HUMANITIES INSTITUTE
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Nazarín (1959)

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* (1929), 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. The middle period of Buñuel's career was characterized by three satirical dramas loosely based on nineteenth-century Spanish novels: *Nazarín* (1959), the subject of this essay, *Viridiana* (1961), in which a young aspiring nun lives on her uncle's estate and becomes sexually corrupted, *Tristana* (1970), in which an innocent virgin transforms into a bitter seductress while living under the domineering tutelage of her guardian Don Lope. In the last phase of his career, Buñuel returned to his hyper-erotic and surreal style in such films as *The Discreet Charm of the Bourgeoisie* (1972).

Film *Nazarín* (1959) is a black and white film set in rural Mexico in the late nineteenth century. The title character is a Spanish priest who attempts to tend to his flock of poor families and prostitutes. The story is adapted from Benito Pérez Galdós's novel *Nazarín* (1897), in which the eponymous priest attempts to help the poor in rural Spain. Buñuel employs religious iconography and frequent symbolism to underscore the lingering domination of the Spanish colonial systems not only in Mexico, but throughout the New World. The unconventional cinematography and strange camera angles create Bunuel's signature surrealist style. According to the site Movie-Locations.com, Buñuel rejected panoramic shots of the central Mexican countryside in favor of focusing on the banality of the town plaza or roads.

Background Due to a long exile in Mexico, Buñuel's films in the 1940s and 1950s were often shot in and around Mexico City. *Nazarín* was no exception: it was filmed in a small town called Jonacatepec and in the Churubusco Studio in Mexico City. The script was one of the first collaborations between Buñuel and screenwriter Julio Alejandro. The director cast one of his favorite male actors, Francisco Rabal, as the eponymous priest. Although the Mexican government nominated *Narazín* for Best Foreign Film at the 1959 Oscars, it was not selected. Still, the film's unique satire continues to be relevant not only for cinema of the mid-twentieth century, but also for discussions of religious practices and historical oppression in Latin America today.

SYNOPSIS

Nazario is a humble and attractive priest from Spain who has decided to administer to a poor community in rural Mexico (but close to Mexico City) in the 1890s. He forms a particularly close bond with two troubled young women in town: Beatriz, a woman who was abandoned by her lover Pinto, and Ándara, a wounded prostitute who confessed to murdering a man. Nazario agrees to harbor Ándara until she is well enough to move, but his charity results in the prostitute burning down the cloister and running away.

After the fallout from the fire, Nazario decides to leave town and go on a pauper's pilgrimage. The priest suffers multiple indignities, including being robbed, denied work as an outcast, and arrested and beaten in the end of the film. Ándara and Beatriz follow Nazario as his disciples.

When Nazario and Ándara are arrested, Beatriz refuses to leave without them. However, when she realizes her desire for the priest, Beatriz becomes horrified and ends up leaving with Pinto. Ándara and

Nazario continue to march across the desert with a group of criminals. In the last scene of the film, a fruit vendor offers Nazario (now an injured prisoner) a pineapple, and there is a close-up on the priest's bewildered face as he continues walking.

CHARACTERS

Nazario Zafir The dedicated priest from Spain
(NOTE: Nazario is the name; Nazarín is the name with a suffix that indicates affection or smallness)
Beatriz The fallen woman and disciple of Nazario
Ándara One of the town prostitutes and murderess
Chora Ándara' s cousin who is likely a thief
Camella The prostitute who stabs Andara
Pinto Beatriz's lover
Señora Chanfla Servant at the cloister
Hugo / Ufo Little person who falls in love with Ándara
Don Ángel Fellow priest who counsels Nazario

CHARACTER ANALYSIS

NAZARIO

Until the very end of the film, Nazario perseveres in his purpose and faith. He continues to serve the sick and poor both from his cloister and on his pilgrimage. Unlike the other priests who live a comfortable life, Nazario sacrifices and performs good works. It is unclear to what extent the priest has retained his faith in the film's conclusion.

Charitable In accordance with his vows, Nazario constantly gives food, shelter, and clothes to the poor around him, even when he desperately needs those same necessities for himself. He also soothes Ándara, Beatriz, and the townspeople he meets on his pilgrimage.

