



**From the Screen to the Stage: An Appropriation for
the Stage of Luis Buñuel and Salvador Dalí's *Un Chien
Andalou* Based on an Analysis of the Film from the
Perspective of the Spanish Literary Avant-Garde.**

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Abstract.

This thesis is formed of two components: an analysis of the film *Un Chien Andalou*, as seen from the Spanish literary avant-garde and an appropriation of the film for the stage.

Un Chien Andalou is one of the most discussed films amongst the surrealist cinema but most of the studies around it place it within the Surrealism practiced in France. The first component of this thesis is a careful analysis of Buñuel and Dalí's involvement in the literary movements that developed in Spain from 1914 to 1932 and the way in which these movements had an influence in Buñuel and Dalí's early writings.

In this first component, I argue that, while *Un Chien Andalou* is indeed a Surrealist film, it derives from a particular understanding of Surrealism, one that is heavily influenced by the Spanish literary avant-garde. Furthermore, this examination highlights the way in which the Spanish avant-garde, and by extension Buñuel and Dalí, understood some of the narrative tools, such as time, space, metaphor, characters, and themes. I compare these tropes, as understood by Dalí and Buñuel, to those in *Un Chien Andalou*.

Based on this analysis, I create a new version of *Un Chien Andalou* for the stage. In my theoretical piece, I show that Buñuel and Dalí's intention was for the images not meant to signify anything. However, there is actually a carefully meditated and conscious logic behind the way in which these images are structured.

My Andalucian Dog, which is my own version of Buñuel and Dalí's *Un Chien Andalou*, is a theatre piece that aims to incorporate this logic or syntax into a new story of my own device, that resonates with the original film, through this logic. The purpose of this practical piece is to bring forward *Un Chien Andalou's* literary background and explore this syntax in a new medium.

In sum, this dissertation has two components. The first one is a detailed analysis of the film *Un Chien Andalou* by Luis Buñuel and Salvador Dalí, from the perspective of the Spanish literary avant-garde. The second component is a version of the film intended for the stage that derives from this thorough exploration.

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Introduction.

*Un Chien Andalou*¹; a detailed analysis of the film towards an adaptation for the stage.

Un Chien Andalou, is a Surrealist film piece devised by Salvador Dalí and Luis Buñuel, who also produced and directed the piece. It was premiered in July 1929 at the Studio des Ursulines, in Paris and then in December in Madrid. The casting was formed by, Luis Buñuel, Salvador Dalí, Robert Hommet, Marval Marval, Simone Mareuil, Fano Messan and Jaume Miravittes. The photography was entrusted to Albert Duberger and the artistic direction to Pierre Schilzneck. Since *Un Chien Andalou* is a surrealist piece, there is no clear argument, but it is one of the most discussed films amongst academics, given its violent scenes and the crude way in which it shows reality. The purpose of this thesis is to first explore the film in depth and the influences that inspired it. Having achieved this to then set out an appropriate strategy to allow me to create a version of the film for the stage. This will bring forward the theoretical context that I will be providing next, as well as other overlooked aspects of the piece.

In this thesis I will be exploring two approaches to Buñuel and Dalí's film that I will now try to briefly summarize in this introduction. The first point then needs to be raised at this stage in the development of the thesis's argument is that *Un Chien Andalou* would not have been possible without the artistic influence that the Spanish avant-garde had on both Buñuel and Dalí's during their respective attendance at La Residencia de Estudiantes in Madrid. Though Dalí and Buñuel were closely tied to the surrealist movement, especially after they premiered *Un Chien Andalou*, there are some tropes of the film that cannot be separated

¹ Buñuel, Luis and Dalí, S. *Un Chien Andalou/ Un Perro Andaluz*. Filmoteca Española, 2009. Print.

from some of the practices of the Spanish artists known as Generación del 14, and Generación del 27².

Below I shall be summarizing these influences, however, for the moment it is important to note that the influence that both the filmmaker and the painter took from the Spanish avant-garde is seemingly obvious, given that they both collaborated with some of the artists and intellectuals of these two artistic generations, they were even active participants in some of the magazines that were produced during the years of said generations, such as *Horizonte*, *La Vue de l'Emporda*, *Revista de Occidente* and *V-ltra*. Their involvement with these series of publications also supports this argument.

In this thesis I will argue how *Un Chien Andalou* is a film piece that could not have been made if not for Dalí and Buñuel's participation in some of the artistic movements that bloomed in Spain - particularly from 1914 to 1928 - and were created by Spanish artists. Furthermore, I will be exploring how *Un Chien Andalou* is in fact a piece where Buñuel and Dalí applied what they had learned from their experiences within those artistic tendencies, as well as their own personal experiences in Spain. More than a film where they used their knowledge of the Surrealist movement, at least in the way it was explored by those within Breton's group. Arguably, this fresh new angle is the reason why it became so popular amongst the Parisian artists, who saw an approach to Surrealism they had not considered before.

The second point I will be summarizing in this introduction, and that I consider at length in this thesis, is that *Un Chien Andalou* is also the result of a series of ideas explored by

² These originated in 1914 and 1927 respectively. The artists that belonged to the Generación del 14 are defined, besides many other things, for their praise to the poetic image and the cadence of the poem, as in the case of Gerardo Diego, or their admiration for the new science, as in the case of Ortega y Gasset. The artists of the Generación del 27, are named as such because they coincided with the 300 year dead anniversary of the Spanish poet Luís de Góngora. They are more identified with the avant-garde as they despised the old forms, despite the fact that Lorca cultivated the Alexandrine verse, and they admired the new technologies.

both the Generación del 14 and that of 27. Before the film was even considered, Buñuel pursued a career in literature quite enthusiastically. His fascination for such writers as Ramón Gómez de la Serna, Benjamin Péret, Gerardo Diego, Guillermo de Torre, Pepín Bello³ amongst others, and even his distaste for Juan Ramón Giménez's conservative writing or Lorca's over dramatic pieces, led him to search for his own voice as a writer.

Dalí, on the other hand, always had an inclination for writing, even though he fully dedicated his efforts to the plastic arts. According to Dalí, his first attempt as a writer happened when he was eight years old, thus the title of a piece that he published much later *Cuento de 8 Años*⁴ (*8-Year-Old Tale*). Dalí continued his writing and one of his most prolific explorations of poetry came during the Lorca Period (1926 - 1929) as defined by Santos Torroella.⁵ What is important to consider in this summary is that both Buñuel and Dalí explored writing, either as authors or as enthusiasts.

With these initial statements set out, the remainder of the introduction will be focused on providing a context in which the film was developed, highlighting the writers and the artistic movements, developed in Spain, that influenced the film. This introduction shall then explain the way in which this in depth analysis of the film that is focused on tropes drawn from the different movements of the Spanish avant-garde, helped in providing a structure for my own version of the film for the stage. In this last section I shall also explain how creating

³ Pepín Bello never actually wrote anything, but Buñuel was fascinated by his stories. In his autobiography, Buñuel recalls having written a letter to Bello in which he explained that the film was filled with their memories from La Residencia de Estudiantes.

⁴ An elaborated version of this short tale can be found in Dalí's writing collection, compiled by Sánchez Vidal, and it is unlikely that it may have been written at such a young age but Vidal, as I explain in the last chapter of this thesis, does demonstrate that it could belong to an adolescent Dalí. Sanchez Vidal, A. in Dalí, Salvador. *Obra Completa*. Ed. Agustín Sánchez Vidal. Vol. III. Barcelona: Destino, 2004. Print.

⁵ Torroella, Rafael Santos. *La Miel Es Más Dulce Que La Sangre: Las épocas Lorquiana Y Freudiana De Salvador Dalí*. Barcelona: Seix Barral, 1984. In the first chapter of this book, named "La Época Lorquiana" Santos Torroella studies the period that goes from 1926 and 1928, in which Dalí and Lorca created a number of pieces, paintings and literature, that were inspired by the time they were spending together. I analyse this book and Chapter two of this thesis.

this version of the film for the stage is a contribution to knowledge. Finally, this introduction will conclude with a map that will show the chapters used throughout this thesis.

Un Chien Andalou, as understood by the Spanish avant-garde.

Luis Buñuel and Salvador Dalí's *Un Chien Andalou* is one of the most discussed films amongst the plethora of artistic works developed by the Surrealists. During the twentieth century and into the twenty-first century this film-piece has provoked the imagination of writers such as Georges Bataille to modern academics and specialists like Agustín Sánchez Vidal and Ian Gibson. Though Artaud's surrealist *scenario Le Coquille et le Clergyman*⁶, filmed by Germain Dulac, was premiered in 1928, a year before *Un Chien Andalou* opened in Paris, most experts, including Breton, as I will argue further on, agree that it was actually Buñuel and Dalí's work that paved the way for other surrealist films. However, the true value of the piece is not only the fact that it became one of the finest examples of Surrealist films, but it is also the way in which it still has a shocking impact even for modern audiences, who cannot help but flinch every time they see Simonne Mareuil's eye being slit.

The impact that the film had amongst the Surrealist group was immediate. Both Buñuel and Dalí were admitted to said group shortly after they premiered the film at the *Studio des Ursulines* in Paris in 1929. As Buñuel's records in his auto-biography *My Last Sigh*, the event was attended by some of the most important artists of the time, including "...Picasso, Le Corbusier, Cocteau, Christian Bérard, and the composer Georges Auric..."⁷, amongst others, and of course the entire Surrealist group.

⁶ Dulac, Germaine. Director. "The Seashell and the Clergyman = La Coquille Et Le Clergyman." Distributed by Emgee, 1972.

⁷ Buñuel, Luis. *Mi Último Suspiro*. Debolsillo, 2012. Print. p. 106

Because of its explosive success, Breton's group claimed property of the piece almost instantaneously. It was even the cause for a quarrel between Breton and Buñuel, as the latter sold the rights for publishing the *scenario* in *Le Revue de Cinéma*. This was considered to be a bourgeois magazine by the Surrealist group who requested that Buñuel stop "...Gallimard from publishing the script" and write a "...prologue where he declared that, from his point of view, the film was nothing else but a public calling to murder"⁸. After a brief consideration, Buñuel complied with the demands of the surrealist group and published the prologue in *La Révolution Surréaliste* and *Variétés* magazine under the name *Notes to the Realization of Un Chien Andalou*. In this text, Buñuel also claimed that *Un Chien Andalou* could not have been possible if not for the Surrealist movement.

After these events Buñuel and Dalí participated closely with the Surrealist movement and caught the attention of patrons of the Surrealist movement such as the Counts of Noailles, who would later fund their project, *L'Age d'Or*⁹. However, this was not the first exploration of Surrealism made by the two Spaniards. Buñuel, for example, had written his own version of *Hamlet*¹⁰, along with his friend Pepín Bello. Editors, like Agustín Muñoz-Alonso, who compiled the Spanish avant-garde theatre in his book *Teatro Español de Vanguardia*¹¹, consider this piece to be part of the *Superrealista*¹² experiments developed by young Spanish playwrights. Furthermore, Buñuel wrote a series of poems that he intended to publish in a book called *Polismos* (Polisms), named as such because it offered a palette of different *isms* that Buñuel had explored while searching for his voice. This practice was common amongst other writers

⁸ Buñuel, L. *Mi Último Suspiro*. op. cit. 137

⁹ Buñuel, Luis, director. *L'age D'or = The Golden Age*. Bruce Webster Films, 1982.

¹⁰ Buñuel, L and Bello, P. *Hamlet*. 1927. TS. Residencia de Estudiantes.

¹¹ Agustín Muñoz puts Buñuel's *Hamlet* amongst other Spanish surrealist plays in his anthology: López, Agustín Muñoz-Alonso. *Teatro Español De Vanguardia*. Madrid: Castalia, 2003. Print.

¹² I use this term because it is the name that Guillermo de Torre used in his description of the contemporary forms of literature in Spain, which included those developed by the generation to which Dalí and Buñuel belonged to, as I shall be exploring in the last chapter of my thesis. For more information on this see Torre, Guillermo De. *Historia De Las Literaturas De Vanguardia*. Vol. 2. Madrid: Ediciones Guadarrama, 1965. Print. p. 251-252

of the *Ultraista* movement according to their own manifesto, in which they declared any artistic tendency available could be fitted into their movement if they would say something innovative.

In this anthology of poems by Buñuel, hints of Surrealism can be found. However, I analyse them though considering other artistic tendencies that were developing in Spain, even before the poems were written. Moreover, I consider some of the ideas and interests that the Spanish artists were having before Buñuel even attempted to explore the possibilities that Surrealism opened up to the artist.

In this thesis I explore and find connections with the *Creacionismo*, an artistic tendency created by the Chilean poet Vicente Huidobro. This is closely followed by the Spanish poet Gerardo Diego, and Rafael Cansino-Assens *Ultraismo*, as well as Einstein's theory of relativity, which was of great interest not only to José Ortega y Gasset, but more importantly, to Ramón Gómez de la Serna. Buñuel's affinity to the latter led him to explore these theories in some of his writings, sometimes even explicitly, as in the case of the short story *Por Qué No Uso Reloj (Why I Don't Wear a Watch)*¹³ or in his piece *Al Meternos en el Lecho (Upon Getting Into Bed)*¹⁴, both of them included in the reference list of this work.

All these comparisons between the film and the artistic tendencies of the time and the general ideas that the zeitgeist had an interest in, allow me to create a sufficiently strong connection between the Spanish avant-garde and *Un Chien Andalou*. In this thesis, I consider the title that the anthology *Polismos* ended up having, *El Perro Andaluz*¹⁵, as a statement from Buñuel. He decided to name the anthology as such because he was declaring himself to be a poet, as he named the poets from La Residencia de Estudiantes, Andalusian dogs, who were

¹³ Buñuel, L. *Por Qué No Uso reloj*. Alfar nº 29, La Coruña, 1923

¹⁴ Buñuel, L. *Al Maternos al Lecho*, in Buñuel, Luis, and Agustín Sánchez Vidal. *Obra Literaria*. Zaragoza: Heraldo De Aragón, 1982. Print. Translated by White, G. op. cit. p. 54

¹⁵ The Andalusian dogs.

“...symbolist poets insensitive to the revolutionary poetry of social content advocated by Buñuel, perhaps before than anyone else in Spain...”¹⁶. The fact that he instead chose to name the film, *Un Chien Andalou*, reveals that the film is in fact about a kind of poet i.e. the one created during Buñuel and Dalí’s years at La Residencia de Estudiantes, his own self, a poet of all trades - not only Surrealism. Moreover, in his *Notes to the Realization of Un Chien Andalou*, Buñuel declares that in ““AN ANDALUCIAN DOG”, the filmmaker is placed for the first time in a POETIC-MORAL level”¹⁷. This statement reaffirms this perspective of the film as a poem, and therefore, conceived by a poet.

Un Chien Andalou, a film piece adapted from literature.

In this thesis, I will consider some of the texts written by Buñuel and Dalí’s contemporaries, paying a close attention to Lorca’s *El Paseo de Buster Keaton (Buster Keaton Goes for a Ride)*¹⁸. This theatre piece is regarded as a Surrealist experiment by Muñoz-Alonso only because of “...the way in which the radical vital dissatisfaction of the central character of the work, and its search for a different life is expressed in a scenario that becomes the reflection of the protagonist's subconscious during the expanded moment to which the title refers.”¹⁹ This consideration by Muñoz-Alonso centres my analysis on Lorca’s stage piece and allows me to create an accurate connection between Lorca’s piece and *Un Chien Andalou*.

Moreover, as I have outlined above, the thesis will show the connections between Einstein’s theories of relativity and the work of Ramón Gómez de la Serna, in his piece *El*

¹⁶ Aranda, J. Francisco. *Luis Buñuel: a Critical Biography*. Da Capo Press, 1976. Print. p. 58.

¹⁷ “En “UN PERRO ANDALUZ” se situa por primera vez al cineasta en un plano POÉTICO-MORAL” Buñuel, L. *Notas Sobre la Realización de un Perro Andaluz* reproduced in *Un Perro Andaluz Ochenta Años Después*. Madrid: La Fábrica. p. 33. It should be noted that this translation is mine as well as the rest of the translations from Spanish to English in this work, unless stated otherwise.

¹⁸ Lorca, Federico García. “El Paseo De Buster Keaton Teatro Breve (1928). García Lorca.” *Teatro Breve (1928)*. García Lorca. N.p., n.d. Web. 09 Sept. 2015.

¹⁹ “...la manera en que la radical insatisfacción vital del personaje central de la obra y su búsqueda de una vida distinta se expresa en un escenario convertido en el reflejo del subconsciente del protagonista durante el instante expandido al que se refiere el título. López, Agustín Muñoz-Alonso. *op. cit.* P. 45

Novelista. De la Serna was concerned with the theoretical texts written by Einstein, especially after he visited Spain in 1916, a time when De la Serna and Buñuel would gather with other writers at the Spanish Café *El Pombo*²⁰. In my thesis I will find a connection between De la Serna's piece and *Un Chien Andalou* that supports the argument of the intertextuality of De la Serna's literary piece in *Un Chien Andalou*.

Finally, I will consider Gerardo Diego's approach to *Creacionismo*, a movement that he followed after Vicente Huidobro visited Spain in 1918. Diego analysed literature from a musical point of view, highlighting the importance of rhythm in poetry. This interest came from the efforts that the poets of his time were making to accomplish the purity of the image that, for Diego, laid in the musicality of the writing rather than the image itself. This definition allows me to create connections between *Un Chien Andalou* and Wagner's *Tristan und Isolde*²¹, used in the film, which leads me to argue, in my third chapter, that the usage of Wagner's piece is a reference to the *Creacionismo* movement. I support this argument with one of Dalí's writing pieces, *Tristan Fou*, a ballet that was not published until after *Un Chien Andalou* was premiered, but that was written before the film opened in Paris in 1929. This connection allows me to show that the usage of Wagner's piece creates a direct reference to Diego's literary theory, thus proving that Diego's understanding of poetry have a Hypertextual relationship with *Un Chien Andalou*.

An appropriation of the film to the stage.

The purpose of this in depth analysis, and therefore this thesis, is not only to connect the film piece to a Spanish context, but to also provide an exploration of the procedure that Buñuel

²⁰ There's no translation in English for "El Pombo" but it was a café in Madrid that became famous thanks to Ramon Gomez de la Serna. It closed down in 1942.

²¹ Wagner, Richard. *Tristan And Isolde*. London: New York :J. Calder ; Riverrun Press, 1981. Print.

and Dalí followed when devising the text. This is in order to use this same procedure though in a novel and contemporary manner, but which still maintains a relationship with the original source. These considerations are set out in the chapter on methodology. For the purposes of clarity, it may be relevant to underline in this introduction, what this approach to the film has brought forward about the original source and the reasons why I was inclined to focus my efforts on an academic analysis that is mostly based on the references drawn from the Spanish literary avant-garde, rather than using other research tools like psychoanalysis or the surrealist categories, which are typically used in most academic papers and books about *Un Chien Andalou*.

I should begin by saying that the appropriation of the film for the stage is not an attempt to imitate the experimental performance practice derived from the historical avant-garde. The purpose of this practical piece is to explore a text-based form of theatre where I can experiment with Buñuel and Dalí's understanding of literary narrative. Theatre starts as a literary practice and then becomes a performance, whereas film does not necessarily need to go through literature in order to become film, as noted by Rogers Manvel who underlines that "[A] stage play, with its values invested largely in dialogue, becomes also a branch of literature, and therefore [it is] not only performable, but publishable."²² I will therefore use this analysis to understand *Un Chien Andalou* from a literary point of view, in the hopes of creating a text-based appropriation that puts forward the literary essence of the film without betraying Buñuel and Dalí's artistic effort.

The reason behind this is that, after analysing the film in detail it became evident something that is not only obvious but that was actually clearly stated by Buñuel and Dalí, this film does not make sense or as Buñuel puts it in his *Notas sobre la Realización de Un Perro*

²² Manvell, Roger. *Theater and Film: a Comparative Study of the Two Forms of Dramatic Art, and of the Problems of Adaptation of Stage Plays into Films*. Fairleigh Dickinson University Press, 1979. p.25

Andaluz (Notes to the Realization of Un Chien Andalou) “NOTHING in the film symbolizes anything”²³. I consider this quote at length in my methodology chapter, and so I realized that an analysis that could work better for this appropriation exercise should be focused first on that which could be anchored to an event in Buñuel and Dalí’s life, only because those events could be isolated from any kind of interpretation, either from me or the spectator, therefore becoming facts that were used as an inspiration for the film. Second, that the analytical perspective should also be focused on that which follows a specific set of rules that could be analysed and adapted for a different media. It slowly became clear to me that those set of rules came from the editor of the film, Buñuel, because it was him who decided what order to give to every image. I will set this argument out in greater detail in chapter three.

Nevertheless, I do consider Dalí’s involvement in the process of the film, specifically in chapter two. Through close analysis of Dalí’s work, prior to the meeting that him and Buñuel had in his house in Cadaques where they devised the film, and the way in which this work was connected to the film, I was realized that making and interpretative analysis of the images and then using my interpretations of the film would lead to a play that would not be connected to the original source in anyway. Furthermore, doing so would have betrayed the very first goal that these two artists had in mind when devising the piece, i.e. not making any sense. Additionally, Dalí and Buñuel had very different understandings of cinema and literature and the devising process of the film took profit out of those differences. Dalí’s literary images made their way into the film and Buñuel’s editing skills, which Dalí never considered in his own understanding of film, helped in creating the structure that Dalí’s images followed.

