...] Vive Carrascal de sus rentas y ha llevado a la cima, a la chita callando, sin que nadie de ello se percate, un hercúleo trabajo, cual es el de enderezar con la reflexión todo instinto y hacer en él todo científico.⁶¹

60 Unamuno, Op. Cit., p. 437.

61 Ibid.

After this long internal fight, science emerges victorious and governs Avito's thoughts and actions. His adulation of science is such that "Anda por mecánica, digiere por química y se hace cortar el traje por geometría proyectiva. Es lo que él dice a menudo: 'Sólo la ciencia es maestra de la vida'".¹²

The above sentences contain all the personal information about the incipient pedagogue. The lack of data about Avito's physical features and environment is striking, and consistent with the tone of the whole novel. Avito is a faceless character who emerges from a vacuum and walks in an environment artificially created for him. However, Unamuno gives the reader enough details that it is possible to deduce the psychological profile underlying the thoughts and deeds of Avito. Because his features are greatly exaggerated it is easy to know Avito. The first impression conveyed by Avito is that of a caricatured and orthodox positivist whose credo and actions are imposed and regimented by science. Nevertheless, a closer look reveals that this psychological mask, having no real life, is really more like a mask superimposed upon Avito's will. There is a duplicity in Avito's intentions and actions that lays open his real intentions to uncertainty and suspicion.

62 Ibid.

According to Unamuno's design, Avito's character is the result of an "herculean fight" with himself. It is his own willpower that has converted him to positivism. In addition to such shadows of insincerity, that is created by the description is the figure of an individual who has discovered science and who consequently decides to fight against his own instincts in order to attain scientific perfection. His great effort of self-education culminates in his desire to try to impose a scientific life on his son.

Although the description of Avito is heavily weighted in favor of rationalistic features, there is no doubt that the human side of Avito's character tends to drag him out of the heavy servitude imposed by science. Throughout the novel Avito makes concessions to his human side and, when he inadvertently gives in to instinct, his reason reminds him that he has fallen again. Avito has emptied his life of human content, but he cannot escape reality. More than being merely an autonomous character, Avito is a prototype, epitomizing the struggle between instinct and reason going on deep inside each individual. As Avito would say 'the only' battle inside his conscience.

As a result of the scarcity of details given about his characters, Unamuno does not restrict himself to writing about a complex personality that, through its coherence, would tend to impose certain situations or dialogues on the

author. On the contrary, Avito's 'sketchy' personality gives Unamuno a full range of possibilities. The character of Avito is like a puppet in the hands of its creator. Only at the end of the novel do Avito and other characters become autonomous.

Unamuno is well aware of his simplistic approach in creating Avito's character. In speaking of this approach he draws a parallel with the making of the barrel of a cannon:

Para hacer un cañón se coge un agujero cilíndrico, se le recubre de hierro y ya esta hecho [...] Tal es el procedimiento metafísico, que es, como el lector habra adivinado, el empleado para mí para construir los personajes de mi novela. He cogido sus huecos, los he recubierto de dichos y hechos y hete a D. Avito [...] y los demás.⁶³

Exactly as Unamuno says, out of nowhere emerges an Avito who will roam through the situations, obsessed with science and fighting any other personal inclination. This statement can be generalized to include the other characters of the novel.

Viewed in this perspective, all the characters and situations of the novel are a mere pretext for exposing Unamuno's ideas about what education should be, or, better still, about what education should not be. There is no compelling reason for Avito to be an educator, but, as Unamuno points out at the beginning of the novel, "Más su fuerte esta

63 Ibid., p. 569.

en la pedagogía sociológica".⁶⁴ With a conviction typical of him, Avito says (in speaking of his pedagogical creation), "será la flor de nuestro siglo, [...] nadie sabe lo que con ella podrá hacerse".⁶⁵

In the light of Unamuno's views on the excesses committed in the name of pedagogy (this novel was written at the turn of the century) and the force that scientific positivism⁶⁶ represented at that time, Avito's assertions amount to no more than a bitter ironic reflection on the impotence of a man to change the trend.

64 Ibid., p. 437.

65 Ibid.

66 Regarding Unamuno and positivism see, Peter G. Earle, Unamuno and English Literature, New York, 1960; Carlos París, "El pensamiento de Unamuno y la ciencia positiva", in Arbor, May 1952, p. 11-23, and José Alberich, "Sobre et positivismo de Unamuno", in CCMU, 1959, p. 61-75; also Delgado, Unamuno educador, p. 139-144. "La pedagogía en Europa se halla, en la segunda mitad del siglo XIX, dominada, según las zonas, por tres o cuatro figuras señeras del pensamiento. En Alemania, las teorías de Herbart, [...] se imponen de tal manera que casidesbancan a las demás. [...] Estudiantes norteamericanos acuden a Alemania [...] En Francia, predominan Dupanloup y el sociologismo positivista. En Inglaterra se discuten acaloradamente los objetivos educativos y se insiste para que la educación prepare hacia la vida moderna. Su principal portavoz es Herbert Spencer. Spencer es, como buen positivista, idólatra de la ciencia". Avito will ask his child to repeat the name of Spencer many times, even if he does not know anything about him; the important thing is, according to Avito, to know his name and to show him reverence. Regarding Spencer's influence on Unamuno's thought, see Rafael Pérez de la Dehesa, Política y sociedad en el primer Unamuno, (see bibliography), p. 89-93.

Nowhere has Unamuno delineated either what pedagogy is or what is Avito's infallible method of "sociological pedagogy". Despite the fact that both concepts, 'education' and 'pedagogy', become synonymous and somewhat blurred, it can be safely inferred from the dialogues and situations of the novel that both terms refer to the general process of the upbringing of the child, comprising the instruction and formation of character and habits.

Avito's faith in his method of "sociological pedagogy" is so strong that his statements exhibit the same confidence and optimism that could be detected in the early behaviorist a few years later. "Tómese un niño cualquiera, digo tómesele desde su estado embrionario, aplíquesele la pedagogía sociológica y saldrá un genio".⁶⁷ As any good scientist, Avito first has to dispose of some popular myths to prove his point. "El genio se hace, diga el refrán lo que quiera; sí, se hace [...] Y lo demostraré."⁶⁸

Avito's plan for demonstrating the effectiveness of his method reveals one of his premises. "Tiempo hace que maduro un vasto plan para llevar a la práctica mis teorías, aplicando una pedagogía sociológica en tabula rasa".⁶⁹

67 Unamuno, Op. Cit., p. 439.

68 Ibid.

69 Ibid.

Avito conceives of his method as being purely scientific. As any good scientific experimenter, Avito tries to isolate the element he is going to manipulate, trying at the same time to avoid all extraneous influences that can vitiate the experiment. But this apparent certitude of objectives is more a charade than a sincere attitude, as will become clear later when this issue will be explored.

Avito's character is schematically designed in the first page of the novel; he is individualized but not personalized, put into action by virtue of an external principle previously introduced in the account. Unamuno advances slowly towards his real subject, man himself, man of flesh and bone as he calls it. From a social community man goes to a life extrinsically determined by a purpose, by a passion --perhaps by an obsession--and arrives at the intimate reality of the individual. As Marías viewed it:

Las páginas finales van entrando en el mundo de lo personal y mas entrañable; a la ficticia figura de Carrascal se le va superponiendo--mejor dicho, le va trotando de dentro, un ser elemental, convaleciendo de la pedagogía, que empieza a tener alguna realidad íntima y directa.⁷⁰

5. The Characters: Fulgencio.

Toward the middle of the novel (in chapter IV) Unamuno introduces a new character, the inscrutable

70 Marías, Op. Cit., p. 97.

philosopher Don Fulgencio Entrambosmares, "hombre entrado en años y de ilusiones salido de mirar vago que parece perderse al infinito [...], de reposado ademán [...] Jamás presenta a su mujer por avergonzarse de estar casado".⁷¹

Although the physical portrait and details about his past and present are almost non-existent, (as was the case for Avito Carrascal) the psychological profile is much more specific. Unamuno goes to great lengths in describing indirectly, Fulgencio's way of thinking.

The opinions and thought patterns of Don Fulgencio bear striking resemblance to Unamuno's own views and use of contradiction. It is possible to draw a number of analogies between the thoughts expressed in the quotation about the contradiction (analyzed in the first chapter) and the aphorisms of D. Fulgencio. Not only do Fulgencio's ideas help the reader, to a certain extent, to get a more complete idea of Unamuno's contradiction, but also the respect and fondness displayed by Unamuno towards Fulgencio evoke the suspicion that both could very well be the same person.⁷²

The absence of physical and chronological data presents no difficulty in knowing D. Fulgencio and getting used

71 Unamuno, Op. Cit., p. 467.

72 García Blanco and Julián Marías seem to share this opinion. See the Introduction to the Complete Works, Op. Cit.

to his ways. The description of the immediate environment of the philosopher is detailed:

Tiene en su despacho junto a un piano, un esqueleto de hombre con chistera, corbata, frac, sortija en los huesos de los dedos y un paraguas en la mano y sobre él ésta inscripción: Homo insipiens y al lado un desnudo esqueleto de gorila con esta otra. Simia sapiens y encima de una y de otra una tercera inscripción que dice: ¡Quantum mutatus ab illo!⁷³

After reading this passage, one feels inclined to agree with Guy: "le prétentieux Don Fulgencio (intellectualiste intégral, qui vit dans les théories les plus abstruses)";⁷⁴ one is inclined to consider Unamuno an aphoristic writer.⁷⁵ However, from the beginning Fulgencio sets a pattern that is typical of Unamuno's way of thinking and expressing himself. Instead of having logical inscriptions such as the traditional Homo sapiens - Simia insipiens, D. Fulgencio reverses the proposition, creating a paradox.

This example is not an isolated one; on the contrary, Fulgencio's office is full of such aphorisms as: "La verdad

73 Unamuno, Op. Cit., p. 462.

74 Alain Guy, Unamuno, Paris, Seghers, 1964, p. 42.

75 See Mariás, Op. Cit., p. 16. It would be a mistake to consider Unamuno an aphoristic writer. The aphorism presupposes a suspension of thought, not to go to another, but to let the first affirmation still and contemplate it. This complacency is characteristic of the aphorism, that is always exhibition and has an aesthetical purpose; for this reason it contains an element of surprise provoked by the very rudeness of the isolation. In reading an aphorism the preoccupation and foundation of its author do not appear clearly. The aphorism pretends to have validity by itself.

es un lujo cuesta cara", "si no hubiera hombres habría que inventarlos", "Pensar la vida es vivir el pensamiento", "El fin del hombre es la ciencia".⁷⁶ Some of these aphorisms are hardly unexpected for readers familiar with Unamuno's work.

Don Fulgencio is presented by Unamuno as an old acquaintance of Avito Carrascal. As in Avito's case, very few details (except those dealing with his philosophical method) describe D. Fulgencio. He is a theoretician who has enough spare time to invest much of his life in the joys of intellectual play, carefully keep his findings to himself in the unconfessed hope that some day all his discoveries will bring him recognition and perhaps immortality. Fulgencio is a romantic visionary who rarely acts, but who imparts his knowledge with great caution, convinced that reason governs action.

As was the case with Avito, D. Fulgencio does not work for a living; he is detached from the material things of life. Both characters are immune to the physical events of life, and for this reason it can be said that Unamuno was more interested in presenting the interplay of psychological prototypes than he was in constructing a novel with "real" characters. At the critical moments during the education of his son, Avito seeks the advice of the more experienced

⁷⁶ Unamuno, Op. Cit., p. 468.

D. Fulgencio. Despite some suspicions about Fulgencio's unorthodox opinions, Avito obeys him and follows his advice.

6. The Characters: Apolodoro.

The most unfortunate character of Love and Pedagogy is the son, Apolodoro Carrascal. Offspring of an inductive-deductive marriage, the child has to bear the most disparate influences--influences which finally drive him to commit suicide as a teenager. As was the case for the two preceding characters, the picture of Apolodoro is very concise; there is almost no reference to his physical attributes. His psychological profile is much less elaborate than those of his tutors, a fact which seems to indicate that his role in the novel is secondary. From the time of his conception, Apolodoro is seen by his father as a guinea-pig on which the great experiment of sociological pedagogy is to be carried out; he is the organism to be programmed to become a scientific genius.

Apolodoro is a normal baby who develops into a physically normal child under the authoritarian personality of his father. Although the boy is never physically punished, the heavy burden imposed on him, and the constant surveillance and control exerted by his father, make him unhappy and miserable. The novel rarely refers to Apolodoro directly; all the reader knows about him is conveyed by his parents, D. Fulgencio or some other character. He is always the topic of conversation;

he is a means to achieve or to test something, never an end per se.

The tragic figure of Apolodoro is torn by several opposing forces. On one hand, his young personality is the object of total absorption by his scientifically obsessed father who sees in him the golden opportunity to demonstrate his theories; on the other hand, the child has to contend with the more relaxed and liberal influence of D. Fulgencio who emphasizes his human side, giving him encouragement and refraining from curtailing his impulses.

Parallelling the influence of D. Fulgencio, there is the influence of still another character antithetical to the father, the poet Hildebrando Menaguti who introduces the child to the new and forbidden world of poetry, beauty and spiritual freedom. Menaguti's influence, although small and indirect, goes against paternal direction.

Apolodoro's relationship with his father is almost business-like. The mother has a very small influence on her son. There is no room for love or friendship. Such a one-sided influence, one in which all human feelings are repressed and all spontaneous gestures thwarted, culminates in the victim's suicide.

Surprisingly enough, of all the characters surrounding Apolodoro, only Clarita, his former fiancée, might have had the power to save him from his miseries and make of him

a happy human being. ¡¡ "Adiós, Clara, mi Clara, mi Oscura, mi dulce desencanto!! Pudiste redimir de la pedagogía a un hombre, hacer un hombre de un candidato a genio..."⁷⁷ Clarita held the key to a happy ending, but she refused to give in, and sent the boy to his tragic destination. Unamuno was very conscious of the sadness of the outcome of his novel, but he refused to change it. He writes in the novel's epilogue⁷⁸ that one of his friends, very unhappy with the tragic ending of the story, promised to translate the novel into English and publish it if Unamuno would agree to change the ending and save Apolodoro from suicide. Unamuno toyed with the suggestion "más todo fue inútil, cierta lógica subconsciente e íntima me llevaba siempre a mi primera idea".⁷⁹ Unamuno even considered an altogether different ending to the story, offering "dos conclusiones diferentes para que entre ellas escogiese el lector",⁸⁰ but ultimately he refused to change anything.

After a life of vituperation, Apolodoro finds himself in a blind alley with no issue and no end to it; he complains bitterly to D. Fulgencio "Me pasa que entre Vd. y mi padre me

77 Ibid., p. 560.

78 Ibid., p. 567-568.

79 Ibid., p. 568.

80 Ibid.

han hecho desgraciado; ¡yo me quiero morir!"⁸¹ The only means he can find to rid himself of the heavy demands of his father and the social ridicule attached to failure, is death. Unamuno seems to choose a tragic end for Apolodoro in order to point out the failure of pedagogical excesses.

7. The Characters: Marina.

The fourth, and last character directly involved with the education of Apolodoro is his mother, Marina. She was chosen, as a wife, by Avito after a great deal of pondering. When planning his marriage, Avito was rationally inclined to a girl named Leoncia Carbajosa, but the irresistible appeal of Marina made him change his mind.

From the beginning of their relationship, Marina had to submit to Avito's will; Avito, pretending to "know better", immediately took charge of all decisions. Marina is depicted as a submissive wife, ready to help her husband and even to yield to his abusive dictates. When she tries to assert herself, Avito quickly dismisses her opinions as being ignorant. Once she has given birth to the child, her life is divided between providing love and care to her son and following the orders of her tyrannic husband. Her most cherished ambitions have to be realized in secret, as when surreptitiously she

⁸¹ Ibid., p. 542.

baptizes their son, gives the child a Christian name (Luis), and provides him with maternal devotion and love. All of her secret initiatives earn her severe reprimands from her husband, who believes that such manifestations of affection are fetishist and turn the child away from his scientific purpose.

Marina's influence on her son is somewhat reduced, diminishing progressively as the child grows. Because Avito vigorously opposes her unscientific ways, her role is reduced to caretaking or babysitting.

When Marina gives birth to a girl, Avito authorizes her to take complete charge of her upbringing because "Toda mujer es ineducable"⁸², and all the education a woman needs is contained in his simple theory: "El fin de la mujer es parir hombres y para este fin debe educársela [...] De aquí que yo crea que es la mujer la que principalmente debe dedicarse a la educación física".⁸³

Marina's character is that of a mother totally devoted to the upbringing of her son and the education of her daughter. Her initiative and autonomy are greatly undercut by the bigotry of her husband, who imposes his will upon the whole family. Instead of fighting back, Marina prefers to keep a peaceful atmosphere; she bows to the dictates of her much learned

82 Ibid., p. 452.

83 Ibid., p. 497.

husband. Her submissiveness is so exaggerated that her role, like the roles of the other characters, becomes a caricature. This was both foreseen and desired by Unamuno. "Me esfuero por decirlo todo con sordina y que salga todo subrayado."⁸⁴

There are as well a few other characters in the novel, but their role is so minimal and their influence so negligible that they are not worth considering. Their appearances are episodic, having no effect on the outcome of the story. After what has been said, it becomes clear that the novel was built around Avito, with the other characters being dependent upon him.

8. The "Contradictions" between Characters.

As was pointed out throughout this chapter, Love and Pedagogy is a novel of psychological situations and encounters, mostly devoid of geographical sites, time spans and poetical or aesthetical phraseology. The characters of the novel do not reside in a particular place, nor live in a specific time, nor seem to have physiological needs to fill. Only when the situations demand it are they briefly mentioned, and even then always as a circumstance of the main event. In spite of this apparent lack of realism, the characters of Love and Pedagogy are concrete human beings engaged in a

84 Ibid., p. 19.

particular task. Although sometimes grotesque and caricatured, each character is a bundle of opinions, complex in design like a cobweb, and intertwined with others. This is evident if one considers each character in isolation. In fact, it is impossible to visualize the character of Avito without someone either to dominate or to oppose.

The most salient feature of the novel is the antagonistic interplay of the characters, within and among themselves. Such antagonisms are reflected by a series of inward-outward directed tensions and oppositions that show the complexity and basic duality of individuals, thereby allowing the distinction of two basic types of antagonisms; internal and external. The internal antagonism arises, takes place and is to be resolved by the individual himself; the external antagonism implies an opposition between opinions or situations involving other characters or situations.

These two types of opposition found in Love and Pedagogy are not imaginary. They are based upon two sources; first, Unamuno's own testimony and second, the examples provided by the novel itself.

Two years before publishing his novel, Unamuno communicated many details about his plan, aims and characters to his friend, Jiménez Ilundain.⁸⁵ Unamuno was thinking of

⁸⁵ Quoted by Professor Garcia Blanco in his Introduction to Volume II, Op. Cit., p. 19.

writing a humorous novel, with the idea of "traducir a la grotesco lo transcendente" because "De lo sublime a lo ridículo no hay más que un paso",⁸⁶ underscoring in this fashion the contrast and reversibility of the two poles of a situation. A few paragraphs later Unamuno adds "Es una novela entre trágica y grotesca, en que casi todos los personajes son caricaturescos [...] Quiero hacer una rechifla amarga y fundir, no yuxtaponer meramente lo trágico, lo grotesco y lo sentimental".⁸⁷

Unamuno seems very interested in stressing his own purpose of "melting" unlike elements of his novel--what better way to do this than to place oppositions within each character in order to "fuse" rather than "mix" disparate elements? Under the cover of humor, Unamuno hides his serious purpose, and, under a serious mask, he treats of serious matters.

Instances showing the characters of Love and Pedagogy in "contradiction" (internal and external opposition) are easy to find. On the first page of the novel Avito says "Sólo la ciencia es maestra de la vida y piensa luego. ¿No es la vida maestra de la ciencia?"⁸⁸ Quite often, Avito

86 Unamuno, Op. Cit., p. 19.

87 Ibid., p. 20.

88 Ibid., p. 437.

asserts the preeminence of science over life (as any good positivist would), but his human side makes one wonder if the opposite is not true. Even if his attitude is the result of an herculean work done on himself in order to "enderezar con la reflexión todo instinto",⁸⁹ Avito Carrascal has tried to free himself from the slavery of his instincts without fully succeeding. Thus is portrayed the constant battle within the man, a battle between instinct and reason, a battle without end. Partial victories swing to each side like a pendulum, but Avito, perpetual prisoner of the duality of the human condition, will never be able to escape from the two poles. The situation is not a purely artificial one, imposed only from outside; it is rather that his human nature makes Avito's decisions the product of his inner contradictions.

When Avito decides to marry in order to have a son and therefore a subject on which to practise his "sociological pedagogy", he finds himself in the middle of another dilemma. Avito meditates profoundly concerning the optimal background and qualities of a woman who could be the mother of his son. It is of the utmost importance that she measure up to the expected standards. Most importantly, she should be able to bear a healthy child to whom Avito will apply his

89 Ibid.

system "por amor a la pedagogía va a casarse deductivamente".⁹⁰

However, Avito's rational project of marrying Leoncia Carbajosa beings to crumble with the fortuitous meeting with Marina. Avito is so impressed by her beauty that his rational plans are suspended in order that he may think and clarify his ideas. Such a suspension of action takes the form of a "contradiction"; it is at this moment that "se abre la única batalla que hasta hoy ha empeñado Avito en su conciencia [...] el elemento plutoniano del alma amenaza destruir la secular labor de la neptuniana ciencia".⁹¹

Leoncia, the deductively, rationally chosen, is unwillingly confronted in Avito's conscience by Marina, the inductive choice. After a period of pondering, Avito decides that, instead of proposing to Leoncia, he will propose to Marina, thus solving the conflict. His choice of Marina over Leoncia is somewhat reluctant. It does not satisfy Avito; he will always remain doubtful about his decision.

Once Marina and Avito have decided to marry, "llega la segunda batalla, la de si había de casarse por lo religioso, transigiendo con el mundo"⁹² or if a civil marriage would suffice. After long thought, Avito decides to

90 Ibid., p. 440.

91 Ibid., p. 445.

92 Ibid., p. 451.

compromise and, going against his convictions, chooses a church marriage. A few days after his marriage, when the first emotions have weakened, Avito realizes, through objective reasoning, that he has been victimized by his own instincts. Continually he repeats to himself: "Has caído, Avito, has caído!"⁹³ A voice from within tells him that he has succumbed to the temptation of induction (emotion), and his mistake is now irreversible. However, the consequences of his mistake can be rationalized a fortiori. After all, "El genio, ¿no es tan hijo de la naturaleza como del arte?"⁹⁴ Paradoxically, although Avito had hopes of marrying rationally, he ended by doing it instinctively. His thoughts signal one direction and his actions, its opposite.

After the birth of his son, Avito gets into another conflicting situation, the choice of his son's name. According to Avito's way of thinking, the name of his son "tiene que ser griego, por ser la lengua griega la de la ciencia; sonoro y significativo además".⁹⁵ Given a choice among several, Avito decides that "Apolodoro por lo simbólico y sobre todo por empezar como Avito con A"⁹⁶ is the

93 Ibid., p. 452.

94 Ibid., p. 446.

95 Ibid., p. 459.

96 Ibid.

best name. Once the decision has been taken, Avito realizes that he has erred again, this time to the temptation of pagan superstition.