Forgiving Nazario routinely forgives the villagers for their theft, rudeness, and calumny. He also comforts and forgives Ándara and Beatriz for their sins and violent / sexual behavior. It is only after the beating in the prison that the priest struggles to forgive his persecutors.

Practical Although Nazario follows his vows and Church doctrine, he also adapts to the world around him and the circumstances of his flock. He advises Ándara to confess and turn herself in for the murder, and he recommends that Beatriz go back to her hometown to nurse her emotional wounds. When the mission is burned down, Nazario leaves on a pilgrimage in part to alleviate his damaged reputation and the lasting effect on the Church. In addition, Nazario supports science and admonishes Ándara when she believes in superstitions.

BEATRIZ

Like many of Buñuel's heroines, Beatriz incarnates the Mary / Eve dichotomy: that is, she is both pure like Mary and lustful / sinful like Eve. More specifically, Beatriz vacillates between behaving like a lustful seductress and virtuous disciple. Her struggle to dominate her desire and lust ultimately fails when she leaves town with her lover Pinto.

Lustful Beatriz enjoys and crave sex, particularly when she is with Pinto. Her passions are so extreme that she tells Nazario that she is possessed by demons. During the erotic flashback at the beginning of the film, Beatriz revels in the memory of seducing Pinto, and she ends up thrusting her pelvis up and down in the town plaza.

Loyal Beatriz invests wholeheartedly in the pilgrimage and Nazario's service to the rural community. She hopes to be cleansed by her service and vows to share in Nazario's sacrifice and persecution. Although she manages to reject Pinto for a while, her realization at the end of the movie forces her to go back to him.

ÁNDARA

Even though Ándara wishes to be a loyal disciple to Nazario, she does not change her behavior according to the priest's advice. In fact, her characterization is arguably the most stagnant among the pilgrims: she remains an angry, crude, impetuous and illiterate woman even after she transitions from prostitute to beggar-disciple.

Superstitious Ándara performs folk rituals and recitations despite Nazario's counsel. She believes that Beatriz has the evil eye, and she repeats "Jesus" when Nazario is praying for the sick girl. Nazario frequently debunks her old wives' tales.

Angry From the very first scene of the film, Ándara lashes out at those who she believed wronged her: from Chola's stealing the buttons to Nazario accusing her cousin of theft. She physically fights others twice, including the policemen who arrest her. She also burns down the cloister. Her repeated acts of violence provoke Nazario to the point that he does not want to be around her.

THEMES

RELATIONSHIPS: SEXUALITY

Desire Beatriz is constantly fighting her desire for the wrong man: her lust for Pinto, and her infatuation with Nazario. She mentions several times that she cannot control herself around Pinto and that she is possessed by demons. Conversely, Beatriz revels in her power to control Pinto when he is aroused, which suggests that he, too, is beholden to his sexual desire. Hugo also experiences an immediate and strong attraction to Ándara. Due to the fact that all of the characters (save Nazario) experience strong physical urges, the ability to suppress desire and sexuality is even more challenging for them. In his counsel of Beatriz and Ándara, Nazario reminds them that sexual desire and emotions are a part of the human experience. He recommends, however, that they focus on prayer, purity, and service.

Superego versus Id Buñuel once quipped that he only read Marx and Engels and Freud. His interest in the latter is apparent, as Buñuel leans into the struggle between chastity and desire in most of his films. If chastity is related to the clergy and the superego, then forbidden sexuality lies in the Id and the subconscious mind. It is this plane of consciousness that the surrealists wished to access. The fight for dominance between the superego and the id is most explicitly portrayed through Beatriz's emotions and actions throughout the film.

