

HUMANITIES INSTITUTE
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TWILIGHT / Crepúsculo (1945)

Julio Bracho (Mexico)

Drama – Spanish

Location: https://youtu.be/RNF5_mP5Kp8

Synopsis

Nominated for six Ariel Awards, and for the Venice Film Festival Grand International Award, Julio Bracho's psychological drama, *Crepúsculo (Twilight)*, fused elements of German Expressionism, Mexican Expressionism, and Hollywood's Hays Code-era film noir to create a visually stunning plunge into a psychological maelstrom as a world renowned doctor falls under the spell of the love of his life who cast him aside to marry his long-term friend. Unhindered by Hollywood's obligation to soft-pedal matrimonial betrayal, murderous intentions, or self-destructive desire or delusion, Director Julio Bracho works with the brilliant cinematography Alex Phillips to create a deeply textured visual tapestry filled with visual metaphors made possible through stunning camera angles, montage, lighting, and painterly visual devices. The plot is further untrammelled by the need to adhere to societal niceties, which take the audience down a path of emotional self-reflection as well as a tragic archetypal narrative.

Characters

Alejandro Mangino –	Surgeon
Lucia –	Ricardo's wife
Cristina –	Lucia's younger sister
Ricardo Molina -	Lucia's husband

Overview

Auteur: Julio Bracho had already favorably impressed critics and audiences with his noir exploration of failed dreams and re-animated fantasies, with a dialectic between duty and desire, which took place in the quickly industrializing early 1940s Mexico City, and *Twilight (1945)* took his work even further down that road. With his background in theatre, Bracho creates an intimate emotional space that probes the inner turmoil of the characters while resonating with the audience members' individual and collective experiences.

The Film: Bracho's blending of photography, sound, music, and a juxtaposition and quick cut-empowered editing garnered him acclaim and nominations for prestigious awards. Bolstered by the success of *Crepúsculo*, Bracho was able to continue to develop his highly stylized and stunningly photographed stories of desire, temptation, and self-destruction in films over the next few years, which included *Cantaclaro*, *The Thief*, *The White Monk*, *Everyone's Woman*, and *Rosenda*.

Background: *Twilight* is Bracho's first foray into what will become his signature style, the psychological drama, and in it, he develops a visual narrative with the collaboration of the innovative photographer, Alex Phillips. Almost every frame, and certainly every scene contains visual metaphors that reflect the inner state of being of the protagonist and other characters.

Summary

Dr. Alejandro Mangino, a world-renowned surgeon, confronts the fact that he failed to save his patient, the a man crushed under a tree, largely because his patient was Ricardo Molina, both his friend and jealous husband who had planned to kill him for having an affair with his wife. The story is presented in

flashbacks, as Dr. Mangino contemplates the horror of having a “monster within” as he helplessly follows the siren call of Lucia, who, after having rejected him to marry his friend, Ricardo, while Alejandro was on a long business trip, seduces him. Everything in Dr. Mangino militates against the betrayal of his own inner code of honor and friendship, but to no avail. Lucia persists, claiming it is destiny, they cannot elude its ineluctable pursuit. Ricardo invites Alejandro to be a guest at his hunting lodge in the country, where Lucia’s father, Lucia’s sister, Cristina, and Lucia will be present. Lucia wants to have a secret assassination with Alejandro while Ricardo is hunting. Ricardo has other plans, and wants to double back and murder Alejandro while he is with his wife, Lucia. In the meantime, Cristina, the little sister, has developed deep feelings for Alejandro, which she confesses in the orchard in the grounds near the hunting lodge. As Ricardo made his way back with his gun to shoot Alejandro, a bolt of lightning strikes a tree causing a heavy limb to fall on his head. Ricardo is transported to Mexico City, accompanied by Alejandro, who is the only one who is truly qualified for the delicate and complicated operation that will be required. Blinded by passion in the form of a deep shadow that clouds his vision, Alejandro’s hands shake and tremble, and he literally cannot see. He fails. Ricardo dies. Over the next few weeks, Alejandro feverishly writes a book that explores the disintegration of the psyche into a doppelganger. Later, tormented by guilt and the presence of the monster within, Alejandro returns to the hunting lodge where he ascends a path to the place where a slippery rope bridge extends across a ravine and in front of a raging torrent of water falling from a cliff. There he jumps to his death. His sisters replay the words they hold most dear, as they hold hands, united in their doomed love.

