

HUMANITIES INSTITUTE
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***Viridiana* (1961)**

Luis Buñuel (1900-1983)

OVERVIEW

Auteur Luis Buñuel is known as one of most influential surrealist filmmakers of the mid-twentieth century. Although he was born and raised near Zaragoza, Spain, he spent a large portion of his life and career as an exile in Paris and Mexico City. One of his earliest short films, *Le chien andalou*, or the *Andalusian Dog*, became an iconic representation of eerie surrealist art in which Buñuel presented the audience with a series of unsettling, violent, and even erotic images plucked from a dream. Buñuel would continue in his surrealist style with such films as *L'Age D'or* (1930), or the *Age of Gold*. Later in his career, the director adapted novels and short stories to film and used the narratives to criticize the Francoist regime and expose the Catholic repression of the era. *Viridiana* is considered one of Buñuel's best satirical films of his later period, along with his scathing critique of the bourgeoisie in *The Exterminating Angel* (1962) and *The Discreet Charm of the Bourgeoisie* (1972).

Film *Viridiana* (1961), a black and white, full-length film, is considered to be one of Buñuel's best cinematic achievements and an exemplar of his signature style. In fact, Buñuel himself proclaimed: "I am Viridiana." The title character is an aspiring nun (novice) who must resist the sexual advances of her uncle, Don Jaime. Although the basic plot of the film is adapted from Benito Pérez Galdós's novel *Halma* (1895), Buñuel and writer Julio Alejandro use the film to critique the Francoist dictatorship and the repression of the Catholic Church of the mid-twentieth century. In classic Buñuel style, the narrative is less a series of events and more about using symbolic images and eroticism to create an uneasy feeling in the viewer. The references to Catholic iconography and Biblical stories abound, from Viridiana's name—an homage to a saint who imprisoned herself in a hermitage--to a scene in which the title character offers her uncle an apple a la Eve in the Garden of Eden.

Background Despite living in exile in Mexico for twenty years, Buñuel returned to Spain to shoot the film on location. The director cast his favorite male actors, Fernando Rey and Francisco Arrabal, as the obsessive uncle Jaime and bastard son Jorge, respectively. *Viridiana* is played by Silvia Pinal, a Mexican actress who looked strikingly similar to Buñuel's other blond muse, Catherine Deneuve. The debut of the film received praise and censure in equal measure. *Viridiana* won the Palme d'Or at the 1961 Cannes Festival, yet it was condemned by the Vatican as blasphemous. While many Spanish critics voted for *Viridiana* as the best Spanish film of all time, it was banned and censored in Spain until 1977 (two years after Franco's death).

CHARACTERS

<i>Viridiana</i>	A beautiful, aspiring nun
<i>Don Jaime</i>	Widower and Viridiana's uncle
<i>Jorge</i>	Don Jaime's illegitimate son and Viridiana's cousin
<i>Lucía</i>	Jorge's girlfriend
<i>Ramona</i>	Don Jaime's maid
<i>Rita</i>	Ramona's younger daughter
<i>Moncho</i>	The caretaker at Don Jaime's estate
<i>Don Zequiél</i>	The patriarch of the beggars
<i>José el Leproso</i>	The beggar with leprosy
<i>Don Amalio</i>	The blind beggar interested in Enedina
<i>Enedina</i>	The poor mother who prepares the banquet
"El Cojo"	The lame beggar

SYNOPSIS

Set in the 1960s in Spain, *Viridiana* tells the story of a young aspiring nun and her inappropriate relationships with her uncle, Don Jaime, and her cousin, Jorge. The first third of the film is characterized by Jaime's obsessive desire towards his niece. From the moment she arrives at the estate, Don Jaime is immediately struck by Viridiana's beauty and her resemblance to his late wife. During her initial visit, Jaime drugs Viridiana's tea and almost rapes her.

Although Jaime confesses to Viridiana and asks for her forgiveness, she rejects his apology and runs back to the convent. Don Jaime commits suicide by hanging himself with a jumping rope. As a result, Viridiana is forced to return to the house to look after the estate, where she meets Jorge and his girlfriend Lucía.

The second half of the film involves Jorge and Viridiana's tense relationship as they navigate repairs to the estate and their mutual attraction. Viridiana invites the village's poor and disabled to live in the house, much to the chagrin of Jorge and Lucía. Lucía senses that Jorge is drawn to his cousin, and she leaves the estate.