Prostitution From the very first moment of the film, the viewer sees that most of the women in town are prostitutes. Moreover, the prostitutes are illiterate, superstitious, violent, and they routinely steal from Nazario and each other. Ironically, the viewer never sees the prostitutes with their clients. Rather, it is Beatriz's erotic imaginings and simulated sex that we see on screen. In this sense, prostitution becomes more of a construct representing sin and poverty, and it is this social construct that Ándara attempts to overcome throughout the pilgrimage. Initially, Ándara's "low" state is underscored by her heavy makeup, relative ugliness, and revolting perfume. While she remains ugly, her appearance becomes more natural and purer on the pilgrimage. In addition, the transition from prostitute to loyal disciple is an obvious reference to Mary Magdalene's relationship with Jesus.

SOCIETY: GENDER

The Fallen Woman Along with the prostitutes, Beatriz labels herself as a fallen woman. Her guilt and despair derive from her inability to adhere to prescribed gender norms—to be a married woman or in her own words, a "good girl." Her torment leads her to attempt suicide early in the film. When she becomes Nazario's disciple, she believes she can purify herself by proxy. This hope is dashed, however, when she realizes her devotion to the priest is tainted by desire.

SOCIETY: RELIGION

Sin Most of the poor villagers have a sinful nature: they routinely steal from the mission and from each other, they engage in illicit sex outside of marriage, and Ándara has even committed murder. Beatriz in particular wishes to purge herself of sin and be a "good girl," but she has trouble ridding herself of her inner demons. Ándara wants to be a good disciple to Nazario, but her anger often trumps her devotion.

Devotion and Rituals Whereas Nazario puts his efforts toward traditional prayer and charity, the other characters rely heavily on local rituals and beliefs. Ándara practices several rituals throughout the film, from asking favors of the statuette of Saint Anthony to reciting Jesus multiple times for Beatriz's sick niece. The women in the second town believe that Nazario can perform a miracle, and when Beatriz's niece appears to be cured, they invest further in their beliefs. Ándara and Beatriz's yearning to become Nazario's disciples also underscores their devotion to the priest.

Sickness, Injury, and Disability Nearly all of the characters suffer some sort of physical or psychological ailment, and the sickness is often linked to the characters' sin or immorality. Beatriz believes that she is possessed, and several of the women go into trances. Ándara suffers from the stabbing, and Nazario must contend with the beatings in the prison. The priest "cures" or administers to several sick individuals on his pilgrimage. In the last third of the film, Ufo becomes a key figure--he incarnates both a disabled victim and an angel of love / mercy.

Faith Ándara and Beatriz cling to their faith in Nazario as their moral compass. The priest himself relies on his faith to forgive the thieves and prostitutes around him and the persecution of the prisoners in the last part of the film. He also keeps faith in the charity of others. However, Nazario's final walk as a supposed criminal suggests that he has lost his faith and has become disillusioned with his purpose.

Charity Despite the brutality of many of the characters, there are also moments when Nazario and others give to those in need and sacrifice themselves. Nazario relinquishes or donates his clothes and food to others. He also sacrifices his own moments of self-reflection to counsel Ándara, and he puts his own safety in danger in order to tend to the sick. There are also moments in which the poor villagers help Nazario. When the family is forced to march through the desert, Ufo helps the young girl by giving her bread and water.

Science versus Superstition Although Nazario preaches the gospel to Ándara and Beatriz, he also supports science as a cure for sickness and ailments. This progressive attitude is seen most overtly when the women ask Nazario to perform a curing miracle on Beatriz's ill niece. The priest offers to pray with them, but he explicitly rejects the idea of miracles as heresy. When counseling Ándara, Nazario frequently debunks her superstitious beliefs. In addition, the workers in the opening scene of the film discuss the installation of electricity. This urban improvement was one of the most important technical advances of the late 1800s in Mexico, when the film was set.

Transcendence Whereas Beatriz, Ándara, Pinto and Ufo constantly experience emotions and sensations through their bodies, Nazario manages to transcend his physicality for the majority of the film. Unlike Beatriz and other characters, the priest does not feel overwhelmed by thirst, hunger, anger, or sexual desire. Nazario manages to continue on his pilgrimage despite heat, cold, and abuse, and he takes his suffering in stride until his beating in prison. The implication is that Nazario exists on a higher spiritual plane than that of his flock, and he maintains this position until his faith falters at the end of the film.