The Story





At the hospital, where Dr. Alejandro Mangino is a renowned surgeon. The edifice is a modern one, and it is a part of the Universidad Autonoma de Mexico (UNAM), which has the most prestigious medical school in Mexico, and so Alejandro is both a surgeon and a respected teaching fellow and part of the academy.



Dr. Mangino's name appears on the book, along with his affiliation, Universidad Nacional de Mexico (UNAM). Entitled "Crepusculo," it is a deeply personal and philosophical piece that describes the fragmentation and disintegration of a man whose obsession with a forbidden love causes him to betray everything he believes in, and to enter a crepuscular zone – a twilight space between good and evil, light and dark, beauty and crime.



Dr. Mangino's assistant comments that he's worried about his boss's lack of sleep, nourishment, and general equilibrium. "It's not good for your pulse" – and Dr. Mangino responds testily that his pulse – and his hands – are fine. But he's not sure. He failed in the high-profile, high-stakes surgery he had to do.



Dr. Mangino is filled with self-doubt and self-recrimination. The powerful visual metaphor of the shadow draping part of his face emphasized the idea of his life and his consciousness moving into the place of shadows, the twilight between day and night, light and dark.



Dr. Mangino walks toward his office after having instructed the nurse at the nurse's station to call in the head nurse. This medium long shot establishes Dr. Mangino as a precise, fastidious professional who is well groomed and who values order. And yet, his emotions are neither orderly or governable, and the "monster" that emerges will not be controlled.



After telling a fellow surgeon to substitute for him, and informing the head nurse to go ahead and prep the patient, the head of the hospital arrives to contemplate the case of Dr. Mangino, who seems to be on the verge of a nervous breakdown. The surgeon and the doctor inform Alejandro that all surgeons must have failures – it's inevitable. However, this particular case signifies something much deeper. The fellow doctor offers the opinion that it is becoming a psychological issue. The head of the hospital believes it's best not to force him.



The head of the hospital begins to read the book, *Crepusculo*, which is a treatise on mental illness, and, as he suspects, a type of autobiography. "When Oedipus discovered the crime that fate had made him commit, he put out his own eyes."



At the university, Dr. Mangino gives everyone a copy of his book. When asked if his book refers to Nietzsche's "Twilight of the Gods," in terms of "Twilight of Men," Mangino responds that it refers to the twilight of a single man (clearly himself).



Lucia calls to remind Dr. Mangino that it's been one month since Ricardo died. We learn that Ricardo was her husband and that she was obsessed with Dr. Mangino and wanted to have an affair. Alejandro (Mangino) asks her what she would think if she were to learn that he was potentially a madman or a criminal, but one could not be sure which one. She responds, "I don't judge you." She goes on to explain she loves him. However, Ricardo was his best friend. This is where the flashbacks begin and we learn more about what happened.



Alejandro is visiting the grave of his best friend, Ricardo Molina, and he asks himself how and why it happened. Nothing is clear yet – what is tormenting him is revealed, step by step, in the narrative. He is tormented. This scene is masterfully photographed, with the cross of the grave marker rising up as a reproach.



He remembers when he visited with Ricardo while heading to Europe. While awaiting him, he entertained himself looking at Italian sculptures when he was suddenly reminded of Lucia, the only woman he had loved, but who disappeared from him without a trace. It turns out she had met Ricardo and had married him. Suddenly, he hears the sound of chisels, and he goes into the studio for sculpture students and he sees a young man chiseling a rock into the form of a woman – one who looks like Lucia. And, in fact, Lucia was modeling for the students. Alejandro describes the overwhelming sadness and jealousy that floods him.



This is the moment in which Alejandro feels a monster awaken within him. This shot is designed to show how he views her – a siren, whose beauty takes him to his own destruction, and that she is impassive and uncaring about his own well-being. She is simply a force that attracts, draws, enmeshes.



He reluctantly fulfills his obligation to travel to Europe on a lecture tour, but all the while, feels as though the train will be stealing something of what he should have been destined to do, and that he is meddling with fate, and that it will not end well. He has seen Lucia. This visual metaphor refers to change, transition, dynamic forces.



On his transatlantic sea journey, Alejandro sees Lucia's image everywhere – even in the waves. Her rejection of him makes him obsess about her, as this visual metaphor brilliantly illustrates.