In chapter two of this thesis I show how most of the images are far more connected to Dalí’s world than that of Buñuel’s. References to the Donkeys that appear on top of the piano,

²³ “NADA en el film simboliza nada” Buñuel, L. *Notas sobre la Realización de Un Perro Andaluz*. op. cit. p. 34

in the film, can be found in Dalí's paintings, like *Honey is Sweeter than Blood*,²⁴ or in his essays and poems, like *¿He Renegado Quizás? (Have I Reneged Perhaps?)*, cited and analysed on the following chapter, or *San Sebastián*, considered throughout this work. However, the connections between Dalí's world and the film are closer to the semantics of the film and, as I explained earlier, the aim of these images is not to symbolize anything, thus denying semantics itself, in fact Dalí's understanding of cinema is more focused on the images that it is on the way in which they are ordered, as underlined in his own text *Realidad y Sobrerrealidad (Reality and Subreality)*,

“The anonymous antiartistic filmmaker films a white confectionery, any kind of anodyne and simple room, the sentry box of the train, the star of the policeman (Sic.), a kiss inside the taxi. Once the tape is projected, it turns out that a whole fairy-tale world of unparalleled poetry has been filmed.”²⁵

It should be noted that by “antiartistic”, Dalí refers to the anti-artistic movement, as named by the art critic Sabstia Gasch, the writer Lluís Montanyà and Dalí in 1928, in a document that came to be known as the “Manifest Groc” or “The Yellow Manifest” because it was printed in Catalonia in yellow paper. “The Manifest Groc”, proclaimed the birth of a new kind of artist that rejected every other artistic form that would rely on the old forms. They “rejected argumentation... literature... lyric... every other philosophy in favour of... [their] own ideas” and they changed them for “objective... facts”, for artists that would devote themselves to point at “...the most grotesque and saddest spectacle of... Catalan intellectuality, enclosed in a

²⁴ Dalí, Salvador. *La Miel Es Mas Dulce Que La Sangre*. 1927. Oil. Location unknown. This can be found at page 284 of the appendix of this thesis.

²⁵ El anónimo filmador antiartístico filma una blanca confitería, una anodina y simple habitación cualquiera, la garita del tren, la estrella del *policeman* (Sic.), un beso en el interior del taxi. Una vez proyectada la cinta resulta que se ha filmado todo un mundo de cuento de hadas de inapeable poesía.”Dalí, S. “Realidad y Surrealidad”, *La Gaceta Literaria*, No. 44, Madrid, 15 October, 1928 p. 7

reserved and putrefactive environment". This movement praised everything that was connected to the era that they described as "Post-Machinery", like "cars... airplanes... jazz... modern literature... modern theatre... modern poetry" and of course, "cinema"²⁶, making it a movement that was very close to *Futurism*. Dalí continued developing this movement until he moved to Paris in 1930, after the massive success of *Un Chien Andalou*.

The "Manifest Groc" shows Dalí's interest in cinema and, I have shown above, he had a very specific way of creating cinema. Here the anti-artistic filmmaker would simply shoot images at random and the spectator would create the connections between these images in order to comprehend the underlying narrative. This is consistent with Dalí's approach to poetry, as will be discussed in the next chapter through the reproduction and analysis of the poem *Haven I Reneged Perhaps?* This piece uses a particular kind of writing that María J. Vera defines as the "...precipitated succession of ideas and images que constitutes an authentic *linguistic torrent*." Vera notices that this writing method "...is the true origin of the characteristic Dalinean writing where the images flow like in a cascade."²⁷ Dalí was certainly prepared to use this very same method in his first film, as shown by a letter written to his friend Sebastià Gasch, dated 10th November 1928, just a few days before he got together with Buñuel. In this letter Dali states his ambitions regarding the film, "It is true that we can think about a cinema made only of surrealist images, this has to be under the condition that they need to be considered as an attempt outside the existing cinema."²⁸ This letter not only reiterates that Dalí's main concern, when it came to cinema, was the image regardless of the way in which these images were presented. However, given the proximity to the meeting he

²⁶ *Manifiesto Antiartístico* in Vera op. cit. p. 43

²⁷ "... el método es siempre esa sucesión precipitada de ideas e imágenes que constituye un auténtico *torrente lingüístico*. Este es el verdadero origen de la características escritura daltoniana donde se suceden como una cascada." Vera, M. in Dalí, S. *¿Por qué se ataca a la Gioconda?*, Siruela, 1994 p. 14

²⁸ Si es verdad que podemos pensar en un cine de puras imágenes surrealistas, esto tiene que ser como condición de considerarlas un intento al margen del cine existente" Salvador Dalí's letter to Sebastià Gasch, Figures 10/XI/1928, Archivo Gasch in M., Minguet i Batllori, Joan. *Salvador Dalí, Cine y Surrealismo(s)*. Parsifal, 2003. p. 71

held with Buñuel, it also shows that he was thinking of using this same method in the devising of *Un Chien Andalou*.

Nevertheless, this kind of approach to cinema would not be agreeable to Buñuel because this would have resulted in "...the photography of animated images"²⁹ and not a film, as he explains in his text *Decoupage*. This fundamental contradiction on the way these two artists had of looking at cinema, is what leads Joan Minguet i Batllori to recognize that "The final morphology, the significant weaving was... [Buñuel's] responsibility"³⁰, even though he convincingly defends that most of the film comes from Dalí's world, an argument that even Breton supports, as he recognized in 1951 that "... *Un Chien Andalou* and *L'age D'or* are the only two totally surrealist films (both in realization and intention). The first one, I would argue, has more of Dalí; the second, of Buñuel". Moreover, Dalí's view on cinema would have been much closer to the Surrealist technique of *Automatic Writing* and therefore it would have made it closer to Surrealism. However, Buñuel's intervention prevented this from happening in full as the conscious process of ordering the images interrupted automatism, which is probably why Breton felt that "...the landmark date is not, in my opinion, that of *Un Chien Andalou*, but that of *L'Age D'ore*."³¹

This evidence leads me to conclude that, for the purposes of my appropriation of the film to the stage, I must centre my analysis in the structure of the film, rather than the images, as it points to the fact that the images do not have a clear semantic, since they aim to not symbolize anything, given that they are closer to the Dalinean writing method. The syntax of the images, on the other hand, follows a clear set of rules that were clear to Buñuel and therefore, this syntax can be shown, analysed and then imitated, even if the "imitation" has

²⁹ Buñuel, L. *Decoupage* in Garrett White. *An Unspeakable Betrayal: Selected Writings of Luis Buñuel*. Berkeley: U of California, 2000. Print. p. 133

³⁰ "La morfología final, el tejido significante de la película fue responsabilidad suya" M., Minguet i Batllori, Joan. op.cit. p.77

³¹ Breton, A. *Desesperada y apasionadamente*, in *¿Buñuel!: La Mirada del Siglo* Yasha David (Ed.) p. 35

place in a different media. Moreover, since Breton himself recognizes that the film is not as close to Surrealism as Buñuel and Dalí's second film, *L'age D'or*, then it is possible to argue that this is because they were closer to the Spanish literary avant-garde only because both artists were closer to those movements than they were to Surrealism. This is the case even though they knew the artists of the movement and they have read their work. This, however, does not mean that the film is not surrealist, after all Breton did include it in the Surrealist catalogue, but it does open the possibility for an analysis of the film that is more connected to the Spanish avant-garde and that includes the study of the structure.

Given that the concern of this thesis is to analyse the structure of the film to then reproduce it as an appropriation of the film, the structure has little to do with Surrealism, and therefore with psychoanalysis. Since the structure of the film is more connected to a Buñuel's early ideas on cinema and, as I will argue in the rest of this thesis, to the literature practiced by both Buñuel and Dalí, psychoanalysis is really not useful for this kind of study. Instead I will be devoting my efforts to finding this syntax in order to use it an appropriation of the film to the stage. Therefore, to limit the remit of the thesis I will not be considering Freud's theories for this scholarly text. This does not mean that this approach is not useful for the analysis of the film, as demonstrated by many other excellent academic intakes on the film.³² However, though anchoring the images to psychoanalysis does offer an explanation, as I have argued in the previous paragraphs, based on the evidence that I have present my

³² See for example Short, Robert. *The age of gold: Surrealist cinema*. Vol. 1. Solar Books, 2008, Adamowicz, Elza. *Un Chien Andalou: (Luis Buñuel and Salvador Dali, 1929)*. IB Tauris, 2010. Jay, Martin. *Downcast eyes: The denigration of vision in twentieth-century French thought*. Univ of California Press, 1993, Williams, Linda. *Figures of desire: A theory and analysis of surrealist film*. Univ of California Press, 1992.

appropriation attempts to respect the wishes of the artists, and that is for the images not to make any sense.

A final note.

Finally, to orient the reader to how the thesis will develop, I will now proceed to map this thesis. The first chapter will show the criteria I followed to create an appropriation of the film for the stage; I shall explore the reasons why I decided to make an appropriation rather than an adaptation. Then I will proceed to reproduce and analyse the original sources of the film.

Chapter two will explore the way in which the film connects to the bibliography of Dalí and Buñuel. This will be centred on my analysis of their experience at La Residencia de Estudiantes, where they met other poets, writers, and painters of the so called *Generación del 27*. I shall then proceed to analyse Dalí's world in particular, considering his relationship to Lorca in depth. As shall become apparent this relationship became particularly intense before Buñuel and Dalí decided to begin their film project. In this chapter I will be looking to find the personalities of the characters I will be using in my appropriation.

Chapter three is concerned with providing an analysis of the structure of the film. To do so, I shall consider Buñuel's involvement with the *Ultraismo* movement, a trend that he followed closely as a writer. I will also consider his thoughts around film, focussing, in particular, on his theories on *Decoupage*. This chapter will also reproduce and analyse the poems he wrote before he began his project with Dalí and then analyse the way in which these writings may have influenced the film.

Finally, in the fourth chapter I will focus on the themes that circulated around the members of the Spanish literary avant-garde. I will look to unpack and analyse the way in which this literary movement evolved from *La Generación del 14*, to Buñuel and Dalí's

generation. My analysis will be focused on the themes that circulated amongst this group of poets in order to find a theme that can define the structural axis for my appropriation. In this chapter I look to find a theme for my play.

Chapter 1

A methodology for a version of the film to the stage.

The purpose of this chapter is to highlight the creative choices I have made when writing a version of Buñuel and Dalí's film *Un Chien Andalou* for the stage and provide an explanation as to why I decided to make those choices. To do so, I will set out the conceptual and theoretical problems I encountered when trying to create an adaptation that was sufficiently close to the original film. Then I will set out the reasons why I finally decided to create a new fictional piece for the stage that imitates the structure of the film and which incorporates elements of it that fit into this new story of my own devising. To do so, I will be defining and then contrasting adaptation and appropriation, so as to find the most suitable framework for this work. I shall then proceed to analyse the literary resources of the film, i.e. the technical script and the original transcript of the *scenario* devised by Buñuel and Dalí, which will then be contrasted with the final edit of the film. The aim of this exercise shall be to find a dramatic arc for the characters, a narrative structure, and a theme. Finally, this chapter traces the dialogue that, even though it did not make it to the final edit of the film, actually existed and not only that but there was, at one point, a clear intention of adding them as intertitles.

Turning the images of the film into a theatrical language raised significant problems in respect of how such an endeavour could be approached. Buñuel's film offers puzzles at every level, from the temporal structure that does not adhere to a congruent timeline, to his decision to use Wagner's *Tristan und Isolde* and two Argentinean Tangos as the background music for the film. The complexity of the piece raised important question over which elements were necessary for the adaptation and which ones could be left out while keeping faithful to the original source. Moreover, the intention behind the images that we see on the film is to step

away from any rational explanation, because “NOTHING in the film symbolizes anything”, as I have argued.

Dalí on the other hand, described the events that we see on the film as “...enigmatic, incoherent, irrational, absurd, with no explanation”, and this was indeed the intention of the film from the start. Even when Dalí and Buñuel first got together to create the scenario of the film they set a number of rules before starting, which included rejecting any idea “[that] would come from any memory, or from their cultural upbringing or, that would simply come from a conscious association with a previous idea.”¹ Here we get the sense that *Un Chien Andalou* is a film that intends to make no rational sense and this aspect of the film is what constituted one of the biggest challenges I encountered while attempting to create an adaptation.

Furthermore, it is unclear what the ‘text’ is that is to be adapted: the original scenario is mainly composed of stage directions, instructions for camera movements, and a few snatches of dialogue; meanwhile the film’s deliberate ambiguities make it hard to decide what on screen is core to the film’s narrative and filmic composition and what is peripheral. Bert Cardullo, in his introduction to his book *Stage and Screen* notes that “[t]he film script is not an independent artwork and cannot be read by itself fruitfully, nor can its words be “performed” as a play’s words could be; a screenplay is a preparatory sketch for a future art work, a fully realized cinematic experience.”² Cardullo’s consideration is particularly important to the scenario of a film like *Un Chien Andalou*, especially because it is a silent film. This means that this artwork is one that relies exclusively on a cinematic language. However, while the film poses one of the most complicated challenges for a film-to-stage adaptation, it also offers a

¹ “...enigmáticos, incoherentes, irracionales, absurdos, sin explicación.”(que) provenía del recuerdo, o de su formación cultural o si, simplemente era una asociación consciente con otra idea anterior” Dalí, S cited in M., Minguet i Batllori, Joan. *Salvador Dalí, Cine y Surrealismo(s)*. Parsifal, 2003. p.116.

² Cardullo, Bert. *Stage and Screen: Adaptation Theory from 1916 to 2000*. Bloomsbury, 2013. P.9

particularly pure opportunity to observe how cinematic language might (or might not) be transformed into theatrical language.

Adaptation v.s. Appropriation. A suitable model for the theatrical script of Un Chien Andalou.

In the beginning of this process, my intention was to create an adaptation of the film for the stage. However, through close analysis I decided to produce an *appropriation* of the film and turn it into a new text based on Buñuel structuring of the material. By analysing the piece in detail I came to realize that Buñuel and Dalí not only decided to use the experiences that they had at La Residencia de Estudiantes, the college they attended alongside other members of the so called Generación del 27, but they also used the knowledge they had of literature, derived from their own literary practices. This realization, which constitutes the centre of my argument throughout the following paragraphs in this chapter and this thesis, helped me understand that a more appropriate way to create a text closely connected to Buñuel and Dalí's piece was appropriation rather than adaptation.

In her book *Adaptation and Appropriation*, Julie Sanders sets out a number of characteristics that define the process of adaptation. Sanders argues that adaptation and appropriation are often identified with the practice of intertextuality. Intertextuality is evident, Julia Kristeva argued, as "...all texts invoke and rework other texts in a rich and ever-evolving cultural mosaic."³ However, as the adaptation and appropriation practice developed, what became clear was that the study of these practices began to incorporate a more extensive vocabulary, including words like, "...version, variation, interpretation, continuation, transformation, imitation, pastiche, parody, forgery, travesty, transposition, revaluation,

³ Sanders, Julie. *Adaptation and Appropriation*. Taylor and Francis, 2015. P. 17

revision, rewriting, echo." Each of these "active terms" as defined by Sanders, aims to do something different or even the complete opposite. As a result, the practice of adaptation and appropriation, as forms of intertextuality, has required a much more precise vocabulary that can clearly range the complexity of these intertextual relationships, as demonstrated by this list of terms. This is why "...adaptation studies often favour a kind of "open structuralism" along the lines proposed by Gerard Genette in *Palimpsests*." ⁴

Genette defines intertextuality as "The] relationship of copresence between two texts or among several texts: that is to say, eidetically and typically as the actual presence of one text within another." It should be noted that while Genette sees this copresence operating in two different ways, one that is very "...explicit and literal...", which in its most canonical practice uses "quoting", and one that is less explicit. The latter is more connected to plagiarism or to allusion "...that is, an enunciation whose full meaning presupposes the perception of a relationship between it and another text, to which it necessarily refers by some inflections that would otherwise remain unintelligible." ⁵ Sanders's definition seems to operate in a much broader way, as she does not necessarily place the responsibility of the inflections that make an allusion to the intertext on the writer. Her approach makes the audience responsible for invoking "...the ideas of similarity and difference", however, "These ideas can only be mobilized by a reader or spectator alert to the intertextual relationship." ⁶ Genette is also aware of this broader sense of the definition of intertextuality, as he acknowledges Michael Riffaterre's studies on intertextuality ⁷, which also includes "the perception, by the reader, of the relationship between a work and other that have either

⁴ Sanders, J. *op. cit.* p.18

⁵ Genette, Gérard. *Palimpsests: Literature in the Second Degree*. University of Nebraska Press, 1997. Pp. 1-2

⁶ Sanders, J. *op. cit.* p.22

⁷ Riffaterre, Michael, Michael Worton, and Judith Still. "Intertextuality: Theories and Practices." (1990)

preceded or followed it.”⁸ In the case of my appropriation of *Un Chien Andalou*, the elements that have a clear relationship of intertextuality fit within the broader sense of the definition as the source is not mentioned explicitly but the source is accessible to anyone that has seen the original film.

Sanders, continues to describe the characteristics and possibilities of the adaptation process. For Sanders, an adaptation can be “an act of revision in itself”; it is a practice that can include an editorial practice, “...indulging in the exercise of trimming and pruning.”⁹ Adaptation, for Sanders, can also offer commentary to an original source-text by “...adding motivation or by voicing the silenced and the marginalized. Adaptation can also make a text much more accessible “...to new audiences and readership via the process of proximation and updating.” Finally, Sanders specifies that “Adaptation is... frequently a specific process involving the transition from one genre to another: novels into film; drama into musical; the dramatization of prose narrative and prose fiction; or the inverse movement of making drama into prose narrative”¹⁰.

So far, all of these characteristics of adaptation seemed to fit within the exercise I set myself to do, especially when considering that said exercise involved a transition from one genre to another: film to drama. I even believed that the best way to transform the tropes of the film into theatrical tropes was by means of “transposition” that Sanders defines as the process of taking “...a text from one genre and deliver it to new audiences by means of the aesthetic conventions of an entirely different generic process...”¹¹.

This process of transposition was exactly what I sought to do from the beginning. My approach to this version was going to consist in understanding how the tropes in *Un Chien*

⁸ Genette, G. *Op. cit.* p. 2.

⁹ Sanders, J. *op. cit.* p. 18

¹⁰ Sanders, J. *op. cit.* p. 19

¹¹ Sanders, J. *op. cit.* p. 20

Andalou could be transposed to the stage. However, the issue with a film like this is that it is filled with images without clear meaning or even signification. This is especially important given that the process of adaptation, regarded as one of intertextuality, needs to be a clear allusion to the source-text, even in the broader sense of the definition, where a mildly informed audience can make sufficient connections between the adaptation and the original text.

This is the case in Baz Luhrmann's adaption of *Romeo + Juliet*¹², where the audience can clearly identify Shakespeare's text but with a several, systematic transpositions of a theatrical narrative to a contemporary cinematic narrative. In Luhrmann's work, as noted by Sanders, the story of the lovers is placed in a North American setting. Furthermore, "the much-mentioned swords and rapiers of Shakespeare's playscript become in Luhrmann's vividly realized Verona Beach the engraved monikers for the modern era's weapon of choice, the handgun."¹³ Despite these significant differences between Shakespeare's text and Luhrmann's adaptation, the latter kept the original story, the characters, the theme, and the dialogue from the former, thus putting forward the source-text's elements, while updating them for new audiences. This would suggest that an adaptation needs to keep all or most of the elements mentioned above as close as possible to the source-text. This is so that the audience can make a strong connection between the adapted text and the original source by means of allusion, just like in the case of intertextuality.

The problem with *Un Chien Andalou* is that everything in it – for instance, the characters, the structure, and the theme - is directly connected to the film's imagery; these elements directly respond to something that the characters have seen. An example of this is the case of the "Man on the Balcony", who sees the moon being crossed by a cloud, followed by

¹² Luhrmann, Baz. *William Shakespeare's Romeo + Juliet*. Twentieth Century Fox, 1996

¹³ Sanders, J. op. cit. p. 19

the image of a woman having her eye slit: an event that may or may not have a connection with the “Man on the Balcony”, or to the apparently random series of images that follow. However, they might appear to provide a commentary on the feelings of the characters at a specific moment of the film. This could be the case in the sequence where we see an arm pit followed by a sea urchin and then the head of the androgen. However, there is no real way to know for sure whether these images comment on what we have just seen or not. They are open to interpretation and there seems no literal core of agreed meaning to the film, which means that the story, the characters and the theme remain ambiguous.

Mikhail Iampolski notes this in his book *The Memory of Tiresias*, where he analyses the film as a series of intertexts that collide against each other. In his chapter ‘Intertext against Intertext’, Iampolski notes two aspects from the film that are relevant to this analysis. First, Iampolski notes that most of the images in the film are connected, in one way or another, through their shape, but this does not necessarily mean that the images are connected with each other semantically. As a result, “the abolition of semantic links shifts the emphasis onto the purely syntagmatic level. It is as if we were being asked to read a text whose meaning resides only in its immediate elaboration, a text located entirely in the syntagm, with all paradigmatic links refused”. The process allows the “abolition of the semantic links” to be attributed to a resource that is purely cinematic, as Iampolski explains when he notes that film has an “... ”ungrammatical” nature... [that] does not need to rely on a grammatical simulation of synonymy by way of conjunctive constructions.”¹⁴ This means that the images that we see on the film can contradict each other, and therefore eliminate each other, while still maintaining connections between them.