SOCIETY: CLASS

Poverty Although Nazario has vowed to help and serve the poor, his will is tested by the sins and callous nature of the community around the mission, as well as his "disciples" and persecutors in the second half of the film. Nearly all of the villagers are beggars and regularly ask Nazario for food, money or counsel. Later, Nazario chooses to give up his belongings and become a beggar himself.

Mexican Revolution The action of the film takes place during the second half of the Porfiriato (the period under dictator Porfirio Díaz from 1876-1911), which was a particularly oppressive period for poor Mexican farmers. In the film, we see the precursors to the revolution in the poverty of the peasants and in the violent practices of the military officials and police. When Nazario criticizes the coronel's dismissive attitude towards a passing farmer, Buñuel and Alejandro subtly allude to the agrarian uprising that will constitute a big part of the Mexican Revolution.

DISCUSSION QUESTIONS:

1. Nazario's actions and behaviors allude overtly to Jesus throughout the film. How is Nazario's life similar to that of Jesus?
2. Along with the obvious references to Jesus and the New Testament, several critics have pointed out Nazario's similarity to Don Quijote. In what ways is Nazario like the famous wanderer?
3. Consider the unconventional cinematography and cuts in this film. What is the effect of the erotic flashback early in the film?
4. What are the references to Mexican history in this film? Why is the Porfiriato relevant to the themes and plotline of the film?
5. Along with the overt Biblical references, Buñuel also incorporates rituals and symbolism related to Folk Catholicism or regional devotional practices. What is the significance of the figure of Saint Anthony and the painting of the laughing Christ? Does the pineapple have a religious significance?

SCENES

PROSTITUTES

Fighting in the Marketplace Throughout the opening credits, the viewer hears vendors selling their wares—especially tamales. The first scene is a shot of the central plaza in the town, where a group of women (later revealed to be prostitutes) are squabbling about lost buttons. Ándara believes that her archrival Camella stole the shells. As other villagers pass by, we wear plans to install electricity and the maid Chanfla warns a man that he had better pay her.

Robbery When Chanfla enter the priest's chambers, she soon learns that the cloister has been robbed again and this time, it is Father Nazario's clothes that are missing. He tells her that he suspects Chora, Ándara's cousin. Ándara overhears the accusation and insults Nazarío through the window. The constable arrives and chases the angry women away. He asks Nazarío about the robbery, and the priest replies that the villagers are always stealing from the building. The constable continues to ask the priest questions about his background and empathizes with his burden of having to deal with all of the insults, begging, and calumnies of the neighborhood riff-raff. Nazario replies that he doesn't mind the job.

Attempted Suicide When Chanfla enters the barn to do chores, she catches Beatriz about to hang herself with a cloth. The beam breaks, and Chanfla helps Beatriz to her feet. The maid urges her to speak with the priest and eat something, but Beatriz remains agitated. After giving some food to beggars at the window, Beatriz approaches Nazarío for counsel. The priest correctly guesses that she was "betrayed," and he recommends that she return to her home town. In that moment, Beatriz has a flashback to the moment when her lover, Pinto put on his hat and declared that he was leaving her forever. Beatriz flings herself on the bed and laughs hysterically.

Prostitute Fight and Erotic Flashback Ándara offers Beatriz some celery liquor, and the two discuss their troubles. When Camella walks past her wearing the shell buttons, Ándara accuses her of theft and calls her a whore. The two have a violent fight. Suddenly, the camera cuts to Beatriz watching the fight in a trance-like manner. Her eyelids flutter furiously, and this mechanism precipitates a flashback to a scene of Beatriz's first sexual encounter with Pinto. The two embrace, kiss, and wrestle with each other, and Beatriz revels in her ability to control Pinto with her sexuality. The flashback ends with Beatriz declaring: "I have robbed you of your will." The camera cuts back to the plaza, where Beatriz is lying on her back and thrusting her pelvis upward.

Ándara Asks for Sanctuary Ándara enters the cloister in distress, and Nazario takes her in. She apologizes for insulting the priest that morning, and she explains that she has been stabbed by a fellow prostitute. She also admits that she murdered a man and that she needs a place to hide. Nazario exhorts her to atone for her sins, but he allows her to recover in the bed. Ándara falls asleep feverishly and awakens to a nightmarish painting of a distorted Christ laughing.