Once returned to Mexico, Alejandro sees Lucia in a reception after a lecture, and he asks why she left him. She said she wanted the love to stay pure and perfect, as it was after their singular magical night, and also by leaving him, she wanted to bind him to her. Alejandro mentions that she ruined his life. Lucia replies that she destroyed herself as well.



Now back, Alejandro has started to have homicidal fantasies. Ricardo is an architect and is designing the clinic that Alejandro will own and run. However, even in this beautiful, tranquil spot, the monster that was awakened is exhorting him to push Ricardo off the cliff. Alejandro is obsessed with possessing Lucia.



Lucia is left high and dry after Alejandro called to excuse him from the dinner date with Ricardo, Luisa, and her little sister. Little do they know that the little sister is also in love with Alejandro. Ricardo is disgusted that Alejandro canceled again.



Stunning interplay of shadows and light, vertical and parallel lines, and a face in the shadows. This shot reinforces both fragmentation and a twilight zone where the knowledge and awareness of both darkness and light coexist. Lucia is completely in the shadows in a visual metaphor that demonstrates that she represents darkness, rather than light.



Alejandro encounters Cristina (Lucia's younger sister) in the orchard. She is in love with him; he does not know this, but he does express how he thinks of her as quiet and fresh, like an orchard. He goes on to say that perhaps she does not understand what it's like to be a middle-aged man, burned by passion, to be around a woman who's almost a child. He is refreshed by it, and he recognizes her sensitivity. The orchard echoes the Garden of Eden and the Tree of Knowledge of Good and Evil.



Alejandro tells Lucia is nothing worse than love that has to live in the shadows. They both know that their love is impossible, but she is determined to have him, even though she is married to Ricardo.



Alejandro continues to sink, fighting himself. He describes the monster within as he writes his book: "When it comes, it steals my conscience, and everything goes cold and still, submerged in shadows which put them to sleep. It's like everything at twilight, when they enter the mystery of that magical light, which is between day and night, beauty and crime, real and unreal." He feels himself to be mentally ill, on the verge of criminality.



A gorgeous shot of Cristina, with lines, light, fragmentation, which explores the duality of people, and the idea of fragmentation and psychological inner conflict.



Ricardo and Lucia's father prepare to go hunting at dawn. Lucia's father shows a trophy (deer) he shot in Zacatecas at the beginning of mating season. This is clearly a metaphor for what is about to happen. Ricardo goes on to describe how he killed a deer at such close range it was like an execution, and that during mating season, the men get in such a frenzy, they are deaf.



Ricardo thinks to himself how he will take a bullet out and shoot Alejandro. He is mad with jealousy and indignation for what Lucia and Alejandro are doing.



After a rainy night in the cottage where he dozed while seated, Alejandro goes to the porch to watch the hunters as they pass by. The storm is building up. As Ricardo approaches, a gust of wind causes a tree to fall on him, throwing him to the ground and damaging his head.



Cristina explains to Lucia that Ricardo would have killed Alejandro if the tree had not fallen on him. In the meantime Alejandro calls for an ambulance to come from Mexico City so that Ricardo can be operated on.



Ricardo has been transported to a hospital in Mexico City, and Alejandro explains to the head of the hospital that Ricardo is his patient and he will operate on him.



Alejandro is filled with agonizing self-doubt. His mentor tells him to operate with confidence, as he has done so many times in the past. The mentor explains he has a responsibility almost as though he were a priest in the temple of life, with magical rites. He waxes eloquent, which is not actually very helpful. He also makes the comparison between the surgeon and a sculpture, which is ever more anxiety producing – thinking of the statue of Lucia, which he has in his office.



In the operating room, a shadow falls over Alejandro, and he is unable to operate, being blind, even though his mentor and the nurses are doing all they can to help him. He is spellbound, and psychologically blinded. Ricardo does not make it.



Christina is his final love, but it is too late. He must leave. She insists it's never too late, but he must go. She quotes back his original lines about passion searing one's veins. Then he walks off into the sunset.



Standing in front of the waterfalls of the ranch, he contemplates his sickness, lack of conscience, and the condition of being in the twilight – between darkness and light, between what is and what is not. Cristina and Lucia try to intervene – they have guessed what will happen. He stands on the rickety, wet wooden footbridge. And then he is gone. He has jumped.