The climax of the film occurs when the members of the household go into town and the beggars take advantage of the absence. After enjoying a banquet, the festivities end in fighting and vandalism. Upon their return, Jorge and Viridiana are attacked, and Viridiana is almost raped by two of the beggars.

Despite the shock of yet another near-rape, Viridiana stays at the house with Jorge. The final scene is a shot of the Jorge, Ramona, and Viridiana playing cards. The last line of the film underscores the implied ménage à trois, as Jorge remarks: "You know, the first time I saw you, I thought: My cousin and I will end up shuffling the deck together."

SCENES

Goodbye to the Convent Viridiana walks the plaza with her Mother Superior at the convent. Viridiana admits that Don Jaime is her last living relative and that he lost his wife. The Mother Superior suggests that the novice visit her uncle before she takes her vows, and Viridiana agrees reluctantly.



Meeting Don Jaime Upon arriving at Don Jaime's estate, Viridiana walks the forest and orchard area with her uncle. Rita, Ramona's daughter, plays and looks at them from above. Don Jaime continues to study his niece and compare her to his late wife, saying that Viridiana even moves like her aunt. The camera pans down to both characters' feet, where Jaime is tracing lines in the dirt.



A Bed on the Floor Viridiana prepares for her first night at the estate. She sits on the bed and pulls down her stockings. The viewer sees that she has laid out a mat on the floor.



Just Pull Hard The next morning, Viridiana is walking the estate and enters the barn. She sees Moncho, the caretaker, milking the cow with great skill. Viridiana asks for a cup of milk, and Moncho suggests that she try milking the cow. She does so but is struggling to squeeze the udders correctly. Moncho facilitates by saying "Just pull hard!" and the milk sprays out. When she leaves the barn, she encounters Don Jaime and they walk around the pens. The camera zooms in on a bee rolling in the water of a trough. Don Jaime stretches out a straw to allow the bee to get out, and Viridiana remarks that he saved the bee from drowning.

Sleepwalker During her second night at the estate, Viridiana falls asleep. Don Jaime stays up and opens the wedding chest in the master bedroom. He lifts up his late wife's wedding dress and veil and caresses them both. He then puts on the white pumps on his right foot. Meanwhile, Viridiana enters the room in a sleepwalking trance. She walks over to the fireplace, kneels, and retrieves ashes from the fire. Then, she throws the ashes on top of the white sheets of the master bed and leaves the room.



Don Jaime's Plan The next day, Ramona tells Jorge that Viridiana awoke early and is preparing to go back to the convent. Jaime expresses his frustration that his niece denies him when he asks her to stay, and he asks Ramona for help. Later, Viridiana peels an apple and serves it to her uncle. She asks him why he didn't wake her when she was sleepwalking, and he responded that it is dangerous. Don Jaime attempts to propose to his niece but ends up beating around the bush. Ramona, the servant of the estate, intervenes by telling Viridiana that he wishes to marry her. She says no, but she agrees to reappear in the living room area wearing her aunt's wedding dress. Don Jaime cues Ramona to drug the tea and serve it to Viridiana.



Nightmare with the Black Bull Moncho is eating his supper in the barn, and Rita, Ramona's young daughter, enters and approaches. She reveals that she is afraid of a black bull in her bedroom. Moncho calls her a liar and asks how a bull could get into the house. Rita replies that it could have come in through the cupboard. Moncho hands the girl a piece of cheese and tells her to go to her mother when she has nightmares.



The Near-Rape After drinking the drugged tea, Viridiana loses consciousness. Jaime carries her limp body to the master bedroom. He proceeds to lay her out with her arms crossed, but then he opens her blouse and kisses her face and bosom. The camera cuts to Rita, Ramona's young daughter, watching the scene from the outside. Suddenly, Jaime catches himself, re-buttons her blouse, and leaves the room.



Viridiana's Departure The morning after the near-rape, Viridiana awakens disorientated and being tended to by Ramona. Don Jaime enters the room and confesses that he raped her last night and therefore, she cannot return to the convent. He leaves the room to speak with Ramona, and he asks her to tell Viridiana the truth. He then returns to explain that he only raped her "in thought", and he asks for forgiveness. Viridiana rejects his confession, packs hurriedly, and leaves the estate in a carriage. Don Jaime sits at his desk and write a letter.



Suicide Viridiana has returned to the convent but receives news that Don Jaime has committed suicide. Outside in the forest, we see one of Rita's jump ropes hanging, and we realize he hung himself at that particular tree with the jump rope. Viridiana goes back to the estate and meets with the Mother Superior, who ask her why Don Jaime killed himself. She does not explain and continues to condemn her uncle, and the Mother Superior warns her of too much pride.