An analogous situation develops when a decision must be made whether or not the child is to be baptized. Avito thinks that his son should not be baptized, but when he is confronted by his wife and public opinion, he bows again, and lets the child be baptized. Later he regrets it, but finds enough reasons to justify his action, concluding that, perhaps, there is no cause for concern.

The foregoing examples could be extended to almost every situation encountered by Avito, but the purpose of this research is not merely to gather and catalogue all possible examples. These examples cited are the reflection of the contradictory structure of the novel. Paralleling real life, Unamuno puts Avito in situations where a choice has to be made or a decision has to be taken. Given the equivalent force of the opposing issues, Avito has to select one, fully aware that such choice is incomplete and cannot fulfill his expectations. Avito's vital and educational situations are characterized by their ambiguity. Such situations cannot be solved by choosing one extreme and ignoring the other. Avito's hesitations and attempts to reverse (at least mentally) the choice already made, indicate the lack of security and the precarious state of equilibrium of the human being.

The bipolar aspect of the issues is a constant in every situation, in such a way, that the issues presented by the novel can be defined by their fundamental duality. Unlike dialectics, the Unamunian contradiction does not and cannot resolve the issues into a synthesis of opposites. Such a solution would falsify the real existence and authenticity of contradictions. Although Avito has to opt if he is to act, his solution does not dissipate the radical contradiction of the issue in question.

It should be noted however, that the examples selected up to this point have been restricted to Avito's personal level. The quotations provided in the section describing D. Fulgencio Entrambosmares also illustrate the ambiguity and ambivalence of situations. The differences between the two characters seem to find their roots in the specificity of their functions. Avito has to provide practical solutions; he has to act in order to achieve something; he is a doer. On the other hand, D. Fulgencio has only to think and give advice; he is the incarnation of the self-appointed pedagogue whose dilettantism precludes satisfactory solutions. Nevertheless he has a moderating influence upon Avito's ideology.

D. Fulgencio's philosophy is an exploratory expedition into the fields of truth based on a procedure that combines or coordinates more geometrico several categories in order to awaken and excite the spirit; as one of his aphorisms

puts it: "Pensar la vida es vivir el pensamiento".⁹⁷ From his working room, D. Fulgencio can afford to generalize and to speculate about the nature of things and human destiny; he can content himself by contemplating the paradoxes of life.

Fulgencio and Avito's personalities are contrasted; they appear to be going in opposite directions. The philosopher, prone by nature to speculate and abstract, gives practical advice to the practical man. On the other hand, Avito, prototype of the rationalistic pragmatist, tends towards the realization of an ideal perfection. The metaphysically inclined D. Fulgencio strives towards a certain naturalness analogous to real life; he is the idealist becoming a realist. In contrast to D. Fulgencio, Avito's realism tends towards idealism without his realizing it.

It is difficult to consider the contradictory structure of the characters of Apolodoro and Marina because these are token characters only, put to the service of a cause. Both characters are nothing by themselves. They become valuable only when opposed to Avito and Fulgencio. They tend to react rather than to act. Because they are seen only in action in relation to the two major characters, the reader of Love and Pedagogy rarely sees them taking initiatives or acting autonomously. It is obvious that Unamuno was not

97 Ibid., p. 468.

interested in building the individualities of Marina and Apolodoro. For these reasons, it is difficult to detect internal contradictions in these two characters. However, when they are considered in relation to the other characters, the oppositions begin to appear.

The references to Apolodoro are almost entirely indirect. The reader knows his deeds through his parents. Even when Apolodoro is old enough to speak and act by himself, the control exerted by Avito tends to suffocate any initiative he may have. Marina and Apolodoro have not enough substance by themselves to be characters in their own right. They are satellites revolving around Avito, who in turn is heavily dependent upon Don Fulgencio.

The first noteworthy relationship takes place between Avito and Marina. She steps into the scene as Avito's instrument to demonstrate the feasibility of his ideas. After he has fallen "desde las excelencias de la deducccion [...] a los abismos inductivos",⁹⁸ Avito rationalizes his weakness by asking himself "¿no es la naturaleza hecha arte, lo que equivale a decir el arte hecho naturaleza?"⁹⁹ By reversing the dichotomy between nature and art he seems to unite both extremes. The same reasoning can be applied at the individual

98 Ibid., p. 445.

99 Ibid., p. 446.

level, "no es el feliz consorcio de la reflexión el instinto, instinto reflexivo a la par que reflexión instintiva?"¹⁰⁰

Once married, he sees Marina as a part of the dichotomy, 'matter-form': "¡Marina es materia prima de genio, forma de él yo!"¹⁰¹ From that moment on, they will form the two extremes of an opposition that has to operate in education, matter and form. But any equilibrium is very precarious in Avito's hands and very soon disappears "La Materia es inerte, estúpida; tal vez no es la belleza humana mas que el esplendor de la estupidez humana".¹⁰² The antithetical character of Avito and Marina is explicitly stated "Marina ni me entiende [...] ni ella puede nadar en el aire, ni yo volar en el agua".¹⁰³ Avito's chauvinistic opinions about women are unequivocal, and they extend to his wife. "¿Educarla? Imposible. Toda mujer es ineducable".¹⁰⁴ These oppositions are not a mere intellectual stance; they are oppositions at the personal and concrete level. From the beginning of their relationship "Avito se propone estar masculino, dominador, cual cumple a la ciencia y domeñar a la

100 Ibid.

101 Ibid.

102 Ibid., p. 452.

103 Ibid.

104 Ibid.

materia al punto".¹⁰⁵ Besides his own internal contradictions, Avito has to face the tensions carried by the irrationality and impulsiveness of the "matter". The atmosphere of suspicion and mistrust created by Avito is an additional source of tensions.

Frequently Avito tries to transpose his inner dilemma to his wife. When Marina tells him that she is going to give birth to a baby, Avito strongly suggests to her a phosphorous rich diet. After a while, when she complains of always having to eat the same thing, Avito tells her "Ahora tienes que comer más con la reflexión que con el instinto"¹⁰⁶ transferring to her his personal dilemma.

Marina will have a free hand with her second child because Avito thinks that women are essentially uneducable and that only physical development has to be achieved. "Con la niña Marina, mucho aire, mucho sol, mucho paseo, mucho ejercicio, que se haga fuerte [...] Yo tengo mis ideas".¹⁰⁷

The relationship between D. Fulgencio and Avito is somewhat different. D. Fulgencio is a full fledged character who lives in an abstract world heavily anchored in intellectual endeavours. Due to his role of counselor, he enjoys a

105 Ibid., p. 448.

106 Ibid., p. 453.

107 Ibid., p. 493.

privileged position in the novel. Most of the time he is exempt from gross exaggerations and exerts a moderating influence over Avito's radical views.

D. Fulgencio enjoys the startling effect that his paradoxes have on Avito. "Se pierde mucho tiempo en recorrer este espacio" complains Avito. "Casi tanto como el espacio que se pierde en pasar el tiempo",¹⁰⁸ retorts Fulgencio, inverting Avito's idea. Their conversation continues on the same grounds.

- Puede Ud seguir Avito
- ¿Seguir? ¡Pero si no he empezado!
- Nunca se empieza todo es seguimiento¹⁰⁹

replies the inveterate philosopher.

The imbalance found in the dialogues involving Avito, Marina and Apolodoro, is found also in the "contradictions" between Fulgencio and Avito; but here the dominating personality is Fulgencio's. Sometimes they are at odds over educational policy: "El filósofo insiste en que se dé al niño educación social, en que se forme al niño en sociedad infantil [...] Carrascal, aunque a regañadientes primero, cede".¹¹⁰ Even though Avito is not convinced by Fulgencio's arguments, the outcome of the conflict tends to favor the philosopher.

108 Ibid., p. 471.

109 Ibid.

110 Ibid., p. 488.

"¡Oh, esta educacion socio-infantil! ¿Qué buscara con ella D. Fulgencio? ¡Es terrible!"¹¹¹

When Apolodoro's progress is not satisfactory, a very alarmed Avito seeks advice: "¿Y qué hacer? - ¿Qué hacer? Dejarle, dejarle que vuele". In view of such a reply, Avito mumbles his disagreement: "¡siempre que se le deje! ... extraña pedagogía!, ¿qué se propondrá este hombre?"¹¹² Once, disgusted with Apolodoro's lack of motivation, Avito discusses a possible strategy: "le daría a leer novelas de Julio Verne si no fuesen novelas", which D. Fulgencio contradicts "le aconsejaría de buena gana que las diese a leer si fueran novelas y les quitasen lo científico".¹¹³

These examples and others that follow in subsequent chapters show clearly enough the methodological pattern of the novel. The unifying element among characters and situations is the Unamunian "contradiction".

Summary

The pattern of "contradictions" can be divided into two types; the internal contradiction which is found within the individual himself when he is confronted with a choice

111 Ibid.

112 Ibid., p. 453.

113 Ibid., p. 493.

and when he has to justify (to himself) his decision, and the external contradiction found between persons or situations outside the individual; such contradictions referring indirectly to the individual.

Avito Carrascal, the dominant figure of the novel, is an individual dominated by the tensions and insecurities evoked by the constant conflict between reason and instinct. In Fulgencio's case the internal contradictions are intellectual; the oppositions are between logical and illogical entities.

Perhaps the outstanding feature of all "contradictions" is their irresolute and unsolvable character. Avito and Fulgencio oscillate between both poles without being able to resolve the oppositions. The characters appear willing to solve the impasses, but the nature of the issues is such that they are not able to achieve a synthesis.

At the interpersonal level the issues revolve around practical situations, and they culminate in a decision being taken. The center of each controversy is Avito, opposing his will to Marina, Apolodoro or Fulgencio. Although practical decisions ensue from these oppositions, they are put into practice with mixed feelings and few guarantees of success.

Love and Pedagogy portrays the failure of an "orthodox positivist" in trying to fabricate a genius by pedagogical

means. The novel also depicts a number of characters imprisoned by their own ambivalence like psychological portraits of "contradiction". This contradictory image extends beyond individuals and reaches into interpersonal relationships. The emphasis put on psychological situations, and the neglect of the physical aspects seem to indicate Unamuno's interest in the human side of education.

CHAPTER III

THE "CONTRADICTION" IN THE ONTOLOGY OF LOVE AND PEDAGOGY

The preceding chapters have described Unamuno's "contradiction" as well as his novel Love and Pedagogy in terms of "contradictions"; this chapter will now attempt to analyze the outstanding ontological aspects of the novel from the methodological standpoint of Unamuno's "contradiction". It will begin by defining what is meant by ontology and by examining its relation to education. Having set these limits, the analysis of the ontological categories will follow. A brief summary will close the chapter.

According to Bittle, ontology "is the 'science of being' in its most general aspects".¹ It studies concepts such as relation, cause, quality, essence, existence, change, substance, accident, etc. These concepts have so broad a meaning that they can be applied to every being, physical or spiritual. Grenet defines ontology as "la science de l'être"² in a general sense. He considers ontology the central part of Metaphysics, dealing by nature and definition, with "non-material" things. Another French philosopher shares

1 Celestine N. Bittle, The Domain of Being: Ontology, Milwaukee, Bruce, 1950, p. 6.

2 P. B. Grenet, Ontologie, Paris, Beauchesne, 1959, 215 p., in p. 8.

an equivalent conception: "L'ontologie traditionnelle doit être considérée comme une philosophie de l'être".³ Ontology transcends the study of merely physical properties of reality such as temperature, color, mass, etc. It studies categories applicable to all beings. "L'être, l'existence et la réalité sont les trois aspects différents sous lesquels le tout peut être considéré."⁴ As far as Unamuno himself is concerned he never (to our knowledge) gave a definition of ontology.

1. Ontology and Education.

The ontological aspect of education and educational theory concerns itself with nature and essence of educational ideas and institutions. It seeks answers to fundamental questions concerning the nature of education and its agents; the child, the teacher, the school, the family and society. Because education is not an isolated subject, educational inferences drawn from ontological inquiries have to be deeply rooted in the philosophical background and in the environment that generate these inferences. Educational ontology attempts to reformulate and to answer all questions leading to the central one, what is education?, and to the subsequent

³ Louis Lavelle, Introduction à l'ontologie, Paris, P.U.F., 1951, 135 p., in p. 7.

⁴ Ibid.

ones such as, what is its nature? agents? elements and goals?

In accordance with the perspective described in the introduction, effort in the following analysis and synthesis of Love and Pedagogy will be directed towards Unamuno's method of tackling the problems rather than towards concentrating on the content of his theory.⁵ Emphasis will be placed on the methodological effects of the contradiction, that is to say, the effects of the "method of contradiction"⁶ in the ontology of Love and Pedagogy and its implications for education.

2. The Nature of Education.

True to himself, Unamuno never makes a serious effort to define education or pedagogy in his novel Love and Pedagogy. In the first chapter of the novel, the expression pedagogía sociológica (sociological pedagogy) is mentioned no fewer than seven times without any attempt being made to define the concept. Later on, as Delgado points out, Unamuno "olvida el adjetivo y solo habla del sustantivo, de la

5 Studies dealing with the pedagogical content of Unamuno's writings have been done by Delgado, Turin, Lemaître, Arlette, and others (see bibliography).

6 Here the use of the expression "method of contradiction" is a paraphrase of Unamuno's use in the quotation appearing at the beginning of the second chapter.

pedagogía, incluyendo en él todas las variantes del positivismo decimonónico".⁷ Yvonne Turin also points out the equivocal sense given by Unamuno to the term pedagogy: "lo utiliza como un sinónimo de 'cientifismo', sobre todo en su novela Amor y Pedagogía".⁸ Sometimes the word takes its conventional meaning.⁹

The concepts 'education' and 'pedagogy' are used interchangeably in the story: "La educación empieza en la gestación"¹⁰ or "La pedagogía misma, que és sino biberón psíquico...?"¹¹ It appears throughout the novel that "pedagogy", (in addition to other meanings), means the application of certain rules in order to obtain some results in a particular performance. Education, on the other hand, refers, in Love and Pedagogy, to the whole process of upbringing and its end result.¹²

7 B. Delgado, Unamuno Educador, Madrid, Magisterio Español, 1973, Col. Ciencias de la Edu., 277 p., in p. 148.

8 Yvonne Turin, Unamuno Universitaire, Paris, Sevpen, 1962, p. 145.

9 That is, as the art and science of education and particularly of its practice.

10 Miguel de Unamuno, Obras Completas, Madrid, Ed Afrodisio Aguado-Vergara, 1959-1969, Vol. II, p. 456.

11 Ibid., p. 462.

12 Although Unamuno does not specifically define education, by the contextual references and connotations, this seems to be the meaning. For Avito the end of education is to produce a genius; Fulgencio aims at the individuation of Apolodoro.

Perhaps one of the most extensive definitions of education given in Love and Pedagogy is found in the passage describing the thoughts of Avito and Fulgencio regarding education. Unamuno himself (he uses indirect style) describes education as a process of acquiring experience by doing: "Siguen algún tiempo más planeando la educación del niño cuyo principio consiste en que lo vea todo, lo experimente todo, de todo se sature y pase por todo ambiente".¹³ Though he does not characterize the kind of experiences particular to education (his experiences are indiscriminate) Unamuno seems to convey the importance of experience in education.

In that part of the educational process which involves experience, the child is not a passive organism, viewed like a receptor. On the contrary, the child is an active pursuer of such experiences. Avito and Fulgencio agree with the idea that Nature "es un gran libro abierto el que ha de poner el hombre notas marginales e ilustraciones".¹⁴ Consequently, it is expected that the child will transform and interpret the external world. Education then, is more than a process of experience; it becomes rather a process by virtue of which the individual interacts with the environment.

13 Unamuno, Op. Cit., p. 475-476.

14 Ibid., p. 476.

The idea of interaction contained in the preceding quotation has an additional meaning for anyone who is familiar with Unamuno's writings. Literally speaking, it appears that making annotations in the margins was Unamuno's own way of reading.¹⁵ Such a procedure allowed him to agree with, disagree with, or complement the opinions expressed in the book therein simulating a dialogue with the author.

Education takes place in part in the mother's womb; it begins with gestation. Pedagogy continues the education already begun, acting like a "psychical nursing bottle", during the lactation period.¹⁶ Such a metaphor suggests that Unamuno favored also the traditional concept that views education like a process of transmission of knowledge, a process in which the educator has to "fill" some receptacle.

Avito's behavior throughout the novel seems to indicate that education is something to be imposed rigorously. He does not allow Apolodoro to express himself, and he keeps him under strict surveillance and discipline. Avito's ultimate goal is the creation of a genius. This genius-to-be, will not be a particularly creative one, for whenever Apolodoro shows any individual interests (for example literary ambitions)

15 See J. M. Valdés, A Unamuno Source Book, Toronto, University of Toronto, 1973, specially the Introduction.

16 Both concepts are expressed by Unamuno in quotations 10 and 11.

they are severely discouraged. Avito seeks to divert his son's abilities more towards scientific endeavors. Failure to achieve literary greatness drives Apolodoro into a state of depression and frustration that will culminate in suicide.

3. Agents: The Child.

Apolodoro's literary failure, combined with his lack of success in winning Clarita's love and the stubbornness of an overdirective father, evokes feelings of emptiness, anxiety and anguish. To this intolerable state of ontological non-being Apolodoro will react by impregnating the young servant and perpetuating himself through their son. It is by entering into his own grief and sorrow that Apolodoro becomes aware of his ontological reality. The consciousness of his own limitations becomes his own conscience. This fact seems to present certain analogies with the ideas of existentialists such as Heidegger, Jaspers, Sartre and Marcel.¹⁷ At the level of personal consciousness, the conflict between nothingness and being, todo y nada (everything and nothing), finity and infinity appears in its full dimension. This conflict seems to be at the core of Unamuno's ontology. As Meyer puts it "L'intuition essentielle de la pensée d'Unamuno a son maximum

17 Hernández M. Cruz, "La misión socrática de M. de Unamuno", Cuadernos de la Cátedra Miguel de Unamuno, núm III, 1952.

de concentration, c'est-à-dire l'intuition du conflit ontologique entre le tout et le rien ou mieux entre le fini et l'infini".¹⁸

Love and Pedagogy embodies Unamuno's fondness for ambivalence. Apolodoro becomes aware of his nothingness, but his instincts deny him the privilege of disappearing. Through the ontological conflict between absolute opposites is born "la volonté de se singulariser et d'acquérir une renommée qui puisse durer longtemps après nous",¹⁹ a phenomenon (known in Unamuno's words as Erostratismo)²⁰ that haunts every individual. When Apolodoro complains to Fulgencio about his personal disgrace, the latter tries to explain that "El erostratismo es la enfermedad del siglo, la que padezco, la que te he hemos querido contagiar".²¹ Fulgencio follows this explanation with certain considerations about life and

18 François Meyer, L'ontologie de Miguel de Unamuno, Paris, P.U.F., 1955, p. 20.

19 Alain Guy, Unamuno, Paris, Seghers, 1964, p. 36.

20 By the term erostratismo, Unamuno means the need for human beings to live and immortalize themselves; it refers to Erostratus who put fire to the temple of Ephesus in order to gain immortality. Besides the immortality of the soul, in which D. Fulgencio does not believe, man has a very intense desire (be it confessed or not) of giving his name to posterity. "La perspectiva de la nada, de ultratumba, del vacío eterno nos aterra y nos tritura el corazón." All this in chapter XIII of Love and Pedagogy in Complete Works, Op. Cit., p. 542-544.

21 Unamuno, Op. Cit., p. 543.

death, and concludes with a bit of advice: "Pero haz hijos Apolodoro, ¡Haz hijos!"²² Profoundly anguished by his own limitations, Apolodoro gives free rein to impulses and procreates in a supreme effort to avoid "nothingness".

Unamuno's concept of Education is embodied in the ambivalence of Apolodoro's character. Education is an enormous force that can favour and accelerate individual development. On the other hand, this same force may also hinder and strangle individual progress and development, either by the subtle or the direct imposition of sets of rules and ideas. At the practical level education is perceived as a conflict between the tendencies towards uniformity and compliance imposed from outside, "tu genitor te ha empapuzado de ciencia"²³, and the natural, sometimes anarchical, impulses of the individual. "Sé ilógico [...] sé tú, tú mismo, único e insustituible."²⁴ The "contradiction" involving Apolodoro makes him conform and adjust to external pressures. On the other hand, education will make him a unique being that cannot be taken for or replaced by another. Love provides Apolodoro with uniqueness and self-awareness; Pedagogy depersonalizes and annihilates him.

22 Ibid., p. 546.

23 Ibid., p. 539.

24 Ibid., p. 507.

It appears that the nature of Education in Love and Pedagogy is conceived as a bipolar process of antithetical effects upon the child. Viewed as a process of experience, education has a double role. It is a passive process of acquisition; it is also an active process of behavior. In addition education gathers the opposing tendencies of uniformity and compliance against the creation of a unique personality.

4. The Antinomy: Progress-Tradition.

Parallel to these ideas runs the antinomy "progress-tradition":²⁵ "la pedagogía es la adaptación, el amor, la herencia y siempre lucharán adaptación y herencia, progreso y tradición".²⁶ Time is an ontological category insofar as it can insure or destroy a supreme goal, permanence.

Unamuno in his novel brings into focus the relationship between education and the ever-present conflict, nature-nurture. The history of pedagogical practice seems to indicate that a cyclical process of succession between the two

25 These antinomies are an analytical characterization of some contradictory processes mentioned in Love and Pedagogy and although they are not "education" by themselves, they represent aspects of the whole concept of "education" as conceived by Unamuno. Their juxtaposition provides an array of nuances integrating his different views.

26 Unamuno, Op. Cit., p. 486.

has dominated education. According to the "contradiction", the dilemma nature-nurture has no solution, and although compromises have to be made, the opposition will always remain. Pedagogy arbitrates the conflict between progress (time) and tradition (eternity). Progress is a sequence of changes in time, a temporal series as a tiny film over which tradition extends itself. Tradition lives in the depths of the present and has no end, as in this dialogue between D. Fulgencio and Avito:

- Puede Ud seguir Avito
- ¿Seguir? ¡Pero si no he empezado!
- Nunca se empieza todo es seguimiento.²⁷

Such estimation of permanence appears to give time the qualification of an unsubstantial dream. However it is only in the present that man can perceive himself as being, and in so doing perceive also his finitude (with its consequent non-being). Education oscillates between the two poles without being absorbed by either or both.

Nothing is more disturbing than the prospect not only of one's mortality but also of one's non continuance after death. The anguish of time generates permanence as a goal, since only immortality can give permanence. Gautrand considers five ways by which Unamuno's Being²⁸ assures continuance:

27 Ibid., p. 472.

28 Being applies here to the ontological entity as well as to the concrete individual.

"dans l'être collectif de son pueblo, dans ses enfants et dans ses fils spirituels, dans la mémoire des gens, dans la mémoire supraterrrestre, dans le Christ".²⁹ Two paradoxical solutions appear clear; first, that nothingness is avoided by sacrificing individuality to collectivity and secondly, that perpetuation of the being implies abolition of time, and the prevalence of eternity in the being.

Avito and Fulgencio tend to contradict themselves in their attitudes regarding the diad progress-tradition. Unamuno portrays Avito as a progressive individual, "Hombre del porvenir, jamás habla de su pasado [...] joven entusiasta de todo progreso",³⁰ who, besides being attached to the changing sequences of material progress, tries to cling desperately to the quiet permanence of tradition by gaining scientific immortality. In contrast, Fulgencio is depicted as "hombre entrado en años y de ilusiones salido",³¹ more conservative than Avito, attempting to build a permanent philosophical system (Ars magna combinatoria). However, in their educational practices, their roles are reversed. Avito tends to indoctrinate his son scientifically, and Fulgencio seems to be less anchored in the traditionalist patterns of education.