¹⁴ Iampolski, Mikhail B. *The Memory of Tiresias: Intertextuality and Film*. University of California Press, 1998. p.166

This is also connected to Iampolski's second point. Here he notes that there are certain images that are culturally loaded, referred to as "classical texts", which are later discarded by other images that he refers to as "the negative". However, these images are still connected with each other, semantically, as previously explained. Iampolski observes that, in *Un Chien Andalou*, "The classical intertext is destroyed through the feverish construction of a competing intertextuality". Every classical text, he argues, carries with it a huge cultural weight and context, which is immediately stripped away by "the negative". Consequently, "[e]lements wrenched out of their cultural context are not so much subjected to a symbolic reduction as they are rendered obscure." This obscurity turn the images into elements "...that provoke an endless field of interpretations."¹⁵

Iampolski's argument highlights the mechanism through which these images eliminate each other, a mechanism that is purely cinematic, as I suggested earlier. It also shows how the impossibility of reading the images through a binding cultural background, leads to "...an endless field of interpretations". This means that every reading of the film is dependent on the individual experience of every spectator, and that any adaptation will necessarily rely on the reading of the adaptor. Therefore, it is possible, even likely, that the spectator of the adaptation will not recognise the connection with the original film, as they may not share the most fundamental view of the original film. This obstructs one of the fundamental pleasures of adaptation, underlined by John Ellis who argues that "Adaptation into another medium becomes a means of prolonging the pleasure of the original presentation, and repeating the production of a memory."¹⁶

An adaptation of the film entails a similar process to that of intertextuality, as I argued earlier, but here is practically impossible because the intertexts that compose the film

¹⁵ Iampolski, M. op.cit. p.189

¹⁶ Ellis, J in Sanders, J op.cit. p. 24

contradict each other and therefore, eliminate themselves, thus making them almost impossible to render in a different medium, given that “ungrammatical” structure of which Iampolski speaks. However, Iampolski offers an alternative way of reading the film, which is through the syntax of the film, by which he means the pattern that the images of the piece follow.

Throughout the following pages and the rest of this thesis, I look to analyse and understand that syntax. However, this will not be concerned with only that which appears to operate in the semantics of the film. What will also be included in this chapter’s analysis are those elements that can be used in a narrative of the film. In the following section I will dissect the way in which the characters and the story operate syntactically. I will also trace the dialogues that did exist in the written sources of the film, even though they did not make it to the final edit of the film. In addition to this I look for other examples within the Spanish Literary avant-garde tradition, mostly within the poetry of this group, that use a syntax in their work that can be connected to the used in the film. The objective of this in-depth analysis is to apply this syntax to a story of my own device, that is connected to this same form, an exercise that is more connected to what Genette called “Hypertextuality”.

At the very beginning of his study on palimpsests, Genette clarifies that the interest of his research is what he calls *Transtextuality*. This is “...defined roughly as all that sets the text in a relationship, whether obvious or concealed, with other texts”. Hypertextuality is amongst the “...five types of transtextual relationships”¹⁷ that Genette identifies, and he defines it as “...any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of

¹⁷ Genette, G. op. cit. p.1

commentary.”¹⁸ At first glance, the practice of “Hypertextuality” seems to incorporate all the other transtextual relationships. However, it is in fact a transtextual practice in itself.

Genette explains this when he foresees a possible objection that hypertextuality is not a relation between texts but itself “a category of texts”. To overcome such an objection he then clarifies that the “...diverse components” of transtextuality, i.e. intertextuality, paratextuality, metatextuality, architextuality and hypertextuality, are “...not... categories of textuality but rather... aspects of textuality.”¹⁹ What makes hypertextuality unique is that it not only implies the incorporation of a hypotext but it also includes a process of “transformation”. To clarify this, Genette uses the example of Homer’s *Odyssey* and its transformation into Virgil’s *Aeneid* and Joyce’s *Ulysses*. For Genette, the latter implies a “...simple or direct transformation, one that consists in transposing the action of the *Odyssey* to the twentieth-century Dublin”²⁰, while the former:

does not transpose the action of the *Odyssey* from Ogygia to Carthage and from Ithaca to Latium. Instead he tells an entirely different story: the adventures of Aeneas, not those of Ulysses. He does so by drawing inspiration from the generic – i.e., at once formal and thematic- model established by Homer in the *Odyssey* (and in fact also in the *Iliad*): that is following the hallowed formula, by imitating Homer.²¹

According to Genette, Virgil took the model that Homer uses in his *Odyssey* and then created an entirely different story that follows a completely different character, Aeneas. Genette also calls this a transformation but in a much more complex form, one that follows a narrative model, used both in Homer’s work and in that of Virgil. Joyce then uses this narrative model in

¹⁸ Genette, G. op. cit. p.5

¹⁹ Genette, G. op. cit. p.8

²⁰ Genette, G. op.cit. p.5

²¹ Genette, G. op cit. p.6

a completely new piece of fiction named *Ulysses*; Genette calls this process “imitation”. To do this, following Genette’s suggestion for the process of imitation, it is necessary to master “...the specific quality which one has chosen to imitate.”²²

In the case of *My Andalucian Dog* (hypertext), I sought to master the syntax of *Un Chien Andalou* (hypotext), as I explained earlier, and then *imitate* it, so as to create a whole new story, this process of imitation is what Sanders calls, appropriation.

...appropriation frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain. This may or may not involve a generic shift, and it may still require the intellectual juxtaposition of (at least) one text against another that we have suggested is central to the reading and spectating experience of adaptations.²³

My Andalucian Dog is then, according to Sanders, an appropriation of *Un Chien Andalou*, one that looks to imitate the way in which these images are presented throughout the original film, to create a story of my own. This way of approaching the process of appropriation for the stage can be connected to Esslin’s observation on the “Theatre of the Absurd”. For Esslin, theatre does not “... intend to tell a story but to communicate a pattern of poetic images.”²⁴ *My Andalucian Dog* pursues exactly this, showing the pattern in which the images of the original source-text are presented.

Moreover, in addition to this imitation, I make direct allusions to some of the images in the original source, i.e. Vermeer’s *Lacemaker*²⁵, which appears in the book Mareuil is reading in the sequence after the prologue, the moment when Marueil gets her eye slit, the donkey on

²² Genette, G. *op cit.* p.6

²³ Sanders, J. *op.cit.* p. 26

²⁴ Esslin, M. *Theatre of the Absurd 3rd Edition*. New York: Penguin pp. 402-403

²⁵ Vermeer, Johannes. *The Lacemaker*. 1669, Louvre, Paris

the piano, the sea urchin, etc, so that an informed spectator can make direct connection with Buñuel and Dalí's original work. In other words I use intertexts and connect them with the aspect of the hypotext I imitate, that is the syntax of the film. This relates to an idea that Monegal explores in his analysis of Buñuel's poetic works. Monegal underlines a recurring subject in Buñuel's poetic motifs, one that can be more clearly found in his poem *Pajaro de Angustia* (*Bird of Anguish*) but that he also detects in other works written by him:

From the "he slept" of the first verse to the last verses that end up in dawn, the poem focuses on the temporal frame of one evening and eroticism as a theme, introduced by the passion of "Tristan and Iseo". "[B]ouquets of lust" "galloping of bison in heat", "howls made of flesh", are metaphors incorporated into the same discourse about desire, which corresponds to one of the typical concerns of Surrealism and covers the whole of Buñuel's production. The relationship between desire and death is made explicit in the verses that go from "What longings, what desires of broken seas" to "while death enters us by the feet?"²⁶

Thematically, this can be useful, as there is a constant tension between desire and death in *Un Chien Andalou*. However, in this thesis I argue that the main theme of the film, and this is what I try to pursue in my appropriation, is in fact "Evasion". In my analysis I argue that that the characters evade the choice between desire and death, as two contrasting values. This follows Monegal who argues that...

²⁶ ""Desde el "dormía" del primer verso hasta los últimos que desembocan en el amanecer, el poema se centra en el marco temporal de una noche y el tema erótico, introducido por la pasión de "Tristán e Iseo". "[R]amilletes de lujuria" "galope de bisontes en celo", "aullidos hechos de carne", son metáforas incorporadas a un mismo discurso sobre el deseo, que corresponde con una de las preocupaciones típicas del surrealismo y recorre la totalidad de la producción buñueliana. La relación entre el deseo y la muerte está hecha explícita en los versos que van de "¿Qué anhelos, qué deseos de mares rotos" a "mientras la muerte nos entra por los pies?""" Monegal, Antonio. *Luis Buñuel De La Literatura Al Cine Una Poética Del Objeto*. Barcelona: Anthropos, 1993. Print. p.66

"Some of the images are supported by analogies that are accessible to the reader, but the text as a totality does not go beyond a chaining of these images, although sometimes one can find a unifying axis that refers them back to the central motif."²⁷

In my appropriation of the *Un Chien Andalou* for the stage, this "unifying axis" is precisely what defines the syntax of the film and therefore, my appropriation. It is around a theme that serves me as a central motif, where I connect the images. This allows me to detect a pattern that the images in the film follow, while considering this rule that Monegal highlights. My appropriation of the film for the stage looks to imitate the theme that my research revealed and use it in the same way that film does, according to Monegal, and the structure that I have identified in my research.

Taking this approach allowed me to explore my own creativity but it also provided the creative freedom to emphasise the interconnection between the written sources of the film, i.e. the scenario of the film and the technical script. Furthermore, my appropriation of the film also highlights the significant influence of the works of the Spanish literary avant-garde that informed the piece and which are usually set aside in the traditional analyses of Buñuel and Dalí's piece. Finally, the appropriation gave me the opportunity to delve into more recent academic analyses around the film, which explore the way in which it is constructed rather than focussing on the images. I study these analyses in detail, throughout this thesis.

In the following section, I explore the written sources in order to identify the unifying axis that Monegal refers to in his work. I look to apply this search criterion to the characters, the story and even the dialogue, which, as I said earlier, can be located in the written sources

²⁷ Algunas de las imágenes se apoyan en analogías accesibles al lector, pero el texto como totalidad no pasa de ser un encadenamiento de dichas imágenes, aunque a veces se puede hallar un eje unificador que las remita el motivo central." Monegal, A. op.cit. p.67

of the film and, as I argue in the following section, has a specific syntax of its own. The purpose is to establish a model that I can later reflect in my appropriation.

An analysis of the written sources of Un Chien Andalou.

The scenario, amongst other resources that I will discuss in this chapter and throughout the theoretical component of this thesis, brought out those aspects that could be common to this film and to a potential literary version of it for theatre, i.e. characters and structure. Before delving into these aspects of the written scenario, it should be noted that what we can find in the original text is not exactly what we can see on the film and vice versa. These discrepancies are more noticeable in the actions that the characters perform. These differences will be noted, when appropriate to the analysis, in this chapter.

In the original scenario as well as in the film, we can see that there are changes in the narrative time of the film. Both the film and the written scenario begin in a supposed time that is not necessarily defined, i.e. “Once upon a time...”²⁸, a temporal convention that already places the viewer in a fictional time. Then, the narrative of the text and the film goes into a prolepsis, or flashforward, of eight years, this is shown in the film with an intertitle. From there, the narrative continues without changing the diegetic time, it is only after the scene with the donkeys that we have another time lapse. This places us at three in the morning, when a character that in the written text is referred as “The newly arrived”²⁹ appears to confront the man that insofar we have followed, thus making him the protagonist of the story. After this “newly arrived” punishes the man that for the sake of clarity I shall call the protagonist, we go into a flashback of 16 years earlier. Finally, by the end of the film we have

²⁸ *Un Perro Andaluz, Transcripción del guión in Un Perro Andaluz Ochenta Años Después*. Madrid: La Fábrica, 2009. P. 17

²⁹ “El recién llegado” *op. cit* p. 23

yet another undefined moment in time, i.e. “On the springtime”³⁰, a time that is as vague as the one we saw at the beginning.

In the context of the film, these time lapses may seem arbitrary. However, since flashbacks and flashforwards are common to narrative film and narrative drama, they can be considered as narrative elements that are suitable to be transmediated from one media to another. However, the way in which the diegetic time acts upon the characters and the story differs from one media to another. Bert Cardullo work traces the differences between cinema and the form of theatre I am looking to experiment with. Significantly, one of the traits that he identifies as different from one media to another is the aim of a narrative meant for film and that meant for text-based theatre “The particle belonging to the cinema is “then” rather than “therefore”; in other words, the cinema gives primacy to succession more than it does to causality”.³¹ This quote is particularly interesting when applied to the time lapses in *Un Chien Andalou* as it shines a light on the effect they have on the overarching narrative of the film and the way they should be re-thought in a version of it for the stage.

Building on Cardullo’s argument, the scenes in a play have an effect of causality on the story. Meanwhile in a film script, the concern of the writer is to keep the feeling of succession. However, the time lapses in *Un Chien Andalou* are significant, as they do not necessarily need to have an impact on the story or the characters, as long as the following frame has a visual structure of its own.

The film’s freedom from the theatrical constraints of continuous time and space makes the shot the fundamental unit of cinematic structure. The shot is thus comparable, not to the theatrical scene, as is sometimes said (Sic.), but to the theatrical “beat” –the introduction and resolution of a conflict of wills that constitutes the minimal unit of drama. Theatrical scenes are built up out of these

³⁰ “hacia la primavera” *op. cit.* p. 26

³¹ Cardullo, Bert. *op. cit.* p. 9.

minimal units, even as cinematic scenes are built up out of a series of shots. The comparison cannot be pushed further, though, since shots are defined by visual considerations – distance, point of view, movement – whereas beats are defined psychologically, as “units of conflict”. Hence at the most elementary level, film is “seeing” while drama is “interacting.”³²

In the light of this, the intertitles that suggest time lapses in *Un Chien Andalou* can be considered as yet another visual element that contributes to the shot. This is why they can get away with not having any effect on the characters. For example, when Marueil’s eye gets slit and then we see her 8 years later with her eye intact we accept it quite easily because we are offered a new set of visual elements. This, according to Cardullo, is what we look for in a film, but these intertitles, as in the case of the transition between the first frame and the second do not add anything to the “conflict of the wills”. Another problem for an adaptation of *Un Chien Andalou* for the stage was to integrate these purely visual elements into a unit of conflict that opposed the will of one or more characters. This did not necessarily mean the justification for such radical time swings, but to find a way in which they affected the characters.

The scenario also makes clear a precise number of characters and some aspects of their personality. In the transcript of the scenario, printed in *La Révolution Surréaliste*, we can find the following characters with these exact same nicknames. “Man” who is the character that we see sharpening a razor in the beginning of the film, “a young lady”³³, “a character”³⁴, we find another “young lady”, who is the androgen that we see playing with the hand, a “police agent”³⁵, “two brothers from the Christian Schools”³⁶, a “newly arrived”, of whom I have spoken earlier, and finally “a third character”³⁷, who is the young man that walks alongside

³² Cardullo, Bert. *op.cit* p. 16

³³ *op. cit.* p. 17

³⁴ *op. cit.* p.18

³⁵ *op. cit.* p. 20

³⁶ *op. cit.* p. 22

³⁷ *op. cit.* p. 26

Simone Marueil, by the second to last frame of the film. However, in the film, as well as in the technical script, we find two more characters referred in the technical script as “limping man” and a “cockeyed man.”³⁸ It is interesting to note that in the transcript of the scenario we can actually find the “limping man” in a comment that was actually added by hand in the facsimile: “Make the passionate limping man intervene”³⁹, whereas the “cockeyed man” only makes his appearance in the technical script and in the film.

The criteria I used to determine the characters that were relevant to the written sources as well the visual end result of the film was to look at those characters that had clear actions in a particular frame of the film or on the overarching story. Steve Waters separates characters in two, flat and rounded “the former gifted with inner life and the possibility of transformation, the latter invariably seen only from outside and limited to a comic existence.” Waters continues this definition by saying that “we infer a character’s inner life from the sum of their external actions”⁴⁰. Therefore, the characters that were absolutely relevant to the story, according to this definition of Waters, were those that had an inner life, one that could be determined by their actions. These actions are not only clearly traceable in both the written sources of the film but in the visual end result, as well. The problem I encountered when creating a version for the stage was to clearly identify the actions that were absolutely relevant to the characters and the progression of their inner life. The written sources were yet again a fundamental reference for this particular problem, as they pointed at clear traits of these character’s inner lives. For Buñuel and Dalí, this inner life seems to be an important trait for their characters as their actions, as described in the literary script and the technical script,

³⁸ *El Perro Andaluz, Guión Técnico, 1929* reproduced in *Un Perro Andaluz Ochenta Años Después*. Madrid: La Fábrica, 2009. P. 173

³⁹ “Hacer intervenir al cojo apasionado” *Vaya Marista. Guión Literario de Un Perro Andaluz, 1929* reproduced in *Un Perro Andaluz Ochenta Años Después*. Madrid: La Fábrica, 2009. p. 137

⁴⁰ Waters, Steve. *The Secret Life of Plays*. Nick Hern Books, 2010. P.97

are often accompanied by an emotional state that probably served as a guideline for the actors.

There is very little that can be learned about the “man with the razor” from the literary script. However, the technical script has a few notes that reveal more details about this character. On the literary script of *Un Chien Andalou*, Buñuel and Dalí only said the following about the prologue:

A balcony at night.

A man sharpens his razor next to the balcony. Man looks at the sky through the crystals and sees ...

A thin cloud moving towards the full moon.

After, the head of a young girl with her eyes wide open. Towards (Sic.) one of the eyes advances the blade of a razor.

The thin cloud now passes in front of the moon.

The blade of the knife crosses the eye of the young woman, sectioning it.

End of the prologue..⁴¹

As we can see from this description, there is nothing that we can learn about the man himself other than the actions Buñuel and Dalí saw him performing. However, the technical script goes into far more detail.

Nº 123 - Taken in P.P from behind for continuity. He finishes sharpening. Drops the softener and always with the knife in his hand he goes to the balcony which opens.

Nº 124 – Frontal shot in continuity in P.A. he faces the balcony and leans with his hands on the balustrade. Breathes with relish and directs his eyes to the sky. He has

⁴¹ *Un balcón por la noche.*

Un hombre afila su navaja de afeitar junto al balcón. El hombre mira al cielo a través de los cristales y ve...

Una delgada nube avanzando hacia la luna llena.

Después, la cabeza de una joven con los ojos abiertos de par en par. Hacia (Sic.) uno de los ojos avanza la hoja de una navaja de afeitar.

La delgada nube pasa ahora por delante de la luna.

La hoja de la navaja atraviesa el ojo de la joven, seccionándolo.

Fin del prólogo *Op. cit.* p.17

a very light smile. Looks to his right. Towards the sky again as though establishing a relationship between what he sees on the top and on his right. With the gesture of a painter, he extends his arm to the right, armed with the razor, which goes out of the shot. He looks back at the sky as if his model was there and gives his arm a boost.

Nº 125 - The moon in a sky that barely has stars in it. Very thin, elongated clouds approach the moon fairly quickly. One of them crosses it through the centre. (Collate this number and the previous two to two)

No. 126 - G.P. of an eye. The armed hand of the knife cuts it in half, with the movement and direction of the little cloud that has passed through the centre of the moon.⁴²

The most interesting feature of this description is the way in which it is structured using elements that are constantly aiming to create a mirror effect between the actions of the character and what is going around him. I delve into the structure of this scene in much more detail over the next chapters of this theoretical piece. However, what I would like to highlight at this stage is that these elements also speak about the structure, as they also say a lot about the character itself.

As we have just seen, in the technical script we can read that the actor has a “...cigarette [i]n his lips whose smoke bothers his eyes”, this feeling eventually resonates with the last action of the prologue. Another example of this kind of structure is the mirror that is

⁴² Nº 122 – P.I. del hombre que está suavizando su navaja. Lleva un cigarrillo en sus labios cuyo humo le molesta los ojos. Su expresión es de completo abandono a la tarea insignificante que lleva a cabo. Cuando considera la navaja bien afilada la ensaya en su uña. Frente a el colgado de un muro un espejillo: al lado del balcón. Es de noche.

Nº 123 – Tomado en P.P. de espaldas para raccord. Termina de afilar. Deja caer el suavizador y siempre con la navaja en la mano va hacia el balcón que abre.

Nº 124 – Plano de raccord en P.A. de frente saliendo al balcón y apoyándose con las manos en la balaustrada. Respira con fruición y dirige su vista al cielo. Tiene una ligerísima sonrisa. Mira a su derecha. Al cielo otra vez como estableciendo una relación entre lo que ve en lo alto y a su derecha. Con gesto de pintor extiende su brazo a la derecha, armado de la navaja de afeitar que sale fuera del campo. Vuelve a mirar al cielo como si estuviese allí su modelo y le da un impulso a su brazo.