Ándara's Recovery and Rehabilitation The next morning, Nazario meets with Mr. Coates, who gives him money for the expenses of mass. When he goes in to check on Ándara, she is very weak and can barely stand. She begs him for tequila, which he says he will consider buying it when he leaves. Ándara remains in bed and prays to a statuette of Saint Anthony mounted above the bed. When Nazario returns that night, he gives Ándara the tequila and warns her that she should think about her sins more than booze. The prostitute asks him a multitude of questions about live, death, and superstitions, and Nazario patiently answers them. In the morning, Ándara says she feels better and should leave, and the priest agrees.

Prieta's Extortion and Andara's Escape One of the other prostitutes, Prieta, visits the kitchen next to the cloister and tells Chanfla that she knows Ándara is hiding there. Chanfla chases her out when Prieta suggests a payoff. The maid alerts Nazario, Ándara, and Beatriz, and suggests that Ándara leave immediately. She also advises Nazario to leave for a while so that the women can clean the bedroom. The priest agrees and leaves, but when Ándara is left to clean and collect her things, she rips open the mattresses instead. Then, she creates a pile of objects and sets everything on fire. Beatriz tries to stop her, but the whole building goes up in flame. The camera closes in on the pyre where the statuette of Saint Anthony stands atop the piled mattresses.

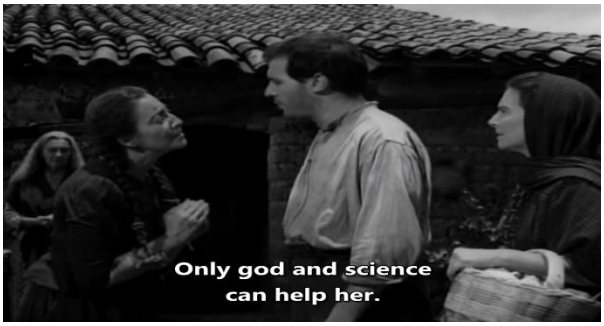
Nazario Meets with Don Ángel After news of Ándara's crimes spread, Don Ángel, another local priest, invites Nazario over to talk about his standing in the town and the church. He expresses concern over the town gossip that Nazario is to blame for harboring Ándara and causing the fire. In addition, Don Ángel warns the priest that the villagers think he is sleeping with Ándara, which Nazario vehemently denies. Don Ángel reassures the priest that he does not believe the gossip, but he remains concerned about the damage to church reputation and Chanfla's honor. Nazario agrees that the damage has been done, and he vows to leave on a pauper's pilgrimage.

PILGRIMAGE

Nazario Starts Off on the Pilgrimage Nazario walks to a railroad construction site where workers are shoveling and moving dirt. The priest asks for food from the foreman, who declares that they don't give to beggars. Nazario offers to work for food, and the foreman agrees. However, as soon as he starts shoveling, the others workers intimidate them and force him to leave the site. The foreman accuses the men of running him off, and they admit that they wanted to prevent setting a bad precedent. A scuffle ensues with the foreman getting struck with a shovel. As Nazario walks away, he hears a gunshot.

Encounter with Beatriz Nazario reaches a small town where he asks an older woman for coins. Beatriz recognizes him and runs after him. She reveals that she is living with her niece and Ándara. Nazario shows his displeasure that Ándara is in the town and says that he must continue on. In addition, the priest admits that his blanket was stolen. Beatriz begs Nazario to visit their house so that he can bless her sick niece, and she says that she will provide him with new clothes. The priest initially resists but agrees that it is his duty to administer to the sick.

Demanding a Miracle Beatriz's sister meets Nazario outside the house and calls him a saint. She explains that the doctor gave her medicine for her daughter's disease, and Nazario urges her to follow doctor's orders. There are other women who surround Nazario and ask him for a miracle, and one notices that Nazario is wandering barefoot just as Jesus did. The priest calls their requests blasphemous, and he tells them that all he can do is pray with them and let science do its work. The mother keeps insisting, and Nazario agrees to go inside and look at the sick girl.