29 Marcel Gauchand, Le refus de mourir et l'espérance chez Miguel de Unamuno, Paris, OPHRYS, 1969, p. 24.

30 Unamuno, Op. Cit., p. 437.

31 Ibid., p. 467.

Both teachers seem aware that their theories will provoke a revolution in the world. The immediate result of their theories is unhappiness and disgrace for Apolodoro. Avito and Fulgencio, contradicting their own convictions, try to better the nature of a young child; but the results are pathetic. However, it is in the temporal opposition that the converging views of both pedagogues are seen. Both conceptions can be summed up as in the following quotation:

Mais ce qui passe demeure, parce qu'il a quelque chose qui sert de support au perpétuel fluxe des choses. Pour ceux qui ressentent l'agitation, rien n'est nouveau sous le soleil, et l'univers leur apparaît stupide dans la monotonie des jours; pour ceux qui vivent dans la quiétude, chaque nouveau matin apporte une nouvelle fraîcheur.³²

Throughout the changing waves of progress in history, as well as in education, always something remains. This 'something' constitutes the essence of the dichotomy, 'progress-tradition'. Progress-tradition are different and opposite, but they coexist in man and education.

5. Freedom and Discipline.

Two opposing principles, those of authority and freedom, are an integral part of the education of Apolodoro. From the very beginning, Avito tries to inculcate "su principio de autoridad, base y fundamento de toda sana

32 Guy, Op. Cit., p. 119-120.

pedagogía".³³ Fulgencio opposes such a position because he believes that each man possesses his own "bacillus individuationis";³⁴ Fulgencio is an avid seeker of self identity. No matter which system of education a person is guided by, he will always strive for personal recognition: "Esfuerzos por salirse del escenario por sacudirse de la vana similitud, ley de nuestra tragicomedia."³⁵

Avito believes that a perfect system has to adjust to a strict methodology, and so has the individual being educated. Avito loses control over himself and becomes very upset with his son's overindulgence in imaginary journeys, literary fantasies and day dreams. When such things occur, Avito desperately asks Fulgencio "¿Qué hacer?", to which the latter replies "¿Qué hacer? Dejarle, dejarle que vuele".³⁶ Such a liberal attitude confuses Avito very much. It is difficult for him to understand Fulgencio's bias against individual control and discipline.

On the one hand, Avito conceives discipline as a set of rules to be respected and followed. In such an approach, discipline is imposed by the proper authority, and is external.

33 Unamuno, Op. Cit., p. 463.

34 Ibid., p. 464.

35 Ibid., p. 482.

36 Ibid., p. 483.

in nature. On the other hand, Fulgencio believes that discipline and freedom are basically internal, producing the best results when self-imposed.

For Unamuno, the opposition, 'freedom-discipline', seems to be based upon a negative concept of freedom, (Avito's) understood as external coercion. Avito's educational concept appears to be constructed upon the idea of negative and external freedom. Consequently any alternative education (Fulgencio's) should start by changing the basic concept of freedom. Conscious of this need, Unamuno defends, through the character of Fulgencio, a new concept of freedom, internal, positive and ethical, and he brings to the fore the moral necessity of such a concept's existence.

Freedom is a process that brings the child to the humanization of nature; man has to arrive at this ideal through education. The idea of freedom as an interior consciousness of the external rule or law, has an unmistakable Hegelian flavor.

In educational practice, Avito subscribes to the ideas of a group of teachers who believe that discipline is the prerequisite for learning or education. Fulgencio favors the concept that views discipline and freedom as processes of internalization of external rules and of progressive self-control.

Meyer perceives the question of the autonomy of being, ontologically, in terms of conflict of limitation, and the non-limitation of such being. In this regard he states: "La conscience d'être est conscience de limite, et l'être se conquiert, comme serse, contre le tout qui le menace de dissolution".³⁷ The fullness of being can only be attained when the individual has complete control over the self. Any restriction is a threat to the being's integrity.

There is no definite line of demarcation between the internal and the external world. There exists a continual, back and forth oscillation between the need to conform and the necessity to rebel. The concept of equilibrium between freedom and discipline is a very precarious one in education, because of the constant conflict between individuals and the world, or perhaps because of the inner contradictions in man. Unamuno recognizes the presence of freedom and discipline in education, and he is acutely aware of the contradiction that they form. Discipline, somehow curtailing the fullness of the being, and freedom conceived as absence of limits, can give the much-sought fullness of being; but it can also dilute the being in a variety of activities.

37 Meyer, Op. Cit., p. 35.

6. Individual and Society.

If the diad, 'freedom-discipline', were to be extended beyond purely individualistic purposes, and if it were then to be projected into the educational process with its full scope, two concepts would emerge with force. The first relates to the issue of 'directiveness-non-directiveness' in education and the second, an offshoot of the first, would concern itself with the aims of education in terms of individual freedom versus education for social purposes.

With regard to both concepts, the novel Love and Pedagogy presents its two main characters, Avito and Fulgencio, as representatives of opposing tendencies. From the beginning of the novel, Unamuno portrays Avito as a man whose "fuerte está en la pedagogía sociológica",³⁸ and as a man in love with anything that has to do with sociology.³⁹ Avito urges Apolodoro to recognize and remember the great name of

38 Unamuno, Op. Cit., p. 437.

39 Throughout the novel Avito seems to represent the predominant Zeitgeist of the second half of the nineteenth century. In Germany the doctrines of Herbart, Pestalozzi and Fröbel became so fashionable and prevalent that scores of students from America went to Germany to learn from Herbart. Besides, in England, Italy, U.S.A. and even in Japan many Pedagogical Institutes flourished, imitating the school founded by Herbart in Königsberg. In France, the predominant forces were Dupanloup and the school of "sociological positivism", a mixture of Comte's Darwin's and Spencer's doctrines. For more details about the above see Delgado, Op. Cit., p. 139.

Spencer.⁴⁰ This type of pedagogy helps to create the modern genius that "no puede ser más que sociológico".⁴¹

However, Avito's theories do not agree with his practice. Once he sees the school's poor performance, he complains about the inadequacy of methods and the lack of scientific rigor: "¡Le estan enseñando en ella antropomorfismo! [...] es terrible la escuela."⁴² Subsequently, Avito decides to withdraw his son from school and to take Apolodoro's education into his own hands.

Fulgencio also presents a contradictory attitude regarding the issue, individual-society. For him, the process of education consists of helping the child to adjust to social life. For this reason he opposes Avito's idea of withdrawing Apolodoro from the school. "El filósofo insiste en que se dé al niño educación social, en que se forme en sociedad infantil, que se le mande a que juegue con otros niños",⁴³ thereby helping him to adjust.

40 In the later years of the nineteenth century Unamuno translated six volumes by Spencer, for Unamuno himself recognized the influence of Spencer. This influence has been studied by Earle, París and Alberich. Pérez de la Dehesa (Op. Cit., p. 93) quotes Unamuno saying "soplaban sobre nosotros vientos de anarquismo, de individualismo desenfrenado; apacentábamos los unos de la fórmula spenceriana de 'el individuo contra el Estado'".

41 Unamuno, Op. Cit., p. 514.

42 Ibid., p. 488.

43 Ibid.

However, even though socialization is very important, the ultimate goal is "Prepararle para su morcilla ha de ser la labor pedagógica de Ud".⁴⁴ Such a concept reinforces the belief that each man possesses his own bacillus individuationis, that is, the need for being an individual who is engaged in survival through the constant quest for immortality (which Unamuno calls "erostratismo").

Summing up both concepts, it can be seen that Avito views the process of education as a solitary stage during which the child has to be directed and provided for by factual knowledge and logical reasoning. Paradoxically, Avito believes that the best way to educate Apolodoro is to isolate him from other children and to impose on him a strict discipline making him a very learned child. Fulgencio thinks that education provides a socializing influence through contact with others. The amount of information transmitted is secondary. Insofar as the aims of education are concerned, Avito's aim is one of preparing the solitary individual to play a useful role in society. Fulgencio's aim, on the contrary, is to help the socialized child to become autonomous and to realize his potential and his uniqueness.

Although Love and Pedagogy consists of antinomies and contradictions, there is always a very reliable entity

44 Ibid., p. 474.

at the center of those antinomies; this entity is man. So great is Unamuno's concern for man that he does not hesitate to put him at the center of his philosophy.⁴⁵ It does not seem an exaggeration to say that Unamuno's only concern is man.

7. Man.

The tragic end of the novel indicates the disastrous consequences of an education based on the principles of a "science" which ignores individual needs and feelings. Love and Pedagogy takes the reader on a quick journey from the very beginning of the educational experiment to its abrupt end. The reader is involved much as a spectator at the destruction of a young man by two ill-advised pedagogues.

A Lockean view of the child provides the background for Avito's operations. The making of a genius can be obtained through "aplicando mi sociología pedagógica in tabula rasa".⁴⁶ This assertion shows the familiarity of Unamuno with current trends of thought;⁴⁷ it also shows a clear

⁴⁵ Unamuno's main works, The Tragic Sense of Life and The Agony of Christianity deal first and foremost with man. As far as can be known the whole work of Unamuno is a great effort to understand man qua man. García Blanco, Turin, Meyer, Mariás, Aranguren and many others (see bibliography) believe that man is the central point of Unamuno.

⁴⁶ Unamuno, Op. Cit., p. 439.

⁴⁷ To this respect see footnotes number 29 and 40 of this chapter.

contradiction with Avito's idea that education begins before birth and that therefore the child is not a tabula rasa.

"La educación empieza en la gestación, ¿qué digo?, en la concepción misma [...] antes mucho antes, venimos educándonos ab initio".⁴⁸

Avito's rationale that a strict application of his method suffices to produce the result sought, amounts to saying that the environment is the basic factor in achieving the planned goals. Along with this behavioristic conception, Avito considers hereditary factors as being important. "Eso de que el huevecillo del future genio ha de ser un huevecillo como los demás está bien en teoría",⁴⁹ says a skeptical Avito, thinking that perhaps a good innate endowment is always better than a mediocre one. Initial unrestrained optimism regarding the possibilities of pedagogy is somewhat diminished by the thought that the child's biological inheritance could possibly be poor. Scientific overconfidence is shattered by the awesome powers of uncontrollable nature: "el genio, ¿no es tan hijo de la naturaleza como del arte?"⁵⁰ After more thought, Avito conceives the possibility that maybe nature and nurture are equal in value. "¿No es la

48 Unamuno, Op. Cit., p. 456.

49 Ibid., p. 441.

50 Ibid., p. 446.

naturaleza hecha arte lo que equivale a decir que es le arte hecho naturaleza?⁵¹

From an initial position of scientific omnipotence, Avito gives way to a more balanced relationship with nature. The education of the child is in the middle of the conflict, nature-nurture. Such conflict is extended to the selection of the future mother. Because Avito assumes that he, himself, personifies the qualities of racial purity, rationality, and intellectual soundness; he further believes that only a woman with the same qualities would be adequate for him. However, Avito's instincts drive him to doubt his convictions and, finally, to give in to his abhorred impulses: "demosle su parte de naturaleza de instinto, de inconciencia, no hay forma sin materia".⁵² Here more than anywhere else Love and Pedagogy provides a complementary view of the "contradiction"; in this view, although matter and form are opposed, they are complementary.

Because they are loosely presented, many statements in Love and Pedagogy give the impression of informality. Nevertheless, it remains that in each instance one metaphor demands its counterpart. In keeping with this procedure of using "contradictions" Unamuno makes the extremes coexist.

51 Ibid.

52 Ibid.

He sees education as integrating them. Avito's whole concept of the child is that of an organism to be manipulated. His initial position has much in common with the behaviorist position, a position which contends that if the right amount of physical and intellectual stimulation is provided for the learner, the pedagogue should be able to achieve his own aims.

Countering this unilateral conception, Love and Pedagogy presents Fulgencio's view of the child as a being able to discriminate, to decide and to act in accordance with his own will, having in addition a compelling desire to fulfill his projects and desires: "cada uno de nosotros tiene su microbio, su microbio especial y específico, el bacillus individuationis".⁵³

The extremes of the opposition represented by Avito and Fulgencio oppose the objective reality of scientific design against the more irrational, unpredictable and specific desire of the individual to be unique. D. Fulgencio even extends this desire to an extreme position, making it the supreme goal of the individual in the form of, "El erotismo es la enfermedad del siglo, la que padezco, la que te hemos querido contagiar".⁵⁴

53 Ibid., p. 464.

54 Ibid., p. 543.

The unavowed goal of self-perpetuation is a constant in Unamuno's thought. "Presque tous les romans et les nouvelles d'Unamuno sont marqués [...] par l'intervention de la mort".⁵⁵ In relation to human nature it appears under different forms, but always remains nevertheless one of the pillars of Unamuno's thought. Corroborating this opinion, Meyer states: "La dimension essentielle de la personne qu'est l'instinct de perpétuation est identiquement une dimension sociale et interpersonnelle".⁵⁶

But if man is afraid of nothingness, "La perspectiva de la nada de ultratumba de la vida eterna nos asusta y nos vacía el corazón".⁵⁷ there is only one force capable of overcoming such an intolerable state of annihilation--man's willingness to persevere and to live forever. Because man lives in the middle of the contradiction, 'perpetuation-annihilation', his struggle between the two begins with an act of self-consciousness, an act that is characterized by a willingness and an effort to continue to exist. For this reason Unamuno emphasizes the will to live, not just the awareness of it: "¿Qué soy yo? Un hombre que tiene conciencia de vivir que se manda vivir y no que se deja vivir.

55 Guy, Op. Cit., p. 31.

56 Meyer, Op. Cit., p. 64.

57 Unamuno, Op. Cit., p. 542.

Tengo la voluntad y no la resignación de vivir".⁵⁸ But this quest for the perpetual being (existence) is characterized by the presence of death; "qui nie à la fois notre instinct de conservation et notre soif de perpétuation".⁵⁹ Against the hypocrisy or indifference of some intellectuals "le philosophe espagnol maintient devant nos regards, avec un relief saisissant et un accent inimitable, le paradoxe terrible de la mort".⁶⁰

Fulgencio presumes that man is constantly in the making, and that he is willing to take charge of his own destiny. His last effort, however, is inevitably directed towards the eternalization of life. Hence his advice to Apolodoro before his impending suicide: "Pero haz hijos Apolodoro, ¡haz hijos!"⁶¹ It is the desire for survival, of being indirectly continued by his children, that nourishes the instinct of paternity and urges Apolodoro to procreate. Thanks to his having a son, he can indirectly avoid death.

Love and Pedagogy symbolizes the inevitability of "contradictions"; life vs. death, individual vs. society and also freedom vs. discipline. Avito and Fulgencio alternate

58 Ibid., p. 544.

59 Guy, Op. Cit., p. 30.

60 Ibid.

61 Unamuno, Op. Cit., p. 546.

in asserting each position, and insist on the irreducibility of both positions. Man is condemned by essence to live between these extremes; no synthesis (accommodation of both positions) can allow definitive deliverance of his "contradictory" condition. Education cannot be alien to man's condition.

8. Love vs. Pedagogy.

Avito's efforts to apply scientifically some unspecified pedagogical rules are frequently thwarted by natural obstacles and Apolodoro's unpredictable reactions. When progress is not satisfactory and when standards are not met or are allowed to deviate from the prescribed path, Avito tries to find someone to blame. Marina, his devoted wife, is often an easy culprit who can take all of the blame and none of the credit. Sometimes the company of suspicious friends, such as the poet Menaguti, is perceived as the disturbing factor. Fulgencio's odd advice is sometimes met with skepticism. Even Avito himself is victimized by his own indecisions, lack of firmness and several other human weaknesses. "No me va a resultar genio, he fiado con exceso a la pedagogía, he desdeñado la herencia",⁶² Avito says to himself, wondering what is happening to him and to his method. With characteristic

62 Ibid., p. 486.

stubbornness Avito is ready to take the blame personally before conceding that his method is not infallible. "Me he equivocado--se dice--me he equivocado; de aquí no sale nada me ha faltado voluntad para imponer la pedagogía".⁶³

The ruinous results of his plan stem from his lack of will power in disciplining his son. Such a lack of will power is the product of a personal contradiction between two incompatible functions, "Padre y maestro no se puede ser, nadie puede ser maestro de sus hijos, nadie puede ser padre de sus discípulos".⁶⁴ Love and pedagogy interfere with each other.

The conflict between reason and feeling so obvious and prevalent⁶⁵ in the personal life and work of Unamuno is transferred here to the main character of Love and Pedagogy. Avito lives under the dilemma, 'father-teacher' versus 'son-pupil'. Paternal love, though repressed, interferes with the scientific duties of the teacher; it allows for two incompatible enemies, 'love-reason' to become entangled. Avito's herculean work in becoming a rationalist cannot allow feelings to interfere.

⁶³ Ibid., p. 535.

⁶⁴ Ibid., p. 486.

⁶⁵ Guy, Op. Cit., especially chapters II, IV and VI, p. 30-83.

Any kind of love is considered an intrusion, even maternal love. Marina is severely reprimanded by Avito for being a tender, loving mother, and for not being strict enough with Apolodoro's demands. When Marina informs Avito that their son has fallen in love with Clarita, Avito retorts "¡Vaya un desatino! ... ¡El amor!, ¡siempre el amor atravesándose en el sendero de las grandes empresas!"⁶⁶

When Avito, diligently seeking advice and companionship, visits Fulgencio, their dialogue reflects mutually opposing approaches. Avito says...

- ¡Se ha enamorado!
- ¡Es natural!
- ¡Qué no es racional!
- ¡La naturaleza supera la razón!
- ¡Pero la razón debe superar la Naturaleza!
- ¡Sale la razón de la Naturaleza!
- ¡Pero debe la Naturaleza entrar en razón!⁶⁷

The dichotomy, 'reason-feeling', pervades all aspects of the being and of education. Although their debate continues for some time, focussing on the aspects of concrete and abstract love, at the end of the discussion Avito still remains convinced of their basic incompatibility. "No los genios no pueden enamorarse".⁶⁸ The antinomy, 'love-pedagogy' which is an instance of the ontological conflict reason-faith remains,

66 Unamuno, Op. Cit., p. 514.

67 Ibid., p. 515.

68 Ibid.

and will remain through the novel, unresolved. For Avito, love stems from irrationality and pedagogy is associated with reason. This wide division, by which Unamuno is ironizing about the Zeitgeist of his time, is generalized to all feelings in general. Love comprises intuition, religion, artistic inspiration, material and sexual love. Pedagogy, its opposite, is analogous to reason, science and objectivity. To put it simply, love has to do with the heart and pedagogy with the brain.

After the failure of Apolodoro's novel, Avito realizes that he has failed in his project of "making" a genius. In one of the few dialogues with his son Avito still maintains his initial thesis concerning the incompatibility of, and contradiction between love and pedagogy. "Ahora se pone en claro que no haremos con la pedagogía genios mientras no se elimine el amor", says Avito. His son replies, "¿Y porqué no hacer del mismo amor pedagogía padre?"⁶⁹ A mellowed Avito, forgetting for a moment his rationalistic stance, appears receptive to his son's suggestion; Unamuno writes that "Le gusta la idea".⁷⁰ But this attempt to synthesize and resolve the contradiction is never accomplished.

69 Ibid., p. 553.

70 Ibid.

Avito does not become totally convinced of his pedagogical failure until the irreversible tragic fate of his son. Only the bitter experience of Apolodoro's suicide will awaken Avito from his scientific utopia and prompt him to redeem himself by promising to educate his future grandson with a more humane perspective. Throughout the novel, love is equated to human relationships of warmth and feeling, while pedagogy is associated with the concepts of formal relationship, strict discipline and the acquisition of factual information.

9. Ontological Considerations.

The foregoing analysis shows the ambiguity of Unamuno's position in dealing with ontological questions. Although Love and Pedagogy appears to offer some definite suggestions regarding the nature of education, in education as in philosophy "l'unamunisme ne doit être annexé, en vérité, par aucune école, malgré ses affinités avec l'existentialisme ou le vitalisme".⁷¹ Unamuno's work appears to have methodological, rather than doctrinal, value.

The ontological question, 'what is the ultimate reality?', has no single answer in Unamuno's thought. According to his approach, the answer will depend upon the individual,

⁷¹ Guy, Op. Cit., p. 104.

and probably upon which "contradictory" exerts more tension at any precise moment. The initial question, however, begs many others; for instance, is educational reality physical in nature?, is it a process of experience? etc.

Several of the above quotations reveal that education, understood as education of children, has to do with physical entities; the agents of education are real, with physical attributes, occupying a certain space and having a series of actions arranged in a temporal sequence. All these "properties" of education could be listed under 'the mechanics of pedagogy'. Opposing the physical attributes of education are the spiritual realities of man and his processes of communication, knowledge and feelings.

In addition to its having physical and spiritual characteristics, Avito and Fulgencio understand education as being a process of experience. In Love and Pedagogy experience has two connotations: the active and the passive. Because experience is personal and individual, education assumes the form of a unique process of existence, manifested by a continuous sequence of physical and cultural change. Such a concept is reinforced by Avito's faith in science, and in the possibility of manipulating physical bodies.

The scientific approach is countered by both the more humanistic approach of Fulgencio and Apolodoro's awareness of the world of poetry and literary values. Apolodoro's

literary preferences despite the preferences of his father, suggest that Unamuno envisages education as a spiritual process that nourishes a perspective created by human choice.

Without specifically stating what is education, Love and Pedagogy presents a series of 'contradictions' that integrate education. For Unamuno then, education is a physical and spiritual process, an inner-outer directed process of experience and existence. All this presupposes also that education is a process of natural and cultural change, a set of rules imposed by others or by oneself, a perspective created by the uniqueness of the self.

It is crucial to keep in mind, at this stage, that Unamuno's approach is mostly methodological; therefore Love and Pedagogy cannot indicate where true reality lies. The essences of education and its nature, are identified with the "contradiction" itself. Only the individual himself can balance both extremes when forced to take a particular pathway.

If the methodological approach is disregarded, one is tempted to equate Unamuno's position with a particular kind of impersonal eclecticism or with a particular school of thought. The almost systematic use of "contradictions" indicates first and foremost that the nature of education does not lie somewhere between the extremes of any contradiction. It also indicates that what constitutes precisely the nature

of education are the "contradictions" animating each sequence of actions and thoughts. Each educational entity embodies opposing elements that make its existence possible. Obviously the contradictory predicament means several different, but mutually reconcilable (at least intellectually), attitudes at the same time. A concrete example of such attitudes is reflected by Apolodoro, who can obey and "internalize" the orders of his authoritarian father. On the other hand, Apolodoro possesses his own bacillus individuationis that makes him defy and oppose external pressures. Such response is not to be mistaken for a psychological need to compensate some deficiency; it is rather conceived as a fixed and universal trait of the individual. Support for both conceptions of human nature can be found in the scientific realm.⁷² In Unamuno's view man necessarily acts and reacts to and with the environment; education comprises both human actions. In addition, human action is likely to be accompanied by doubt, anguish, anxiety, despair and their counterparts, such as assertiveness, self-satisfaction, happiness, etc., as the thoughts and deeds of Fulgencio, Avito and Apolodoro seem to indicate.