Beggars arrive after Jorge and Lucia's Arrival Viridiana decides to cater to the poor beggars in the town. She walks to the church to pray and meets with a group of beggars: two mothers, a blind man, two lame men, and an elder beggar. While Viridiana is leading the beggars to live with her on the estate, Jorge and Lucia have already arrived and have begun to survey the house and the land. From the window, they see



Viridiana and the group of beggars approaching. Don Amalio, the blind beggar asks about the number of windows in the estate, and the others describe how big and luxurious it is. Upon seeing the beggars entering the house, both Moncho and Rita yell at them and show their displeasure.

Two Dinners As night falls, both the beggars and Jorge and Lucía sit down to have dinner. Ramona prepares the meal. As she is carrying a bowl to the table, she gazes longingly at Jorge and drops the bowl. Meanwhile, the beggars are eating and conversing at the big dining table. Don Zequiél and Don Amalio continue to insult each other and squabble until Viridiana enters the dining room. José el Leproso reveals his infected arm when cutting the bread, and the other beggars try to throw him out. Viridiana says he can stay and assures everyone that she will find them tasks that suit their skills and talents in the morning.



Jorge Visits Viridiana Later that night, Jorge enters Viridiana's room without knocking. Despite Viridiana's annoyance, he proceeds to tell her of his plans for the estate: growing crops and installing electricity in the home. She agrees to his plans but indicates that she will not be participating in the renovations.

Painting in the Plaza Viridiana visits a young pregnant woman, Refugio, and the lame beggar, El Cojo. The latter is painting a cubist-style portrait of the virgin, and he suggests that Viridiana pose for him, as this will make the virgin even more beautiful. Viridiana agrees, and she advises Refugio to see a doctor to make sure her pregnancy goes smoothly. The other beggars ask for money to buy groceries, and Viridiana gives them a few bills and instructions on what to buy. Then, she goes to look at the Cojo's painting and praises him.



Jorge Rescues a Dog Jorge continues to survey and measure the land, and he discusses planting wheat. When a cart with a dog tied underneath passes by, Jorge approaches the owner and asks why the dog cannot ride in the cart with the other passengers. The owner replies that the cart is for humans only, and Jorge warns that the dog is too exhausted to keep running. When the owner shows little concern, Jorge asks to buy the dog, and the owner releases him. Just as the purchased dog is freed, the viewer sees another cart approaching in the opposite direction, also with a dog tied to and running in the undercarriage.

Jorge and Viridiana Disagree When Viridiana comes upon Jorge, he tells her of his plans. She replies that she knows nothing about farming. One of the beggars approaches, and Jorge yells at him to leave. Viridiana asks if he wants the beggars to leave, and he answers yes. Viridiana explains that it is her calling to administer to the local poor even if it is only a small group of beggars. She then goes to comfort José the leper and tends to the wounds on his arm.



Lucía and Jorge Break Up Later that night, Jorge is going through his uncle's jewels and trinkets. He picks up a metal cross and pulls out a pocket knife from the side. Lucía complains that she has nothing to do on the estate. She also confronts Jorge about his obvious attraction to Viridiana. Rather than deny it, Jorge simply replies that life brings some people together and pushes others apart.

Prayers and Renovations Jorge continues to oversee construction on the estate while Viridiana leads the beggars in the Angelus prayer in a clearing. The camera cuts back and forth between chopping wood and the recitations of the beggars in a circle. Afterwards, Moncho approaches Viridiana and quits his position. She tries to change his mind but acknowledges that he doesn't like living with the beggars. She then has a conversation with Jorge in which he reveals the Lucía has left. When Viridiana asks about their relationship, Jorge replies that he doesn't want to offend her delicate nature.



Tryst in the Attic Jorge and Ramona are in the attic and planning to go through the mess. Jorge asks if his father ever mentioned him, and Ramona replies that he did not. The two exchange an erotically charged look, and Jorge leans in to kiss Ramona. He then takes her hand and suggests that they “sit down” across the room. The camera pans slowly across the attic and stops on the bed. A rat is walking across the bedspread when a cat suddenly pounces on it.