Nº 125 – La luna en un cielo parcamente estrellado. Unas nubecillas finísimas, alargadas, se aproximan bastante velozmente a la luna. Una de ellas la atraviesa por el centro. (Intercalar este número y el anterior dos a dos)

Nº 126 – G.P. de un ojo. La mano armada de la navaja lo secciona por la mitad, con el movimiento y dirección de la nubecilla que ha pasado por el centro de la luna. No. 122 - P.I. of the man who is softening his razor. He has a cigarette on his lips whose smoke bothers his eyes. His expression is of complete abandonment to the insignificant task that he carries out. When he considers the razor well sharpened he rehearses it on his nail. In front of him, hanging from a wall, there is a mirror: next to the balcony. It is night. *op.cit* pp. 180-181

hanging on the wall, a very explicit indication of the way in which this scene is supposed to be read, i.e. as actions that are mirroring each other, even though they may be happening in different times and spaces. Another example of this is the indication that Buñuel and Dalí give to the actor of “...Look[ing] to his right. Towards the sky again as though establishing a relationship between what he sees on the top and on his right”.

Another interesting element of this description is the last sentence of frame 124. Here Buñuel and Dalí ask that the actor “...extends his arm to the right, armed with the razor, which goes out of the shot. He looks back at the sky as if his model was there and gives his arm a boost”. This indication creates a correlation between the character’s arm boost directed at the sky, the cloud crossing the moon and the slighting of the eye. However, what is equally significant is that it also asks that the actor performs the action as a painter would, almost as making him an author of everything that is going on in the scene. It should be said, however, that neither the mirror nor this gesture made it to the final cut of the film. And yet what is significant is that, these elements say a lot about this “man with the razor”.

From this technical script we can learn three aspects of this character. Firstly, he is a character that is experienced in sharpening a razor. This can be deduced by his “expression of complete abandonment” as he is sharpening the blade, for it is an attitude that only a person that has performed this task can take. Furthermore, he is perceptive enough to know how sharp the blade is just by looking at it. Finally, that he also has a precise method to test that the blade is in fact sharp enough, which adds to the expertise that this character has over this task.

Secondly, we learn that he is quite proud about something as he leans on the balustrade where he “breathes with relish”. We cannot be absolutely sure about the reason behind this reaction, but it can either be because he has completed the task of sharpening his

blade or because he is wondering about something that makes him happy. However, given that his relishing is consequent to his following action, i.e. looking at the sky and showing a light smile, then it would be reasonable to argue that the second reason offers a much more plausible explanation.

Finally, and building up on this past action, the character, after having seen and imagined whatever he may have imagined, boosts his arm at the sky like a painter would do, as I have mentioned earlier. This craft that Buñuel and Dalí decided to give to this character is consequent with the expertise that the character has over the blade, as he may as well be giving maintenance to a tool that he often uses in his craft, like other artists that work with their hands, such as painters.

The next character I would like to explore using this same method of tracing her actions through the written sources as well as the film is that which Buñuel and Dalí referred to as the “young lady” and played by Simone Mareuil. The first aspect of this character that needs to be noted is that she constantly swings between states of abandonment or somnolence and complete awareness, even urgency. Even though there is really nothing we can learn from the character’s emotional state during the first scene through either the literary script or the technical script, in the film we can see an expression of complete passivity in Marueil’s face. The sense offered of the character is that she knew what was coming and passively accepts. Making an interpretation of this would be speculating about the intentions of the artists. However, and as I have mentioned earlier, this passivity and the character’s abandonment is constantly repeated throughout the film and the written sources.

In the first scene after the prologue we find Marueil reading a book with great interest. Buñuel and Dalí wrote in the transcript of the *scenario* that “ A young girl is sitting, dressed in bright colours, carefully reads a book. She startles, listens curiously and gets rid of the book by

throwing it on a nearby couch.”⁴³ In the technical script, at the moment of the character’s exaltation, there is a handwritten note that says “This first startling moment is almost like that from a person that is deeply submerged in somnolence.”⁴⁴ After having thrown the book away, the character becomes aware of an event that is about to happen.⁴⁵ As we can see the character goes from a state of somnolence to one of awareness, a transition that can be found further on in the film.

In the following sequence, after the character the Batcheff play falls from his bike and Mareuil’s character goes to his rescue, the “young lady” is putting the nun robes that Batcheff was wearing on top of a bed and she places them as though there was “...a person lying over the bed...” Once she finishes doing this she sits in front of the bed “...with the attitude of someone who is grieving.”⁴⁶ The technical script expands on this by saying that the “young lady” has “A peculiar expression, as if she was hypnotized looking at the bed.”⁴⁷ Despite the differences between these two phrases, we can see that they are both describing a state similar to somnolence. Though the technical script is far more explicit about it, the transcription of the script also suggests a state of contemplation, almost abandonment, by saying that the character is in wake. The end visual result is indeed a woman that is contemplating the nun robes on the bed, and even her expression reveals boredom, perhaps even somnolence.

In the film, the image of Mareuil looking at the bed lingers for a little while, when she turns to find Batcheff looking at his hand very attentively. This reaction is probably not as abrupt as the one we saw in the previous sequence; however, the written sources seem to

⁴³ “...una joven sentada con un vestido de vivos colores lee atentamente un libro. Se sobresalta, escucha con curiosidad y se deshace del libro arrojándolo en un diván próximo” op.cit. p.18

⁴⁴ “Este primer estremecimiento casi como de una persona sumergida en la somnolencia.” op. cit. p.144

⁴⁵ op.cit. p.18

⁴⁶ “...una persona tendida sobre la cama” ...“...con la actitud de alguien que vela a un muerto” op. cit. p.19

⁴⁷ “Singular expresión como hipnotizada mirando la cama” op. cit. 147

differ from what we actually see. While the transcript says that “The woman has the feeling that someone is behind her and so she turns to see who it is”⁴⁸, as we can see this sensation of being “pursued” puts the character, yet again, in a state of urgency and awareness. This is even more explicit in the technical script as Buñuel and Dalí explicitly say that the character is “startled”, like she was in the previous sequence. We see, once more, a swing between these two states of somnolence and awareness. Almost at the end of the film, we see this swing one more time.

In the sequence after the crowd picks up the dead body of Batcheff’s character alter ego, Mareuil appears once again in the room where Batcheff killed his own alter ego. In the film we see that she’s staring at something, we later realize that it is actually a butterfly that has a skull shaped spot in its back. In the transcript, the expression that the “young lady” has, while she is staring at the wall is one of “complete attention”, while in the technical script this is described as an expression of someone whose attention is “powerfully drawn” or “poderosamente atraída”. Perhaps this example is not as explicit as the previous two. Yet if one follows the progression of the character one can argue that the “young lady” relinquishes her attention to something else, almost as if she was, once more, in a state of contemplation. However, it is interesting to note is that in this case the character does not react with the same urgency like in the previous sequences.

As soon as the character enters the room, she bares an expression that Buñuel and Dalí describe as one of “spite and impatience” and in the technical script this same expression is described as one of “indifference”. In the film Mareuil seems to have gone with the first option as revealed by her frown. Moreover, after having seen the death butterfly “the man of the nun robes appears” and the young lady “Looks at him with disdain”, according to the

⁴⁸ “La mujer tiene la sensación de que hay alguien tras ella y se vuelve para ver quién es” op. cit. p. 147

transcript. The technical script essentially describes a similar reaction. In both cases the “young lady” takes a defying stance and makes it explicit when she shows an expression that seems to say “So! And now?” according to the transcript, or “Well, and now?”⁴⁹, according to the technical script. In the film we see that Mareuil, in this specific scene, says something that cannot be heard, given that this is a silent film, however, I would argue that she says “Bien, et qua?”, thus leaving no doubt that this rebellious reaction needed to be placed right there.

This is a moment of anagnorisis or self-realization for the character, as she does not feel the same sympathy for Batcheff’s character like in the previous sequences. Instead she feels “spite and impatience” from the beginning and one can argue that this spite is addressed at “the character” because the death butterfly is placed in the same wall where “the character” was standing at the moment when he killed his alter ego. This is revealed in the transcript when it says that the “young lady” stares at the wall “Where the murderer was leaning”⁵⁰, thus creating an effect of substitution between the butterfly and “the character”. This feeling leads the young lady to realize that she should not trust “the character” anymore and she learns not to be taken by surprise by him ever again, as shown by the rebellious stance I just showed, thus completing the dramatic arch of the character. At the end of this sequence she simply decides to leave, and she shows her discontent at “the character” by showing him her tongue.

The constant swings between these moods respond to “the young lady’s” relationship to “the character”. In the sequence after the slighting of the eye, which is when these two characters meet for the first time, “the character” falls in the street while he’s riding his bike. “The young lady”, who was shown feeling unease at the imminence of an event, as I have just described, sees the character laying flat in the curve. “The young lady’s” first reaction is one of

⁴⁹ “aparece bruscamente el hombre de las manteletas”... “lo mira desdeñosamente”... “¡Bien! ¿y ahora?”... “Bueno, ¿y qué?” op. cit. 147

⁵⁰ op.cit. p. 147

anger as she shows a "gesture of anger, of spite" and with this feeling "... the young lady rushes down the stairs to go down to the street. However, this feeling of discontent radically changes as soon as she comes out of the front door and sees the character from a close range. The literary script describes this action as the following, "The young lady comes out of the house, precipitates over the cyclist and she kisses him frenetically on the mouth, the eyes, and the nose."⁵¹ The technical script adds something else to the reaction that "young lady" has towards the convalescent character, "The young lady... contemplates the fallen one with a much different expression as the one she had moments earlier. She is now filled with fright and tenderness."⁵²

"The young lady" mood swings, which I just covered, seem to keep responding to the presence of the character. In the sequence when she is grieving in front of the bed, she turns at her back because she feels the presence of the character and not only that but she is startled by it, as I have just shown. This is meant to signify that she not only feels "the character's" presence but she is actually wary of him. Nevertheless, "the young lady" and "the character" seem to develop a deep relationship, this is shown in the sequence when they see the Androgen from their window.

Later in the chapter I will explore "the androgen" as a character. However, for the moment I will concentrate on the relationship that "the young lady", "the character", and the Androgen have with each other, as it demonstrates a moment of deep connection between Batcheff and Marieul's characters. When the agent gives the hand to the Androgen, he/she feels "...an extraordinary feeling". Batcheff and Marieul are watching this from their balcony and they both seem "...invaded by the same emotion, that reduces them into tears." the

⁵¹ "Gesto de cólera, de rencor" ... " ...la joven se precipita por las escaleras para bajar a la calle" ... "La joven sale de la casa, se precipita sobre el ciclista y lo besa frenéticamente en la boca, los ojos y la nariz" ... *op.cit.* 19

⁵² "La muchacha... Contempla al caído con una expresión muy distinta a la de momentos antes. Está llena de susto y de ternura." *op. cit.* 146

connection of these three characters is further highlighted by a kind of music “religious and distant” that the Androgen is invaded with after the agent gives him/her the box with the hand in it. The same “impalpable music”⁵³ has such an effect on “the young lady” and “the character” that they even move their heads to its rhythm. These three characters are bound by a common emotion for an instant. However, according to the transcript of the scenario, “the androgen” then gets run over by a car which seems to give “the character” the determination “...of a man that feels is within his right” and with this newfound attitude he grabs “the young lady’s” breasts “...through her jersey.”⁵⁴ The technical script on the other hand, actually highlights Batcheff’s character attitude even more through a dialogue.

The technical script not only elaborates on the attitude of “the character”, but it also pays a close attention to “the young lady’s reaction”. In the segment marked as number 33 of the technical script, Buñuel and Dalí write at the end of their description that “the character” “Keeps staring at the street and then at her friend as if saying: “And now, do I or do I not have the right?” in the following segment, i.e. number 34, it can be read: “...she stares at the character in fright. At his command she also looks out to the street. (Include the last moment of the run over) Resigned, frightful she turns her eyes at the character as if acknowledging the he has a right to everything.”⁵⁵ This not only demonstrates that “the young lady” has been living in a relationship that she never fully trusted from the beginning, as shown by this “fear” that she is feeling towards the character, but it also shows “the young lady” having another moment of sympathy at the character. This is more enhanced by the previous intimate moment that they both shared with the Androgen, and how this sympathy makes “the young

⁵³ ...una emoción extraordinaria”... “...invadidos por la misma emoción, que llega hasta las lágrimas”... “religiosa y lejana”... “música impalpable” *op. cit.* 20

⁵⁴ “...de un hombre que se encuentra en su pleno derecho”... “...a través del jersey” *op.cit.* 21

⁵⁵ “Sigue mirando a la calle y enseguida a su amiga como diciéndole: “Y ahora, ¿tengo o no derecho?”... “...ella mira asustada al personaje. A su indicación mira también a la calle. (Poner momento final del atropello) Resignada, temerosa vuelve sus ojos hacia el personaje como reconociendo que aquel tiene derecho a todo” *op.cit.* 155

lady” believe that “the character” has the right to do anything he may want with her. However, this time she is not willing to let herself be numbed by this sympathy that she feels for “the character,” and even though she concedes to Batcheff’s character sexual advancements. In segment No. 44 of the technical script we read, “From a strong blow she gets rid of that lascivious contact.”⁵⁶ The character counteracts a moment of abandonment with a moment of awareness, as she is no longer willing to let herself be aggravated by this man because of the sympathy that she feels for him.

As just discussed, these swings of somnolence and awareness are directly linked with “the young lady’s” relationship with “the character”. However, it also shows how this moment I just described is when Mareuil’s character realizes that she is not completely sure that she is willing to endure this out of sheer sympathy and it is therefore a tearing moment in their relationship. This will lead “the young lady” to have a newfound sentiment of “disgust and impatience” at “the character” in the sequence that I previously described as her “anagnorisis”. After this moment “the young lady” confronts “the character” and she leaves him as I described earlier.

I use these states of somnolence and awareness that “the young lady” has in my appropriation of the film to the stage, as they made me see a recurrent mechanism with which the female character goes about the conflict that she is going through. She appears incapability to get out of a destructive relationship because of the sympathy she feels for her male partner. In my appropriation of the film for the stage I consider the sympathy that “the young girl” has for “the character” as a strategy similar to evasion, a subject explored by the Spanish Literary avant-garde in which Buñuel and Dalí participated. The female character is always surrendering herself to the mad will of “the character” even though she feels spite for

⁵⁶ “De un fuerte golpe se desembaraza de aquel contacto lascivo” *op. cit.* 159

him and, instead of confronting him she decides to let go, which is that state of somnolence in which she delves in. However, “the young lady” cannot shake off the feeling that she is not comfortable with the situation at all and this is when she becomes aware, in a constant loop that only finishes when “the young lady” decides to finally confront “the character”.

I explore “Evasion” as a subject in depth in chapter four of this thesis. However, I wanted to bring it up here as it demonstrates how the Spanish avant-garde is connected with the film and with my own appropriation of it for the stage, through this subject. I also connect the relationship between “the character” and “the young lady” to *Tristan and Isolde*, whose operatic version, composed by Wagner, is not only the soundtrack of the film but it was also of Buñuel and Dalí’s interest even before they started devising the scenario for the film. In my appropriation of the film, I see “the young lady” as an Isolde that refuses to die, like the Wagnerian female protagonist at the moment of the *Liebestod*, used throughout the whole film piece, after Tristan has perished. This idea is further supported by the personality of “the character”, to whom the chapter now turns.

There are three constant motifs that repeat throughout the development of “the character’s” personality, death, sexual tension and putrefaction or decay. As soon as “the character” appears he has an experience with death either as a protagonist of said experience or as a witness. These experiences make him aroused and eventually “the character” loses control over his own sexual appetite, to the point that he becomes extremely aggressive. It is also important to note, that these experiences of sexual arousal are usually followed by images that can be connected to the concept of “putrefaction. Dalí explored this theme in depth, especially in his essay “Saint Sebastian”, where he defines it with precision.

Putrefaction.

The other side of Saint Sebastian's magnifying glass corresponded to putrefaction.

Everything, seen through it, was anguish, obscurity and even tenderness – tenderness because of the exquisite absence of spirit and naturalness.⁵⁷

Putrefaction or decay is represented in many of the paintings during the years before Dalí got together with Buñuel to devise the scenario for *Un Chien Andalou*. His work entitled *Honey is Sweeter than Blood*, explores this concept. I will provide more details on the connections between "Putrefaction" and Batchef's character, as the chapter develops.

The first time that the character appears, he is riding a bike of which he has no control. As noted in the literary script "The character pedals mechanically without holding the handle, with his hands on his knees". This continues until he falls along with the bike on a puddle, and not only that but he opposes no resistance. In fact, when "the young lady" finds her self in the street she finds "...the character laying on the floor, without any expression..."⁵⁸ An "absence of spirit and naturalness" that Dalí was talking about in his definition of putrefaction can be seen in this moment.

"The young lady" goes to his rescue and kisses him with love, as I covered earlier. It should be noted that in this scene, before the character falls with the bike, ""The character goes towards the camera until the striped box is seen on a close up"⁵⁹, as noted by the literary script. I wish to stress this, as the stripes and the box are a recurrent motif in "the character" as shown by a crossover, between the stripes on the box and the rain, which comes after "the character" falls. In this crossover, Buñuel and Dalí specify "...that the rain, the box, the silk

⁵⁷ *Saint Sebastian* reproduced in Gibson, Ian. *The Shameful Life of Salvador Dalí*. London: Faber, 1998. Print. p. 161

⁵⁸ "El personaje pedalea maquinalmente sin agarrar el manillar, con las manos puestas sobre las rodillas"...

"...personaje tendido en el suelo, sin expresión alguna..." op. cit. p 18-19

⁵⁹ "El personaje avanza hacia la cámara hasta que la caja rayada quede en Gross Plan" ... op. cit. p.18

paper and the tie must be shown with oblique stripes that only vary in width.”⁶⁰ We will see this box and these stripes later on as a part of the development of the character and I shall develop on this further on.

The character seems to be dead, as “the young lady” mourns for him in front of the bed, where the nun robes and the striped box are lying as though there was a death body there, as I previously described. “The young lady” feels that “the character” is behind her and she goes to him after wondering what exactly is he looking at with such perplexity, “In this concentrated attention there is no anguish”, Buñuel and Dalí add to the literary script when describing this action, and they carry on with the sequence until we discover that the centre of hand of the character “...is plagued by ants that come out of a black hole. No ant falls”⁶¹.

Santos Torroella, in his analysis of Dalí’s painting *La Miel es más Dulce que la Sangre*, a piece made in 1927 and regrettably lost today, finds that in the composition of the piece there are several hands and he connects this to the masturbatory impulses that the painter explored in detail throughout his work⁶². It also worth noticing that in this piece, which you can find in the appendices of this thesis, one can find a stream of ants coming out of the rotting carcass of a donkey. I analyse this piece in detail in the following chapter of this thesis and I connect it to the film in a more general way. However, through considering the iconographic connections between *Honey is Sweeter than Blood* and this scene, i.e. the ants and the hand, then it is possible to argue that the ants and the hand are an allegory to sexual impulses. Taking this into account then the two notes that Buñuel and Dalí used to describe the image where the ants first appear in Batcheff’s hand, i.e. “In this concentrated attention there is no anguish” and “no ants fall” become very relevant as they show a first moment where this “anguish”,

⁶⁰ “...que la lluvia, la caja, el papel de seda y la corbata deben presentarse con rayas oblicuas que sólo varíen en anchura” *op. cit.* p.19

⁶¹ “En esta atención reconcentrada no hay angustia”... “...está plagado de hormigas que salen de un agujero negro. No se cae ninguna hormiga” *op. cit.* p.19

⁶² See chapter 2 of this thesis.

which I would argue is sexual given what I have just explored, is still in control. This is further supported by the clear annotation that specifies, “no ants fall”, thus making them present but still within the control of “the character”.

After this contained experience of arousal we see a crossfade with “... the axillar hair of a young woman lying on the beach. This one merges with a sea urchin whose prongs oscillate slightly.”⁶³ This ordering of random objects with no apparent connection is a technique that Dalí uses in some of his poems, as in the case of *¿He Renegado Quizás?* in which Dalí describes a number of objects placed on a table.