⁷² Daniel S. Robert, Contemporary Readings in Psychology, Boston, Houghton Mifflin, 1965, 417 p. Selections 49 and 58 by Bertalanffy and Montague respectively, present the biological and environmentalistic views of the human nature. In the light of present knowledge both views are complementary and perfectly compatible.

Instead of subscribing to a unilateral and coherent theory, Love and Pedagogy presents Education as a multifaceted concept sustained by opposing forces. Two basic models, roughly sketched in Unamuno's novel, compose the whole essence of education. These models correspond to those two halves of a "contradiction" which enter into anything real; form and content.

The first of these would correspond approximately to today's behavioristic⁷³ model of education and learning. The bases for such an analogy are found in the following tenets described in the novel:

- a) Ultimate belief in science.
- b) Belief that the environment is extremely important for education.
- c) Deterministic conception of the individual.
- d) Reductionistic attitude towards human personality.
- e) Assumption that if a normal endowment is present the "right" pedagogical method is omnipotent.
- f) Tendency to minimize beliefs, feelings and any human aspect that cannot be treated in terms of performance.

73 Although behaviorism as a school of psychology was non-existent when Unamuno wrote the novel (1902), Avito's assertions at the beginning of the novel correspond almost exactly to Watson's manifesto one decade later. See also footnote #17 in Chapter V; also quotation 18.

Avito's optimistic projections at the beginning of the novel reflect the above set of beliefs, and his whole educational conception can be summed up as follows: provided that a child is normally endowed, the application of the right stimuli at the right place and moment should propel the child to a preestablished goal.

Fulgencio's pretentious philosophy embodies an opposite concept of education and, therefore, a different set of assumptions:

- a) Individual propensity to gain immortality.
- b) The individual and the environment interact.
(The individual acts as well as reacts)
- c) Only the individual can set his own goals.
- d) Man is unpredictable, creative and unique.

The lack of comment about ultimate reality throughout the chapter and the novel may appear odd. In fact Unamuno neglects, almost completely, to mention either the existence of God, or the nature of eternity.⁷⁴ His allusions to religious convictions and realities are also very sparse. Only through the intermediary of the mother, Marina, is there given

⁷⁴ Love and Pedagogy was written during a religious crisis in which Unamuno completely abandoned religion. Such a crisis had a profound influence on Unamuno's life and work. This aspect of Unamuno's life has been studied in detail by: Emilio Salcedo, Vida de don Miguel, Salamanca, Anaya, S.A., 1964, 437 p.; Carlos Clavería, Temas de Unamuno, Madrid, Gredos, 1953, 156 p.; also Hernan Benítez, Aranguren, Gullón and others.

any hint of a religious education. Avito, Fulgencio and Menaguti are atheists, considering religion the source of great harm, for which reason, it is impossible to find out Love and Pedagogy's position in regard to religious education.

Education appears to be ontologically defined by the two philosophical positions discussed above, both coexisting throughout the novel, and perhaps symbolizing that a wise dosage of both is inevitable in education.

CHAPTER IV

THE "CONTRADICTION" IN THE EPISTEMOLOGY OF LOVE AND PEDAGOGY

This chapter deals with another aspect of the philosophical inquiry, epistemology. Fundamental issues of Unamuno's novel are examined from the vantage point of "contradiction". The meaning of epistemology and the relationships existing between education and epistemology are delineated. In the light of this, 'contradictions' in the novel are analyzed from the epistemological standpoint. In this analysis consideration is given to educational implications.

1. Epistemology.

Whereas ontology is concerned with questions referring to the meaning and nature of total reality and the possibility of an Absolute, epistemology¹ deals with the nature,

¹ Jorge O. Ruda, Lexique philosophique-scientifique, Ottawa, Les Editions de l'Université d'Ottawa, 1977, 174 p. "L'épistémologie est la théorie de l'essence, des lois et des formes de la connaissance. Ses problèmes principaux sont: quels sont l'objet et la source de la connaissance, quel est son fondement et quelle est sa motivation, quels sont les paliers du processus cognitif? Quelles sont les méthodes et formes de ce processus cognitif? Quelle est la vérité et quelles relations existent entre l'activité pratique et l'activité cognitive des hommes etc.?", p. 45. Also, Roger Verneaux, Epistémologie générale ou critique de la connaissance, Paris, Beauchesne, 1959, 175 p., writes in his Introduction, "nous essayerons de définir dans un chapitre préliminaire le problème de la connaissance, la discipline que le prend pour objet, et la méthode qui permet de le résoudre", p. 5.

ways and means of getting such knowledge. It is generally agreed, in the philosophical field, that epistemology is that branch of philosophy dealing with the limits and scope of knowledge and truth. The concept of truth, although related to knowledge,² remains somewhat obscure, and is consequently, the object of some controversy among professional philosophers. For this reason a discussion of the concept of truth is avoided here.

The problem of the nature and origin of human knowledge is one of man's fundamental problems, one to which no historical beginning can be assigned. Philosophy begins with the affirmation that knowledge can be acquired by man. Although different opinions about the subject have been held at different times, epistemology has always held a central position in the intellectual endeavours of man.

2. Epistemology and Education.

Because education deals mainly, but not solely, with the acquisition of knowledge (in the form of new concepts

2 André Lalande, Vocabulaire technique et critique de la philosophie Paris, P.U.F., 1968, p. 293: "On doit distinguer l'épistémologie de la théorie de la connaissance, bien qu'elle en soit l'introduction et l'auxiliaire indispensable, en ce qu'elle étudie la connaissance en détail et a posteriori." As a footnote Lalande adds: "Le mot anglais epistemology est très fréquemment employé (contrairement à l'étymologie) pour désigner ce que nous appelons 'théorie de la connaissance' ou 'gnoséologie'".

and behavioral patterns), delimiting educational epistemology becomes very important.

If the concept of epistemology is not restricted to philosophy, but is extended to include education, then, by its very nature it has to do with the knower as well as the known. The knower as an active organism acquires and modifies (interacts with) certain modes of thought and patterns of behavior; through his interaction he is able partly to understand and to interpret reality. It is by internalizing different modes of human experience that man forms different categories of mental experience. Such categories allow the individual to make different types of judgments: logical, empirical, moral or aesthetic. Education has to be concerned with all of them.

Since other classifications may be proposed, the foregoing assertions have only illustrative value. Such assertions merely suggest that, from the epistemological standpoint, education ought to be concerned with those achievements of mind through which experience becomes intelligible. The problem of finding out how such achievements become intelligible is a problem for psychology.

Epistemologists have taken different positions concerning the nature of knowledge. One such position considers knowledge as something objective, absolute and coherent. An opposing view considers knowledge as being relative,

instrumental and empirical. There is also the position of those who think that knowledge (more exactly truth) is unattainable. In addition to these classical positions, it has been proposed that knowledge is a product of social consciousness, or that knowledge arises out of dialectical and even existential situations, rather than from propositional dictates. It seems obvious that the initial epistemological standpoint will have some consequence for a particular system of education.

The aim of this section is not to establish the merits and the truthfulness of each position regarding the nature of knowledge; it is rather to point out the relationships between knowledge and education.

Generally speaking, educational epistemology deals with the forms of knowledge with which education ought to be concerned. More specifically, it is concerned with the qualities of mind and the types of judgment and reasoning which education ought to produce.

An ideal epistemology for education should present a series of relationships between all possible forms of knowledge and types of thought. Mapping out all forms of knowledge would be of great value for determining ends and objectives in educational planning; it would also facilitate the designing of school curricula.

Educational tradition indicates that the problems of learning and curriculum occupy the greatest amount of time and effort of most educators. Historically, and meritoriously, the relationship between the fields of knowledge and types of thought,³ tends to categorize the achievements of civilization as follows:

Scientific Knowledge - Natural sciences -	Logico-relational thought
Factual Knowledge - Social sciences -	Relational + logical thought
(linked facts)	
Speculative Knowledge - Humanities (Arts) -	Imaginative thought
Illuministic Knowledge - Revelation -	Mysticism - Intuition

The importance of epistemology for Education is two-fold. First, epistemology helps to form a Weltanschauung, and consequently an ontological conception, epistemology establishes the objectives of instruction. Secondly, because epistemology deals with ways of knowing, it has to 'spell out' the norms for the best instructional methodology. Depending upon the need for and appreciation of a special form of thought-knowledge⁴ (scientific, humanistics, etc.), the types of training and skill acquisition take a particular

3 This distinction is based originally upon Paul H. Hirst, "Liberal Education and the Nature of Knowledge", in Reginald Archambault, ed., Philosophical Analysis and Education, New York, Humanities Press, 1969.

4 The relationship 'thought-knowledge' is taken for granted here. It is obvious that such a relationship is highly hypothetical, and as such is only used for its conceptual value in the theoretical discussion.

form.

In summary, epistemology has some bearing on education, in terms of the qualities of mind that a particular educational system ought to produce, and also in terms of the forms of knowledge with which it has to be concerned. In practical terms, education properly performs its epistemological function if it results in a series of personal achievements; 1) a certain background of the different kinds of knowledge, 2) a grasp of the significance of knowledge and inquiry for human living, 3) an understanding of the logic and inner mechanisms of scientific and artistic knowledge and, perhaps more importantly, 4) an awareness of the limitations inherent in human and rational knowledge.

3. Rationalism vs. Irrationalism.

Avito's orthodox positivism represents, more than anyone else's, the Zeigeist of the second half of the nineteenth century. He exhibits blind confidence in the omnipotence of science and the overpowering reach of sociology. Consider for example the statements: "el genio moderno no puede ser más que sociológico"⁵ or "llegará a hacerse genios mediante la pedagogía sociológica",⁶ and later his favorite quotation:

⁵ Miguel de Unamuno, Obras Completas, Madrid, Ed Afrodisio Aguado-Vergara, 1959-1969, Vol. II, p. 513.

⁶ Ibid., p. 439.

"Sólo la ciencia es maestra de la vida".⁷ Avito is a rationalist unflinching in his faith in the progress of science and the supremacy of reason. On the one hand, "positivism"⁸ admits particulars and facts only, as foundations for the knowledge of truth and reality; all the so-called universals are reduced to individual particulars and ultimately they are seen as the simple data of sensory perception. On the other hand "positivism"⁹ sees the task of science not as the establishment of facts, but as the establishment of laws for the expression of relationships that can be discovered and confirmed by a specific activity, relational thinking.

Fulgencio, discoverer of the 'método coordinatorio',¹⁰ suggests a different outlook; he believes that life and education are experiences tailored to the unique needs and aspirations of each individual. Such uniqueness is shown in

7 Ibid., p. 437.

8 Ernst Cassirer, The Problem of Knowledge, Clinton, Yale Press, 1950, p. 1-16. Mill's type of positivism admits an aggregate of experiences, or individual observations held together by associations and extended by inductive inferences, as the basis for knowledge.

9 Ibid., p. 7. This is the type of Comte's positivism that proposes, more than establishes, fixed, unchangeable features to all events. "The basic law of positivism is that every proposition must be traced back strictly to a simple statement of a fact if it is to have any real and intelligible meaning."

10 Unamuno, Op. Cit., p. 470.

individual reactions: "La Naturaleza [...] es un gran libro abierto al que ha de poner el hombre notas marginales."¹¹ Because science relies exclusively upon reason it tends to separate man from reality. Through its incisive and constant reasoning approach science oversimplifies and overcategorizes reality, thereby stultifying man. "Acabará la ciencia toda por hacerse, merced el hombre, un catálogo razonado, un vasto diccionario."¹²

The positions of Avito and Fulgencio dramatize the cleavage that has split the domain of knowledge since Bacon. Avito's positivism rejects all theological and metaphysical thinking; it accepts only a definite logical structure tied to a determinate order of things or phenomena. The degree of certitude and precision of knowledge (consequently of Avito's "sociological pedagogy") depends upon the use of a method capable of finding, with systematic coherence, the relationships between things.

Avito's unrestrained optimism, concerning science and rational knowledge, is opposed to the more moderate, even pessimistic, outlook of Fulgencio. As the novel progresses Avito's outlook gradually draws closer and closer to D. Fulgencio. Moreover both characters are less and less inclined

11 Ibid., p. 476.

12 Ibid., p. 509.

to make a priori metaphysical judgments. Scientific inquiry, with its antiseptic ideation, dissects reality, and leads progressively towards the denial of existence. In a celebrated analogy, Unamuno compared reason¹³ to the ulcerated stomach that digests itself. By its very nature science is reductionistic. The attempt to find always a simpler law or principle, tends to reduce reality to a series of principles, ideas and words. The process of reduction goes from reality to ontological annihilation.

Cuando se hayan reducido por completo las cosas a ideas desaparecerán las cosas y quedarán las ideas tan solo y reducidas éstas últimas a nombres quedarán solo los nombres y el eterno e infinito Silencio pronunciándolos en la infinitud y por toda una eternidad. Tal será el fin y anegamiento de la realidad en la sobre realidad.¹⁴

Classical rationalism succumbs to self-deception when it believes that it can understand the complexity of the universe by transforming all knowledge into formulae. Fulgencio believes that the homogeneous quality sought by positivism can be attained only if the point of departure is transferred from the object to the subject (as in phenomenology), i.e., the problem of knowledge is viewed not from the standpoint of the universe but from that of man himself.

13 This analogy can be found in The Tragic Sense of Life.

14 Unamuno, Op. Cit., p. 509.

Quite often Fulgencio displays a more benevolent view of science; for instance, when he discusses with Avito the ultimate aim of science.

- ¿Y el fin de la ciencia?
- ¡Catalogar el Universo!
- ¿Para qué?
- Para devolvérselo a Dios en orden.¹⁵

The epistemology of Love and Pedagogy revolves around a basic contradiction involving two approaches to knowledge, chiefly, rationalism and irrationalism.¹⁶ Just as reason is Avito's tool for showing what is "objectively" true, so the heart is Fulgencio's instrument for grasping what is vitally and subjectively true. Love and Pedagogy does not dispute any of these positions; on the contrary, it opposes them in order to show that truth or knowledge lies alternatively with both assertions.¹⁷

Such "contradiction" opposes the two major forces that comprise the individual. Not surprisingly their opposition is evidenced in education. A great deal of Avito's

¹⁵ Ibid., p. 471.

¹⁶ André Lalande, Op. Cit., p. 889: "Au point de vue de la discipline intellectuelle: foi dans la raison, dans l'évidence et la démonstration; croyance à l'efficacité de la lumière naturelle. S'oppose en ce sens, à irrationalisme, sous toutes ses formes (mysticisme, occultisme, philosophie du sentiment, traditionalisme)".

¹⁷ For a discussion of Unamuno's theory of knowledge from the standpoint of logical empiricism see J. Barry Luby, Unamuno, New York, Las Américas, 1969, especially chapter V.

effort is directed towards shielding Apolodoro from the insane and polluted world of imagination, feelings and inner impulses. He will succeed in his task provided that the success of his job depends on how well he can isolate and protect his son from the vicious influences of schooling,¹⁸ the arts¹⁹ and love.²⁰ Anything not containing hard facts is not worthwhile for Avito. Fulgencio, on the other hand, takes the opposite view, as in the following statement: "La daría a leer novelas de Julio Verne si no fuesen novelas". "Pues yo le aconsejaría de buena gana si fueran novelas y les quitaran lo científico."²¹

The battle, initiated in ontology, between 'being-not being' is reflected here in the form of opposition between reason and imagination. The same contradiction is perceived clearly by the poet Menaguti when he tries to impress upon Apolodoro the beauty of poetry and the freedom of the spirit of art. Menaguti finds it disheartening that "tu genitor te ha empapuzado de ciencia, de esa infame bazofia que con la

18 "Es terrible, es terrible la escuela." Unamuno, Op. Cit., p. 488.

19 "La poesía es un arte de transición." Ibid., p. 513.

20 "Ahora se pone en claro que no haremos con la pedagogía genios mientras no se elimine el amor." Ibid., p. 553.

21 Ibid., p. 493.

religión es la causa de nuestra ruina".²²

Through his association with Menaguti who embodies this humane approach, the young Apolodoro is persuaded that real explanations are not given by reason but by feeling. The books that he borrowed from Menaguti explain everything. Poetry makes one feel the world rather than rationalize it.

The main problem with artistic-imaginative knowledge, according to Avito, is that it is outmoded: "¿Es qué no hay genios poetas?", inquires Apolodoro, to which Avito answers: "Los había hijo mío, los había cuando las gentes apenas se fijaban mas que en lo que se lee en verso; pero el genio moderno no puede ser mas que sociológico".²³

The opposite approaches represented by Avito and Fulgencio can be identified with the traditional approach to education in which science and art are opposed, or the medieval division of knowledge into a series of disciplines clustering around either natural sciences or human

22 Ibid., p. 539.

23 Ibid., p. 513.

sciences.²⁴ The contradiction seems to be more than an arbitrary division. The split between natural sciences and human sciences seems to correspond to the nature of man, and, as such, to the essence of knowledge. Accordingly, the "contradiction" resides in the constant opposition of both approaches. To the coherence and objectivity of science is opposed the relativistic belief that knowledge can be existential as well as propositional. Apolodoro sways from one approach to the other, such alternations showing the working of the "contradiction".

Love and Pedagogy gives no explicit recommendations as to what curriculum should be taught, nor how and when it should be taught. However, through the fictitious and

24 The problem of the double nature or approach to knowledge has been perceived by many. Cassirer among them explains: "In virtue of this basic conviction Comte wages a continuous struggle on two different fronts. True scientific positivism is, [...], opposed to the mistaken tendency toward many details. -- For this reason Comte saw real danger in the increasing fragmentation of knowledge. He meant to oppose this tendency toward "specialization", not only in theory but in practice as well, and the throughgoing reform of education that is the very heart and essence of positivism is directed above all to this end. [...] The material world is infinite in time and space, so that all knowledge of it must have a merely provisional and inconclusive character. The true center of knowledge lies not in the world but in mankind, not in the universe but in humanity [...] On the basis of this conviction, which is not only logical but ethical as well, Comte protested increasingly against the fateful dismemberment of knowledge favored by a false system of education and academic routine." Cassirer, Op. Cit., p. 9-10. The harmful effects and the incompleteness of such a traditional approach appear here.

exaggerated actions and opinions of his opposing characters Unamuno attempts to build a structure dealing with the general concept of knowledge in education. On several occasions in his writings Unamuno expressed his views on education²⁵ in general, his views as to what should be taught in schools and universities and his views as to what the role of the teachers should be. Through his constant use of the "contradiction" Unamuno appears to employ methodological strategy to show that logical reasoning never was, and never could be, able to command general agreement and acceptance with regard to educational questions. The individual who feels that he must come

25 Two recent studies by B. Delgado, Unamuno Educador, Madrid, Magisterio, 1973, and by Y. Turin, Miguel de Unamuno; Universitaire, Paris, S.E.V.P.E.N., 1962, deal with the concrete instances and situations in which Unamuno said or proposed something about education. Delgado's study deals with Unamuno's approach to education, focusing on his general outlook, and also with the particular problems and solutions concerning Spain's educational policies at the turn of the century. Unamuno's educational background as well as some comparisons with other educators of his time are surveyed. Turin's study provides a more narrow, although deeper, view of Unamuno as a teacher and rector of Salamanca's University. It considers also the numerous controversies, stirred up by Unamuno's outspoken opinions, that culminated in his exile and later vindication. In addition to these two recent works, other authors illustrate, somewhat, the pedagogical aspect of Unamuno's work, particularly: Aguilera, Alcázar, Balcázar y Sabariegos, Bunge, García Glanco, González, Maestre, Marras, Moralejo, Valdés and others (see Bibliography). Autobiographical accounts of Unamuno's education can be found in his early works, Recuerdos de niñez y mocedad and En torno al casticismo (in Vols. III and IV of his Complete Works, Op. Cit.) also in De mi país, Viejos y jóvenes and Contra esto y aquello. Specific problems and proposed solutions were dealt with in many newspaper articles and talks throughout Spain.

to terms with personal and ultimate issues must come to his own conclusions on the basis of feeling, reason or revelation. To think otherwise, or to dismiss any one of these forms of knowledge, would severely undermine any educational purpose.

4. Pupil: Teacher and School.

Apolodoro is introduced to Fulgencio when Avito thinks that his son is ready to receive formal instruction. "Se lo traeré a Ud. Don Fulgencio" - "No no, de ninguna manera, yo no debo verle ni el debe verme. Es conveniente que haya una mano aunque humana, oculta e invisible en su sendero."²⁶ It is at this point that the intricacies of the relationship of pupil-teacher and school are introduced in Love and Pedagogy.

Though an atheist, Avito does not interfere with what he considers Fulgencio's superstitious view concerning the invisible hand by which the child is guided. It is obvious that for Fulgencio the invisible hand indicates the existence of 'someone' more perfect than humans. However, no matter how powerful or perfect this 'someone' may be, a carefully designed assessment of the child's behavior is necessary. As a teacher "apuntará D. Avito todo lo digno de mención que haga o diga el futuro genio para estudiarlo los dos (meaning

26 Unamuno, Op. Cit., p. 475.

Avito and Fulgencio) y proveer en vista de ello".²⁷ Scientific plans for education call for a precise record of the actions of the child, and the scientific approach calls for a detailed study of all possible variables in order to control the experiment and to minimize error.

Apolodoro is the precursor of the modern antiseptic child. Everything has to be carefully planned and scientifically prepared, from the hygienic and nutritional needs to his curriculum. The fact that the child is taught that the sun commands the planets to move around is evidence for the enlightened Avito of the prevalent anthropomorphic spirit of the schools. This sin and others similar to it, convince Avito that the school is a corrupting place. Consequently, and disregarding Fulgencio's advice, Avito decides to take charge of Apolodoro's education.

The view of a carefully planned education, with no details left to improvisation, contrasts with the idea of the invisible hand or Providence that watches over the education of the child as it watches over the world. Education is left in the hands of two pedagogues, each one representing an opposite view.

Relations between teacher and pupil are hierarchical and rigid. Avito cannot conceive it any other way. Such is

27 Ibid., p. 476.

his faith in the scientific method that he is blind to any reasonable suggestion. His dictum that reason is the master of life becomes the basis for his theory and practice of education. Even when Apolodoro has been ruined, Avito still clings to his obsession.

The inadequacy of school methods is one of the sources of Avito's discontent. For this reason, "Se decide enseñarle a hablar y escribir como se debe. Y para enseñarle a hablar por leyes y no por reglas",²⁸ Avito decides to teach his son personally in order to correct the mistakes of the school; he will teach the young Apolodoro scientifically how to speak, read or write. Of special interest for Avito are the rules and laws governing language.²⁹

5. Language and Epistemology.

Jiménez considers the relationships between language and psychic life inseparable: "En esta relación íntima, cordial, et lenguaje es sustancia espiritual y medio y accidente

28 Ibid., p. 489.

29 Language always exerted special fascination for Unamuno. As pointed out by Hernández A. Jiménez, Unamuno y la Filosofía del Lenguaje, Río Piedras, Ed. S. Juan, 1973, "Todas las experiencias lingüísticas y literarias durante ésta y épocas posteriores de escolaridad y formación son evocadas por Unamuno con singular deleite y descritas con emoción y delicadeza: romances populares, cantos de cuna, trabalenguas, jerigonzas, jitanjáforas", p. 94. Besides, by profession and training, Unamuno was involved with languages, particularly Latin and Greek.

al mismo tiempo [...] Su función es creadora y estimuladora del pensamiento".³⁰ Words, because they come from a vast pool of culture and tradition, seem to give birth to thoughts. Although Jiménez's approach does not consider the use of the "contradiction", he seems to perceive the dichotomous nature of language. In this respect he states:

El lenguaje sirve simultáneamente dos funciones; para expresar el pensamiento y también para ocultarlo a los demás. Por designios y motivaciones humanas inexpressables se presta para dar algo que pueda resultar distinto a la esencia de nuestras reflexiones y convicciones más íntimas.³¹

A similar polarity is found when one confronts the individual and social nature of language: "El lenguaje pertenece a la sociedad y de ella lo toma el hombre, pero es el individuo quién se lo apropia lo hace suyo y lo recrea. En esto se convierte, de patrimonio social y cultural externo en posesión y contenido psíquico individual."³² The difficulties of expression and communication that language presents for thought, constitute the classical antinomy between the logical categories of thought and logico-grammatical forms.