The sisters, Cristina and Lucia, stand on the bridge in the place where he plunged to his watery grave. Both loved him. Both tormented him with what he believed he could not have, and what caused him to sink into obsession and to violate his own moral code.

Themes

SOCIETY

Social class: When Lucia tells Alejandro she will divorce Ricardo, Alejandro retorts that his very wealthy friend, Ricardo, sacrificed his social standing and his family's good graces to marry Lucia and that her divorce would drive him to suicide. The social rung occupied by Alejandro is one of respect for being a world-renowned surgeon who has specialized in complex and difficult procedures. Ricardo also occupies a high rung as an architect and the owner of a prestigious and prosperous construction company. The idea of losing status is terrifying to Ricardo and Alejandro, and they do all they can to maintain their position. Visual metaphors abound that reinforce the notion of one's precarious position and the possibility of a fall. Perhaps the most repeated is that of the waterfall cascading over the cliff and crashing on the rocks below.

JUSTICE

Crime: Crime is at the heart of this psychological drama. The question is, however, how much of the criminal intent is actualized. The film begins with a portrayal of a gifted doctor who is in a feverish state of manic activity, writing to describe the crime he wonders if he actually committed; he doesn't know because the monster inside him emerges and takes over his rational mind (and also his ability to form memories of potential criminal acts). When Ricardo is injured by a falling tree limb and only Alejandro (Dr. Mangino) possesses the skills to perform the surgery that will save him, Alejandro knows that the only thing that stands between him and the object of his lust / love is Ricardo. However, Ricardo is an old friend. Alejandro is unable to operate successfully because he starts to go blind at the operating table. Is he blinded due to the "monster" emerging and essentially murdering his friend? Or, is the blindness due to guilt, shame, mixed emotions (not murderous intent)? Complicating the issue is the fact that his friend, Ricardo, plotted to kill him while Alejandro was committing adultery with Lucia (his wife), but to make it look like a hunting accident. Ricardo's nefarious intentions were thwarted by nature – in middle of a violent thunderstorm, lightning struck the tree under which he was riding. The scene contained a visual metaphor of the violent, stormy emotions that possessed Ricardo as he rode his horse and held his hunting rifle, intending to murder his friend.

RELATIONSHIP

Love: As a psychological drama, *Crepúsculo* explores various types of love. The core type of love that drives the narrative is an obsessive love that desperately wants to forge an attachment with the object of desire. This is the kind of love that Dr. Alejandro Mangino has for Lucia. She, on the other hand, claims to feel love, but in reality, her "love" is the ability to inspire desire and to seduce men to behave self-destructively. She is a siren. Ricardo is also in love with Lucia, but his love seems to be more about possessing her as though she were an object – a trophy wife, like the other trophies he has hunted and now has mounted on the wall in his hunting lodge (different types of deer and elk). Cristina has an idolizing kind of hero-worship love for Alejandro, triggered by his role as esteemed surgeon and lecturer at the university. Alejandro feels love for Cristina, but it is not birthed by the monster within, but by nostalgia for innocence, sweetness, and a belief in the future. In all of the cases, love is portrayed as a force, and is illustrated via visual metaphors. The crashing, cascading waterfall at the ranch is a visual metaphor for the untrammelled passion type of love felt by many. The shimmering face of Lucia in the night sky and in the dark waters of Alejandro's voyage also visually represent love, but in this case, they point to the obsessive, consuming aspect of it.

PSYCHOLOGY

Guilt: Lucia seems to feel no guilt whatsoever as she draws Alejandro into an affair and betrays her husband, who is also Alejandro's close friend since youth. His increasing level of guilt is artfully displayed in Alex Phillips's photography in the use of shadows and light, and also in the point of view shots that show Alejandro in darkened rooms and at awkward angles. For example, when he speaks on the phone when Lucia calls him, a shadow passes across his face, putting in twilight, and instantly evoking the

words he repeats in his book, *Twilight* (*Crepusculo*), that his desire pulls him into a netherworld which lies between beingness and nothingness, light and dark, beauty and evil. She is both beautiful and evil, and he is drawn to her because she wants him to be drawn to her. She is the flame. He is the moth. Alejandro burns with both desire and guilt, as he responds to all her calls and machinations, and then tells him that his suffering is what assures him that it is destiny, an ineluctable force. Nevertheless, he feels true guilt for betraying Ricardo, and then he feels guilt for being attracted to the fresh, youthful innocence of Cristina, who also declares her love for him. Alejandro describes the awakening of a monster when he is in the thrall of desire for Lucia. His book evokes the notion of a doppelganger, and together with the Gothic lighting, evokes the Gothic in literature, including Goethe (*Faustus*), E. T. A. Hoffmann (*The Sandman*), Fyodor Dostoyevsky (*The Double*), and Robert Louis Stevenson (*Dr. Jekyll and Mr. Hyde*).