On the same table, an infinity of bread crumbs, each with its little minute hand, shone in the sun like mica. There were so many that it was difficult for me to lean my elbows without crushing some of them, and it was harder not to crush the innumerable luminous glands that were being carried by a veritable multitude of winged ants. But that was not all: all kinds of snails, shells, nacles, spines of sea urchin, reeds, feathers, shards of glass, hair, almond shells, egg shells, eyelashes, corks, etc., the table was also covered and bristling with large numbers of nets piled up, enormous horns in a state of decomposition, rotten donkeys, rotten giraffes, rotten camels, etc.”⁶⁴

María J. Vera notes from the poem I just quoted above that Dalí mixes two kinds of objects, “snails, shells, nacles, spines of sea urchin, reeds, feathers, shards of glass, hair, almond shells, egg shells, eyelashes, corks, etc.” and “...enormous horns in a state of decomposition, rotten

⁶³ “...el vello axillar de una jóven tendida en la playa. Éste se funde con un erizo de mar cuyas púas oscilan ligeramente” *op. cit.* p. 20

⁶⁴ Sobre la misma mesa, una infinidad de migajas de pan, cada una con su pequeño minuterio, brillaba al sol como la mica, Tantas había que me era difícil apoyar los codos sin aplastar algunas, y más difícil no aplastar las innumerables glándulas luminosas que transportaba una verdadera multitud de hormigas aladas. Pero no era todo: toda suerte de caracoles, conchas, nácares, espinas de erizo de mar, cañas, plumas, fragmentos de vidrio, cabellos, cortezas de almendra, cáscaras de huevo, pestañas, corchos, etc., la mesa también estaba cubierta y erizada por gran número de redes apiladas, cuernos enormes en estado de descomposición, burros podridos, jirafas podridas, camellos podridos, etc. Dalí, S. “¿He Renegado Quizás?” in *¿Por qué se ataca a la Gioconda?*, Siruela, 1994 p.60

donkeys, rotten giraffes, rotten camels, rotten camels, etc.” From these two groups, Vera recognizes that the objects from the first group are hard while the objects in the second group are bland and rotten. From this she deduces that “This grouping is nothing more but the logic consequence that comes from putting the “Holly Objectivity” against “Putrefaction.”⁶⁵

Following this observation by Vera, the sequence of the armpit hair and the sea urchin is a simile to this technique used by Dalí in his poetry. Therefore, it is possible to argue that this sequence is an allegory to “putrefaction” in opposition to “Holly Objectivity”. Further evidence of this is the bland composition of the armpit hair in opposition to the hard structure of the sea urchin. Also supporting this claim is that the sequence that is immediately after this shows a young lady that is trying to pick up “a severed hand...”⁶⁶, a clear image of decay.

The sequence where we see this girl trying to pick up that severed hand we see “the young lady” and “the character” watching, from the balcony, at the agent giving the box, with the hand in it, to the Androgen. This is the moment where “the young lady”, “the character” and the Androgen are intertwined by that religious music, as I described earlier. After this moment, the Androgen stands in the middle of the street while cars pass dangerously near him/her.

While the Androgen stands in the middle of the street without moving, despite the passing cars that are getting closer and closer to him/her, in the film we see Batcheff’s face with an expression of complete excitement, as he bites his lips with every passing car that threatens to run over the Androgen. “The character” in the case of the film witness’s death in utter excitement and when it happens, he loses control but this time he does so in a

⁶⁵ “Esta agrupación no es más que la consecuencia lógica de la Santa Objetividad enfrentada a la putrefacción” Vera, M. in Dalí, S. *¿Por qué se ataca a la Gioconda?*, op. cit. p17 -18

⁶⁶ “una mano cortada...” op. cit. 20

maddening way. The technical script describes this action, which is not featured in the transcript of the scenario, as such.

Nº 33 - ... An expression of malign curiosity. He licks his lips repeatedly as someone who is about to see something extremely exciting. (Up until here to be inserted in the mon-je in No. 31 (Sic.)) Gesture of surprise and pleasure in the character. (To be inserted immediately after No. E (Sic)) A smile of cynical conviction floats on his lips. She continues to look at the street and immediately after to her friend as if saying: "And now, do I have a right or not?"⁶⁷

Both the film and technical script, as one can see from this previous quote, show this expression in "the character's" face, thus establishing a connection between the Androgen being run over and "horribly mutilated"⁶⁸, according to the transcript, and the aggressive reaction that comes after this. The aggressive facet of the character is then triggered by this experience with death and, as I covered earlier, he feels that he has the right to do whatever he wants with "the young lady". He therefore begins groping her breasts. It is interesting to note the way in which Buñuel and Dalí describe "the character's" expression at the moment, when the character has this lascivious reaction towards "the young lady".

In the transcript, this expression is described as "... a terrible expression of anguish, almost mortal, reflected in the features of the character."⁶⁹ This quote shows two things that add up to the personality of Batcheff's character, on the one hand, the phrase "...a terrible expression of anguish..." resonates with that moment when "the character" saw the ants in his hand for the first time. In this sequence, as opposed to the previous one, the anguish is not only present but it has become more extreme. This is something that will later become even

⁶⁷ Nº 33 - ... Una expresión de maligna curiosidad. Se relame como aquel que va a ver algo en extremo excitante. (Hasta aquí para ser intercalado en el mon-je en el Nº 31 (Sic.)) Gesto de sorpresa y de placer en el personaje. (Para ser intercalado inmediatamente después del Nº E (Sic))...*op. cit.* p.157

⁶⁸ *op. cit.* p. 21

⁶⁹ "...una terrible expresión de angustia, casi mortal, reflejada en los rasgos del personaje" *op. cit.* p. 21

clearer by the end of the sequence when “the character’s” hand is trapped by the door after “the young lady manages to evade his sexual advancements.” This image is described in the technical script as such “Nº 60- Gross Plan of the hand contracting. The ants are coming out again, this time spilling out through paint of the door.”⁷⁰ This last description has a great contrast with the first one where the ants first appeared, while the latter specifies that no ant fell from the hand, the former indicates that this time, the ants are scattered all over the paint of the door.

The quote also confirms that the nature of this anguish is in fact sexual, like I anticipated in my description of that moment with the ants. Furthermore, the description of the sequence where “the character” turns aggressive, not only shows that this anguish is due to this experience with death, as I just covered. However, at the same time it assigns a trait of death itself to the character, when it describes his expression as being “almost mortal.” This is further supported by the technical script, which makes additional specifications to this expression as it adds “Nº44... the eyes rolled back with the paleness of death, with an expression of death in his face.”⁷¹ Both the progression of this “sexual anguish” and the transformation of the character into death continue from this point forward.

This sexually violent scene continues until “the young lady” retaliates at the advancements of “the character” and she pushes him away to try to find something to defend herself with; the film shows her grabbing a tennis racquet, an action that cannot be found neither in the transcript, while the technical script suggests a chair instead⁷² of the racquet.

“The character”, threatened by this racquet, takes two ropes with his hands and advances at “the young lady” dragging objects tied to those ropes behind him. “We can see:

⁷⁰ “Nº 60 - Gross Plan de la mano contrayéndose. Vuelven a salir las hormigas que esta vez se desparraman por el ripolín de la puerta” op. cit. 163

⁷¹ “Nº 44 -...los ojos en blanco con una palidez de muerte, con una expresión de muerte en su rostro” op.cit. p. 157

⁷² op. cit. 159

first a cork, then a melon, followed by two brothers of the Christian Schools and finally two magnificent grand pianos. The pianos are filled with donkey's carrion..."⁷³. I go over the implications of each of these objects in the following chapters of this thesis but for now, I would like to centre my attention in what it means for the character particularly, as this moment shows, once more a significant connection between "Putrefaction" and Batcheff's character.

It should be noted that this is the sequence where Dalí was most involved during the shooting. He prepared the Donkeys, picked the pianos and there are sufficient connections between the sequence and his own painting *La Miel es Más Dulce que la Sangre* (*Honey is Sweeter than Blood*), as I discussed earlier. Therefore this sequence is one that not only shows the concept of putrefaction more clearly, but it also creates that duality that Vera explains in her book.

As we can see in the film, there are two opposing forces, Mareuil on one side and Batcheff on the other, which are confronting each other. The Donkeys on top of the grand piano are the clearest reference to "Putrefaction", not only because they make their appearance in Dalí's "Honey is Sweeter than Blood" but because, according to Dalí's San Sebastián they are an obvious allegory to what he calls,

"The putrescent philistines", who are "the lachrymose and transcendental artists, far removed from all clarity, cultivators of all germs, ignorant of the precision of the double, graduated decimetre; the family who buy 'objects d'art' to put on top of the piano..."⁷⁴

⁷³ "Se ven pasar: primero un corcho, después un melón, después dos hermanos de las Escuelas Cristianas y finalmente dos magníficos pianos de cola. Los pianos están llenos de carroña de burros..."op. cit. 23

⁷⁴ op. cit.

This “objects d’art”, or in other words the rotting donkeys that Dalí himself created, are carefully placed on top of the grand piano like a putrefactive family would do. Facing these advancing objects represent the Putrefactive, is Marueil holding a racquet, a figure that can be connected to Dalí's “Manifiesto antiartístico”, a document created by Dalí and printed in 1928 that is also known as the “Groc Manifest.” It was co-signed by the writers Sebastià Gasch and Lluís Montanyà.

"We affirm ... that athletes are closer to the spirit of Greece than our intellectuals ...
We add ... that a virgin athlete of artistic concepts and of all erudition is closer and
better able to feel the art and poetry of today. that myopic intellectuals are
hindered by a negative concern. " ⁷⁵

As seen in this quote, the opposing figures in this sequence is the putrefactive, or the intellectuals and the artists of the past, confronting this new way for artistic creation. This is represented by this sports-like attitude that Marueil takes, while she is holding a racquet, an instrument that is associated with a sport that is included in the “Groc Manifest” as part of the anti-artistic sports par excellence, “Only the stadium, the boxing, tennis and the rest of the sports, exist”⁷⁶ against the putrefactive objects that Batcheff is dragging behind him. This demonstrates how “the character” is once again associated with the concept of “putrefaction” or decay, which manifests while he is uncontrollably aroused. In this case his arousal is frowned upon and therefore frustrated. However, the formula of the character still stands, i.e. an experience with death, arousal and then putrefaction.

⁷⁵ Afirmamos... que los deportistas se encuentran más próximos al espíritu de Grecia que nuestros intelectuales. Añadimos... que un deportista virgen de conceptos artísticos y de toda erudición está más cerca y más capacitado para sentir el arte y la poesía de hoy que los intelectuales miopes entorpecidos por una preocupación negativa." *Manifiesto Antiartístico* in Vera op. cit. p. 43

⁷⁶ "Existen el estadio, el boxeo, el tenis y los demás deportes" op. cit. p. 44

After “the young lady” goes through the door where the hand of “the character” is trapped, as I described earlier, she finds “the character” dressed exactly like he was in the first scene, namely with the nun robes and the striped box. Furthermore, “the character” is lying on the same bed where the young lady placed the nun robes on in the sequence after she rescues him and kisses him passionately. It is worth remembering that in this sequence Buñuel and Dalí specify that these robes were placed on top of the bed as if there was a dead body. This is important to recall because the position in which “the character” is also reminds the viewer of a dead body, an image that is further supported by the word “undaunted”⁷⁷, included in the description of the technical script, as it points to the fact that he stays immobile as a dead person would. The expression of Batcheff in the film provides yet more evidence to support this, as we can see him lying stiff on the bed and with his eyes pointing up and with a faceless expression as if he was death.

This image performs two functions. It returns “the character” to where he was, dramatically speaking, when he first appeared at the beginning of the film, almost as if “the character” was enforced to start all over. It also makes him the protagonist of his own maniac obsession, death, which, as I have discussed, triggers his arousal and then turns him into a murderer. This claim can be supported by the descriptions of the expression that “the character” has as he is lying on the bed. On the one hand, the transcript of the film says that “the character” lies on the bed “without making any gesture, with his eyes wide open and with a superstitious expression that seems to say: “in this moment something truly extraordinary is about to happen!”⁷⁸. The transcript says something similar, but it varies in the words of this

⁷⁷ op. cit. p. 163

⁷⁸ “sin hacer el menor gesto, con los ojos muy abiertos y una expresión supersticiosa que parece decir: “¡En este momento va a suceder algo verdaderamente extraordinario” op. cit. p. 22

last phrase, as it reads “Here comes the most atrocious.”⁷⁹ The difference between these two phrases is that, while the first one is simply describing an extraordinary event that could be either good or bad, the second is more precise in saying that the event that will be happening is worse than what “the young lady” has seen thus far. Since “the character” is portraying death, his maniac obsession, this expression is consequent with the character progression that we have seen in previous sequences. However, in this particular sequence, his maniac impulses are cut off by a higher power, embodied by the character named by Buñuel and Dalí as “the newly arrived”.

“The newly arrived” shows up at three in the morning, according to the intertitle that precedes his arrival. He makes his way to the room where “the character” remains laying on the bed. According to the transcript, “the character” shudders in the bed as soon as he hears the doorbell.⁸⁰ In the technical script, as soon as “the newly arrived” appears in front of the character he commands “the character” to stand up with a powerful gesture and the character, while still laying on the bed “contemplates the visitor with great fear.”⁸¹ This proves that “the newly arrived” has a certain authority over “the character” that makes him obey to his every whim.

“The newly arrived” exercises his authority over “the character” by ordering him to stand up, and when “the character” fails to obey, “the newly arrived” grabs him violently from the nun robes and makes him stand up “Shaking him without hesitation...”⁸² “The newly arrived” takes the nun robes, and the striped box and throws them out of the window. “The character” on the other hand, manages to conceal the strap that was around his neck in the first scene when we see him appear, but “the newly arrived” notices this and takes it away

⁷⁹ “Ahora va a venir los más atroz” *op.cit.* p. 163

⁸⁰ *op. cit.* p. 23

⁸¹ “contempla al visitante con gran miedo” *op. cit.* p.163

⁸² “sacudiéndolo sin ningún miramiento...” *op. cit.* p. 164

from him to throw along with the rest of the items. This moment is also relevant because it shows how important was the box to the character, as he tries to stop “the newly arrived” to get rid of it, even though he cannot stop him. The box will reappear and with it, another figure that I will discuss further on.

After “the character” is striped from his nun robes and his box “the newly arrived” orders him “authoritatively”⁸³, as the technical script persists on calling the actions of “the newly arrived”, to stand in front of the wall, as if he was taking a time out. Neither the transcript nor the technical script insists on the childish attitude of “the character.” However, Batcheff clearly accentuates this trait in “the character” at this moment, with his gestures. As “the character” stands in front of the wall, punished by “this newly arrived”, who up until now has carefully given his back to the camera, as the technical script specifies, recedes from the position of the character and turns. This is when we discover that the “newly arrived” is no other than an alter ego of “the character”. This is an interesting moment to analyse because it says some more about “the character’s” background.

“The newly arrived” turns away from “the character” and in slow motion he makes his way to a school desk. On top of this school desk he finds “...two books on top of the desk along with many other school objects; their disposition and moral sense will be determined carefully.”⁸⁴ It is worth highlighting this phrase as “the newly arrived” uses these books that, according to the transcript of the scenario, have a moral sense and not only that but they were meant to be picked with utter care, as the transcript specifies. This indicates that these were not any kind of books they were going to be carefully selected. Unfortunately, the image that we get from the film does not show the names of the books and the objects found on top of the

⁸³ *op. cit.* p. 166

⁸⁴ “...dos libros sobre el pupitre, así como diversos objetos escolares; su disposición y sentido moral se determinarán cuidadosamente” *op. cit.* p. 24

desk ended up being just random pieces of paper, what looks like a quilt and a notebook. Nevertheless, if one takes into consideration this note and the fact that “the newly arrived” is no other than the alter ego of “the character” and that he has travelled back in time to retrieve something from his own past, and therefore “the character’s” past, then it is possible to argue that these objects with a moral sense are connected to the moral consciousness of the character. In chapter three of this thesis, I discuss the moral and religious education of both Dalí and Buñuel, a detail of their live that can also be connected to this moment.

The slow motion stops and “the newly arrived” goes to “the character” thus implying that “the newly arrived” has come back from time to the present. “The newly arrived” demands that “the character” raises his arms and as soon as the latter complies, the former puts the books loaded with moral sense on each of his hands. As soon as “the newly arrived” gives the books to “the character”, the technical script asks for specific face expressions from the both of them “On the punished one the expression is sullen, very hardened. On the other, and on the contrary, an expression of great tenderness.”⁸⁵ The word “tenderness” also appears in an earlier frame description on the technical script, more specifically in frame N^o 75 where the expression of “the newly arrived” is described as being of “...sad and of tenderness.”⁸⁶ From there on, as we just seen, the word “tenderness”, as well as the word “sweetness” is repeated every time “the newly arrived” looks at “the character”. This is relevant because “tenderness” is, according to Dalí’s “San Sabastian” the way in which “putrefaction” is described. “The character” is formally being described as “Putrefaction” itself and the fact that “the newly arrived” has given him books loaded with moral sense, is arguably

⁸⁵ “En el castigado la expresión es hosca, de una gran dureza. En el otro por el contrario de una gran ternura” *op. cit.* p. 168

⁸⁶ “...tristeza y de ternura” *op. cit.* p. 167

a way for him to get “the character” out of this Putrefactive way of being but the punishment arrives too late, putrefaction has taken over “the character”.

As soon as “the character” receives the books, “the newly arrived” makes his way to the door turning his back at “the character”, who turns and with an expression of “...complete traitor.” He looks at the books loaded with moral sense, and they turn into revolvers, as if that morality was turned into the instruments of death on the hands of putrefaction. “The character” from the beginning of this sequence has embodied death, he has therefore had his encounter with it and he would have had the subsequent moment of arousal if it had not been stopped by “the newly arrived.” However, the character is already putrefactive and therefore he is beyond control. This is why, with cynic smile and a face that Buñuel and Dalí describe as “...repugnant”⁸⁷ on the technical script, “the character” becomes a murderer and therefore, death itself as we will see when he appears next.

“The character’s” transformation into death is even more evident when the death moth appears and replaces “the character’s” place on the wall where he murdered his own self, as I explained when I was describing this moment in “the young lady’s” dramatic progression. According to the transcript “...the man of the nun robes appears abruptly and he places his hand on his mouth as someone that has just lost the teeth”⁸⁸, this shows once again that “the character” is not only personifying death itself as I argued in previous paragraphs, but he is in fact in a state of decay. This makes him “put his hand on his mouth as someone that has lost their teeth” but instead of losing his teeth “the character” loses his whole mouth. Moreover, after “the young lady” confronts him, her own armpit hair replaces “the

⁸⁷ “...redondo traidor”... “...repugnante” *op. cit.* p.168

⁸⁸ “...aparece bruscamente el hombre de las manteletas, que se lleva la mano a la boca como alguien que pierde los dientes”... *op. cit.* p. 25

character's" mouth, almost as if she was also entering a state of decay and perhaps this is why she decides to leave "the character" behind.

As I explained earlier, I decided to incorporate *Tristan and Isolde* into the narrative of my appropriation. This was because not only does Wagner's piece provide the soundtrack of the film or even Buñuel's fascination for this piece but also because it allowed me to integrate the personality's of both "the young lady" and "the character" into a narrative that could highlight, what I concluded through this very detailed reading of the transcript of the scenario, the technical script and the film. In my appropriation of the film for the stage, I turn "the young lady" into an Isolde that refuses to die after her Tristan has died. Instead she evades this responsibility even though she still feels sympathy for Tristan but every time she refuses to comply her destiny, Tristan comes back from the death and he becomes increasingly aggressive. It is not only after she decides to confront her own dead that this Isolde decides that she is not ready to comply with her destiny and she makes the decision of leaving Tristan behind. Through this narrative, the personalities of both "the young lady" and "the character" are brought forward and even though they are placed in a narrative of my own devise these characters still hold a proximity to the original source.

I add another element to this narrative that is tied in with the recurrent motive of the box with the stripes, which appears once more by the end of the film as I annotated in a previous paragraph. After "the young lady" leaves "the character" she arrives at a beach where she finds a character that Buñuel and Dalí named "a third character"⁸⁹ on the transcript of the film and "a young man"⁹⁰ on the technical script. "The young lady" and this "third character" kiss passionately and then they begin walking along the shore holding each other's

⁸⁹ *op. Cit.* P. 26

⁹⁰ *op. Cit.* P. 176

backs. After we see them walking away from the camera we go into a close up that shows “the young lady’s” and “the third character’s” feet; the technical script describes this frame as such,

”Gross Plan to the right of the field his legs advance. All the time in Traveling. They go right by the line where the waves break. These are throwing the nun cloths ... They step on them without noticing. In the end they continue walking without the waves returning to throw anything else.”⁹¹

Even though the technical script only mentions the nun robes, on the film, in this particular frame, we actually see a close up on the stripped box and, contrary to what the technical script says, “the third character” kicks the box as if he was moving it out of the way.

In chapter three of this thesis I create sufficient connections between this stripped box and the “man of the razor”. I think of this box as an object that constantly references “the man of the razor” and I think of this character as an artist that is imagining this whole story, thus turning my appropriation of the film for the stage into a narrative in *Mise en Abyme*, a concept that André Gide came up with in 1893. I will explore this concept at length in Chapter three of this thesis. This idea is supported by Buñuel’s justification of the film *Notas Sobre la Realización de Un Perro Andaluz*, where he explicitly explained that the film was not trying tell a dream although it took “...profit from a mechanism analogous to the dream.”⁹² This clarification by Buñuel led me to realize that what we see on the screen had to be dreamt by someone, otherwise we would have gone straight into the drama of the lovers like Artaud and Dulac did in *Le Coquille et le Clergyman* and the prologue, with the man in the razor, would not have made any sense at all. The whole film needed to be imagined or dreamt and what we are

⁹¹ “Gross Plan a la derecha del campo sus piernas avanzan. Todo el tiempo en Travelling. Van justo por la línea en que revientan las olas. Estas van echando las manteletas... Las pisan sin dares cuenta. Al final siguen andando sin que las olas vuelvan a echar nada más” *op. Cit.* P. 178

⁹² Buñuel, L. *Notas sobre la Realización de Un Perro Andaluz* in Buñuel, Luis, Salvador Dalí, and C. Brian Morris. “Erase Una Vez Un Perro Andaluz.” *Un Perro Andaluz Ochenta Años Después*. Madrid: La Fábrica, 2009. P. 31

seeing is not a dream is a machination from someone like “the man with the razor”, an artist, as I argue in the beginning of this chapter.