Unamuno ironizes with Fulgencio's pedantic belief of having found the basis of knowledge in his combinatory method

30 Jiménez, Op. Cit., p. 129.

31 Ibid.

32 Ibid., p. 139.

of inverting sentences and opposing meanings. D. Fulgencio is not only a dilettante in the noble art of thinking; he considers himself a full fledged philosopher whose paramount achievement has been the founding of what he proudly calls Ars magna combinatoria, a method which he believes can be equated with philosophy. As he puts it: "No es, en efecto, la filosofía, [...] más que una combinatoria llevada a los ultimos términos".³³

Following the unsystematic pattern of his creator, D. Fulgencio is inconsistent even in the naming of his method; the names "combinatory" and "coordinatory" are used interchangeably: "El método coordinatorio es, sin duda, la fuente de toda filosofía, el modo de excitar el pensamiento".³⁴ Their purpose is to awaken, provoke or excite thought. Basically the method operates similarly to the "method of contradiction" studied in the preceding chapter.

¿Oyes decir que el amor es el hambre de la especie?,
pues inviértelo y di que el hambre es al amor del
individuo. Ya Pascal como buen filósofo volvió
aquello de que el hábito es una segunda naturaleza
en lo de que la naturaleza es un primer hábito.
¿Te habla de la libertad de conciencia?, pues
compárala con la conciencia de la libertad.³⁵

33 Unamuno, Op. Cit., p. 469.

34 Ibid.

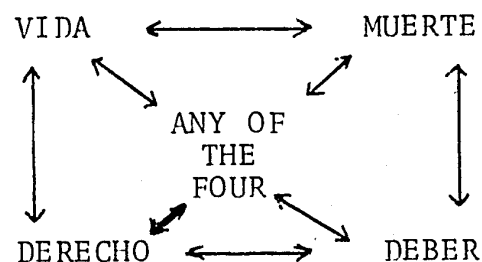
35 Ibid.

In reversing the two poles, D. Fulgencio is asserting alternatively the two extremes of the same proposition. The interchangings of the subject and the predicate of the assertion are bound to expand the meaning of the sentence. It is interesting to observe also that in none of the stated examples, is there negation of any statement. There is only the opposition of the reversals; in this fashion both possibilities are simultaneously entertained, as in the contradiction, and no solution is given nor is it sought.

According to D. Fulgencio the basis of such intellectual exercise lies "en dar, como él ha dado en las cuatro ideas madres, dos del order ideal y dos del real, ideas que son, las del order real, la muerte y la vida y las del order ideal el derecho y el deber, ideas no metafísicas o kantianas sino henchidas de contenido potencial",³⁶ thus reinforcing the basic dichotomy upon which Unamuno's use of "contradictions" is built. The categories are presented in contradictory pairs that are irreducible to single entities (impossible to synthesize) or to one another. Their polar character makes them inseparable, as are the categories in formal logic or in the dialectical contradiction of Marxism; if one pole is lost so is the other.

36 Ibid.

Progress is made through a series of quasi-mathematical combinations: "A partir de ellas, coordinándolas de todas las maneras posibles, en coordinaciones binarias primero, luego ternarias, cuaternarias más adelante y así sucesivamente".³⁷ The procedure appears simple enough; it consists of taking basic concrete categories, making combinations and permutations with them, and seeing the results after further thought about them. The above categories could then be arranged as follows: "el derecho a la vida, a la muerte, al derecho mismo y al deber; el deber de la vida, de muerte, derecho y deber mismo; la muerte del derecho",³⁸ thus suggesting an arrangement similar to the square of contradictions found in traditional books of logic.



Placing the four categories, one at each corner of the square and repeating one of them at the center would illustrate Fulgencio's procedure. The double-pointed arrows indicate the reversibility of combinations. Ternary and

37 Ibid.

38 Ibid., p. 470.

quaternary combinations may be obtained by exhausting all the routes indicated by the arrows. The oppositions of particular categories to themselves would resemble the traditional tautologies. It must be remembered however that the relationships pointed out above are only analogies with the "square of contradiction". The basic divisions of the logical categories into contradictories, contraries, etc. do not hold true in Fulgencio's method.

The result of such a procedure in terms of solutions is difficult both to assess and to predict; nevertheless, it must not be forgotten that the basic aim of both D. Fulgencio and Unamuno in philosophizing is to explore and to think about man and his Universe, and not to give thoughts already made. Such a method is conceived as a guideline and a stimulus for thought, rather than as a means of obtaining solutions:

"¡Qué fuente de reflexiones el derecho al derecho, la muerte de la muerte y la vida de la vida!, ¡qué fecundas paradojas las de la vida de la muerte y la muerte de la vida!"³⁹

The game Unamuno is playing with the reader (by ridiculing D. Fulgencio's method) constitutes what has been called Unamuno's arbitrariness. Yet, Unamuno's reiterations are the key elements unifying his thought. Through these repetitions Unamuno tries to capture the only unscrutable problem, the

39 Ibid., p. 469.

man of flesh and bone. Unfortunately, for the human problem there are no solutions only dilemmas and paradoxes.

Fulgencio's theory of knowledge is based upon language. Undoubtedly Unamuno symbolizes with his irony the dangers of exclusively serving a logical set of propositions to the detriment of subjective experience.

Unamuno sees language as something endowed with supremacy over any other kind of knowledge: "El lenguaje afirma Unamuno, nunca llega a definir una palabra en su esencia; es un sistema de metáforas con una base mítica y antropomórfica".⁴⁰ Ordinary language emerges first from the biological need and, closely tied with this need, from the need to transmit our thought to others, and to catalogue the world. "Unamuno reconoce de forma patente que la diferencia entre estos juiciosos juegos de palabras estriba a menudo en su inconmensurabilidad. La inconmensurabilidad de la fe y la razón como las describe en Del sentimiento trágico de la vida es un caso límite."⁴¹

It has been suggested⁴² that not only does Unamuno's theory of language present many similarities with those of Russell and Wittgenstein; but it is also in agreement with

40 Luby, Op. Cit., p. 119.

41 Ibid., p. 120.

42 See Luby, Op. Cit., Chapter V.

Aguinaga and Richards. It has to be recognized that Unamuno always tried to exemplify in his writings his belief in the essentially poetical nature of language. Luby presents an analysis of Unamuno's position, defending the fundamentally aesthetical and functional character of language simultaneously.

6. Mathematical vs. Historical Knowledge.

In addition to language teaching, Avito undertakes the teaching of drawing, and other arts and sciences, by means of frequent walks and visits to museums. To learn how to draw is very important, in Avito's view, because it helps the child "a que adquiriera el sentido de la forma, único camino para llegar a adquirir el del fondo".⁴³ In psychological terms this seems to be a recognition of the role of transfer in learning. There is a fundamental opposition between "fondo-forma". Avito shows the importance of aesthetic and artistic values at the axiological level if one is to penetrate other fields of culture.

Independently of the multiple interpretations, there remains the methodological fact which shows two possible major perspectives in education; there is the perspective of those who envisage education as an acquisitive process of methods

43 Unamuno, Op. Cit., p. 490.

of thought and action, and there is the perspective of those who contend that education has to provide the student with a series of didactical contents corresponding to specific needs.

There is not, in Love and Pedagogy, any systematic attempt to devise a curriculum; yet it does offer some advice regarding mathematics.

¿Matemáticas?, son como el arsénico, en bien dosificada receta fortifican, administradas a todo pasto matan. ¿Matemáticas? Uno, dos..., tres..., todo en serie; estudia historia para que aprendas a ver las cosas en proceso en flujo. Las matemáticas y la historia son dos polos.⁴⁴

Here again a contradictory structure opposes scientific knowledge and historical knowledge.⁴⁵ This opposition also represents the fixity of mathematical truths versus the mobility of subjective knowledge that by its own nature is tied to

44 Ibid., p. 506.

45 Unamuno's opposition between mathematics and history is not new nor arbitrary. "Indeed the slow and progressive 'conquest of the historical world' ranks among the great achievements of the Enlightenment, which was led to pose new sorts of questions and even to shape the distinctive methods of historical knowledge that later times needed only to develop. Even aside from Giambattista Vico, who distinctly set his own 'historical' ideal of knowledge in opposition to the mathematical and scientific ideal of Descartes, we find in the eighteenth century, in Montesquieu and Voltaire, in Hume, in Gibbon, and in Robertson the pioneers of modern historical thinking." (Underlining is ours) Ernst Cassirer, The Problem of Knowledge, Philosophy, Science and History Since Hegel, New Haven, Yale University Press, 1950, 334 p., in page 217.

human events. Such a polarization of Unamuno's thought may be perceived as an extension of the personal attributes of man.

El pecado del conocimiento adquiere la misma magnitud de la soberbia del conocedor [...] para Unamuno el ejercicio del conocimiento abstracto a costa del interés por el ser concreto que filosofa le proporciona una imagen cómica y hasta fantástica del teorizador.⁴⁶

Knowledge becomes "anti-life" inasmuch as the knower is diverted from the most urgent task, the need to understand the fate of man. This personal contradiction must be translated into educational concerns, particularly in the "contradiction" 'content-process' as, its resolution (synthesis) would compromise the results of education.

As far as can be observed, the two basic types of knowledge considered by Love and Pedagogy (mathematical and historical) constitute a type of knowledge sub specie personalitatis. History as it unfolds secretes a protective coating to protect man from his consciousness of death. Unamuno's apparent dislike of and repulsion for science stems from science's exclusive claim to true knowledge. There is "siempre, la tradición viva y la tradición muerta; el saber vivo y el saber muerto; como hay también civilización y cultura".⁴⁷

46 Arístides, Op. Cit., p. 100-101.

47 Cédomil Goic, Unamuno, Santiago, Ed Chile, 1972, p. 155.

Avito is more interested in content, with its corresponding emphasis upon facts and learning. On the other hand, Fulgencio advises the young man to follow the opposite path. "Huye de los hechólogos, que la hechología es el sentido comun echado a perder [...] porque lo sacan de su terreno propio."⁴⁸ The philosopher is more interested in shaping Apolodoro's character than in filling up his head with information.

Before he ends his novel Unamuno decides to strike out at the false concept of pedagogy, denouncing the abuses made in the name of "scientific" discipline, and putting once more the familiar structure of oppositions before the eyes of the reader. To this end, Unamuno uses Federico, the young man who is Apolodoro's rival for the love of Clarita, to show the ambivalence of the directions of both pedagogues. "Las concepciones pedagógicas ofrecen tanto atractivo como las concepciones opuestas [...] Eso de la pedagogía no ha entrado aún en un campo verdaderamente experimental."⁴⁹ There is a symmetry between the "strictly scientific conceptions" of Avito and the more earthy and personal convictions of everyone else. Federico believes that Avito's attempts to use a rigorously pedagogical method are in vain, and that

⁴⁸ Unamuno, Op. Cit., p. 506.

⁴⁹ Ibid., p. 525.

Avito's system can be replaced by its opposite; Federico sees it as a case of two opposing epistemologies coexisting.

The antinomy is carried to the end of the novel and reduced once again to the level of the individual. Apolodoro shows signs of illness, and when asked what is happening to him, the boy laconically answers: "Conozco mi enfermedad". Avito presumes: "Sí, el amor" but Apolodoro says "no, la pedagogía".⁵⁰

'Love' and 'pedagogy' are two mutually exclusive terms forming the central contradiction of Education. If one is to judge by the ending of the novel, no synthesis is possible.

7. Epistemological Implications of the
Use of "Contradiction".

The preceding examples taken from Love and Pedagogy are clear evidence of Unamuno's dualistic epistemology. The interplay of characters and ideas indicates that the novel goes against a unitary epistemology. Such a concept, although highly original in 1902, seems to be gaining wider acceptance

50 Ibid., p. 551.

nowadays.⁵¹ As has been pointed out in this chapter, Unamuno recognizes also two types of knowledge,⁵² objective and subjective, both equally necessary in the individual's life.

It appears that the "contradiction" may clarify educational situations, and that it can be a useful educational guide. The concept of "contradiction" shows its full value as a method of studying educational principles. According to the "contradiction", all principles asserted or denied have to be confronted by their opposites, such confrontation being not merely a methodological requirement, but a necessary occurrence which reflects the contradictory reality of educational phenomena.

For Unamuno the dichotomy, 'rationalism-irrationalism', is not just a literary convenience; it denotes the

⁵¹ Gaston Bachelard, Le nouvel esprit scientifique, Paris, P.U.F., 1968. In the introduction to this work, he writes: "Tout homme, dans son effort de culture scientifique, s'appuie non pas sur une, mais sur deux métaphysiques et que ces deux métaphysiques naturelles et convaincantes, implicites et tenaces, sont contradictoires". (p. 1). The word metaphysics is used in Bachelard's book as a synonym for epistemology, for he refers to the laws of the spirit and the laws of the world. The two philosophical attitudes are labelled "rationalisme et réalisme" (p. 1). Because these attitudes are adapted to the known and the knower, then, according to Bachelard, epistemology "offre donc deux aspects, l'un subjectif, l'autre objectif, tous deux également nécessaires, car il nous est aussi impossible de changer quoi que ce soit aux lois de notre esprit qu'à celles du Monde".

⁵² This statement should be taken only as an analogy. If it is true that both (Unamuno and Bachelard) conceive knowledge in a dualistic way, it is also true that they don't have the same reasons for arriving at such a conclusion.

contradictory structure of reality. Knowledge has to be approached with due respect to this opposition. Such opposition is not a matter of taste, nor does it in any way represent an artificial division of knowledge that one can accept or refuse. It is rather a real contradiction which no one can ignore. It is fundamental to note here that such appreciation of the Unamunian contradiction would equate it to the dialectical contradiction; however, the persistence of its poles and the impossibility of its resolution (into a synthesis) indicate that the "contradiction" is unsurmountable; rational knowledge and irrational knowledge are the components of a unit that will always remain immutable. One extreme may predominate temporarily, but the basic antinomy will always remain. Thus arises the two-dimensional content of the educational curriculum which has to nourish both positions.

There are other grounds and testimonies besides Bachelard's⁵³ "contradictory epistemology", in which the

53 Bachelard, Op. Cit.

"contradiction" gains acceptance at the psychological level.⁵⁴
Any educational situation entails this contradictory approach to knowledge with its consequent effects upon the behavior of individuals.

54 Edward de Bono, The Mechanisms of Mind, London, Penguin Books, 1969 (especially chapter 26). According to Bono's theory, certain mental processes can be better described by the phenomenon of "polarization" with its two basic principles, movement and fixity. "Words are drains which channel away in fixed patterns the meaning of any situation to which they are applied" (p. 194). They act like divisions of convenience allowing to bring into focus parts of nature. These divisions can be static or mobile. Static divisions tend to separate things or situations in a fixed manner, for example the "separations of the self from the surroundings" (p. 196). Eastern philosophers traditionally have regarded this view as harmful. Many individual problems are seen as arising from the separation of man and nature. Oriental philosophies aim at blending the individual and nature into one. Judeo-Christian philosophies tend to emphasize individual opposition with nature; such seems to be Unamuno's case. Mobile divisions tend to draw their parts further and further away from each other or closer and closer together as the case may be. "If the unit of the division becomes into another complex it becomes a mobile one." Bono's mobile divisions, although illustrations of psychological mechanisms, bear striking resemblance to Unamuno's use of the "contradiction" as a method of inquiry.

If one creates the idea of emotionalism one is not quite happy with the distinctness of the idea unless somehow it is set off against something else. One looks around for the other end of the stick and comes up with intellectualism. The two are treated as opposite poles, qualities that are distinct and mutually exclusive. The implied division leads to the notion that an intellectual cannot be emotional, or that an emotional person cannot think [...]

The creation of the idea of free will at once implies the necessity for something called determination which is opposite, distinct and separate. In fact something has to be created in order to give distinctness to the idea of free will.⁵⁵

Psychologically, cause and effect become quite definite and distinct things. In Unamuno's "mobile divisions"⁵⁶ of the "contradiction" the creation of a particular unit brings about the creation of an opposite unit. Once a cut

55 Bono, Op. Cit., p. 201. In no way does this quotation render justice to Bono's theory, in fact, he argues that "the two things need not be opposite at all. The two are not at all incompatible. Their incompatibility has only been created by an implied division procedure" (p. 201). Bono's procedure of lateral thinking is a deliberate implied division for the purpose of enhancing the deficiencies of vertical thinking. The idea is to rescue thinking from the strict polarization of sequential logic that has dominated it. In the section entitled Mechanics of Polarization (p. 202-205) Bono describes the possibilities of the basic principles (movement and fixity) affecting polarization.

Bono's authority was advocated in order to provide a modern explanation of the psychological mechanisms that could be involved in the mechanics of Unamuno's "contradiction". The quotation provides an enlightening analogy, but in no way implies that Bono shares Unamuno's opinions.

56 In speaking of "mobile divisions" it should be remembered that Unamuno's contradictories are not fixed categories that can only oppose their logical opposite; on the contrary, any category can be opposed to a set of other categories, depending upon their functional or circumstantial value, hence the word "mobile".

into reality is made a sense of incompleteness results. A particular perspective implies the existence of its opposite. This was approximately the concept put forward when the 'contradiction' was initially analyzed. It should be noted, however, that Bono's conception is purely psychological, referring strictly to the memory surface and the process of the internalization of knowledge. Unamuno's process is more ambitious, for it refers mainly to the nature and essence of man and the whole array of his relationships with nature.

For the Unamunian "contradiction", the opposing categories are not absolute. This implies that they may be classified under different labels, depending upon the situation and the way in which they are opposed; it implies also that each category is very elusive. Only those categories professed to be essential are immutable and in constant contradiction, not merely in opposition.

Traditional ways of gaining knowledge, such as 'rationality-irrationality', have been rigidly structured and fixed into irreversible categories. The use of single labels, single categories, definitions and permanent consistency, is practical and reassuring, but can be severely limiting. "To want to get rid of the fixed rigidity of the memory surface does not mean advocating a wishy-washy formlessness but forms which may be just as definite at any moment but not so

permanent".⁵⁷ This seems to express quite accurately the spirit of Unamuno's use of "contradictions". The methodological use of "contradictions" is a systematically (insofar as it is found in any relationship) pluralized process of inquiry that explores, as the need arises, the oppositions governing different aspects of reality. In practice such dualism is characterized by the use of the paradox, by the exploration of concrete situations, and by the cultivation of a permanent polemical attitude. In epistemological terms, Unamuno's approach culminates in the recognition and exploration of antinomies.

Unamuno's procedure is unorthodox in that it goes against traditionally established logical patterns and arrives at provisional and inconclusive results. All pairs of contradictories make sense, yet logic and epistemological tradition tend to reduce them to a single principle.⁵⁸ True to his spirit of contradiction, Unamuno rebels and insists on the fundamental duality of knowledge, if it is to reflect

57 Bono, Op. Cit., p. 205.

58 Ibid. "Connected with this major deficiency is the inability to entertain opposites at the same time. The idea of fixed rigidity would be unacceptable". Showing the same respect that any philosopher does for the Principle of Contradiction, Bono, like Unamuno, sees the logical impossibilities; however, both authors argue that logic cannot embrace everything in the Universe, since not all elements are reducible to logical entities; for this reason, Bono concludes: "Yet flexible rigidity is perhaps an ideal state". (p. 205)

the nature of the universe.⁵⁹

As far as the "contradiction" 'content-process' is concerned, Love and Pedagogy illustrates the bipolar perspective presented by education. If, on the one hand, education is to emphasize process, it will seek the acquisition by the child of a method of thought and action that will provide the basic framework within which man will operate. On the other hand, if content is emphasized, education will lean heavily towards the acquisition of precise units of knowledge which match present needs.

In the novel there are two examples of the relationship between teacher and pupil; the relation of Avito to Apolodoro and the relation of Fulgencio to Apolodoro. These two examples, while they are examples of the same type of relationship (teacher and pupil), they are nevertheless in opposition to each other. It is obvious that the epistemological exigencies will vary according to the educator's outlook. Considering the child as a whole person, with individual and essential attributes, provides a different perspective than that given by looking at the child as a student who should be made equal to all other students. This general contradiction can be subdivided into many others, such as:

⁵⁹ Although Unamuno did not elaborate in this respect, the similarity with Kant's epistemological position seems evident.

teacher person vs. teacher character, education for the individual vs. education for society, etc.

All issues reflecting the existing contradictions between things, symbolize Unamuno's approach to knowledge; however, this should not be confused with the dialectical approach. For Unamuno there is no negation of reality (his "contradictions" are based upon the "affirmation of contradictions"). There is no eclecticism possible, because Unamuno is looking for neither compromise nor harmony. Quite the contrary, the "contradiction" is objectified by the antagonistic realities in active opposition. Logical contradictions are barely existent, because Unamuno's contradictions are not mental; they are real.⁶⁰

As far as it can be analyzed Unamuno professes an epistemology oscillating between rationalism and irrationalism.

If on one hand the values of rationalism are portrayed by Avito, through his faith in reason as the only source of knowledge, then on the other hand the importance of irrationalism is emphasized by Fulgencio, through his stated belief in the importance of feeling and intuition for gaining knowledge.

⁶⁰ Unamuno's approach has some affinities with Husserl's phenomenological view of knowledge in which human structures of apprehension break reality into two parts. There is the world of direct experience, of the living things, of the psychological (Husserl's *Lebenswelt*); and opposing it there is the world of logical entities, conceptualizations, rationalizations and deductions.

Love and Pedagogy confronts materialistic and idealistic rationalism with irrationalism. Both positions are irreducible to one because of their different nature: the first deals directly with facts and the second with a "real" (felt) nature. The opposition nature-culture brings about antithetical modes of knowledge.⁶¹ The idea is not to replace the object of knowledge, but, in a bipolar fashion to superimpose it on the unavoidable issue of rationality-irrationality. The issue can be understood only with reference to the individual because he is the one who finds himself caught between both issues and is affected by them.