Doppelganger (Divided Self): From the beginning of the film, Alejandro describes the presence of a monster that was awakened by his desire for Lucia. She is the forbidden fruit, and he is drawn to it not only by physical attraction, but through hurt pride and inner outrage that she would reject him. His “monster” is pure Id, and the book he writes (and weirdly gives to all his students before his final lecture), describes with almost clinical precision, a descent into oblivion as the power of Id (primitive urge, lust, emotions) take over, as the SuperEgo (his decent side), stands aside helpless.

Women’s Power: Both Lucia and Cristina are in love with Alejandro, and he is drawn to their energy and power. The power Lucia has over him has to do with his feelings of outraged pride and his wounded ego, which makes him very emotionally vulnerable. Cristina awakens in him the idea of rebirth with her energy and youth. He is drawn to her revitalizing aura. Both women profess their love, and he is a bit like iron shavings pulled to each of their powerful magnets.

FLAW

Greed: Both Ricardo and Alejandro are single-minded in their desire to possess Lucia. Both pursue her, even though they pay a social and psychological price for it. In the case of Ricardo, we find that his family disapproved of the match. According to Alejandro, if Lucia were to divorce him, it would destroy him and he would commit suicide. In the case of Alejandro, his desire to possess Lucia almost resembles the greed that one has for possessions. This aspect is demonstrated when he purchases the statue that the student was chiseling from marble and then puts it in one of the rooms of his offices. When Lucia sees the full-size nude statue in her likeness (she was modeling for it), she realizes to what degree that Alejandro greedily wants to possess her, and she uses that knowledge to her advantage. Ricardo is so greedy to keep Lucia all to himself that he even fantasizes about murdering his friend in cold blood.

CHANGE

Transience: Lucia’s love seems to be quite fickle. The first time that Alejandro meets Lucia, he falls in love, but then she leaves him without a trace. He is devastated. Later, on the evening before Alejandro is to leave for an extended lecture tour of Europe, he stops by Ricardo’s office to review some plans. As he walks through the impressive building, he happens upon a studio filled with art students. The students are chiseling statues which are modeled after the classic Italian marble statues of women’s nude forms, one entitled Dawn, and the other Dusk (*Twilight*). To his shock, *Crepúsculo* (*Dusk / Twilight*) is modeled after Lucia. He sees her and is so moved that he almost foregoes the important European lecture tour. However, he goes ahead. When he returns, he learns that Ricardo has married Lucia. Although she is married to the architect, Ricardo, she initiates contact with Alejandro, and lures him back to her. Is she fickle or is she cruel? This is one of the film’s great questions. She professes her love to Alejandro, and she furtively contacts him at every possible moment. At the same time, she claims to love Ricardo – after all, she married him. Nevertheless, she orchestrates encounters and meetings, both in the city, and also in her husband’s family’s ranch and hunting lodge. The film creates a tremendous contrast between Alejandro’s obsessive fixation with Lucia, where her face haunts him constantly, with the attention of Lucia, which has a kind of unfathomable coldness, and is, at best, transient. She is dangerous, and the ultimate femme fatale, who does not care if she lures men to their deaths. She just wants to affirm she has the power to lure them in the first place.

PHILOSOPHY

Destiny vs. Free Will: Lucia frequently tells Alejandro that he has no option but to be together with her, and that it is destiny. At the same time, much of the situation is due to her machinations and emotional manipulation. She rejects him but she knows he is fascinated by her, and so she claims she married his friend because she knew he would be forced to be in her presence often. Alejandro demonstrates a distinct helplessness as he complies with her requests, even though he is morally conflicted.

Character Analysis

Alejandro Mangino:

A respected, world-renowned surgeon who has an Achilles heel: his obsessive attraction to a woman who rejects him, marries another, and then toys with him to control and possess him.