Nazario Blesses Beatriz's Niece When Nazario enters the child's bedroom, he prays for her and asks God to give him burdens in exchange for curing the girl. The women kneel and start praying and performing rituals. Ándara beats her chest and repeats "Jesús" a thousand times, and one of the other women pats a palm up and down Nazario's body. The other women also engage in rituals and hysterics, including one woman who has a fit in which she lies on the floor, kicks, and screams.

The Miracle Happened Beatriz and Ándara run out into the field where Nazario is preparing to continue on his pilgrimage. Beatriz tells him that the girl was cured and the whole town is visiting the house to touch her. Nazario exhorts them to give thanks to God rather than superstitions. Both women proclaim that they want to follow Nazario on his journey.

The Wounded Horse Nazario continues on his pilgrimage and comes upon a priest, a colonel, and a horse lying on the ground. He helps tend to the horse without success. When a peasant passes by and does not greet the coronel and the priest, one of the coronel's officials demands that he double back and greet him properly. The peasant does so, and Nazario criticizes the servant for treating the poor man like an animal rather than a son of God. The other priest remarks that Nazario must be one of those "scapular priests," (wearing a habit from a different order) from the north.

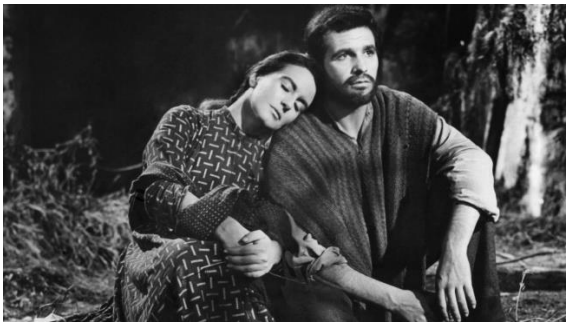
Getting Rid of the Demons When Nazario stops to drink water from a river, the viewer sees that Ándara and Beatriz have been following him. The priest sees them and confronts them, and the women beg him to let them follow him. He finally gives in provided that they behave decently. At the camp fire that night, Nazario counsels both women on the nature of God. Beatriz remarks that she is full of demons that provoke murderous thoughts. While Ándara says that Beatriz has been cursed with the evil eye, Nazario assures her that with prayer and healthy living, she will feel and act better.

Helping with the Plague The three pilgrims come across a small town that has been struck with a plague. Nazario meets the municipal official and offers his help with the sick and dead. When the priest hears a baby crying, he enters a house with a putrid smell. He hands the baby to Beatriz and asks Ándara to open the window and fetch milk for the baby. Nazario then covers the dead mother with a blanket, and the camera zooms in on her bare foot. Later, the priest attends to a sick woman named Lucía until her husband Juan arrives.

Ufo Declares his Love for Ándara In the next scene, we see a new town where a little person, named Hugo (also Ufo), is being tormented by a group of boys. Mr. Sabas, the town mayor, happens by and chases away the bullies who had strung up Hugo like a piñata. Ándara enters the frame and walks around asking for handouts. Hugo approaches her and offers her food and trinkets at his house. Ándara says she wants to avoid gossip, but she will sit with him at the well. Ufo reveals that he has fallen in love with Ándara since she arrived two days ago, and he admits that her ugliness and seedy past make her a good match for him. Ándara replies that he is also ugly and looks like a tadpole, but Ufo simply responds that he still loves her. The dwarf warns Ándara that Beatriz's ex-lover Pinto is town and has exposed them as criminals. Ándara runs off to warn the others.

Pinto's Ultimatum Pinto considers buying a horse from a neighbor, but he doesn't believe that the seller is being honest. As he is bartering, he spots Beatriz at the well and approaches her. He reveals that he has been watching her with Nazario, and he warns her that spending time with a priest will not change her slutty nature. Pinto demands that Beatriz leave with him for the capital the next day, but Beatriz vows to stay with Nazario and begs Pinto to "let me be good." Pinto relents temporarily but insists that she meet him in the town square at one the next day.