It appears now clearly that the use of contradiction carries its implications into education in the ways mentioned above, serving in addition as a fulcrum of a double anthropological foundation of education; the rational man versus the imaginative man. The epistemology of the educational act has to contain rational logic, dynamic imagination, and personal will as the basis for human education. Education, according

⁶¹ According to Husserl's phenomenology, the rational world has been superimposed upon man's original nature. But how does that object present itself before human nature without cultural deformation? How is the thing by itself? Husserl proposes his method of phenomenological reduction, in order to destroy the opposition 'nature-culture'. Unamuno's aim seems similar, but due to the fundamental difference in nature between both worlds never succeeds; moreover, he is less methodical and systematic. A more complete description of phenomenology is given in chapter I, p. 20-28.

to Unamuno's "contradiction", is faced with the choice between two different ways of trying to understand nature. As with other human enterprises the point of truth probably lies at a point between the two extremes.⁶²

Tradition tends to strive towards a unitary theory that satisfies the dogmatic appetite of philosophers and pedagogues alike. It seems that scholars feel more comfortable when the contradictions constituting reality are resolved. Reconciliation between contradictories can be accepted by Unamuno, as a sort of temporary compromise that in no way permanently resolves⁶³ the contradiction.

Such uncomfortable ambivalence may be perceived as a lack of precision, a lack of details or, perhaps, a lack of knowledge itself. Confronted with such a situation, people tend to react unfavorably, as did Federico in Love and Pedagogy when conversing with Apolodoro regarding the odd pedagogical ideals of Avito: "Sus concepciones pedagógicas

62 Bachelard, Op. Cit., p. 10. Referring to scientific thought Bachelard says: "C'est donc bien à la croisée des chemins que doit se placer l'épistémologie, entre le réalisme et le rationalisme. C'est là qu'il peut saisir le nouveau dynamisme de ces philosophies contraires".

63 An analogous position, though a more conciliatory one, is maintained by Bachelard: "cette conciliation n'efface pas le dualisme inscrit dans l'histoire de la science, dans tout le développement pédagogique, dans la pensée même". Ibid., p. 15.

ofrecen tanto atractivo como las concepciones opuestas".⁶⁴
It is ambiguity⁶⁵ itself which is at the heart of Unamuno's dual epistemology.

Seen in the light of the present conceptions of psychology and sociology, there appears to exist an underlying idea--the existence of contradictions--at the foundation of epistemological enterprise. This seems to be true at the conceptual level as well as the practical level. It further appears that the underlying theme of the contradiction offers a new perspective for education. Such perspective is provided by the idea that each action and act of knowledge is basically contradictory. "Les caractères complémentaires doivent être inscrits dans l'essence de l'être en rupture avec cette tacite croyance que l'être est toujours le signe de l'unité."⁶⁶

According to Unamuno's use of contradictions, pedagogical reality appears to be like the center of a conflict generated by two convergent and opposing ways of acquiring knowledge. These "contradictions" are not the consequences

64 Unamuno, Op. Cit., p. 525.

65 Bachelard, Op. Cit., p. 15. This assertion can be compared to the following: "C'est au point que nous proposons une sorte de pédagogie de l'ambiguïté pour donner à l'esprit scientifique la souplesse nécessaire à la compréhension des nouvelles doctrines".

66 Ibid., p. 16.

of abstract situations nor are they the products of logical oppositions; they are real oppositions inherent in any educational situation.

Unamuno has an inclination for stating educational problems in terms of mutually opposed (contradictory) alternatives. Rather than make an "either-or" (like Kierkegaard) or a "both-and" resolution of the dilemmas created, Unamuno attempts to look at these problems from a fresh point of view. Usually this involves seeing a continuity between the opposing terms.

CHAPTER V

THE "CONTRADICTION" IN THE AXIOLOGY OF LOVE AND PEDAGOGY

The present chapter deals with the Axiology of Love and Pedagogy. It begins with a description and delineation of Axiology and its main branches, and continues with a succinct exploration of the relationships between Axiology and Education. These introductory remarks are followed by an analysis and examination of the structure of axiological judgments made by Unamuno in Love and Pedagogy. The third part of the chapter discusses previous views, and examines their educational implications by drawing some inferences for a theory of education.

1. What is Axiology?

Axiology is that branch of philosophy which deals with values and valuation. Judgments concerning what is good, bad, right, wrong, beautiful and so forth, are the subject matter of Axiology.¹ Taken in its broadest sense

¹ André Lalande's Vocabulaire technique et critique de la philosophie, Paris, P.U.F., 1968, defines axiology as "A. Etude ou théorie de telle ou telle sorte de valeur". However at the bottom of the page Lalande adds, "L'axiologie, au sens B, serait par rapport à la science des valeurs morales, ou des valeurs logiques, ou des valeurs esthétiques, comme la méthodologie générale par rapport à l'étude des méthodes des mathématiques de la physique, de la physiologie, de l'histoire, etc.", in p. 104. The Random House Dictionary of the English Language, New York, Random House, 1968, 1568 p., defines Axiology as "the branch of philosophy dealing with values, as those of ethics, aesthetics, or religion", in p. 95.

Axiology relates directly or indirectly to almost any action or sensation impinging upon the individual. In a more realistic and practical sense, valuation is involved with the processes by which most choices and decisions are made. Because a great deal of human life has to do with choosing and deciding, valuation is unavoidable; thus, Axiology is a body of knowledge as well as a practical discipline. Most choices and human decisions are made on the basis of how much one knows and how one feels about the situation which has given rise to the need for decision making. The fact that knowledge underlies axiological decisions makes epistemology one of the basic pillars of valuation. Furthermore the discipline of ontology, with its world outlook, contributes to the formation of value judgments. Two branches specifically belong to valuation: Ethics and Aesthetics.

2. Ethics.

Ethics is taken here as the branch of Axiology dealing with "the philosophical thinking about morality, moral problems and moral judgements".² Ethics, or moral philosophy as Frankena calls it, encompasses the social and individual aspects of human behavior (although not all judgments about

² William K. Frankena, Ethics, Englewood Cliffs, Prentice Hall, 1963, p. 3.

human behavior are moral). Morality tries to govern relationships between individuals; it has therefore a social origin. The demands which it makes on individuals are often external to those individuals. In trying to regulate or to harmonize human interaction morality is social in its functions and sanctions. Sometimes the only proper motives or sanctions for morality are internal ones, such as the sentiment of benevolence or the desire to do what is right for rightness's sake.

Ethics can be and has been used by historians, psychologists, sociologists, anthropologists and so forth, in order to illustrate which actions bear relationships to cultures and customs. Such an approach to ethics is called descriptive.³ As well as the descriptive approach to ethics there are two other approaches; the normative and the analytical. Normative ethics tries to arrive at a set of acceptable arguments about what is good, bad or obligatory. Normative ethical judgments, once elaborated, tend to be classified as; of moral obligation, of moral value or of nonmoral value. Analytical or critical ethics tries to elucidate theoretical questions pertaining to the theory of meaning and

3 Most of the ideas of this section dealing with Ethics are borrowed from Frankena's Ethics. Although it is not the purpose of this research to give a full account of Ethics, some points are thought worthy of review in order to define terms more accurately.

justification. It attempts to answer logical, epistemological and semantical questions such as: what is the meaning of right, good, responsible, etc.?

A distinction is usually made between deontological and teleological theories of ethics. In deontological theories the criterion of what is morally right tends to be intrinsically determined (rightfulness, for example, is a value per se). Teleological theories, on the contrary, hold that ethical values are a function of what promotes the greatest balance of good over evil or right over wrong.

From an examination of their sources, one would conclude that ethical philosophers often distinguish between intuitive or self-evident, non cognitive, emotive or dualistic ethics.

Complex though it may be, Ethics (understood as a body of moral principles or values) is an effort to systematize certain principles dealing with human action and interaction. The importance of such principles for the orientation of education is obvious, but it will be explored in detail further on.⁴

4 The scope and perspective of this work does not allow for the full development of each of the points mentioned. The purpose in naming these different ethical approaches is two-fold: to provide a framework for the rest of the chapter; and to show that the subject is of great complexity therefore falling outside of the scope of the present research.

3. Aesthetics.

Another discipline related to valuation is Aesthetics. Baumgarten⁵ gave this discipline its name, and Kant gave Aesthetics its definitive place in the study of philosophy. Aesthetics refers to a philosophy of art and beauty. Almost since its inception, Kantian ideology permeated the aesthetic theory of art for art's sake. Such an analytical and speculative approach contributed to create a split between the theoretical study of the arts and the creative reality of art--a split that still exists.

It was during the time of the French Revolution that art and politics first became inseparable.⁶ The speculations of Romanticists concerning absolute art and its mediating role between religion, science and politics, became utopian. In Marxism, Aesthetics is considered to be an immediate reflection of the relationships between the ways and means of

5 Lalande, Op. Cit., "créé par Baumgarten, comme titre de son Aesthetica", p. 302.

6 This account is an oversimplification of the historical evolution and different conceptions of Aesthetics. At least three meanings can be clearly distinguished. First, there is Baumgarten's own "Aesthetica (theoria liberalium artium gnoseologia inferior, ars pulchre cogitandi...) est scientia cognitionis sensatione". Second, there is Kant's concept that there can be science of the idea of the beautiful. Kant interprets beauty as a commodity without immediate end. A third sense, appearing in the middle of the nineteenth century, said that aesthetics can be applied to any theory of the beautiful, of the arts or of the artists. A broadening of its meaning equates Aesthetics with "philosophy of art".

production and social classes, at any given time in any society or class of society.

In general, Aesthetics is an expression of interest in knowing about objects that appeal to what is called the human sense of the "beautiful". The pleasure of assessing aesthetical quality is therefore one criterion commonly included in the formulation of rules for aesthetic judgments. Other criteria usually suggested as a basis for the formation of aesthetic judgments are; the significance or depth of the work of art, the work's significance for life in general and the extent to which appreciation of the work involves the higher intellectual faculties.

Aesthetic judgments are based mostly upon sensations and feelings rather than on reason. An educational tradition anchored in the division 'art-science' has opposed the "irrational" influences of art in Education. "Plato for instance, criticized the artist because he represented bad education to the kalatoi-agatoi, to the young gentlemen that should take care of leading the society."⁷ Aristotle however thought that art communicated universal knowledge and not just illusion as Plato had thought. Aesthetics meets not only one basic human need; it is organized to serve many

⁷ Teddy Brunnus, "Aesthetics: The Wider Scope in Philosophy and Education", in Paideia, First Annual, 1972, Buffalo, p. 7-17, in p. 12.

purposes.

4. Axiology and Education.

The basic concepts integrating Axiology having been outlined, attention is now drawn to the educational connections and concerns relating to value theory. Several relationships governing education and axiology appear clearly. The first has to do with the nature of education itself. Education is a process with an intention; it tends to achieve something. The aims of education may vary from one system to another, but it still remains that the very nature of education presupposes the existence of certain aims. It would be absurd and self-contradictory to undertake an educational project without trying to accomplish something. The fact that the individual engages in education, not as a random process but as a formal and intentional activity pursuing certain goals, adds to the intrinsic axiological character of education.

Education itself and the specific goals that it is trying to achieve have value for the individual. Furthermore, the particular goals of any system of education, the basic axiological questions (which straddle between philosophy and education) investigated by education are: what is the highest good? and what are the basic principles of right action?

Another relationship between axiology and education involves the school as a social institution dedicated to the conservation, transmission, modification or creation of values. According to the type of society that has generated it, the school may be 'geared' for the realization of economic, social, religious, moral, artistic or any other value.⁸

Similarly to the concept of education itself, the school by its very nature is a value realizing institution, perhaps more so than "any other institution with the exception of religion".⁹ Very seldom does education begin from 'scratch'; in most cases, education begins in the middle of a culture and at a certain moment of its history. Depending upon the spirit of a society, that society may make education a tool dedicated to perpetuate the status quo, or it may use education to achieve homogeneity, assent, dissent or any other purpose. Basically, "The school not only conserves, [...] what is good in the culture, but its vision reaches quite beyond this objective to conveying the society into a new orbit of value possession".¹⁰

8 By value, in this instance is understood an object, fact or quality considered worth having.

9 Philip G. Smith, Theories of Value and Problems of Education, Chicago, University of Illinois Press, 1970, p. 58.

10 Donald J. Butler, in Philip Smith, Op. Cit., p. 59.

Another obvious connection between Axiology and education is the "necessary relationship between educational objectives and value theory".¹¹ In proposing goals and objectives for education, the person or organism formulating such proposals is consciously or unconsciously reflecting a set of values. Donald Butler argues that educational objectives "cannot be adequately conceived unless they are formulated in the light of a value theory which is embraced with the full cognizance of the problems involved".¹²

The necessity of understanding axiology is reinforced by the definition of education, in which such a process is considered to be a process of selection from several dispositions which might be cultivated.¹³ In order to choose among a number of dispositions, it is imperative that one be able to distinguish which dispositions are "excellencies" and therefore to be cultivated. A statement of the basic ends or principles taken as normative premises, will show why those dispositions should be cultivated, hence the overlapping normative axiological premises and the statement of educational objectives.

11 Ibid.

12 Ibid., p. 60.

13 This is the approach taken by Frankena in Three Historical Philosophies of Education, Glenview, Scott, Foresman, 1965, p. 8-12.

Viviane and Gilbert de Landsheer emphasize that "le concept d'objectif est essentiel à celui d'éducation [...]. On éduque au vrai, au bien, au beau et non au faux, au mal ou laid".¹⁴ Of course, education has to determine both what is the essence of each of these values and what is their mode of application. To pretend to have a neutral system of education is to deny the very essence of education. Education is inseparable from its own ends and objectives in such a way that "le fait même que la définition essentielle de l'éducation ne soit possible que selon les trois grands axes axiologiques (vrai-bon-beau) suffit déjà à marquer l'importance primordiale des buts".¹⁵

At present, there are educators who argue that the existence of a plurality of moral beliefs and practices constitutes a serious practical obstacle to arriving at univocal conclusions in axiology. According to such theorists, educators should not be concerned with imposing certain beliefs or practices. The school should be much more concerned with promoting the skills of axiological reasoning.

However it is quite difficult to engage in axiological reasoning independently of individual and social beliefs. The

14 G. and V. De Landsheer, Définir les objectives de l'éducation, Paris, P.U.F., 1975, p. 5.

15 Ibid., p. 29.

intrusion of content into axiological reasoning appears inevitable.

Anyone who is arguing morally, it is claimed, must observe certain logical conditions regardless of the substance of the moral question or the judgment he reaches. The cautionary question one should raise is whether this assumption of neutrality is in fact correct. There is an initial difficulty in deciding what it is philosophers are claiming to describe.¹⁶

A very important relationship is the one concerned with the formation (not merely acquisition) of significant values for youth, and the need for making personal decisions. This relationship is more significant than the others aforementioned. At the individual level, a person inevitably reaches a stage at which decisions have to be made. Because selection between alternatives is part of life, rather than merely an academic question, help in making value judgments is the core of education. In this sense it is imperative that education provide opportunity for value-learning and value-living.

There is a necessity for human beings to participate in the realization of values in order to achieve and enjoy these values. When one thinks, in concrete terms, of morality, custom and convention, it becomes obvious that the distinction between value learning and value living carries serious

¹⁶ Brian Crittenden, Form and Content in Moral Education, Toronto, The Ontario Institute for Studies in Education, 1972, p. 25.

consequences in practical terms. Education in good taste is imperative for recognizing and enjoying good things. Ethics and Aesthetics do not meet just one need of the human being; they are rather organized to serve many purposes.

5. The Structure of Values in Love and Pedagogy.

If Love and Pedagogy is approached with the idea of finding out which are the basic values underlying the Unamunian approach to education, there will be great disappointment, for there is neither an unequivocal conception nor a clear statement of which end education should pursue.

With reference to the aforementioned relationships between education and Axiology, the study focuses specifically upon questions such as: What is the structure and basis of the main aim of Education? Which are the principles of right action? Which is the highest good in the education of Apolodoro? What is the role of education concerning society and the individual? Does Love and Pedagogy contain a statement of educational objectives correlated with educational ends?, and finally, What are Unamuno's attitudes in Love and Pedagogy regarding "good" and "beauty"?

a. Individual vs. Society.

At the beginning of Love and Pedagogy the reader is confronted with Avito's desire to test new methods of

sociological pedagogy. According to him these methods will be "la flor de nuestro siglo...",¹⁷ and their future is so promising that their potential is still not fully understood; "nadie sabe lo que con ella podrá hacerse".¹⁸

Such theories are so appealing that Avito, "orthodox positivist", cannot resist the temptation of "llevar a la práctica mis teorías, aplicando mi pedagogía sociológica in tabula rasa".¹⁹ As in the case with any good scientist, Avito's highest goal is to be successful with his experiment, even though his experiment called 'education' involves human

17 Unamuno, Op. Cit., p. 437. There is a great deal of affinity between the character of Avito Carrascal and the Zeitgeist of the late nineteenth century that is described throughout the novel. At the time of publication of Love and Pedagogy (1902), the doctrine of positivism with its socio-logical implications was prevalent among learned people. Also, Spencer's inductive empiricism, built heavily upon the Darwinian concept of evolution and unlimited scientific progress, thereby providing Unamuno with the ideal frame for depicting a grotesque effort to make education "scientific". In many other works, "El Sentimiento Trágico de la Vida", "La Agonia del Cristianismo" and others, Unamuno makes unequivocal references to positivists, evolutionists and empiricists. His comments were enthusiastic at the beginning, but, after years of study and maturation, his negative views about rationalism became well known. Unamuno deserted rationalism and positivism on two grounds: the first was the pretentiousness of a rationalism that presented itself as the sole panacea to knowledge, and the second was the insufficiency of reason for apprehending everything. Although Love and Pedagogy never defines what is the method of sociological pedagogy, throughout the novel there are scattered allusions and references to its inductive, scientific and practical character.

18 Unamuno, Op. Cit., p. 437.

19 Ibid., p. 439.

beings. For a scientific educator there is no doubt that "llegará a hacerse genios mediante la pedagogía sociológica".²⁰ Here the purpose of Avito's operation becomes clear; a good experimental design has to produce optimal result. Regardless of the outcome, the education of Apolodoro will be a success if he becomes a scientific genius.

Avito's unrestrained optimism about the possibilities of the method becomes less emphatic after his repeated efforts and many failures. At this point Avito concedes that "no me va a resultar genio; he fiado con exceso a la pedagogía"²¹--a surprising assertion considering that it has been uttered by a man obsessed with science. Avito's doubts about pedagogy contradict his strong faith and initial optimism in his method. These doubts show at the same time that Avito, despite his unwillingness to admit it, has a human dimension alongside of his scientific opinions.

Avito's plan suffers many setbacks, as Apolodoro progressively pulls further away from his father's preset strategy. However, before admitting defeat, Avito tries to blame others for his misfortunes. In a last effort to stimulate his son, Avito tells Apolodoro how disappointed he is in him. This rebuke creates a sharp argument that, under the guise of a

20 Ibid., p. 438.

21 Ibid., p. 486.

father-son conversation, reveals the aims of Avito's plan. When Avito tells his son, Apolodoro, that he has fallen short of his expectations, the latter replies:

- No haberlas concebido
- No las concebí yo sino la ciencia
- ¿La ciencia?
- La ciencia sí, a la que te debes a la que nos debemos todos
- ¿Y para qué quiero la ciencia si no me hace feliz?
No te engendré ni crié para que fueses feliz.²²

At first glance this dialogue reveals that a concerted effort alone, on the part of the educator, can be frustrated easily by the person being educated. Avito's "prepackaged" education overdirects Apolodoro, and Avito's plan becomes an exercise in frustration and futility. For some obscure reason, Avito claims that the education of an individual has value only insofar as it serves social needs. The supreme goal of education is to produce geniuses.

The discussion between Apolodoro and Avito illustrates that education has to contend with two opposing wills; one seeking happiness, and the other believing that the only valid reason for living is the fulfillment of the duty that every man has towards the conquest of scientific truth and progress. According to Avito the rule of seeking scientific progress and truth, external to the individual, must override personal views and concerns. Avito's "categorical imperative"

22 Ibid., p. 549.

is scientific social usefulness (knowledge). It is a teleological view that defines what is of supreme value, and hence, what is morally right for education. For Avito it is the "nonmoral value" (to use Frankena's²³ term) of the standard that is brought into being.

Coexisting with Avito's attitude, but in opposition to it, is Apolodoro's preoccupation with removing imposed restrictions, and his interest in promoting his own good. These signs of ethical egoism, associated, among other such signs, with the self-centered personality of the adolescent, perhaps reflect the influences of Fulgencio and the poet Menaguti, both of whom are enthusiastic partisans of individual values. However, the novel Love and Pedagogy does not provide enough information about the influences exerted upon Apolodoro, to warrant more than a hypothesis.

Independently of their final purposes Avito and Apolodoro represent an almost constant opposition in their attitudes. Apolodoro shows a natural inclination towards the arts, but, because Avito believes that scientific achievement and social usefulness are the most commendable values, he has other plans for Apolodoro. Thus, when Avito becomes aware that the boy is very interested in writing, he tries to change Apolodoro's mind and redirect his energies towards science.

23 Frankena, Op. Cit., p. 13.

Although Avito will not succeed, his efforts will leave a very deep mark on his son's personality.

If Apolodoro had any ideas of self-realization his father is quick to dispel them. The following dialogue is very eloquent in this respect.

- No te he hecho para ti mismo
- Entonces, ¿para quién?
- ¡Para la Humanidad!
- ¡Ah sí!, ¿y quién es esa señora?²⁴

Thus the highest goal of education is usefulness to others-- an idea opposed by Apolodoro's goals of individual happiness and aesthetic creativity.

Fulgencio's advice to Apolodoro is similar to Unamuno's self-confessed lifetime interest, that is, to be unique and immortal. Since their first meetings, "Sé ilógico a sus ojos hasta que renunciando a clasificarte digan: es él, Apolodoro Carrascal especie única. Se tú, tú mismo, único e insustituible".²⁵ According to Fulgencio, similar advice was given to Avito: "Prepararlo para su morcilla ha de ser la labor pedagógica de Ud".²⁶ This general statement is clarified further when D. Fulgencio says "Hay quién en el teatro de la vida mete su morcilla, es decir improvisa sobre la marcha,

24 Unamuno, Op. Cit., p. 549.

25 Ibid., p. 507.

26 Ibid., p. 477.

algo que no aprendió en otro sitio".²⁷ In other words, knowledge as a generalized experience of others, can provide a good basis for action, but can never replace personal experience.²⁸

From this basis the educator will have the task of "espiar su hora, prepararla y vigilarla cuando llega, detenerla, meter nuestra morcilla en el recitado y siga la Función".²⁹ Therefore the aim of education, according to

27 Ibid., p. 479.

28 A. N. Whitehead, The Aims of Education, New York, Free Press, Macmillan, 1967. In the first pages of his book Whitehead seems to express an opinion that combines Fulgencio's and Avito's idea of education. "Culture is activity of thought, and receptiveness to beauty and humane feeling. Scraps of information have nothing to do with it. A merely well informed man is the most useless bore on God's earth. What we should aim at producing is men who possess both culture and expert knowledge in some special direction. Their expert knowledge will give them ground to start from, and their culture will lead them as deep as philosophy and as high as art. [...]"

In training a child to the activity of thought, above all things we must beware of what I will call 'inert ideas'-- that is to say, ideas that are merely received into the mind without being utilized, or tested, or thrown into fresh combinations [...] (p. 1) Except at rare intervals of intellectual ferment, education in the past has been radically infected with inert ideas. [...] I would only remark that the understanding which we want is an understanding of an insistent present. The only use of a knowledge of the past is to equip us for the present (p. 2) [...] Passing now to the scientific and logical side of education, we remember that here also ideas which are not utilized are positively harmful [...] In scientific training, the first thing to do with an idea is to prove it. But allow me for one moment to extend the meaning of 'prove', I mean to prove its worth." (p. 3) Whitehead conceives such ideas as a part of a whole; for Unamuno they are in "contradiction".