Going Into Town Viridiana prepares to go into town to meet with a lawyer about the estate. Ramona, Jorge, and Rita decide to accompany her as Rita is suffering from a toothache. Before leaving, Viridiana counsels Don Zequiel to watch over the beggars in their absence. As soon as the carriage is out of sight, El Cojo and Don Amalio suggest that Enedina roast the lambs and make her famous custard. She warns them that a banquet takes time, and they reply that they have all the time in the world.

Destruction of the Dining Hall The beggars and disabled assemble in the great dining hall and eat the roasted lamb and homemade custard that Enedina has prepared. The babies are left on the nearby sofa while everyone drinks and dances. As the beggars become more drunk, they begin to ransack the house, including dancing with the wedding dress and veil. When one suggests a picture of the party, they all pose in the style of the Last Supper, and one of the women lifts her skirt as if she is taking a picture. In the last moments of the party, one of the beggars pulls Enedina down behind the couch and rapes her. Don Amalio hears of what they are doing and smashes the glasses with his cane. When the beggars hear the masters coming back, most of them flee the house.



Attempted Rape Although most of the beggars ran away when the car approaches, José el Leproso and El Cojo are still in the upper bedroom. Jaime surveys the damage of the dining room, and Viridiana goes upstairs where she is flung on the bed by El Cojo. Jorge comes up to rescue her and is hit on the head by José, who ties him up and watches the rape. Jorge tries to get José to either release him or kill El Cojo before he manages to penetrate Viridiana. José says that he’s next, but Jorge promises him cash if he kills El Cojo. José agrees, whacks El Cojo, and is counting the cash until the police arrive.

huffling the Deck The final scene takes place a few days later with the house supposedly cleaned up. Jorge and Ramona are alone together in the bedroom, and Ramona begins to caress him. Viridiana knocks on the door and enters when Jorge answers. He invites Viridiana in to sit down and play cards as a threesome. Jorge deals the cards, saying that he knew he would end up “shuffling the deck” with his cousin.



CHARACTER ANALYSIS

VIRIDIANA

As an aspiring nun, Viridiana incarnates many of the virtues of the Church, yet her beauty also masks a latent attraction to vice. She caters to the poor, but she also continually judges the other characters. She maintains her purity until the very end of the film, yet she also tempts those around her.

Erotic As a sexualized object of the male gaze, Viridiana is framed as a beautiful portrait that is looked at by not only the male characters, but also by the viewers and Buñuel himself. Even the beggars wish to paint her portrait in order to capture her beauty. The male desire thrown at Viridiana increases the sexual tension throughout the whole film. In addition, Viridiana’s virginity heightens her eroticism in that she is forbidden fruit.

Charitable Viridiana attempts to serve the community through consistent charitable actions: she feeds the poor, she hears their confessions, and she heals the wounded and diseased. Despite the protests of Jorge, she allows the poor to live and dine on the estate. When the leper and other beggars are oppressed or bullied, Viridiana comforts them and encourages them to lead a pure life.

Judgmental Viridiana refuses to forgive Don Jaime despite his remorse. Even after her uncle's suicide, Viridiana condemns him. In later scenes with Jorge, Viridiana expresses disdain toward Jorge's promiscuous nature and loose relationship with his girlfriend Lucia.

DON JAIME

Although Don Jaime hangs himself relatively early in the film, his character sets the tone of illicit sexuality for the scenes following his death. The viewers know immediately that he is a lonely widower who is sexually attracted to his niece. We soon discover that Jaime is conflicted about his desire and his violation of Viridiana, hence his suicide.

Obsessive Rather than merely mourning the death of his wife, Don Jaime broods over her death and cherishes her wedding dress and veil. His compulsions to stroke the dress and wear the shoes suggests not only his fetishistic tendencies, but also his inability to live in the present moment. Although he does not spend much time with Viridiana, Jaime becomes fixated on his niece as both his late wife's doppelganger and a future wife. His obsession becomes so strong that he drugs and nearly rapes Viridiana.

Guilty Although his desire towards Viridiana never wanes, Jaime is also aware of the consequences of his illicit desire. He knows that he will ruin his niece's virginity and chastity, and his fear of sinning prevents him from raping Viridiana while she is unconscious. His suicide acts as the ultimate confession.

JORGE

Like his father, Jorge is immediately attracted to Viridiana. Unlike his father, Jorge does not feel guilt or obsession. Instead, Jorge enjoys each flirtatious or erotic encounter as an opportunity to live in the moment. Along with bringing his girlfriend Lucia, Jorge seduces the servant Ramona in the attic and does not apologize for his attraction to his cousin. Jorge's main preoccupation is the development and renovation of the estate.