As I explained before, I show this in detail in chapter three but in the interest of this argument, here is a brief summary on the history of the stripes. The first time that we see those stripes in when Simonne Mareuil has her eye slight, if one looks closely at that moment one can see that the person who is about to cut her eye is wearing a tie with stripes. We then see those same stripes, in the form of a box, hanging around Batcheff’s neck. They appear again, as I described earlier, in that moment when “the character” is lying on top of the bed and then “the newly arrived” throws them out of the balcony. Finally, we see them in the beach on the box that is now destroyed. These stripes are a constant reminder of that moment when Mareuil has her eye slight and therefore, they are a reference to the person who is imagining that moment.

This is also supported by a dialogue that “the young man” has at the end of the film but that did not make it to the final editing. In Frame 119 of the technical script, the “young man” or “the third character” takes out a cigarette case and from it, he takes a cigarette that he then puts in his mouth “Then he gets the matches and when he is about to light up, he remains puzzled for a moment, looks estranged at the girl and asks her, “INTERTITLE: HAVE I FALLED MAYBE?...”, to what “the young lady” responds, “Could be but I did not see anything.”⁹³ The cigarette can be a reference to “the man with the razor”, and since the box appeared just before this then the proximity makes this connection even more possible, and the dialogue can also be connected to that character, as he is leaning on the balcony when he sees the cloud passing over the moon. Moreover, “the newly arrived” throws the box and the nun robes out of the balcony, thus referencing, yet again, a fall like the one “the young man” feels he has

⁹³ “Saca luego las cerillas y cuando ya va a encender se queda un instante perplejo, mira muy exrtrañado a la chica y le pregunta: ROTULO: ¿ME HE CAIDO QUIZAS”... “peut etre mais je ne rien vu” *op. cit.* P. 179

experienced and it is now puzzled by. This dialogue brings the viewer back to the beginning of the film and “the young lady’s” response as well because her lack of vision is a clear reference to the beginning. This dialogue closes the narrative of the film perfectly and just before the epilogue that shows “the character” and “the young lady” buried and in a state of putrefaction.

One of the most academically problematic and challenging aspects behind creating a version of *Un Chien Andalou* for the stage is that this is a silent film and adding words to it, is already transgressing the way in which the original source was conceived. However, as I explained earlier, this is an appropriation of the film for the stage that is trying to bring forward not only the literary resources that informed the film, but it is also an exploration of the literary techniques that Buñuel and Dalí used in their own literary experiments. Dialogue added another interesting way to experiment with those literary sources and techniques, which I explore in depth throughout this thesis.

Furthermore, exploring the relationship between cinema and text-based drama by translating images into words could potentially highlight how an image that is purely cinematic can be appropriated and translated into words for the stage. The aim is to do so and to still hold a connection with the original source. Amongst the differences between theatre and film, Cardullo identifies words as an important part of theatre although he admits that words are not the only element. He argues that theatre is “...a verbal art primarily, but it also has a visual component (through costumes, sets, lights, choreography, and action itself)”. It is true that the visual elements that Cardullo refers to are an important for the construction of theatre as a performance, he even recognizes that “The supremacy of the playwright is an idea promulgated by literary critics, but if we regard drama in terms of performance, rather than text, the playwright assumes a role of *primus inter pares* with director and actors”. However,

Cardullo is poignant when he states that theatre is “a verbal art primarily”⁹⁴. The intention of this thesis is first and foremost to turn *Un Chien Andalou* into a dramatic text in order to test how a film piece that relies exclusively in images to convey its message, as I have explained earlier, can be turned into a text-based theatre piece. I even consider the intertitles to be only images- can be transformed into a piece that uses dialogue instead as it is primarily verbal.

In this chapter I have detected two aspects of the film that the written sources of the piece made perfectly clear, i.e. the structure of the film and the characters of the film and I also traced a few pieces of dialogue that are worth highlighting. The way in which dialogue is incorporated except for very few cases, is as an addendum that is looking to underline an expression, a gesture or an emotional state in one of the characters, as the dialogue that can be found in the written sources of the film is usually preceded by the words “as if he or she was saying...” Dialogue is therefore not explicitly said, except in one case, but the intention of the characters to say the words is enunciated and therefore I consider it to be dialogue. Before going over the dialogues that are included in *Un Chien Andalou*, it should be noted that the source where they are more evident is the technical script. I shall therefore only rely on that source unless stated otherwise.

I have placed these dialogues, found in this list, within context, when appropriate to the description of the frame I used to analyse the characters, except for the agent’s dialogue with the androgen. I recuperate them to have a better sense of how many dialogues are included in the written sources and what they say.

“Nº 29 Open shot of the guard (the young girl cannot be seen) that seems to say
“And do not let it happen anymore”⁹⁵.

⁹⁴ *op. cit.* P.10

⁹⁵. “Nº 29- Plano Abierto del guardia (no se ve la muchacha) que parece decirle “Y que no suceda más” *op. cit.* p. 153

"The character looks at the girl making a gesture at her that seems to say "Have you seen that? Did I not told you so?"⁹⁶. This dialogue does not appear on the technical script but it can be found on the transcript of the scenario.

Nº 33-... They keep staring at the street and immediately after he turns at his friend as if saying: "Do I or do I not have the right now?"⁹⁷

Nº62-... He has [the character] an ominous air as if wanting to express: "Now the worst is coming"⁹⁸

"Nº 83- In open shot the charatcer of the nun robes saying raise your hands."⁹⁹

"Nº 103-... In a moment of attention followed by an immediate reaction as if saying "Well, ¿so what?"¹⁰⁰

"Intertitle: Have I perhaps fallen"

"Nº 120... she gets suddenly serious and estranged shrugging her shoulders saying "It could be but I did not see anything"¹⁰¹

In my appropriation of the film for the stage, I recover some of these dialogues, thus bringing them forward as an untold component of the film that nevertheless exists. I incorporate them to the narrative I devised around the syntax of the film by analysing them and interpreting what these dialogues said about "character, space an action"¹⁰². The purpose of expanding these dialogues for the purposes of using them in a theatrical version is not only to bring forward the written sources of the film but it is also to test how they work in this film and how can they be used in a dramatic text.

⁹⁶ "El personaje mira a la muchacha haciéndole un gesto que parece decir "Has visto? no te lo decía yo?"*op. cit.* P. 132.

⁹⁷ "Nº 33- ...Sigue mirando a la calle y enseguida a su amiga como diciéndole: "¿Y ahora tengo o no derecho?" *op. cit.* p. 155

⁹⁸ "Nº 62- ...Tiene [el personaje] un aire agorero como queriendo expresar "Ahora va a venir lo más atroz" *op. cit.* P. 163

⁹⁹ "Nº 83- En Plano Abierto el personaje de las manteletas diciendo manos altas" *op. cit.* P. 170

¹⁰⁰ "Nº 103-... En momento de atención seguido de inmediata reacción como diciendo: "Bueno, ¿y qué?" *op. cit.* 175

¹⁰¹ "Rotulo - ¿ME HE CAÍDO QUIZAS?"... "Nº 120 - ...ella puesta repentinamente seria y muy extrañada encogiéndose de hombros como diciendo "Peut etre mais je ne rien vu"*op. cit.* p. 179

¹⁰² Aston, Elaine, and George Savona. *Theatre as Sign-System: a Semiotics of Text and Perfomance*. Routledge. Taylor & Francis Group, 2007. P. 51

According to “the structuralist and semiotic approaches to the dramatic text...” characters are “...fictions constructed through language.”¹⁰³ However, most of these dialogues have no reply and according to Aston and Savona “One character addresses another who listens and then replies, in turn becoming the speaker.”¹⁰⁴ However, the response of the characters can be found in the descriptions that Buñuel and Dalí provide in both the transcript of the scenario and the technical script. Therefore, the dialogue “do I or do I not have the right now?” is silently responded by “the young girl” when she “turns her eyes to the character as if recognizing that he has the right to anything that he wants”. My appropriation of the film expands on this and other dialogues, and the subsequent reaction of the characters to which they are addressed to, by creating a context for them through language, thus following the structuralist and semiotic approaches to the dramatic text.

¹⁰³ op. cit. P. 51

¹⁰⁴ op. cit. P. 52

Chapter 2.

Growing together from afar.

This chapter analyses *Un Chien Andalou* as an autobiographical film, deriving from Buñuel and Dalí's networks of literary friendship, established whilst they were students. I demonstrate affinities between episodes in the artists' lives and certain images in the film. I analyse in particular Agustín Sanchez Vidal's commentary on Buñuel and Dalí and compare his analysis to the film. I go over their years at La Residencia de Estudiantes, in Madrid, and make connections between incidents in those years and the film. I focus on those passages that derive from friendships established in that period, notably from the writings of Federico García Lorca, Ramón Gómez de la Serna and José Bello Lasierra.

In this chapter, I argue that *Un Chien Andalou* is a statement against the pre-established order of poetry and the Spanish society that Buñuel and Dalí lived in, for considering it a drag to the poetic phenomena. In his *Notas Sobre la Realización de "Un Perro Andaluz"*, Buñuel wrote that the film was "A desperate, passionate calling for crime..."¹, thus defining the film as an act of rebellion, one that goes against the figures of authority with whom they were acquainted, from the Marist brotherhood to the poets they dined to be surpassed by the poetic circumstances of the modern times. The purpose of this chapter is to explore those figures and show how they are mocked throughout the film. Understanding how the artists brought their own life experiences to the film will allow me to find connections between their motives and those that I can bring when adapting the film to the stage.

Amongst the many sources that influenced the tropes in *Un Chien Andalou*, there are two that have the strongest presence. On the one hand the religious education which both

¹"Un desesperado, apasionado llamamiento al crimen..." Buñuel, L. *Notas sobre la realización de "Un Perro Andaluz"* (December 1929) in Buñuel, Luis, Salvador Dalí, and C. Brian Morris. "Erase Una Vez Un Perro Andaluz." *Un Perro Andaluz Ochenta Años Después*. Madrid: La Fábrica, 2009. P. 32

Buñuel and Dalí were part of and on the other, Federico García Lorca. In the first part of this chapter, I show how Dalí and Buñuel's religious upbringing influenced the film, and how their rejection of faith was greatly informed by their surrealist tendencies. However, the chapter also draws attention to the historical circumstances that the religious orders in Spain were going through at the beginning of the 20th century.

The second part of this chapter shows how the film represents a rupture from all the traditional forms of art and with those artists engaged in Spanish Romanticism of the turn of the century. At the same time, I demonstrate how Federico García Lorca, a close friend to both Dalí and Buñuel had a strong influence over the piece, precisely because the painter and the filmmaker used him as an example of that generation which they consider to be expired, hence the film is also an attempt to gain distance from Lorca's artistic influence, which had a strong impact on Buñuel's career, and an even stronger impact on Dalí's. There has been a long debate around the origins of *Un Chien Andalou's* screenplay. Some theorists argue that Buñuel as the one who came up with the ideas. Others assert that it was Dalí who provided most of the tropes in the film². Even the two artists separately claimed authorship of the scenario, many years after it was written. It seems more likely that it was a collaborative endeavour, as Buñuel himself told Pepín Bello in a letter dated January 1929, in which he says: "Tomorrow or the day after I'm going to spend fifteen days at Dalí's house to work, collaboratively, on some common ideas and very cinematographic."³ However, as soon as they finished the first draft of the scenario, Puig Pujades, a journalist working for *La Veu de l'Empordà*, asked Buñuel and Dalí whether this was a collaborative endeavour to which they answered: "Not at all. It is what resulted from a certain number of violent coincidences that

² While Agustín Sánchez Vidal leans the balance towards Buñel, for example, Finklestein argues that it was Dalí the one who provided most of the ideas for the film.

³ "Mañana o pasado me voy a pasar quince días a casa de Dalí para trabajar en colaboración sobre unas ideas comunes y muy cinematográficas." Vidal, Agustín Sánchez. *Buñuel, Lorca, Dalí: El Enigma Sin Fin*. Planeta, 2009 p.

have been worrying for a long time.” This is how the scenario was created, ideas that collided in a violent way, causing discomfort in the spectator or, as the artists say in the same interview to Pujades, “normal logic things that produce an abnormal feeling in us.”⁴

Buñuel, faithful to his schedule, arrived in Figueras by mid January, having two projects in mind. On the one hand, a series of poems he was already working on, which he was planning to publish under the name of *Polismos*.⁵ On the other, a common project that sprung from a scenario Dalí sent him after having read “Caprichos”, a scenario that De la Serna and Buñuel were planning to film. Dalí thought that De la Serna and Buñuel’s scenario was *advance-guard* (sic.) and *naïve*:

...the scenario consisted of the editing of a newspaper which became animated, with the visualization of its news-items, comic strips, etc. At the end one saw the newspaper in question tossed on the sidewalk, and swept out into the gutter by a waiter. This ending, so banal and cheap in its sentimentality, revolted me... I on the other hand, had just written a very short scenario which had the touch of genius, and which went completely counter to the contemporary cinema⁶.

Ian Gibson notes that, even though this scenario is lost⁷, there is no doubt that it actually existed, as Buñuel himself acknowledged, in a letter written to Dalí on 24th June 1930, the painter’s first impulse towards the conception of the film. There are three things to note from all this, firstly, that even though *Un Chien Andalou* was a collaborative endeavour, the *scenario* did evolve from an idea Dalí had; secondly, that Buñuel was already collaborating on a

⁴ En absolut. Es la resultant d’un cert nombre de violentes coincidències que ja fa temps veniem preocupant-nos. Pujades, Puig Un Film a Figueres. Una idea de Salvador Dalí y Lluís Buñuel. La Veu de l’Empordà. 2 February 1929. Reproduced in Santos Torroella, R. Dalí Residente. Consejo Superior de Investigaciones Científicas y amigos de la Residencia de Estudiantes. 1992.

⁵ Of several isms.

⁶ Chevalier, Haakon. *The Secret Life of Salvador Dali*. Whitefish, MT: Kessinger Publishing, 1942 p. 206

⁷ Dalí told Paola Chamorro he had written the scenario in a shoebox during an interview in 1979. “Imágenes. Artes Visuales.” *Salvador Dalí*, created by Paola Chamorro, TV Española, Jan. 1979.

possible film with a friend from La Residencia, a young poet that was already known amongst the Dadaist circles and by other intellectuals, Ramón Gómez de la Serna, who would also establish a reputation as one of Spain's foremost modernists; and finally, that the tropes in *Un Chien Andalou* actually found an influence in Buñuel's *Polismos*, and, in turn, *Polismos* were influenced by those 15 days he spent at Figueras.

¡Vaya Marista!: Religion as a ballast to poetry.

The title *Un Chien Andalou* has a reputation of its own. Its cryptic nature has turned it into the central motif of many obsessions amongst writers and filmmakers. Buñuel wrote in his notes on the making of *Un Chien Andalou*, that:

The title of the film is not arbitrary or the result of a prank. It holds a close subconscious relationship with the plot. It was selected, amongst hundreds of other titles, because it was the most appropriate. As a curious note we can say here that it has obsessed certain spectators, something that wouldn't happen if the title were arbitrary.⁸

As Buñuel says, there were many possible titles for the film and two of the strongest possibilities were closely related to Buñuel and Dalí's religious past and other biographical influences. Furthermore, there is a common thread in all of the titles, at least those that we know of. This is Federico García Lorca, a close friend to both Dalí and Buñuel.

The first title of the screenplay was *¡Vaya Marista!*⁹ On the original treatment this is crossed out, and on top of it the alternative title, written by hand, *Un Chien Andalou*, which is also crossed out. In a letter, Buñuel revealed two other alternative titles:

⁸ Buñuel, L. sobre la realización de "Un Perro Andaluz" (December 1929)

⁹ The original score was a typescript in which Buñuel took several notes. It was kept at Filmoteca Española alongside the Buñuel archive, but it was recently moved to La Residencia de Estudiantes.

Dear Pepín:... With Dalí, more close than ever, we've worked in intimate collaboration to fabricate a great scenario without previous record in the history of cinema... we were going to name it "The Marist of the crossbow" but for the moment it's provisionally named "Dangereux de se pencher en dedans".¹⁰

In the same letter, Buñuel reveals: "The title of my book is now "The Andalusian dog", which made Dalí and I piss laughing when we found it."¹¹ However, Buñuel's book was never published.

Puig Pujades, in the interview cited earlier, wrote that the title of the piece, even though provisional, was in fact *Dangereux de se Pencher Dedans*,¹² a title that evolved from a sign that was common in French railway services: *Defense de Pencher à l'Exterieur*. According to Buñuel, the latter was another possible title for the film and they even considered naming the film *Defense de se Pencher à l'Intérieur*, the opposite of the sign. When Buñuel's book project was abandoned in 1929, the title *Un Chien Andalou* was transferred to the *¡Vaya Marista!* scenario.

The title *¡Vaya Marista!* is itself worth discussing, for it sheds light on Dalí and Buñuel's relationship to religion. Moreover, the historical circumstances that the religious orders were going through during the first third of the 20th century in Spain, prompted the artists to make fun of the Marists, especially Buñuel, who was devoted in his own right yet couldn't help but mock every aspect of religion.¹³ Dalí was far more fascinated with religion than his friend, and even though he had more respect towards it, he couldn't avoid making associations between

¹⁰ Buñuel, L. Letter to José Bello 10 February 1929, cited in Vidal op.cit p. 248

¹¹ El título de mi libro de ahora es <<EL PERRO ANDALUZ>> que nos hizo mear de risa a Dalí y yo (sic.) cuando lo encontramos Vidal op.cit. p. 248

¹² Josep Puig Pujades wrote this very title on his article about the reading, even though Buñuel told Bello, days after Pujades visit to Dalí's house, that the title was in fact *en dedans*, which is the correct way in French.

¹³ He would do so throughout his whole career. From his early poems to the blade shaped as a crucifix that he later used in *Viridiana*. This particular item inspired the title for his anthology of written works *Le Christ à cran d'arrêt*

religion and eroticism. What is important to consider is that Buñuel, unlike Dalí, never attended a Marist's school and yet, in his poems and short tales, tropes of the brotherhood recur. This religious order also found its way into the film. It did so as an addendum in a note written by hand on the original typescript. I will now show how these two perspectives are combined in the scene where the Marists appear and the probable reasons why they decided to use this particular trope.

In the film, we see Simone Mareuil's character threatening Pierre Batcheff's character with a tennis racket. Batcheff looks for something to defend himself and he finds two ropes that he pulls. A slow pan to the right shows him to be dragging behind him a *corcho*, two melons, two Marist friars (one of which is Dalí himself), two grand pianos and, on top of those pianos, the corpses of two rotting donkeys. I will come back to the donkeys and pianos later, but here I address the two Marists.

On the typescript, Buñuel wrote:

The girl is against the wall looking, frightened, to the way her aggressor is behaving. He walks towards her dragging, with great effort, what must be coming behind the ropes. We see passing by: first a cork, then a melon, at last two magnificent grand pianos. The pianos are filled with rotting donkeys whose legs, tails, shits and filthiness, come out of the sound box.¹⁴

Buñuel wrote over the typescript copy, a note inserted after the word melon and before the "two magnificent pianos". The note reads: "and then two brothers of the Christian schools."¹⁵

Buñuel and Dalí's mockery of this particular order of priests, and religion itself, finds its roots in a long conflict between the Spanish society of their time and the religious orders, particularly those who were devoted to education. The Spanish educational system, during

¹⁴ Buñuel, L. and Dalí, S. *Un Chien Andalou* reproduced in Filmoteca Española, 2009 p. 68.

¹⁵ "a continuación deux frères des ecoles chretiennes (sic)." Buñuel, L. and Dalí, S. op. cit. p. 68.

the first third of the 20th century, was torn between those who opposed religious education and favoured the Free institute of education and those who were keen on the ideas of education for the masses that the religious orders brought from their experiences in France. Paul Dávila explains that, "...from the mid-19th century, with the signing of the Concordat in 1851¹⁶, but it will not be until the restoration in which a recognized presence is achieved."¹⁷ Spain saw a considerable increase of religious institutes. It was only after 1905, when France decided to stop all the relationships between the state and the church, that these orders had a noticeable presence in the Spanish educational system. The Marists were amongst those orders that migrated from France to Spain bringing 700 members along, and by 1923 the order had over 1173 new adepts. However, the Marists were not the order with the largest community, as the brothers of the Christian schools had over 4000 members, while the Jesuits were 2100, and in 1923 these two orders had the largest numbers of followers. The increase on the figures of the orders led the intellectuals of the time, those who were firm believers of the Constitución de Cadiz of 1812, the generation of intellectuals of the Generación del 98 amongst them, to create the Free Institute of Education, a school devoted to spreading the liberal ideas amongst the Spanish youth.

The feeling of the intellectuals towards the situation of the church can be best summarised by Benito Pérez Galdós' definition of the orders as a "Plague of locusts", or his own *Electra*, opened in 1901, which caused "a series of disturbances... for being considered a calling for the Spanish youth to unite the battle against clericalism"¹⁸ and even Unamuno's rant against the Jesuits in 1908. The influence of the religious orders in the Spanish social and cultural life was such that it became an obsession for many Spaniards who rejected it, just as it

¹⁶ The concordat of 1851 recognized the Catholic Church to be the only one in Spain and reinstated the right of the church to own goods.