Beatriz's Confessions and Devotion That night, Beatriz confesses to Nazario that she loses her will when Pinto makes demands. Nazario replies that it is human nature to be dominated by one's passions. Ándara enters and warns them that they might be arrested if they do not leave. The priest replies that only thieves flee. When Nazario walks out to the garden and sits down, Beatriz joins him and proclaims that she will sacrifice herself if it saves the priest pain. Ándara, crying, bemoans the fact that Beatriz is the priest's favorite. Nazario assures them that he will care for them as a shepherd to his flock and that he loves them both equally.



Resisting Arrest When the three depart the next morning, Ufo joins them and says that he will follow his love Ándara. On the hill, the federales (local police) spot the wanderers below and chase after them. The soldiers arrest Ándara and Nazario but not Beatriz. Nazario goes quietly, but one of the soldiers kicks him in the back. Ándara hits the soldier with a branch and resists arrest as the soldiers grab her. Ufo apologizes for not defending her, and she kicks him viciously in the torso. Nazario scolds Ándara for her violence, and he tells Beatriz to stay away since she is not under arrest.

Confrontations in the Prison Ufo and Beatriz visit the prisoners. Ufo caresses and kisses Ándara's hand through the prison bars, saying that he forgives her for kicking him. She returns his affection and says that she didn't mean to kick him. When Ufo is carried out by the guards, the camera cuts to a scene where a group of prisoners are being marched across the desert. The sergeant allows them to rest and drink water. Ufo notices that a mother and daughter have collapsed, exhausted, and he hands bread to the little girl. Pinto enters the prison and demands that Beatriz leave with him. She rejects him and vows to stay with Nazario even if he is hungry and persecuted. Pinto threatens to talk to her mother back at home, and he warns her that she will regret it if she does not come with him.

Prisoners' Walk The three pilgrims are marched out of town with a group of criminals and a poor family. The young girl from the plaza faints on the march, and Nazario agrees to carry her. The men walking behind Nazario harass Ándara and Beatriz, asking the priest to "loan one" and "which is the freshest?" Beatriz runs up to the sergeant and asks him to punish the men for abusing the priest, and the sergeant hits them on their knees.

The Wrong Type of Love When the prisoners reach the village, Beatriz's mother visits her and Nazario in the prison. She asks Beatriz why she stays with Nazario, and Beatriz replies that she loves him. Her mother tells her that she loves Nazario "like a man," and Beatriz, horrified, loses her mind. She screams continuously and begs the priest not to believe her mother as she is being carried out.

Nazario's Beating Left alone in the prison with the men, Nazario is verbally and physically abused. The priest tells them not to be blasphemous, and they respond by punching him in the face. Nazario tells them that this is the first time he has struggled to forgive someone, but he will do it anyway. The ringleader drags him around and kicks him repeatedly until one of the other prisoners draws a knife and declares that beating a defenseless man is cowardly. Later that night, the two violent men sleep while the other criminal wraps Nazario's wounded head. The priest asks him about his life, and the criminal replies that he is a bad man who does bad things. Nazario counsels him to make a change. The criminal points out that the priest is suffering just as much as he is, despite his virtuous choices.

Beatriz and Pinto Behind the main group of criminals walks the wounded Nazario with a guard. A coach passes by with Pinto and Beatriz riding together, and Beatriz rests her head on Pinto's shoulder.

Nazarin walks by himself The next morning, the sergeant gathers the criminals to continue walking. Ándara asks why the priest is not with them, but she receives no answer. Inside the prison, Don Ángel visits Nazario and tells him that he will not walk with the other criminals; he will go alone in order to avoid embarrassment. When the criminals are walking, Ándara learns what happened the previous night. She blesses the criminal with the knife and curses the fat man who was the ringleader of the beating. When a fruit cart appears, the guard approaches and buys two apples. The old woman who sells the fruit asks if she can offer the "prisoner" something, and she approaches him with a pineapple. At first, Nazario refuses to take it, but he eventually gives in and says "may God repay you." Nazario continues walking as a drumbeat sounds and the camera shows a tight close-up of his face.