29 Unamuno, Op. Cit., p. 279.

Fulgencio, is to prepare the child to be himself when the time comes, since such individuality will be the basis of eternal survival; (as Fulgencio put it "Por esa morcilla sobreviviremos"³⁰).

In opposition to the thinking of Avito is Don Fulgencio's belief in leaving the child alone in his world of fantasy and his taste for what the adults estimate to be absurd. Life itself will provide the experiences for complying. Fulgencio favors a "non directive" style of education, as opposed to the overdirectiveness of Avito.

The preceding discussion shows the interrelatedness of ends and means in education. Avito's case seems to illustrate how an aberrant scientific optimism can divert the educational enterprise from its ends. In Love and Pedagogy science becomes an end in itself, according to Avito's thinking. On the other hand, Fulgencio's attitude is another exaggeration that, under the pretenses of self-realization, seems to bypass certain methodological principles and to underestimate the body of knowledge to be acquired by man. Unamuno's "contradictions" confront both positions, indicating that elements of both will always be present in the process of education. Unamuno seems to suggest also that the unilateral solutions of educational dogmatism are perhaps

30 Ibid.

a mutilation of the real situation, a situation which by definition is ambiguous.

The controversy concerning answers to the question education for whom, the individual or society?, is a central issue in evaluating the role of the school in the education of Apolodoro. Avito disagrees with current school methods because he believes that they are too lax, and that the environment provided by schools contains more negative factors than positive ones. Avito prefers that Apolodoro be educated privately (with Avito as his only tutor), away from the school and other children. Herein is one of Unamuno's paradoxes. He is a man whose prime concern is to make--by depriving him of social contact--a genius who will be useful to society. Avito wants to help mankind by producing an outstanding individual who will be able to better the lot of mankind.

Don Fulgencio knows that the school has many shortcomings but, "El filósofo insiste en que se dé al niño educación social, en que se forme en sociedad infantil, que se le mande a que juegue con otros niños".³¹ Despite its drawbacks, the school remains the first and foremost means of socialization outside the family.

Although Avito wants to make his son useful to society, he tries to keep that son away from contact with others.

31 Ibid., p. 488.

Paradoxically D. Fulgencio, who is a fervent believer in individuality, recommends the school as the best means for Apolodoro's socialization. Both educators maintain a contradictory position regarding the issues, education "for and against society", and education "within or outside" society. Apolodoro is trapped by the contradictory aims and failing in either of them brings disaster. According to Unamuno there is only one remedy to the harm done by Avito and Fulgencio: love. Love, as an issue, will be treated further on in this chapter.

The opposing attitudes of Fulgencio and Avito reflect the double nature of educational values. Fulgencio subscribes to the idea that the only proper motives or sanctions for human actions are purely internal ones, although he concedes that morality makes demands on individuals that are external to the individual. Therefore D. Fulgencio seems to believe that the placing of value on things is a matter not only for individual concern, but also for the concern of society. From the purely formal criteria by which society determines values, the individual internalizes and transforms values; at the moment of internalization and transformation, those values become individual. On the other hand, Avito believes in the supremacy of social values; hence, his aim of making Apolodoro socially useful. Avito's belief in the Rousseauistic ideal that society is the source of evil and degeneracy, is

superseded by the belief that every man has a formal obligation to society: "a la que te debes a la que nos debemos todos".³² Avito's axiological system is based upon the teleological theory of obligation, a theory which loosely identifies the highest good with the fruits of epistemological rationalism such as scientific knowledge. Knowledge has value because it confers the power to dominate nature and control events outside the individual, with the consequent directing of the individual to the ideals of self-realization and perfection. Out of this sense of obligation to one's society, stems this notion of ethical universalism for which the ultimate end is the greatest general good.

Love and Pedagogy describes the drama of a young soul torn between two conflicting systems of values. The result of this ambiguity with which Apolodoro is unable to cope, is reflected in his gloomy complaint to D. Fulgencio: "entre Ud. y mi padre me han hecho desgraciado, muy desgraciado, yo me quiero morir!"³³

Apolodoro's plea seems to be for personal consideration and a chance to be himself. He seems to be the victim of a squabble between two wise men, who contradict each other and fail to perceive the seriousness of the issue. It is

32 Ibid., p. 478.

33 Ibid., p. 542.

also remarkable that, with the exception of Marina, (Avito's wife) whose opinions are not considered, there is no thought given to ultimate values as a means of transcending the contradicting issues.

b. Love and Pedagogy.

Out of ambiguity and confusion emerges Apolodoro's own response to his disgraceful situation. The son perceives his situation as very tragic: he does not feel loved. To fulfill that need for love becomes his priority.

Since his meeting with Menaguti, who told him "El amor, el amor lo es todo [...] Hay que hacer obra de amor",³⁶ Apolodoro is longing for love. With the exception of his relationship with his mother (contacts that dwindle progressively as Apolodoro grows) he has been merely a subject upon whom his father has carried out capricious experiments, with the complicity of D. Fulgencio.

Avito continually pours knowledge into the young man, filling his brain with "inert ideas". This is Avito's basic educational method. No pedagogical action is taken to provide young Apolodoro with some sort of satisfaction. It is impossible to find in the novel even one informal and happy encounter between father and son. Their relationships are rigid,

34 Ibid., p. 509.

formal, and conducted in a businesslike fashion devoid of spontaneity, feeling and human warmth. For Avito it is impossible to relate to his son without being didactic. Such relationship, culminating as it does in the suicide of Apolodoro, epitomizes an irreducible contradiction between love and pedagogy. From the beginning of the novel Unamuno places love and pedagogy in opposition to each other. Although no definition of 'love or pedagogy' is provided, it is clear that they are, for Unamuno, very broad concepts embracing many moral and aesthetic principles.

When Avito reveals his long term plans to 'make' a genius by applying his methods, one of his bemused companions asks, "¿Se va a hacer maestro?" Avito replies, "Algo más hondo". "¿Mas hondo?" asks the companion. "Más hondo, sí, voy a hacerme padre!"³⁵ insists Avito.

Avito's higher esteem for the father rather than the teacher seems inconsistent and hardly scientific. To put the role of the father above that of the scientific educator detracts from Avito's initial purposes. However what results from the implementation of pedagogical theory casts serious doubts on the omnipotence of that theory. When Apolodoro's reactions are erratic, the pedagogue thinks that perhaps he has overrated the "science" of pedagogy while underestimating

35 Ibid., p. 439.

the role of heredity. After his initial failures, Avito says "La pedagogía es la adaptación, el amor la herencia y siempre lucharán adaptación y herencia".³⁶ Heredity represents what is instinctive in the human being; it acts as a wild force that does not submit to the dictates of reason.

At the heart of the problem encountered by Avito is the conflict brought about by familial ties. "Padre y maestro no se puede ser; nadie puede ser maestro de sus hijos, nadie puede ser padre de sus discípulos."³⁷ Emotional closeness prevents the development of sane pedagogical relationships; such a conflict seems to parallel the conflict between reason and feeling examined at the epistemological level.

According to Avito love is one of the worst enemies of Pedagogy, whether such love be parental love³⁸ or otherwise; love is only a nuisance to the progress of pedagogy. When Marina tells her husband that young Apolodoro has fallen in love with Clarita, a furious Avito says: "¡Vaya un desatino! ¡El amor! ¡Siempre el amor atravesándose en el sendero de las grandes empresas!"³⁹ These unequivocal words indicate

36 Ibid., p. 486.

37 Ibid.

38 One has only to remember the number of occasions on which Avito strongly rebuked his wife Marina for giving too much affection to her child.

39 Ibid., p. 553.

the incompatibility of love and pedagogy. Reasons for Unamuno's insistence on the negative influence of love are open to speculation. It may be argued that such insistence was an effort to caricature the unchecked scientific optimism of his time, or perhaps that Avito's grotesque efforts to avoid feelings reflect Unamuno's Jesuitic education with its highly rationalistic curriculum and stoic ethic.⁴⁰ Avito Carrascal constitutes one of the few characters through which Unamuno, a great defender of feeling, consistently attacks feelings. Plausible as it may be, such an explanation remains speculation, and the radical opposition between love and pedagogy persists until the end of the novel, at which point Avito loses confidence in his method as a result of Apolodoro's lack of success in his literary endeavours. "Ahora se pone en claro que no haremos genios con la pedagogía mientras no se elimine el amor."⁴¹

But Apolodoro who has been suffering the consequences of Avito's pedagogy asks for a truce in the cruel opposition between love and pedagogy, suggesting perhaps a synthesis. "¿Y porqué no hacer del mismo amor pedagogía padre?"⁴² Avito

40 Such ethic has a multitude of points in common with the protestant ethic (particularly calvinism and puritanism) based in the ideas of duty and the control of reason over the senses.

41 Unamuno, Op. Cit., p. 553.

42 Ibid.

seems to sympathize with the suggestion, but it is already too late to prevent the impending disaster.

Apolodoro, who had been programmed to be a genius, could have been happy in his mediocrity if he had been saved from the effects of his father's pedagogy. Avito gave him much instruction, but failed to educate him, for he did not allow his son to develop his own brand of personality. When he failed to become a scientific genius and writer, Apolodoro decided to end his life. He had one last recourse before reaching the point of no return. The love of Clarita could have postponed, or perhaps changed, the decision to commit suicide. However, when the girl opts for Apolodoro's rival, Federico, and abandons him, Apolodoro sees his last change fade away. He laments: "Pudiste redimir de la pedagogía a un hombre, hacer un hombre de un candidato a genio."⁴³ Love could have cured the ills and miseries brought about by pedagogy but even this privilege was finally to be denied.⁴⁴ The

43 Ibid., p. 560.

44 As was mentioned in the second chapter, Unamuno bypassed the chance of having Love and Pedagogy translated into English by refusing to change the ending, saving Apolodoro and having him marry Clarita. He refused also to give any happy ending to the novel; he wrote once to a friend that he had given some thought to the idea of bifurcating the end of the novel, having the actual ending and a second happy ending, but had dismissed the idea. This shows that Unamuno was fully aware of the problems, and that he denied to the act of love the possibility of gaining over pedagogy.

failure of the educational experiment brings out dramatically the importance of love. Being deprived of love brings unhappiness and personal disaster.

After the suicide of Apolodoro, Avito's fatherly feelings start to emerge. His sorrow and consternation over his irreparable loss allow Avito to express at last his love for Apolodoro. In the paragraph preceding the novel's epilogue, Unamuno briefly describes the conversion or, better perhaps, the return to love, of one of its most formidable opponents. "¡Madre!, gimió desde sus honduras insondables el pobre pedagogo y cayó desfallecido en brazos de la mujer, el amor había vencido."⁴⁵ To prove this Avito promises to undertake the education of his future grandson from another perspective, a more human one.

The preceding discussion shows that love is, in Unamuno's novel, a broad category diametrically opposed to pedagogy. It is obvious that Unamuno exaggerates on many occasions, and that he knows it.⁴⁶ Nevertheless he chooses to oppose love to pedagogy in the hope that he could bring to the fore all aspects of education through the use of "contradictions". The category, "pedagogy", means in Unamuno's

45 Unamuno, Op. Cit., p. 561.

46 Two years before publication Unamuno said in this respect: "Es una novela entre trágica y grotesca en que casi todos los personajes son caricaturescos". Ibid., p. 21.

novel, an impersonal series of rational strategies and procedures geared to maximize the acquisition of logical habits of thought and enormous quantities of scientific (factual) knowledge. For Avito this kind of knowledge is the ultimate end and justification of education.

Love and Pedagogy characterizes love as a multifaceted and complex emotion. One facet of 'love' is portrayed by the feelings of parental affection and care shown by Marina towards Apolodoro. Marina also both embodies and teaches her son religious love, much against the will of his father. Avito displays parental feelings of love only after Apolodoro's suicide.

Other facets of love are manifested in Apolodoro's experiences throughout the novel. The young man's discovery, first, of the maternal love, is followed by his experience of aesthetic and artistic impressions transmitted by Menaguti and Fulgencio. The young girl, Clarita, inspires in Apolodoro both platonic love and sensual feelings. He finally experiences self love in his desire for self-preservation, which manifests itself in sexual love when he impregnates Petra before he commits suicide. Love also takes the form of artistic perception and aesthetical passion in the character of the poet Menaguti.

All the above kinds of love have in common a vital and irrational⁴⁷ principle that is directly in opposition to the methodological pursuits of Avito. The confrontation of the two caricatured positions of Apolodoro and Avito shows that love is something deeper than cold and nebulous scientific truth. Love is a human dimension, involved in education, that goes beyond facts. As such it is difficult to explain, despite the fact that education insists upon explanations. Love is also a normative force inspiring Apolodoro's actions in various situations.

c. Religion.

The novel seems to treat religion as being roughly of the same order as one's taste in food or clothing. The significant point in Avito's obstinacy in excluding religion from the education of his son, is that religion is viewed as being basically a superstition, a dangerous nonsense that has to be avoided. Although religious faith is a personal commitment, this is not to imply that it has no bearing on the public affairs of a society. Avito's faith in the scientific method is a commitment that reaches beyond social issues--such a commitment cannot be neglected by education.

⁴⁷ The research will return to the irrationalism of Love and Pedagogy.

6. Axiological Considerations.

Love and Pedagogy shows how contradictory influences have disastrous effects upon the recipients of such influences. Unamuno's axiology, as is the case with his ontology and epistemology, begins and ends in man. Man is a compound of opposing forces; reason and emotion, discipline and instinct, thought and practice, science and art, etc.

In his axiology more than anything else it is evident that Unamuno studies man qua man. The mixture of elements which combine to form education, is reflected in the contradictions depicted in the novel by the opposing of coexistent rational emotional elements. Avito and Fulgencio want to transform Apolodoro, but the precise nature of this transformation remains unclear due, in part, to the premature and brutal ending of the novel.

Undoubtedly there are pressures exerted upon the young Apolodoro; it is also evident that Avito, a believer in the powers of his pedagogy, favors an education centered upon the teacher, method and content, while Fulgencio favors a "paedocentric" approach. In the novel both attitudes appear to be partial and to condemn each other. The first gives content without proper form or context, and the second clarifies the authentic relations without being precise in their content. Whitehead expressed this concept beautifully when he said: "You cannot put life into any schedule of general education

unless you succeed in exhibiting its relation to some essential characteristic of all intelligent or emotional perception".⁴⁸

Thus in Love and Pedagogy, the educational data are contradictory because they are presented and given as a focal point for several elements that negate each other. If the Unamunian contradiction were dialectic, it would overcome the impasse by way of synthesis; however, the failure of Apolodoro to synthesize the contradictory influences emphasizes dramatically the absence of the third step of the dialectical motion, and gives, as well, a static character to Unamuno's contradiction.

Moreover, Unamuno's position implies that the dialectical negation of the negation is nothing more than an illusion, since the basic points of contention do not disappear; on the contrary, they remain. Unamuno's affirmation of contradictions expresses the antinomical reunion of form and content in education.

The use of "contradictions" reflects the dual nature of educational issues. Such a duality is not a mere intellectual stance, but is instead the reflection of the real conditions of life and of educational endeavours.

48 Whitehead, Op. Cit., p. 8.

As far as the nature of axiological issues is concerned, the two basic poles of disagreement, although grossly exaggerated, are portrayed by Avito and Fulgencio. Their beliefs about what education should be, play a basic role in determining the values to be sought as well as relationships between ends and means.

Avito's position can be summed up as follows: education is a process of transforming the individual in order to make him useful to society. This aim of social usefulness is to be achieved by the acquisition of scientific knowledge, which in turn is to be reached by strict pedagogical methods. This pedagogical method consists of an uninterrupted array of opportunities for factual learning, paired with a severe discipline to check and counter the disrupting effects of instincts and natural impulses. The nature of decision making in ethics is of little concern to Avito. In a theoretical manner, the characteristics of ethical reasoning can be distinguished from the ethical beliefs which nourish them. As do many fervent rationalists, Avito supposes that the description of the logical features of the axiological discourse are independent of taking positions on conflicting issues.

At the other pole of the conflict Fulgencio conceives of education as being a process of progressive mastery of the self until the person achieves autonomy. Individual autonomy is to be gained by means of progressive socialization and the

acquisition of habits of thought. The development of the bacillus individuationis that is uniqueness and self-realization, is to be achieved through the pedagogy of love. Love is a sort of normative category that inspires what to do in each situation. "We are to apply the laws of love directly and separately in each case with which we are confronted."⁴⁹ Such a view held by many religious existentialists has also been called 'antinomialism' or 'situationalism'.

Fulgencio's man is a person of "spirit" as opposed to Avito's "learned bore". Avito's ends will be achieved through training and instructing, while Fulgencio's will be achieved through guiding, developing and educating. Avito strives for knowledge; Fulgencio aims at wisdom.

Unamuno's methodological position carefully recognizes both positions, neither emphasizing nor excluding either of them. The educational models portrayed by Avito and Fulgencio do not represent a mental dichotomy, but a real one. Human intelligence, enclosed in a world of phenomena, is impotent to penetrate the essence of values and beings. Using reason alone, it is possible only to work from postulate to postulate or from cause to cause, without being able to attain the ultimate principle that will explain everything. This

⁴⁹ Frankena, Op. Cit., p. 42. A more complete discussion of agapism is found in pages 42 to 45.

inefficiency of reason can be overcome by the internal experience predicated by Fulgencio. No man knows directly anything more than his own will, Unamuno seems to suggest. Internal experience, which produced the 'categorical imperative' of Kant, gives rise in Love and Pedagogy to an impulse to live. The thesis of the supremacy of will and intention over intelligence, contradicts Avito's thesis. Both theses represent the objective contradiction of two antagonistic realities found in each man. They cannot replace one another; they are complementary.

Because of the double nature of the axiological issues, it follows that the contradiction cannot favor any particular value in isolation. In the traditional sense, this amounts to an axiological position of ambiguity and non-commitment. At the practical level, there is the individual himself, who will have to opt for some solution, knowing, nevertheless, that another alternative is open to him.

Situations in which axiological judgments are involved have an ambiguous character. For this reason, axiological categories cannot be fully compared to scientific ones. Charles L. Stevenson recognizes this difficulty when he states: "The reasons which are given for an ethical judgment, although open to the ordinary tests so far as their own truth or falsity is concerned, may give support to the judgment in a way that neither inductive nor deductive logic can

characterize".⁵⁰ It is possible to dissociate axiological judgment itself from action which results from that judgment.⁵¹ The split between action and judgment (theory and practice) indicates that values escape the scrutiny of reason partially, and that they have a certain independence from it.

Unamuno presents a new axiological perspective that sees a compensating good behind every evil. The fact that two contraries are favored alternatively is a concession to ambiguity. Although transvaluation is always a logical possibility, ambiguity remains the central issue. However, recognizing ambiguity is one step in the process of value clarification, or, as Richard argues, "not to fear it (referring to ambiguity) but to welcome it as our best opportunity for growth in understanding".⁵² The axiological dilemma created by opting for one of the extremes of the contradiction will be resolved at the practical level by the motivational engagement of the valuator.

Unamuno's heterodoxy consists of his turning traditionally forgotten values into sources of educational

50 Charles L. Stevenson, Ethics and Language, p. 36.

51 This assertion is supported by the fact of the independence between thought and action clearly seen when a person acts against his own desires. Moreover, individuals are not sanctioned by their thoughts (judgments) but by their deeds.

52 Stevenson, Op. Cit., p. 34.

inspiration, while, at the same time, converting traditionally sought after values (i.e. Avito's idea of scientific genius) into amoral ends or precepts that can cause individual ruin. Unamuno reflects this when he says "Lo verdaderamente grande se envuelve en lo ridículo, en lo grotesco lo verdaderamente trágico".⁵³

The practice of excellence is explained in Love and Pedagogy by psychological reasons. The combination of theory and practice, thought and action, has to be the final test of real values.

Hay tres clases de hombres, los que piensan primero y obran luego o sea los prudentes; los que obran antes de pensarlo los arrojados y los que obran y piensan a la vez, pensando lo que hacen a la vez misma que hacen lo que piensan. Estos son los fuertes. ¡Sé de los fuertes!⁵⁴

Incapacity for action would limit the extent to which the individual could be held responsible for his action. On the other hand, if man is compelled to act, the ethical merit of his action disappears. Intentionality is the basis for any ethical action; purity of intention or innocence, understood in the sense of complete naturalness, is equivalent to a state of animality.

Avito's coercion of Apolodoro has uncontrollable effects upon his son; therefore Apolodoro cannot be held

53 Unamuno, Op. Cit., p. 548.

54 Ibid., p. 508.

accountable for his actions. Love and Pedagogy endorses the naturalistic view by which values are reduced to psychological statements seen as dependent upon human experience. According to the novel, values do not have independent reality.

Unamuno's novel appears at first glance to be more a corrosive criticism of pedagogical scientism than a positive pedagogical contribution. However, one must remember that in 1902 the humanistic attitude of Unamuno towards education was not common among educators.

Love, with its ethical connotations of benevolence, spontaneity, sincerity, candor and human feeling, is more valuable for Education than is Pedagogy, understood as a set of scientific techniques to be applied, but devoid of any human warmth. The best pedagogue is not the one who has a lot of knowledge, but is instead the one who can communicate, or even act, like a child. "Usted no ha sido nino, y quiere ser pedagogo?"⁵⁵

Besides the defense of the self and the preservation of the individual personality to which education must be devoted, Love and Pedagogy dramatically depicts the fact that the child is more than a subject for experimentation. The child is an end in himself, not a means of refining methods.

55 Ibid., p. 483.

Unamuno spends more time saying what education should not be, than he spends indicating what it should be. However, his use of the "contradiction" can serve only an expository purpose, since no provisions for recommendations are contained in its structure. The method itself illustrates how incomplete unilateral solutions are. The "contradictions" may evolve and appear differently, but they will always remain basically the same.

Can, then, education do its job of transforming the individual? Love and Pedagogy does not answer in precise words, but it does stress unequivocally the fact that pedagogy alone is not enough. Even if, technically, pedagogy were sufficient, its influence would still not be potent enough to reach one of the outstanding human attributes, the capacity for love.

SUMMARY AND CONCLUSIONS

This study was undertaken with the purpose of elucidating the prevailing state of uncertainty and confusion concerning the meaning of Unamuno's thought. The existence of many contradictory interpretations of Unamuno's ideas and Unamuno's own claim that "contradictions" cannot be avoided (and therefore must be sought) during the process of inquiry, provided the background for the main hypothesis of the present study; that the source of the confusion regarding Unamuno's doctrine resided in his method of inquiry. Guided by this idea, the researcher proceeded to study the meaning and structure of the "contradiction". Next, the researcher investigated the existence of "contradictions" in the novel Love and Pedagogy. Based upon the "contradictions" found in the novel, the study confronted the speculative problems concerning the use of the "contradiction" as a procedure of inquiry, and the implications of such use for education.

The present study was divided into two parts: the first, dealing with the "contradiction" per se (descriptive), is documentary research based on the analysis of Unamuno's writings.

This research was undertaken to show the meaning and structure of the "contradiction", and to expose its modus operandi in Love and Pedagogy. In the second part, a more speculative discussion was carried out. Its purpose was to

analyze the ontological, epistemological and axiological "contradictions" of the novel and to discuss and to infer the role of Unamuno's "contradiction" both in education and in the nature of things in general.