¹⁷ Dávila Balsera, P. "Las Órdenes Y Congregaciones Religiosas Francesas Y Su Impacto Sobre La Educación En España. Siglos XIX Y XX." en María, Hernández Díaz José, and José Luis. Peset. *Francia En La Educación De La España Contemporánea (1808-2008)*. Salamanca: Ediciones Universidad De Salamanca, 2011. p. 102

¹⁸ Dávila Balsera, P. Op.cit. p.115

was for the French of the third Republic. "Workers came to think of the orders' missions in working-class as the most pernicious of evils, particularly if they had a state subsidy and even more if, under the guise of education, they seemed to peddle a false ethic to the ignorant."¹⁹ This was indeed the preoccupation of the intellectuals of the time and other sectors of the Spanish population who were still suffering the aftermath of the war against Cuba, which Spain had lost in 1898. The economic conditions that both the war with the last American colonies and the Spanish crusade in African territories had left, along with the substantial debt that the state agreed to pay the church for goods lost before the agreement of 1851, were part of the increasing anti-clericalism Spain was going through. This reached a tipping point in 1909 when a number of religious buildings were burned in Barcelona, in what came to be known as the "Semana Trágica". Besides the violent reactions that some anti-clericalists had, there were more constructive efforts to counteract the influence that the church had over the Spanish society, such as the creation of the Free institute of Education, to which La Residencia de Estudiantes belonged to.

The creation of the Instituto Libre de Enseñanza "coincided", as asserted by Thomas, "...or was inspired by, a revival of the church. The losing battle which Rome had fought in France, Germany, and Italy in the last quarter of the nineteenth century caused the elaboration of a policy to keep at least one country –Spain- "safe from liberal atheism."²⁰ The policy to which Hugh Thomas refers to is the encyclical letter signed by Pope Pius XI, in which he entrusted the orders with the mission of keeping Christianity safe from the liberal ideas. This mission ultimately led to the creation of the Federación de Amigos de la Enseñanza (FAE) in 1930, whose sole purpose was to unite the efforts of the religious communities, mainly Jesuits, Marianists, Marists and Lasalianos, against the Instituto Libre.

¹⁹ Thomas, Hugh. *The Spanish Civil War*. London: Penguin, 2003. Print. p. 52

²⁰ Op.cit. p.51-52

The creation of the FAE speaks to the continuous clashes, in the field of education, between the liberals and the church. So, when Buñuel and Dalí decided to include the *deux frères des ecoles chretiennes*, they did so to mock those who opposed the pedagogical system that nurtured them. Furthermore, when Buñuel refers to the two characters featured in the donkey scene, on the addendum he added to the original script, as brothers of the Christian schools, he is not necessarily speaking about the Brotherhood of the Christian Schools, he is most likely referring to any member of the missionaries. However, there is no doubt that Dalí and Jaume Miravittles are dressed as Marists, but it is most likely that they decided on the specific brotherhood, later on.

We know that the two members of the cloth featured in *Un Chien Andalou* are Marists because of the distinctive hats Dalí and Miravittles are wearing, along with the collars they have. The Hermanos de las Escuelas Cristianas also wear both of these pieces of clothing, but the robes of the Marists, unlike those of the members of the Christian Schools, have their buttons on the outside. Furthermore, Gimenez Caballero confirms in an article he wrote on the 15th of May 1931 that the characters are in fact Marists. In this article the director of *La Gaceta Literaria* speaks about the persecution of priests in the new republican regime and relates it to some of its artistic antecedents: "...a priest dressed as a priest was insulted by Benjamín Péret, and two others dressed as marists were dragged on the floor with ropes by Luis Buñuel, the andalusian dog Salvador Dalí."²¹.

The reason behind Dalí and Buñuel's choice is certainly revealing of the situation that the Marist, particularly those from Cataluña, were going through. Dávila notes that this region, along with many others with with "...a high level of nationalism and with their own language"

²¹ "... a un sacerdote vestido de sacerdote le insultaba Benjamín Péret, y a otros dos vestidos de maristas los arrastraban por el suelo con cuerdas Luis Buñuel, el perro andaluz Salvador Dalí..." (Gimenez Caballero in Vidal, A. op cit p.263)

like “(Basque Country, Catalonia and to some extent Galicia)”²², had a large concentration of religious orders and the Marist seemed to have the largest concentration of communities in that region. In the particular case of Figueras, the bourgeoisie living in this rural area were keen on the way these orders adapted themselves to the necessities of the area as well as the educational model with strict rules that they offered. It almost seems natural that Salvador Dalí y Cusí found the Marist school appropriate for his son, given his lack of discipline and scholarly talent. However, the strong presence of demagogic groups like those led by Alejandro Lerroux, who once asked the workers to “...rise against the church, to Destroy its temple, finish off its gods, tear the veil from its novices and raise them up to be mothers! Fight, kill and die!”²³ created a conflict between the society and the religious groups.

Lerroux declaration speaks about the kind of environment in which the orders were operating, and it certainly represents one of the brazing coals that would ultimately ignite the fire on the Marist building, on that midnight of July 1909. Even after that “Tragic” summer week, the anticlerical sentiment remained, to the extent that, from October to September 1936, a total of 122 Marists disappeared, murdered by Anarchists and other anti-clerical groups, according to Peers. Given these circumstances of horror and also the history of integration with the Catalan rural communities, it is only natural that the Marist brotherhood found a way on to the final cut of *Un Chien Andalou*.

Moreover, Dalí’s encounter with the Marist occurred during fundamental years of his formation as a painter. Dalí went to the Marist College at la Rambla in 1916 and he stayed there for two or three years. He was enrolled there to supplement his education at the Instituto Figueres, given his lack of scholarly talent. It was during this time that he met Juan Núñez Fernández, an established painter and professor at the Instituto Figueres. Fernández

²² Dávila Balsera, P. *op.cit.* p. 106

²³ La Rebeldía. 1 September 1906, quoted in Thomas, H. *op.cit.* p. 34

not only introduced Dalí to the art of drawing and engraving but encouraged him to send his work to an exhibition in Dalmau for young artists and recommended him to the San Fernando Academy of arts. These years were fundamental in Dali's understanding of painting. He was therefore always proud about his years with the Marists, to the extent that he believed that the difference between his education and Buñuel's was precisely what separated them as artists.²⁴

Although Buñuel's reasons to include this trope are also imbued by the relationship between him and the church and also the church's relationship with the state. He also had other motives that can be explored through his relationship with literature and the literary figures of his time, particularly Benjamin Péret. In *My Last Sigh*, Buñuel recalls a period of his early years at Calanda that would mark his life for the years to come, for it is there "...where I had my first contact with death which, along with a profound faith and the awakening of a sexual instinct, constitute the most lively strengths of my adolescence."²⁵ This very sentiment appears in a draft for an autobiography dated 1938.

I feel it necessary to say here (since it explains in part the trend of the modest work which I later accomplished) that the two basic sentiments of my childhood, which stayed with me well into adolescence, are those of profound eroticism, at first sublimated in a great religious faith, and a permanent consciousness of death.²⁶

We should note the difference between these two texts, as the latter states that Buñuel *sublimated* his erotic impulses through faith. In the sequence where the Marists appear, they are holding Batcheff's character back as if they were trying to contain him. At first, a close up

²⁴ Dalí confessed to Max Aub: *Mira, la gran diferencia entre Buñuel y yo es que él estudió con los jesuitas y yo con los hermanos de las Escuelas Cristianas* (Look, the greatest difference between Buñuel and me is that he studied with the Jesuits and I with the brothers of the Christian Schools) *referencia*

²⁵ Buñuel, L. p. 20.

²⁶ Buñuel, L. p. 245.

makes us feel as though the missionaries are just dead weight, but in a subsequent *gross plan* shot, we see that they are actually holding Batcheff's character back, or perhaps they are sublimating his sexual impulses. This argument is also continued by the *corcho* Batcheff is dragging behind him, as this trope also appears in a poem Dalí sent Lorca in November 1927, called *Pez Perseguido por una Uva (Fish Being Chased by a Grape)*. This poem speaks about a number of small objects that seem to be scattered all around a beach, one of those objects is a "...corcho drying beneath the sun, in the corcho there is a hole where feathers are nesting..."²⁷ The hole and the nesting feathers remind us of the ants that spring from the hole in Batcheff's hand, a reference to Dalí's onanism. Therefore, the *corcho*, by means of contiguity, becomes a reference to that very impulse. Batcheff is then dragging yet another sexual motif, which is sublimated by the two priests.

Buñuel's usage of religious figures is present in many of the films he will direct throughout his whole career. His first published short tale, *An unspeakable betrayal*, is where Buñuel begins his exploration of the figure of the priest as a trope for his creations. This piece, written in 1922, is about an inclement wind that tries to attract the narrator's attention by means of aggression and even magic. In one of these attempts the wind "...turned three priests sneaking down the street into as many inverted umbrellas..."²⁸ As we can see from this example, the priests are amongst Buñuel's preferred tropes from the beginning of his artistic career, and he continues to use members of the cloth henceforth.

The figure of the priests is specifically named, in Buñuel's work, as Marists only after 1927. This has to do with Buñuel's admiration for Benjamin Péret and the picture in which the poet appears insulting a priest. The year of 1927 was a particularly prolific year for Buñuel, a

²⁷ "...corcho secándose al sol, en el corcho hay un agujero donde las plumas hacen nido" *Pez perseguido por una uva* "Dedicado a una conversación de Federico García Lorca con la Lydia", November 1927. Reproduced in Santos Torroella, R. Dalí escribe a García Lorca p.p. 74-79

²⁸ "...a tres curas que se deslizaban por la calle los transformó en otros tantos paraguas invertidos" (Buñuel, L. *Revista Vltra* February 1 1922. Translation by Garret White op. cit. p.4).

year when most of the poems and writings that would be intended for *El Perro Andaluz* were written. One of these writings was *The Pleasant Orders of St. Huesca*, a short story about a piece of meat, “daughter of a bitch”²⁹, who participates in the procession of St. Huesca and ends up as a martyr, hanging in the cross “...upon which they crucified St. Huesca.”³⁰ The inscription on the piece of meat’s tombstone reads:

Immediately climbing to the top of a cypress, they (two children) could observe the following: Two Marists, prepared to risk their lives, were riding on a streetcar, full of beehives. The bees made a wonderful noise and the Marists laid themselves to rest in their coffins, prepared to risk everything. One of them said under his breath, “Is it true, as Péret said, that mortadella is made by the blind?” And the other answered, “We’ve arrived at the footbridge.” Beneath the footbridge, in the middle of the half-putrefied, half-green water, a gravestone could be seen that read, “The Norms.” All around, hundreds of people were celebrating the New Year. That is the gravestone that the piece of meat must have for 364 days in an ordinary year, and 365 during leap year.³¹

Monegal suggests that this poem was written just before the 17th of February 1929, but the original manuscript reveals that it was in fact written in 1927.³² Antonio Monegal erroneously believes that it was in 1929 because of a letter Buñuel sent to José Bello, precisely on that date:

Here’s a translation of some stuff by Benajmín Péret, idol to Dalí and myself, the greatest poet of our times and even of all times...

BENJAMÍN PÉRET

...

Is it true that flies don’t die over the clock’s arrows? Is it true that the rice’s hay is used to sow livers? Is it true that the oranges spring from the mineshafts? Is it true

²⁹ Buñuel, L p.28.

³⁰ Op. cit. p. 30

³¹ Buñuel, L. p. 31.

³² According to the translation that Garrett White published in his anthology *An Unspeakable Betrayal*.

that the mortadella is made by the blind? Is it true that pigeons are fed with sheep?
Is it true that noses are lost in the fortresses? Is it true that the bath halls fade over
the pianos? Is it true that within the obscure cameras one can never listen to the
dream's chant?..³³

The dates printed by Garret White in his translations were taken from the book *Le Christ à Cran d'Arrête: Inédits*, printed by Buñuel himself in 1995, and all of them are in the manuscripts, stored at La Residencia de Estudiantes. Hence, this means that Buñuel was at least acquainted with Péret's work by 1927, even though he didn't meet Péret personally until his years in Mexico in the 1940's. Further proof of this is the fact that Buñuel sent, alongside this 1929 letter to Bello, a picture of Benjamin Péret insulting a priest that is walking by, printed on the number eight of *La Révolution Surréaliste* and dated December 1, 1926. On the footnote of the picture it reads *NOTRE COLLABRATEUR BENJAMÍN PÉRET INJURIANT UN PRÉTRE*, below this picture the poem *La Baisse de Franc*, was written:

You will like to be general to the Jesuits.
But the Jesuits have burst like rats.
And from their wombs week francs are being spilled.
And their Eucharistic rottenness fills all the chalices.³⁴

Buñuel was clearly impressed by this picture and also by Péret's rants against the clergymen in the poem *Corps á Corps*. Not only did he keep Peret's picture for at least three years before sending it to Bello, but he was also inspired by Peret's writings to produce his own work featuring members of the cloth. In Péret's picture, the insulted clergyman seems to be wearing the exact same hat that Miravittles and Dalí are wearing in *Un Chien Andalou*. It is unclear if

³³ Buñuel in Vidal op.cit. p.254

³⁴ "La Révolution Surréaliste." *La Révolution Surréaliste*, 1 Dec. 1926, p. 13, gallica.bnf.fr/ark:/12148/bpt6k5845125r/f1.image.

this priest is a Marist, but the collar he is wearing appears to match the one wore by the French Marist in the 1920s.

The Pleasant Orders of St. Huesca was the first of Buñuel's written works to make a direct reference to the Marists. After this, he wrote *The Rainbow and the Poultry*, where the brotherhood also appears. In both poems the Marists seem to be related to a footbridge, just like the priest that was passing Péret while the poet was insulting him.

The Rainbow and the Poultry.
How many Marists can fit on a footbridge?
Four or five?
How many octaves does a Don Juan have?
1,230,424/ These questions are easy.
Are the keys lice?
Can I catch cold (sic.) on the thighs of my lover?
Will the Pope excommunicate pregnant women?
Does a policeman know how to sing?
Are hippopotamuses happy?
Are pederasts sailors?
And these questions, are they just as easy?
In a few moments two salivas
Will go down the street
Leading an academy of deaf-mute children by the hand.
Would it be impolite of me to vomit a piano on them
From the balcony? ³⁵

This suggests that Péret and Buñuel were united by their sentiments against the church. As I have shown, the conflict between state and the church, in both the French republic and the Spanish republic, is similar, at least in terms of ideology. However, the way in which the two conflicts evolved is somewhat different. The main difference is that Spain never ceased to be a

³⁵ Buñuel, L. in White, G. op. cit p.55. Buñuel knew Don Juan Tenorio's metric quite well, as him and Lorca used to perform it quite often while they were in La Residencia.

Catholic country. As Thomas asserts, even though the Spanish intellectuals asked for the secularization of education and the state, there were hardly any alternatives: "...Manuel Azaña or the young filmmaker Luis Buñuel, could not forget the church, even if they rejected religion."³⁶ Even though there was a revival of the catholic church in France, in 1924, the French state did manage to expel most of the religious orders during the years of Third Republic. Moreover, as I have explained earlier, the Spanish campaign in Africa along with the concordat of 51, exacerbated the conflict. While the antipathies did evolve differently, the motives behind Péret and Buñuel's anticlericalism can still be comparable.

Benjamin Péret was not too keen on religious institutions, as he believed that religion undermined the processes of reason, a popular sentiment that was mirrored in other countries like Spain. For Péret, Western Civilization was holding poetry back, compared to the poetry of primitive tribes who were hardly touched by it³⁷, because they were capable of an "extreme poetic exuberance."³⁸ Péret believed the "repugnant" moral values of his contemporaries were influenced by "[a] mechanism of material and intellectual coercion (the clergy and the schools supporting the police and the law-courts)..."³⁹ This was an idea that resonated with the followers of the Spanish second Republic and the founders of the Instituto Libre de Enseñanza, who were aiming to reclaim the power that the church had over the workers and the lower classes who were being educated by the religious orders. As I have explained earlier, Buñuel, as a former student of La Residencia, was keen on this idea and so, the two Marists holding the ropes that pull Batcheff become part of those whom Péret called:

³⁶ Hugh, T. op cit. p.53

³⁷ It is interesting to note that, in both *An Unspeakable Betrayal* and *The Pleasant orders of St. Huesca*, Buñuel makes use of magic and myth. Following the intuition, that Péret explained in his *La Parole et à Péret*, when he located Poetry's true flesh and blood to be in Magic

³⁸ Matthews, John Herbert. *Benjamin Péret*. Boston: Twayne, G.K. Hall, 1975. Print. p.22.

³⁹ op. cit.

...gods who will confine poetry to the straightjacket of religious dogmas... {and} if poetry grows in the rich soil of magic, the pestilential miasmas of religion rising from the same soil {give} it a pale and sickly hue, and it would have to raise its head above the noxious layer to find vigour once again.⁴⁰

Matthews argues that Péret is asking for a *release of the moral constraints*, as essential to freedom of the mind, and the freedom from material goods. In *Un Chien Andalou*, the Marists are part of those moral constraints, therefore Batcheff is being withheld from the liberty of his own mind. We now have in this scene, two impulses that are being censored by the elements pulling back Batcheff's character: his sexual impulses, illustrated by the *corcho*, and his poetic drive. Furthermore, if we consider that for both Buñuel and Dalí, repressed sexuality was a source of inspiration, then it is only the possibility of artistic creation that is being stopped. The rest of the elements on the ropes seem to be doing the same, but I will come back to this argument below.

García Lorca and Buñuel.

The relationship between Salvador Dalí, Luis Buñuel and Federico García Lorca has been widely discussed, as these three artists influenced each other extensively, especially during their early years. However, the filmmaker and the painter progressively diverged from Lorca's aesthetic inclinations. In the case of Buñuel, this was because of his *Ultraist* and *Surrealist* inclinations. In the case of Dalí, even though his surrealist crusade also had something to do with it, it was his megalomania that prompted him to constrain any kind of creative impulse that was even remotely informed by Lorca's understanding of poetry. Lorca's aesthetic tendencies, along with his homosexuality, were such determining factors in their separation,

⁴⁰ *op. cit.*

that Lorca's presence in *Un Chien Andalou* is undeniable, and signifies the parting of the painter and the filmmaker from the poet.

The first reference to Lorca is found in the title of the film. Ian Gibson provides the following information about the Marists, which I have just discussed:

Intensely devoted to María (as underlined by their motto AD JESUM PER MARIAM, "For Jesus through Mary"), specially dedicated to children and youth education, "los maris" –as they are often known throughout Spain- they have had to put up with a certain reputation of effeminacy, due to the inevitable phonetic equivalence marista/marica (Marist/sissy).⁴¹

Buñuel always struggled when dealing with homosexuality, especially when it came to his friend Lorca. Buñuel even recalls a crude episode that he had with Lorca at La Residencia de Estudiantes. Buñuel asked to see Lorca in private, as he needed to tell him something very urgent. Lorca agreed, and they both went to a tavern nearby:

...I'm going to fight Martín Domínguez, the Vasc.
-Why?- Lorca asks.
I hesitate, I don't know how to express myself, and bluntly I ask;
-Is it true that you're a sissy?
He stands, hurt, and tells me:
-You and I are through.⁴²

Buñuel often refers to homosexuals as pederasts or sissies, even while he is trying to say that he has absolutely no problem with homosexuality. However, the way he expresses himself does reveal an internal struggle, like the one shown, in an interview with Max Aub, where he would rather think of Federico as an impotent than a homosexual; "To me, at least back

⁴¹ Gibson, I. *Buñuel: La Forja de un Cineasta*. Op.cit p. 290.

⁴² Buñuel in Vidal op.cit. p.63.

then..." (at la Residencia) "...he was not" (homosexual).⁴³ Taking this into consideration, then the titles *La Marista de la Ballesta* and *!Vaya Marista!* could very well be derision of Lorca. Dalí would have had no complaint about this, as he had his own issues with Lorca, for the former tried and failed, on several occasions, to have sex with the painter. Lastly, the final title for the piece, *Un Chien Andalou*, has often been considered to be a reference to the poet from Andalucía, as the term "Perros Andaluces" was often used amongst the inhabitants of La Residencia, when they referred to the group of poets that lived there.

There is no doubt that Buñuel and Lorca shared a close relationship but there are at least three documents, all of them dated in 1923, which provide evidence to their friendship. The first of those is a letter where Lorca tells his parents about his return to La Residencia, "...all of my friends put some effort on it, especially the magnificent Luis Buñuel, who behaved with us like you have no idea."⁴⁴ The second document is a copy of *Libro de Poemas* where Lorca wrote a dedication to his friend, he even dedicated the poem *Paisaje Sin Canción* (Landscape Without a Song) to his "Beloved Luis Buñuel (an act of eternal friendship, Federico)."⁴⁵ The third document is a picture of them on what seems to be a plane made of cardboard flying over London. Lorca is at the controls and Buñuel sits on the tail. The picture was taken at *La verbena de San Antonio de la Florida* at Madrid. Buñuel treasured this picture and he asked Carrière to reproduce the verses that Federico wrote on the back of the document:

The first Verbena that God sends.
Is the one for San Antonio of the Florida,
Luis: in the charm of the dawn.