Practical Rather than mourn over his father, Jorge immediately sets out to improve the estate. He does not shy away from his wants or needs, nor does he express anger towards his identity as a bastard son. Rather, Jorge considers his status and his relationships as parts of life to be addressed in the moment. When Lucía leaves him and the estate, he takes the breakup in stride. Even when Jorge rescues the dog from being tied to the cart, he does so in part because he knows that the dog will eventually strangle itself—and it is better to have a live, working dog than a dead one.

Promiscuous Although it is suggested that Jorge and Lucia are in an actual relationship, Jorge thinks little of seducing Ramona and sleeping with Viridiana. In the last scene of the film, he freely entertains and even advocates a threesome. His laissez faire attitude towards sex suggests that he follows his desire in the moment and cares little about having a life partner.

RAMONA

As the primary servant of the estate, Ramona is not very developed as a character. She is Rita's mother, and she serves Don Jaime faithfully. Yet, her words and actions underscore the themes of illicit desire throughout the film, and she is one of three characters who stay on the estate after the beggars' vandalism.

Empathetic Along with performing her daily duties, Ramona is very tuned into the fears, worries, and desires of those who live on the estate. She facilitates the drugging and near-rape of Viridiana, and she is also the person who helps Don Jaime to propose to his niece. When Jorge comes to live on the estate, she assists him in organizing and cleaning up, and she gives herself over to his desire.

Lustful The implication is that Ramona is a lonely widow who also craves affection and sex. It is likely that she lives vicariously through Viridiana, as she feels devotion towards Don Jaime. Soon after Jorge's arrival, Ramona gazes at him longingly. Later, Ramona is a willing sexual partner to Jorge in the attic, and she also appears to be open to the ménage à trois at the end of the film.

THEMES

SOCIETY

Religion

Devotion For much of the film, Viridiana is devoted not only to her position in the convent, but also her role as benefactress of the community. Her insistence on leaving the estate is due in large part to her convictions to stay pure and escape her uncle's desire. When she decides to remain on the estate after Jaime's suicide, she dedicates herself to serving the poor. Despite Jorge and Moncho's protests, Viridiana feels it is her calling to shelter and give counsel to the local beggars. The beggars themselves also show moments of devotion. For example, El Cojo (the lame beggar) paints a tribute portrait to the Virgin Mary.

Sin The most obvious sins throughout the film stem from illicit desire: lust, covetousness, and the several attempted rapes. However, Buñuel also underscores other latent sins of all of the characters. After being given food and shelter, the beggars persecute each other, steal money and property, and show signs of greed and sloth. Even Viridiana is accused of the sin of pride. When the Mother Superior warns her of judging others harshly, she continues to condemn her uncle and others for their sinful natures. The implication of the film's ending is that Viridiana has given up her vows and will no longer remain the bastion of chastity.

Poverty Although Don Jaime and his family enjoy relative comfort, the rest of the town lives in extreme poverty. The scenes shot in the street show not only the hunger and desperation of the poor, but also a sense of hopelessness—they will never be able to ascend socially. This divide between classes is emphasized in the scene where Jorge rescues the stray dog from being strangled while moments later, another abused dog appears tied to a cart under a coach going in the opposite direction.

Wealth: Land Don Jaime enjoys the security of a cacique, or rural landowner, while many of the townspeople are homeless. This class divide in the country was a key part of the sociopolitical system in nineteenth-century Spain. The caciques, as oligarchs employing laborers on their land, were expected to control the vote of their peons during an election. As one of Spain's most famous novelists of the nineteenth century, Benito Pérez Galdós frequently depicted the cacique system in his narratives. In his mid-twentieth century adaptation, Buñuel is also criticizing the oppression and repression of Franco's dictatorship in the mid twentieth century. The dictatorship's policies had led to Spain's isolation from Europe and lasting economic problems such as recessions, inflation, and unemployment.

Gender: Women

Innocent vs. Seductress As an aspiring nun, Viridiana should uphold the mandated standards of purity, even in the face of male harassment and desire. While she attempts to maintain her virginity and moral standards in her uncle's home, the threat to her future in the convent is imminent from the earliest scenes in the movie. Buñuel places the character in erotically charged environments even as she engages in daily chores. Her milking the cow suggests manual stimulation and ejaculation, and her preparation of fruit in the kitchen alludes to the temptation of Eve in the Garden of Eden. On the other hand, Viridiana also takes on the characteristics of her namesake saint and the Virgin Mary, as she tends to the poor, diseased, and disabled. She also frequently holds and comforts babies. The portrayal of Viridiana as both Mary (pure and virginal) and Eve (deceptive seductress) is a common trope throughout European literature and film.