Tormented: Alejandro is an intense, driven surgeon whose ambitious drive clearly is not limited to his professional life. He is used to succeeding at what he does and will persist until he reaches his goal.

Ambitious: We are introduced to Dr. Mangino as he is at the hospital and the most prestigious university in the nation. He has risen to the top of his profession and has just returned home after a successful lecture tour throughout Europe. He continues to want to dominate the profession, and thus talks to the department head about how to overcome the psychological issues that have besieged him. Alejandro does not mention Lucia.

Bewitched: Under Lucia's spell, Alejandro Mangino finds he has urges and compulsions that he cannot overcome. First is his desire to be with Lucia, which sets up a terrible inner conflict because he does not want to betray his close friend, Ricardo. Second is his inability to operate successfully on his friend, who was injured while traveling to murder Alejandro. He knows he wants to save his friend, but the dark side (the "monster") appears and literally blinds him.

Philosophical: Alejandro's book, *Crepúsculo*, is both a psychological investigation and a philosophical investigation; namely, it is an exploration of states of being and reality. With his taboo desire and his behavior, which has violated his personal code of ethics, Alejandro describes the breakdown of categories of being, and describes a netherworld where the dual nature of things are put in clear opposition. He describes a nightmarish limbo between light and dark, beauty and cruelty, existence and non-existence.

Lucia:

Despite her name, which means "light," Lucia brings darkness and shadow upon Alejandro, for she left Alejandro while he was on a prestigious world scientific tour. In the time he was gone, she married his best friend, Ricardo.

Temptress: When asked why she married his best friend, Lucia responded that she did so in order to be "doomed to see you again." Alejandro retorted that she ruined his life, to which she says she will divorce Ricardo, something she knows would destroy Ricardo because he sacrificed his family's respect and social standing to marry her.

Self-absorbed: Lucia has no interest in anything except her control over men, which she practices every day. She adores being the object of the male gaze, a fact that is illustrated in the film in the scene where she is a nude life model for a sculpture class, and also later, when she sees that Alejandro has purchased the life-size marble statue modeled after her.

Treacherous: In her quest to keep Alejandro in her thrall, Lucia suggests a rendezvous when they are at the hunting lodge on the ranch owned by Ricardo's family. She is very aware of the fact that Ricardo is

jealous and is planning to murder Alejandro, and yet she continues to say the things that will keep him spellbound. Whether or not she is aware of her younger sister's fascination with Alejandro is not clear.

Cristina:

The younger sister of Lucia, Cristina encounters Dr. Mangino at UNAM, where she is a student. She is fascinated by him, and starts to develop a hero-worship attitude toward him. The idolizing attitude quickly transforms itself and becomes something akin to hero-worship, except that there is a bit of philosophy as well.

Philosophical: Alejandro discusses the nature of reality and how there are aspects that are only perceptible as is in a moral decline or troubled with existential doubt and anxiety. Cristina can relate to that concept and is fascinated by it.

Hero-worship: Cristina first becomes aware of Dr. Mangino when she is attending classes at the Universidad Autónoma de México. Dr. Mangino is revered there, and she is instantly fascinated by him as she listens to one of his lectures.

GUIDING QUESTIONS:

1. Select a scene that illustrates Dr. Alejandro Mangino's inner conflict. What is happening? What are the key issues? Describe the lighting, the camera angles, and the composition of the shots.
2. When Dr. Mangino describes the "monster" within, he is essentially describing a divided self, which can also be called a doppelganger. Consider works of literature and film that have doppelgangers. Examples include Dostoevsky's "The Double" and Robert Louis Stevenson's "Dr. Jekyll and Mr. Hyde." How does the doppelganger figure compare?
3. The film has been lauded for its stylish cinematography, and Julio Bracho and Alex Phillips worked together very closely to plan each shot. Please find examples of scenes that contain a) chiaroscuro; b) vertical and horizontal lines; c) shadowed bodies and faces; d) dramatic side illumination.
4. Christina and Lucia are sisters, but they are very different. Compare and contrast Lucia and Cristina. What do they want from Alejandro? What is their relationship with men other than Alejandro? Does either derive pleasure in controlling Alejandro and making him suffer? What is the core reason for each's love (or obsession)?
5. What is Dr. Mangino's book about? What does it describe? Why does he think it is important for his students to read it? What is the Head of Surgery's attitude toward it and also Dr. Mangino's eagerness to write it?