The difficulty encountered in treating Unamuno's work like that of any other writer, stems from the non systematic, even anarchical way in which he writes about a variety of subjects. His personality reflected also the same taste for controversy. In politics, education, religion or any other matter, Unamuno usually was in the middle of a dispute. The outspokenness and passion of his opinions always stirred up feelings of happiness or of anger in his followers; indifference was never their response. Unamuno was both for and against everything and everyone. His mission, as he saw it, was to awaken the spirit; to excite, rather than teach or pacify. It appeared throughout the research that Love and Pedagogy is an attempt to stir up controversy by means of opposing grotesque characters in bizarre situations. The vital factor in interpreting Unamuno appeared not to be merely what is said, but how it is said; hence, the assumption that Unamuno's methodological use of "contradictions" is the cornerstone of his thought.

In summary, the present study tried to answer three main questions, the first of which necessitates the others:

a) Is Love and Pedagogy built upon "contradictions"? b) What

is the "contradiction"? and c) What are the educational implications of a and b?

According to what has been discussed in the preceding pages, and to the plan of the research, three sets of conclusions can be stated as follows:

A. Concerning the "contradiction" itself.

1. The term "contradiction" is a broad concept, not formally defined by Unamuno, denoting anthropomorphic oppositions of different aspects of reality. Its meaning and scope demands several clarifications.

a) The "contradiction" denotes real oppositions, rather than logical ones. Strictly speaking, Unamuno "contradictions" should be called oppositions.

b) "Contradictions" are not distinguished from oppositions, in the same manner in which "contradictory" is not distinguished from a contrary. The equilibrium between the two poles is temporary, precarious, and dependent on the situation.

c) The "contradiction" presents many similarities to the dialectical contradiction, such as the existence of opposing categories related by way of constitutive relationship, opposition, correlation, and unity and struggle of contraries. However the "contradiction" lacks the process of the double negation of each contradictory, as well as the

process of synthesis. The lack of synthesis precludes the transformation of the contraries (contradictories in Unamuno's terminology).

d) The "contradiction" should not be viewed as a process of abstraction detached from reality, nor as a purely rationalistic way of arguing; it is a subjective reflection of concrete situations.

2. The oppositions of Love and Pedagogy assert each one of their elements, rather than negate them. Therefore the poles of the "contradiction" do not disappear. For example, education necessarily represents both a liberating and oppressing influence at the same time. By unveiling many positive elements Unamuno tries to eliminate any trace of negativity.

3. The affirmation of opposites has the effect of maintaining the oppositions ("contradictions"); therefore, the opposites cannot fuse and transform themselves into a new thesis. If the oppositions cannot be destroyed they must be permanent elements in life. Consequently, if oppositions are constant and immutable, a compartmentalized and static view of the issues ensues; moreover, if contradictions have no resolution, they can only have heuristic value because their very nature precludes a final answer.

4. Two basic types of "contradictions" can be distinguished, internal and external. Internal contradictions

designate oppositions between situations or phenomena within the individual, i.e. Reason-feeling. External contradictions occur between heterogeneous characters (i.e. different persons), situations or phenomena, (i.e. Content and process in education).

B. Concerning the use of the "contradiction" in Love and Pedagogy it can be concluded:

1. Love and Pedagogy makes profuse and abundant use of "contradictions", yet no systematic use can be detected. For this reason, a conclusion that the use of "contradiction" is Unamuno's method of inquiry is not fully warranted.

2. The main characters of the novel, Avito, Fulgencio, Marina and Apolodoro, are composites of internal and external "contradictions".

3. Love and Pedagogy emphasizes the importance of "contradictions" for education. In fact, the "contradiction" emerges as the most important category in education.

4. The predominant forms taken by the "contradictions" in the novel are: the dilemma, the antinomy and the paradox.

5. The "contradictions" found in Love and Pedagogy show the ambivalence and psychological duality of the individual.

C. According to the ontological, epistemological and axiological perspectives it can be concluded that:

1. The existence of any being can only be understood with reference to its own negation or death. The awareness of such a state of ontological non-being constitutes the point of departure for escaping death and trying to survive (erostratismo). An extension of this basic contradiction is found in the pair, 'time-eternity'.

2. The existence of authentic contradictions that remain unresolved, confers an ambiguous and ambivalent character on education. The nature of beings and of education is a coexistence of struggling opposites.

3. Unamuno, by personalizing the "contradiction", refuses to admit that this world is a fabrication of the mind. Such a refusal leads him towards a subjective philosophy.

4. There is a mutual ontological dependency between the two modes of being, 'reason-feeling'. Both categories oppose and demand each other.

5. As a concept, education embraces the struggle between the categories of, Being-not Being, Harmony-disharmony. As an institution, education⁵⁰ opposes the dichotomies, Social structure-Educational structure and Integration-Liberation.

6. Reality is dual and appears to be made out of elements that try to annihilate each other. The "contradiction"

both isolates those elements and puts them together; it separates and unites. This characteristic is not introduced from outside or forced into the issues; it is rather a constitutive element of Being.

7. The expository form of Love and Pedagogy fights unitary epistemologies. Knowledge is a systematically pluralized process characterized by its likeness for the concrete, by the use of the paradox and by the cultivation of a perpetual polemical attitude.

8. Knowledge does not imply adherence to a simple fact or idea. It is not a copy of things, nor is it a passive reception of them. It is a process of remaking ideas using elements of thought and feeling in order that these ideas may become intelligible and alive.

9. Education cannot avoid the two complementary aspects of epistemology: the logical universe of reason, deduction and things conceived, versus the empirical world of the senses and psychological experiences. If education develops reasoning, it must experiment; if it experiments, it must reason.

10. In education, there cannot be negation of reality; therefore, Unamuno is far from eclecticism. He does not seek compromises; on the contrary, he tries to show how the antagonistic character of reality emphasizes the contradictory nature of the universe, thereby precluding real compromises.

11. Education must contain rationalistic and irrationalistic ways of knowing. Even though rationalism is considered the superior or exclusive form of knowledge, it is also true that man possesses the capacity of knowing by way of intuition, feeling and revelation. Both positions cannot be combined into a single one, because of their different natures. The two approaches can only be understood with reference to the individual. The epistemology of the educational act contains the rational logic and the dynamic imagination of the will.

12. The structure of Unamuno's values is based upon:
a) The defense of the concrete and personal self as a supreme value. b) The equality and inseparability of rational and sentimental values. c) The coexistence of particular, aesthetic, moral, sentimental and intellectual values, with their opposites.

13. The atheistic positions of Avito and Fulgencio do not deny the existence of a supreme value, the transcendence of the self, reflected in the struggle for immortality.

14. Education can do its job of fulfilling and transforming the individual only if the relationship between ends and means is kept in its proper perspective.

15. There is a necessity for human beings to participate in the realization of values in order to achieve and enjoy them.

As a final and most general comment, it can be said that Love and Pedagogy depicts the interplay and struggle of the "contradictions" which intervene in education. Faithful to his purpose of increasing the awareness of the reader to the problems of education, Unamuno did not write a didactical treatise of education containing a series of answers to specific problems. On the contrary, as a philosopher he sought to ask the fundamental questions concerning man and his vital endeavours.

Credit has to be given to Unamuno for his original conception and use of the "contradiction". The merits of the "contradiction" are obvious; its logical fertility doubtful at best. The disastrous ending of the novel seems to indicate what education should not be--a chaotic compound of absurd influences. The absence of a single and well determined aim for education appears to be the weakest feature of Love and Pedagogy. If Unamuno may be adversely criticized for anything it is that his non-systematic and sometimes inconsistent use of the "contradiction" tends to confuse the reader. Throughout the novel Unamuno can be identified with almost every trend of thought. To classify him as a rationalist, irrationalist, positivist, behaviorist, existentialist, phenomenologist, humanist, personalist, or under any other doctrine, would be only partially true; but mostly it would mask and change the heuristic value of his "contradiction" and of his thought.

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Santiago de Chile, Zig-Zag, 1965, (n.p.).

2. Authors Consulted.

Abellán, Jose Luis, Miguel de Unamuno a la luz de la
Psicología, Madrid, Tecnos, 1964, 243 p.

From the Freudian and Adlerian standpoints, Abellán
studies the neurotic character and personality of Unamuno.
His obsessions with immortality, the problem of God, the
self, anguish, solitude and catharsis are viewed from a psy-
choanalytical vantage point.

-----, Sociología del 98, Barcelona, Península,
1973, 319 p.

A sociological view of the so-called "Generacion
del 1898" in a series of essays compiled in the same book.
Abellán offers anthropological and political insights into
Unamuno from the culturological perspective.

Alberich, J. M., "Sobre el positivismo de Unamuno",
in Cuadernos de la Cátedra Miguel de Unamuno, IX, Salamanca,
1959, (n.p.).

An investigation into the sources of Unamuno's posi-
tivism. In a retrospective analysis the author investigates
the sources of Unamuno's thought as well as the Zeitgeist of
his youth.

Aranguren, José Luis, Catolicismo y protestantismo
como formas de existencia, Madrid, Ed. Rev. de Occidente,
1952, First chapter, Third section, (n.p.).

A serious study partly dealing with the religious
aspects of Unamuno's personality and thought. His protestant
overtones are emphasized.

Arístides, Julio, Unamuno, dialéctica de la tragedia existencial, Sante Fe, Colmegna, 1972, 220 p.

An erudite but superficial study of the intellectual results of Unamuno's very special personality. No effort is made to check the terminology used.

Basdekis, Demetrios, Unamuno and the Novel, Madrid, Ed. Castalia, 1974, 88 p.

Excellent study of the literary strategies employed by Unamuno. The use of "objective correlative" and "conceit" figure prominently in Unamuno's style.

-----, Miguel de Unamuno, New York, Columbia University Press, 1967, 48 p.

Short paper where Basdekis compares the intricacies of Unamuno's personality and their reflection upon his literature.

Batchelor, Ronald, Unamuno novelist, Valencia, Soler, 1972, 324 p.

The author studies the thematic link among Unamuno's novelistic production. The book lacks sytematization.

Benítez, Hernán, El drama religioso de Unamuno, Buenos Aires, Universidad, 1949, 487 p.

Perhaps the most complete study about Unamuno's religious personality. It deals with the foundations, evolution, two main religious crises and the motivations of his personality. The antinomy reason-faith is emphasized.

Blanco, Aguinaga Carlos, El Unamuno contemplativo, México, El Colegio de México, 1959, 298 p.

Facing the agonic and effervescent personality lies another one that needs the limitations of temporality and mortality. Unamuno's quietness is drawn by the eternal flux of the unconscious. The epilogue confronts the two (agonic, contemplative) Unamunos.

-----, Juventud del 98, Madrid, Siglo XXI de Espana, 1970, p. 41-113 and 298-306.

A study of the public years of Unamuno, Azorín, Maeztu, Blasco Ibáñez and Baroja, reflecting on their social concerns. Aguinaga explores the whole range of political doctrines espoused by those authors, from marxism and anarchism to the most intransigent forms of federalism.

Diéz, Ricardo, El desarrollo estético de la novela de Unamuno, Madrid, Playor, 1976, 287 p.

An original study of the four stages of Unamuno's novelistic evolution. The book deals only partially (19 pages) with Love and Pedagogy. The novel is considered transitional and expressionistic.

Díez-Echarri, E., et al., Historia General de la Literatura Española e Hispanoamericana, Madrid, Aguilar, 1950, 1590 p.

An extensive and basic textbook.

Earle, Peter G., Unamuno and English Literature, New York, 1960, 160 p.

A study of the reciprocal influences between Unamuno and the English culture. For other relations with North America see García Blanco's book.

Esclasans, Agustín, Miguel de Unamuno, Buenos Aires, Juventud Argentina, 1964, 216 p.

Biographical study of Unamuno. It is incomplete, too anecdotal and non-systematic.

Fernández, Pelayo H., Bibliografía crítica de Miguel de Unamuno, Madrid, Ed. José Porrúa, 1976, 336 p.

An impressive and meticulous gathering of books and articles dealing with Unamuno up to 1975. The word crítica seems unjustified for not a single comment, about any book mentioned, may be found. Entries are arranged by years and authors. The onomastic appendix is very helpful.

Foster, David W., Unamuno and the Novel as Expressionistic Conceit, Hato Rey, Puerto Rico, Inter American University Press, 52 p.

Studies the major novels of Unamuno (Paz en la guerra and Niebla) from the literary conceit standpoint.

García, Blanco Manuel, "Unamuno, profesor y filólogo", in La Gaceta Literaria, Madrid, 15 de marzo, 1930, (n.p.)

A short commentary about Unamuno's professional activities.

-----, Don Miguel de Unamuno y la lengua española, Inaugural speech of the school year 1952-1953, Salamanca, 1952, (n.p.).

His contributions to the Spanish language.

-----, "Amor y Pedagogía, nívola unamuniana", in La Torre, Universidad de Puerto Rico, homenaje a Miguel de Unamuno, Año IX, n. 35-36, July-December 1961, p. 443-478.

Here professor García studies more the technique, intentions and characters of the "nivola" than the pedagogical content. Through Unamuno's correspondence he was able to study Unamuno's intentions, and hopes about Love and Pedagogy.

-----, "Unamuno y Ortega", in Insula, Vol. 16, No. 181, Madrid, December 1961.

A comparison of the two most prominent philosophers of the 20th century in Spain.

-----, "Don Miguel y la Universidad", in Cuadernos de la Cátedra Miguel de Unamuno, Vol. 13, Salamanca, 1963, p. 13-32.

A resumé of Unamuno's accomplishments as professor, rector and controversial figure at the University of Salamanca. The article illustrates also the ideas of Unamuno about the role and mission of University in society.

-----, En Torno a Unamuno, Madrid, Taurus, 1965, 625 p.

As the most erudite scholar of Unamuno, Professor Garcia Blanco deals with many different aspects of Unamuno's personality, work, life and ideas. It is a work of synthesis that presupposes many previous efforts.

-----, América y Unamuno, Madrid, Gredos, 1964, 434 p.

Detailed investigation of Unamuno's relationship with North America and particularly with South America.

Gautrand, Marcel, Le refus de mourir et l'espérance chez Miguel de Unamuno, Paris, Ophrys, 1968, 104 p.

The existential and religious aspects of Unamuno are investigated in this short essay.

González, Caminero Nemesio, Unamuno, Barcelona, Comillas, 1944, 391 p.

Severe criticism of the atheistic, iconoclast and individualistic positions of Unamuno. The author attacks more than examines Unamuno's position. Unsubstantiated criticisms that show a startling dogmatism on Caminero's part.

González, Ruano César, Vida, pensamiento y aventura de Miguel de Unamuno, Madrid, Guadarrama, 1930, 326 p.

Dilletantish attempt to a biography. The form and highly literary style exceed by far the value of the content.

Granjel, Luis S., Retrato de Unamuno, Madrid, Guadarrama, 1957, 392 p.

Detailed and rich biography based mainly upon primary sources.

Gullón, Ricardo, Autobiografías de Unamuno, Madrid, Gredos, 1964, 389 p.

Very good study of Unamuno's novelistic production. Gullón assumes that Unamuno the man and the writer are inseparable.

Guy, Alain, "Miguel de Unamuno, pélerin de l'absolu", in Salamanque, Cuadernos de la Catedra Miguel de Unamuno, I, 1948, p. 75-102.

Unamuno's radicalism is seen as a product of his complex personality.

-----, "La filosofía de lo concreto en Maurice Blondel y Miguel de Unamuno", Espíritu, No. 43, 1962, p. 101-117.

Review of some similarities between both authors, particularly the aspects relating to personalism and existentialism.

-----, Unamuno, Paris, Seghers, 1964, 218 p.

Almost half of the book is a recollection of texts by Unamuno. In the first part Guy examines Unamuno as a philosopher in his most outstanding. The book could have great value if it were less concise. However Guy prefers to describe and comment rather than to evaluate.

-----, "La conception de la vérité chez Unamuno", Bruxelles-Louvain, Actes du XII^e Congrès des Sociétés de Philosophie de Langue française, 1964, p. 298-302.

The individual is always at the center and he remains the main figure in the conquest of truth.

Jiménez, Hernandez Adolfo, Unamuno y la filosofía del lenguaje, Río Piedras, P.R., Ed. San Juan, 1973, 199 p.

Unamuno seen by a language analyst. Includes bibliographical references.

Kerrigan, Anthony (translator), The Tragic Sense of Life in Men and Nations (in Selected Works of Unamuno), Princeton, University Press, 1974, Bollingen Series, LXXXV, 4, vol. 4, xlvii-528 p.

Excellent translation of Unamuno's main work with a Foreword by Salvador de Madariaga.

Kneller, George F., "Response to Philip H. Phenix", Proceedings of the Twenty-fourth Annual Meeting of Philosophy of Education Society, Edwardsville, Ill., The Philosophy of Education Society, 1968, p. 60-63.

Short and sharp replay to professor Phenix's optimistic appraisal of Love and Pedagogy.

Lijeron, Alberdi Hugo, Unamuno y la novela existencial, La Paz, Los Amigos del Libro, 1970, 294 p.

A very superficial review of all the novels of Unamuno from the existentialist standpoint. Parallels are drawn with Camus and other writers, but nothing substantial or new is added to Unamuno's study.

Luby, Barry J., Unamuno a la luz del empirismo lógico contemporáneo, New York, Las Américas, 1969, 90 p.

A complete study of Unamuno from the standpoint of a logical empiricist with great emphasis on language and the aesthetical aspects of his work. The bibliography is the most complete that we have seen up to the present moment.

Mariás, Julián, Miguel de Unamuno, Madrid, Espasa-Calpe, Col. Austral, 4th ed., 1965, 220 p.

A short but very precise and illuminating essay about almost all aspects of Unamuno (except biographical). With usual mastery Marias provides interesting views on Unamuno's contributions.

Meyer, François, L'ontologie de Miguel de Unamuno, Paris, P.U.F., 1955, 145 p. (Spanish translation in 1962)

Outstanding and systematic study of Unamuno's central points, immortality, erostratism.

Morillas, Juan López, Hacia el 98, literatura, sociedad, ideología, Barcelona, Ariel, 1972, 269 p.

It studies the background of Unamuno and other authors of his generation leaning heavily towards "Krausism" and the politics of the Second Republic. Of course, Sanz del Río, Giner, Costa, and all the other authors are studied.

Olson, Paul R., "The Novelistic Logos in Unamuno's Amor y Pedagogía", in Modern Language Notes, Vol. 84, 1969, p. 248-268.

Outstanding and original article about the metaphorical aspects of Unamuno's novel. Its meaning is derived from its literary form. Apolodoro is seen as the (logos) central figure.

Oromí, Miguel, El pensamiento filosófico de Miguel de Unamuno, Madrid, Espasa-Calpe, 1943, 220 p.

A comprehensive study from the traditional and orthodox point of view. The book is too ambitious.

París, Carlos, "El pensamiento de Unamuno y la ciencia positiva", in Arbor, Mayo, 1952, p. 11-23.

Establishes Unamuno's relationships with positivism during his youth.

Pérez de la Dehesa, Rafael, Política y sociedad en el primer Unamuno (1894-1904), Barcelona, Ariel, 1966, 228 p.

Outstanding study of Unamuno's relationships with socialism and other political affiliations. The bibliography unveils a great amount of unpublished articles by Unamuno. Very concise, readable and to the point.

Phenix, Philip H., "Unamuno on Love and Pedagogy", Proceedings of the Twenty-fourth Annual Meeting of Philosophy of Education Society, Edwardsville, Ill., The Philosophy of Education Society, 1968, p. 47-59.

Exaggerated and unjustified claims about the value of Love and Pedagogy. According to the paper the novel is equal to Rousseau's Emile. The author surprisingly concludes that the main value of Love and Pedagogy is to direct education towards the individual.

Ribbans, Geoffrey, "The Development of Unamuno's Novels", in Hispanic Studies in Honour of I. Gonzalez Ilubera, Oxford, Dolphin Book, 1959, p. 269-285.

Presents the traditional view of Love and Pedagogy as a novel of transition between Unamuno's styles.

-----, Niebla y Soledad. Aspectos de Unamuno y Machado, Madrid, Gredos, 1971, 332 p.

A review (Chapter III) of the paper mentioned above.

Sánchez, Barbudo Antonio, Estudios sobre Unamuno y Machado, Madrid, Guadarrama, 1959, 214 p.

One of the finest "connaisseurs" of Unamuno's thought draws pertinent comparisons regarding affinities and dissimilarities between both poets. Barbudo's bias towards traditional ways of thought is very evident.

Turin, Yvonne, Miguel de Unamuno Universitaire, Paris, S.E.V.P.E.N., 1962, 145 p.

A very perceptive first hand study of Unamuno's activities at Salamanca. The author comments extensively on Unamuno's opinions about education and the value, role and future of the University.

Valdés, Mario J., Death in the Literature of Unamuno, Urbana, University of Illinois Press, 1964, 193 p.

Outstanding for the detailed examination of the systematic role of various aspects of death. It illustrates how death is used as a fulcrum in the battle of personality to assert itself.

-----, An Unamuno Source Book, Toronto, University of Toronto Press, 1967, p. 314.

An exhaustive bibliographical study of what, when and how Unamuno read. Such a book may provide excellent references for Unamuno's reading sources background.

Willers, Jack C., "Response to Philip H. Phenix", Proceedings of the Twenty-fourth Annual Meeting of Philosophy of Education Society, Edwardsville, Ill., The Philosophy of Education Society, 1968, p. 47-59.

A very direct and unwarranted attack on Unamuno and Phenix's appreciation of Love and Pedagogy.

APPENDIX 1

ABSTRACT OF

Unamuno's Use of Contradictions in Love and Pedagogy¹

The present thesis was undertaken with the purpose of elucidating the confusion surrounding Unamuno's thought. The existence of many contradictory interpretations of Unamuno's ideas, added to his claim that "contradictions" are the core of reality and cannot be avoided, is at the core of the hypothesis that the source of the confusion rests in Unamuno's use of the "contradiction" as a method of inquiry. This study investigated the novel Love and Pedagogy from the methodological standpoint. The first part, descriptive in nature, studies the meaning and use of the "contradiction"; the second part, speculative in nature, deals with the implications of the "contradiction" for education at the ontological, epistemological and axiological levels.

It was found that the "contradiction" is a paradigm formed by opposing contradictories and similar to logical and dialectical contradictions. Concisely, the "contradiction" is a real opposition felt by the individual. Two main

¹ José Novell, doctoral thesis presented to the School of Graduate Studies of the University of Ottawa, Canada, 1978, xxvii-258 p.

types of contradictions were distinguished; internal, referring to oppositions within the individual, and external, meaning oppositions between individuals and extremes of different nature imposed by circumstances. "Contradictions" can evolve and be transformed into others, depending upon the circumstances, but the radical opposition between the extremes remains.

The education of Apolodoro in Love and Pedagogy reflects these fundamental contradictions. The basic thesis is that an element of difference is essential to education, and that such difference includes or excludes other concepts of education.

It was concluded that the "contradiction" creates an ontological state of dependency between two modes of being. There is a radical dichotomy within the individual. Knowledge is viewed as a systematically pluralized process characterized by its preference and affinity for the concrete and its apprehension of the dual nature of reality. The axiology of Love and Pedagogy postulates, as a supreme value, the concrete and personal self. The use of "contradictions" allows for the reversal of values. The final conclusion was that Unamuno's "contradiction" has a heuristic value for philosophy and education.