The Fallen Woman Ramona and Lucía's characterizations are also conflicted, although they align more with the archetype of the fallen woman. Ramona had Rita out of wedlock and engages in sexual relations with Jorge, and Lucía agrees to live with Jorge on the estate without marrying him. At least two of the female beggars are mothers out of wedlock. As the pregnant woman who receives Viridiana's counsel, Refugio does not even know the father of her unborn child.

Sexuality

Desire / Longing Most of the characters in the film crave affection, attention, and sex. Don Jaime's desire partially constitutes a nostalgic longing for his late wife. When he speaks of his wedding night, Don Jaime explains that his bride died in his arms from a heart attack. The implication is that they may never have consummated the marriage, hence Jaime's obsessive yearning to seduce and perhaps marry Viridiana. Ramona also longs for affection and sex. She does not merely engage in a lustful romp in the attic, but rather shows a powerful attraction to Jorge from the moment they meet. The blind beggar, Don Amalio, yearns for sex and companionship with Enedina. The other male beggars are attracted to Viridiana's beauty and piety, which they ultimately try to sully. Although Viridiana represses her own desire for the majority of the film, she ultimately gives in to her attraction to Jorge.

Rape Although Viridiana manages to avoid rape several times throughout the film, she does experience the violence and trauma of attempted rape. While she is not penetrated, her agency and safety are violated multiple times: first, by being drugged, then by fighting off multiple advances, and finally by being physically restrained and nearly gang-raped by the two beggars in the house. Moreover, the attempted rapes threaten her chastity as an aspiring nun. Along with Viridiana's victimized position, the other female characters also experience affronts to their safety and agency. For example, the poor mother Enedina is pounced on by one of the beggars during the party, and the implication is that she is raped behind the sofa despite her protests.

Incest The three main characters in the film must all fight the temptation to engage not only in illicit sex, but also incest. Don Jaime has transferred his desire towards his late wife to Viridiana to the point that he almost rapes her (and wishes to marry her). Although the notion of an uncle and niece marrying was perhaps not as taboo in the context of nineteenth-century Europe, it was definitely provocative for Spain in 1961. Even after Jaime's suicide, Jorge continues to perpetuate the potential for incestuous desire in the household. When Lucia accuses him of an erotic attraction to Viridiana, Jorge does not deny it, but rather embraces it as a part of "the course of life." All three characters feel reservations about their incestuous desires but are willing to let them take hold.

Fetishism Along with his general obsession and incestuous desires, Don Jaime also engages in fetishism by infusing clothing and objects with erotic power. Not only is he aroused by his late wife's wedding dress and veil; he also puts on her shoes as part of his erotic rituals. When Viridiana agrees to put on the wedding dress, the erotic power of the objects transfers to Viridiana as the unconscious vessel for Jaime's desires. Buñuel also creates a fetishistic gaze for the viewer through his frequent close-ups on feet, shoes, bed sheets, and objects around the estate. The clothing and objects become symbols invested with eroticism.

DISCUSSION QUESTIONS:

1. How is Viridiana's character complex and contradictory? Is she more like the Virgin Mary, Eve, Jesus, or her namesake saint? What other references do you see with respect to Viridiana as a character? Note: Buñuel himself compares the wedding dress scene to Sleeping Beauty.
2. Consider the frequent use of bestial symbolism and metaphor in *Viridiana*: the cow, the drowning bee, the exhausted cart dogs, the cat and mouse, and the references to the black bull in Rita's nightmare. What do the animals symbolize? Are the animals stand-ins for the characters?
3. Consider the focus and close-ups on objects throughout the film: the wedding shoes and veil, the jump ropes, feet, and the crucifix-knife, among others. Why does Buñuel focus on the characters' feet so often? What do these objects symbolize?
4. How does Buñuel critique the Francoist regime? Why did the Catholic Church consider this film blasphemous?
5. In his early years as a filmmaker (the 1920s and 1930s), Buñuel was considered at the vanguard of the surrealist movement. Look up a few key traits of surrealism. Do you see surrealist techniques or images in this film?
6. How is Buñuel in dialogue with other filmmakers of the 1950s and 1960s? Do you see similar stylistic choices to other European auteurs such as Saura, Godard, Fellini, and Hitchcock?