⁴³ Aub in Vidal op.cit. p.165

⁴⁴ "La Residencia ...todos mis amigos hicieron peso, sobre todo el estupendo Luis Buñuel, que se ha portado con nosotros como no teneis idea." Lorca in Gibson Gibson, Ian. *Luis Buñuel: La Forja De Un Cineasta Universal, 1900-1938*. Aguilar, 2013. Print. p.172.

⁴⁵ Queridísimo Luis Buñuel (acta de eterna amistad. Federico)"" Gibson *La forja...* op. cit. p.172.

My friendship sings always in bloom.
The big
moon shines and rolls.
In the green and yellow night,
Luis, my passionate friendship.
Makes a braid with the breeze.
The child plays the piano.
Sadden, without a smile,
Under the paper arches.
I shake your friendly hand.⁴⁶

These documents show how close they were, but it was Lorca's passion and understanding of poetry that played a key role in Buñuel's exploration of literature. It was Lorca who introduced him to Lautrèmont's *The Chants of Maldoror*, a text that was very well regarded in the Surrealist circles, and certainly by Buñuel and Dalí. It is most likely that neither him, nor Buñuel or Dalí, knew about the Surrealist's enthusiasm for Lautrèmont's text. Therefore, it was Lorca who pushed Buñuel to try a career as a writer, as he later recognized in his autobiography:

At night, we went to a clearing that was behind La Residencia... we sat on the grass and he read his poems to me. He read divinely. With his friendship, I transformed myself, little by little, in front of a new world the he discovered for my, day by day.

⁴⁷

Although Lorca and Buñuel had a close relationship, Buñuel never liked Lorca's writing style precisely because the poet's influences were too romantic for his taste. Buñuel preferred the writers of *Horizonte* magazine, who despised the "neoromantic", "neopopular" poetry. He

⁴⁶ Lorca in Buñuel op.cit. P. 80.

⁴⁷ Buñuel op.cit. p.78.

even found *El Romancero Gitano* (1928), Lorca's fundamental anthology, to be "very bad", as he told Pepín Bello:

There's dramatism for those who enjoy that kind of flamenco dramatism; there's a soul of classic romance for those who like to continue with the classic romances, forever and ever; there even are wonderful and very original images, but weird and mixed with an argument that I find unbearable and that have Spanish beds covered in menstruations.⁴⁸

A proof of the difference in tastes between Lorca and Buñuel, is their relative closeness to two of the most influential literary figures of La residencia; Juan Ramón Gimenez, friend of Lorca, and Ramón Gómez de la Serna, friend of Buñuel:

Buñuel bet hard on Ramón (author of his first film script) and for Goya (protagonist of his second filmic project), underestimating Juan Ramón, on the other hand. And he did it not only to attack the mogoreño poet as much as he did to gain distance from Lorca's aesthetical foundations.⁴⁹

Buñuel was, therefore, inspired by Lorca's understanding of poetry but his desire to become a writer and his surrealist tendencies drove him away from his friend. Lorca's homosexual tendencies, which, for Buñuel, were also reflected in his poetry, were also a determining factor in their relationship, as he felt that Lorca's "...life and personality exceeded by far, his own work, which, to me, is often rhetorical and queer." By 1928, Buñuel had decided to cut his emotional ties with Lorca and it is interesting to note that, by 1929, he was fully engaged with the surrealists, a decision that would lead him to abjure from *that alleged "avant-garde"*⁵⁰ that included Lorca, even though he does not say it explicitly.

⁴⁸ Buñuel in Gibson *La forja...* op. cit. p.272.

⁴⁹ Vidal, S. op. cit. p.128.

⁵⁰ Buñuel, *L Mi Último Suspiro* op. cit. p. 127

García Lorca and Dalí.

For Dalí, the experience with Lorca was somewhat different. As soon as he met Lorca at La Residencia de Estudiantes, he acknowledged him as a poetic phenomenon. From the years of 1926 to 1929, a period that Santos Torroella calls Dalí's Lorca period, the poet became a very important source of inspiration for Dalí's paintings, poetry and essays.

It was during this period that Dalí explored, for the first time, the figure of Saint Sebastian. This would lead him to elaborate the "Holy objectivity", a method that is crucial to the conception of *Un Chien Andalou*. Lorca, on his part, not only addressed a number of adulatory poems and drawings of Dalí, but this closeness leads him to fully accept his homosexuality. Lorca began exploring the former through a number of works, from *Oda a Salvador Dalí* to *El paseo de Buster Keaton*.

Buñuel was troubled by Lorca and Dalí's relationship, and campaigned against it through his letters. By 1928, Buñuel managed to catch Dalí's imagination, thus building their relationship, which would ultimately lead to the production of *Un Chien Andalou*. In the film, García Lorca's presence is strong, mainly because of this relationship; many of the film's tropes make a reference to the "Lorca Period", like the sea urchin, which has a relationship with the arrows in Saint Sebastian. In this section I show how tropes in *Un Chien Andalou* resonate with the "Lorca period" and how Lorca plays a key role in the conception of the film.

Dalí dedicates one chapter of *The Secret Life of Salvador Dalí* to his years at La Residencia de Estudiantes and Lorca:

...Federico García Lorca produced an immense impression upon me... I reacted, and immediately I adopted a rigorous attitude against "the poetic cosmos". I would say nothing that was indefinable, nothing of which a "contour" or a "law" could not be established, nothing that one could not "eat" (this was even then my favourite expression). And when I felt the incendiary and communicative fire of the poetry of

the great Federico rise in the wild, dishevelled flames I tried to beat them down with the olive branch of my premature anti-Faustian old age, while already preparing the grill of my transcendental prosaism (sic.) on which, when the day came, when only embers remained of Lorca's initial fire...⁵¹

This quote is important because it sums up the way in which the relationship between Dalí and Lorca went on. Their creative exchange began on a trip to Dalí's house in Cadaqués, where they spent Holy week together. There are a number of photographs that document this trip, but there is one featuring Lorca, lying on the ground, making his famous impersonation of his own death.⁵² Buñuel knew this well, as Lorca used to do it when they were all in La Residencia de Estudiantes, Dalí describes it the following way:

I remember his fatal and terrible face, when, lying on his bed, parodied the stages of his slow decomposition. The putrefaction, in his game, would last five days. He would then describe his own coffin, the way in which his corpse was placed, the complete scene in which it was closed and the funeral cortege through the potholed streets of his natal Granada. Then, after being certain about the tension of our anguish, he would rise in a fast leap and he would burst into a savage laugh, that showed his white teeth; he would then push us to the door and he would lye down, once more, to sleep in tranquillity and liberated from his own tension.⁵³

This game and this picture inspired one of the most recurrent motifs in Dalí's work during the "Lorca period", and they also found an echo in a sequence in *Un Chien Andalou*.

When Dalí and Lorca were in Cadaqués the latter was also preparing his very first show at Galerías Dalmau⁵⁴. One of the paintings of the show was *Pierrot Tocando la Guitarra*.⁵⁵

⁵¹ Dalí, S. *The Secret Life of Salvador Dalí* p.176

⁵² The photograph was taken by Ana María Dalí in 1925 and discovered by Ian Gibson, printed in the *New York little magazine* of 1929.

⁵³ Dalí, S. in *Confesiones inconfensables*. Reproduced in Sánchez Vidal op. cit. p.108

⁵⁴ The Show was due to run from the 14 to the 27 November 1925.

⁵⁵ Dalí, S. *Pierrot Tocando la Guitarra*, 1925. Óil on canvas. Legado Dalí, Museo Nacional Centro de Arte Reina Sofía, Madrid. Found in p. 285 of the Appendix.

Santos Torroella notes that this work was later titled *Gran Arlequín y Pequeña Botella*, probably because Dalí wanted to establish a distance from Lorca, as Dalí always used the form of *Comedia del Arte's* Arlequín for self-portraits, as seen in *El Velador*⁵⁶ and *Arlequín*⁵⁷, and other paintings from the Lorca Period. Lorca was identified with Pierrot, "...with his round face of full moon,"⁵⁸ as Lorca had a long series of drawings of clowns, which began in 1926 and ended with a drawing called *Pierrot Lunar*⁵⁹. *Pierrot Tocant la Guitarra* illustrates a round-faced figure, playing the guitar, and holding a pipe in its mouth. Behind this figure, there is a shadow

"[of an] obscure self-portrait in a profile silhouette which [Dalí] interposed, somewhat surreptitiously but intentionally, between the schematic and Lunar Pierrot of the first plane, which is still Lorca, and the shadow of the former which is projected in a deep black... on the panel that contains both figures."⁶⁰

This is one of the first paintings where Dalí inserts his shadow on top of Lorca's shadow, a motif that will become recurrent throughout the *época lorqueana*. One of the paintings where Dalí uses this motif is *Natura Morta "Invitació a la son"*.⁶¹ In this painting we see Lorca's face, just as it appears on the photograph where he is impersonating his own death. It is drawn on a bust, and above it there is a round shadow which, according to Santos Torroella, refers to the nimbus on Saint Sebastian, whose identity is absorbed by Dalí. We therefore see the motif of personal unfolding once more. In *Un Chien Andalou*, the sequence

⁵⁶ Dalí, S. *El Velador*, 1926. Oil on canvas. Private collection. Found in p. 287 of the Appendix.

⁵⁷ Dalí, S. *Arlequín*, 1926. Oil on canvas. Legado Dalí, Museo Nacional Centro de Arte Reina Sofía, Madrid. Found in p. 286 of the Appendix.

⁵⁸ Torroella, Rafael Santos, and Salvador Dalí. *El Primer Dalí, 1918-1929: Catálogo Razonado*. Valencia: IVAM, 2005. Print. p.250

⁵⁹ García Lorca, F. *Pierrot Lunar*, 1928. Ink and colored pencils. Casa de los Tiros collection, Granada. Found in p. p. 288 of the Appendix.

⁶⁰"[de un] penumbroso retrato en silueta de perfil que interpuso [Dalí], un tanto subrepticia pero intencionadamente, entre el esquemático y lunar pierrot del primer término que se proyecta en negro profundo tras el panel... que contiene las figuras de ambos personajes." op. cit. p. 250

⁶¹ Dalí, S. *Natura Morta "Invitació al Son"*, 1926. Oil on canvas. Unknown location. Found in page 289 of the Appendix.

where we see Batcheff lying on a bed impersonating his death, and then followed by the appearance of another character who is no other but himself, finds an echo in the superimposed shadows and *Natura Morta*.

Buñuel described the sequence, in *Un Chien Andalou's* typescript, where Simone Mareuil shuts the door while trying to escape from the aggressive intentions of Piere Batcheff's character, as such:

The young woman opens a door and disappears into the adjacent room, but not quickly enough to lock herself in. The character's hand, having gotten past the jamb, it trap there caught at the wrist.

Inside the room, pushing harder and harder against the door, the young woman watches the hand contract painfully in slow motion, and the ants reappear and scatter on the door. Immediately she turns her head toward the interior of the new room, which is identical to the previous room but appears somehow different because of the lighting; the young woman sees... (Sic.)

The same bed, on which the character whose hand is still caught in the door is stretched out, dressed in the mantelets (Sic.) and the box on his chest, without making the slightest gesture, his eyes wide open and with a superstitious expression that seems to say: "Now something truly extraordinary is about to happen!"⁶²

In this description, we see Batcheff's character unfolding from the perverted man chasing Marueill to the man dressed in mantelets, lying on the bed as if he was dead. It is worth noticing the shadow over Batcheff's face during the close up of this sequence, as it divides his face in two, just like the shadow on Lorca's bust in *Natura Morta*. It is reasonable to argue that this was intentional, as Buñuel specifically asks for a change of light in the room, in the

⁶² Buñuel, L. *An Unspeakable Betrayal* p.166-167

original typescript.⁶³ Furthermore, the character unfolds, once more, into yet another Batcheff that will punish the Batcheff in the mantelets by sending him to a corner of the room. We can then see three shadows that unfold, just like those in *Pierrot tocando la guitarra* and a clear reference to *Natura Morta*, leaving little doubt that the character Batcheff is playing is an allusion to Lorca.

Dalí's *Natura Morta*, according to Torroella's analysis, is surrounded by motifs that refer to the erotic conflict between the painter and the poet; one of these tropes is an anthropomorphic figure, which pertains to the gadgets Dalí named "apparels". This is a trope that has a relationship with the androgen in *Un Chien Andalou*. These "apparels" make their first appearance in *Départ-Homenaje al Noticiario Fox*⁶⁴; they are used to measure passion's intensity and they are part of the instruments that Dalí uses to calculate "...apparent distances and arithmetical measurements between pure sensual values"⁶⁵, thus gaining an objective distance from the artistic phenomena, according to his *Holy Objectivity*. These gadgets appear in both *Départ-Homenaje al Noticiario Fox* and in *Natura Morta*, next to an airplane, an artefact that became increasingly popular in Figueras, and which Dalí wasn't too keen on. To Torroella, the fear of flying and these gadgets have "...unmistakable significations of oneiric autoeroticism."⁶⁶ The fact that the gadget in *Natura Morta* is so close to Lorca's face allows a connection with the romantic conflict between the two friends.

Moreover, these figures lean upon what could well be a crutch. Dalí describes his fascination with one of these prosthesis thus: "I immediately took possession of the crutch, and I felt that I should never again in my life be able to separate from it, such was the

⁶³ In the typescript Buñuel writes: She immediately turns her head towards the interior of the new room –which is identical to the other room but the lighting will give it a different expression- and sees... Buñuel, L. !Vaya Marista! typescript p.5

⁶⁴ Dalí, S. *Départ-Homenaje al Noticiario Fox*. Oil on wood. Private collection. Found in p. 291 of the Apendix.

⁶⁵ Dalí, S "Saint Sebastian" reproduced in Gibson, Ian. *The Shameful Life of Salvador Dalí*. London: Faber, 1998. Print. p.159

⁶⁶ *op.cit* p.306

fetishistic (sic.) fanaticism which seized me at the very first without me being able to explain it.”⁶⁷ In *Un Chien Andalou*, after the *fondue renchainée* of the armpit hair with the sea urchins -a figure that reminds Dalí of Saint Sebastian and his arrows, as I explain below- a figure of androgenic features, interpreted by Fano Messan, appears on a *Plongeon* with a “...stick trying to pick up a hand”, as Buñuel wrote on the *scenario*. Considering the relation I outlined between the androgen and these gadgets, we can see that the stick he/she is holding has a relation with the stick Dalí puts in the Sailor’s hand in his *Academia Neocubista*,⁶⁸ a stick that is also a gadget, according to Torroella, and it is used by Dalí in other representations of Saint Sebastian, only that it is transformed into a magnified vein.

The androgen is therefore in love with the hand he/she is poking and when the policeman gives this hand to him/her in the box that was once carried by Batcheff’s character, as if he was putting it in a coffin, the androgen shows a face of utter despair. It is worth noticing that hands were also a recurrent motif in Dalí’s, and also in some of Lorca’s drawings, such as his *Retrato de Salvador Dalí*,⁶⁹ where he shows a rather enlarged hand being eaten by small fish. We might therefore establish a connection between the androgen and the erotic conflict between Dalí and Lorca. The way in which the sequence finishes, with the androgen being run over by a car, almost as if the gadget used to control erotic passion was suddenly destroyed, is followed by Batcheff’s uncontrollable desire for Mareuil, as if eroticism had lost its limit.

The drama of unbridled passion between Batcheff, Marueil and Messan is a consequence of the Sea Urchin, a figure that holds a relationship with *San Sebastián*. Sea Urchins were Dalí’s favourite meal, its hard exterior and its soft interior fascinated him, and it

⁶⁷Dalí, S. *op.cit.* p.90.

⁶⁸ Dalí, S. *Composición en tres figuras/“Academia Neocubista”*, 1926. Oil on canvas. Private Collection, Barcelona. Found in p. 292 of the Appendix.

⁶⁹ García Lorca, F. *Retrato de Salvador Dalí*, 1927. Media unknown. Collection Salvador Dalí Bequest. Found in p.293 of the Appendix.

shares these characteristics with other sea animals that complete his vision of Saint Sebastian like “The saint’s head [which was] divided into two parts: one was form of a matter similar to that of a jellyfish and sustained by an extremely delicate circle of nickel; the other was occupied by half a face which reminded me of someone very well known.”⁷⁰ The spikes in the hard surface of the sea urchin reminded Dalí of the arrows in San Sebastian, a trope that he also sees in his William Tell. This vision comes to him while having sea urchins for breakfast in Cadaques, “[he] took a sea urchin, placed it on [his] head, and stood at attention before my shadow-William Tell.”⁷¹ However, the hard exterior of the sea urchin prevents the arrows from reaching its soft interior, much like the column that Saint Sebastian is tied to, which guards him from the arrows, something which Dalí underlines in a letter to Lorca, dated 1926. Here he notes “...the certainty of the intact in his back.”⁷² The sea urchin then becomes another instrument, like those in San Sebastian, that allows Dalí to keep his soft interior and his sexual identity safe from Lorca’s passion and in his own complete control.

Saint Sebastian became an important figure for both Lorca and Dalí. While the former wrote his famous essay and printed it in *L’Amic de les Arts* in 1927, the latter became enamoured by the figure and built a theory of his own around the saint. The exploration of the figure of Saint Sebastian, and the paintings Dalí developed using this martyr, constitute one of Dalí’s first attempts to find a poetic that was exclusively his own, and some studies, like Heim Finkelstein’s, suggest that the essay in which he develops the *Holy Objectivity* is also an attempt to understand his relationship to Lorca:

The aesthetic of objectivity... offers a way of ordering this confusion through the use of “distilled devices”... that enable him “to make concrete that which is most

⁷⁰ op. cit. 158

⁷¹ Dalí, S. *The Secret life...* op.cit. 254.

⁷² “...la seguridad de lo intacto de su espalda” Morales, Carlos. “Cartas En La Noche.” : Cartas De Salvador Dalí a Federico García Lorca. N.p., n.d. Web. 07 Oct. 2015

insubstantial and miraculous“. It is also a way of “distilling” what is confused, what cannot be grasped, in his relationship with Lorca by placing it in the frame of “clean, precise crystals” of this new aesthetic... ⁷³

This was precisely the idea of *Holy Objectivity*, to be able to gain absolute objectivity when analysis the passionate expressions depicted in San Sebastian’s face. In his essay, Dalí claims that he was able to achieve this through the aid of “instruments of precision”⁷⁴ that allowed him to see Mantegna’s painting⁷⁵ of the saint in an objective way. “Holy Objectivity” will become relevant to this thesis, as it is one of the literary sources that supports *Un Chien Andalou’s* structure. I will explore this in detail later. However, what is important for this section is that Dalí’s interest in the saint not only sprung from an intellectual and artistic concern, but from Lorca’s attempts of seduction.

While Saint Sebastian was a figure that would allow Dalí to have a scientific or objective approach to aesthetic phenomena, for Lorca it was a way to connect the artistic creation to his own emotions. When speaking about his drawing, *Saint Sebastian*,⁷⁶ Lorca describes it to be a *pure miracle* because of the way in which he produces his drawings:

I’d abandon my heart to virgin territory and my hand together with my heart would bring to light the miraculous elements. I’d discover them and take them down. I’d cast my hand again, and so, out of many elements, would choose the characteristics of the subject or the most beautiful and the most inexplicable ones. ⁷⁷

⁷³ Finkelstein, Haim. *Salvador Dalí’s Art and Writing, 1927-1942*. New York: Cambridge UP, 1996. Print

⁷⁴ Dalí, S. “San Sebastián” in Gibson. *The Shameful Life...* op.cit. p. 158

⁷⁵ Mantegna, A. *Sain Sebastian*, 1456-1459. Panel. Kunthistorisches Museum. Found in p.297 of the Apendix.

⁷⁶ Garcia Lorca, F. *San Sebastián*, 1927. India ink on a piece of laid paper cut from a larger sheet. Private collection, Madrid. Found in p. 294 of the Apendix.

⁷⁷ García Lorca, F. in Cavanaugh, Cecelia J. *Lorca’s Drawings and Poems: Forming the Eye of the Reader*. Lewisburg: Bucknell UP, 1995. Print p.52

Not only does this explain the artistic differences between Lorca and Dalí, but, if one considers Saint Sebastian to be a figure of common interest between the painter and the poet precisely because it defines the nature of their relationship, then we can see that Dalí needed to approach to it cautiously, while Lorca wanted to abandon himself to it. Considering this, or perhaps suggesting that Lorca's attempts were never going to have any effect, the painter makes his friend notice that the arrows never pierce Saint Sebastian's buttocks, as I explained earlier. The need for Dalí to put an end to Lorca's infatuation is also expressed in a poem:

To My Beloved
If I didn't give you a sign
of my love and friendship,
in truth, my love,
I'd hardly seem attentive.
Have the goodness, therefore,
To accept my offer:
Soul, life and heart.
With an unequalled affection
Love wide and without end,
I only feel happy
When I can be by your side.⁷⁸

Dalí made some amendments to the poem, as he underlined "wide and without" and added a footnote in which he asked the poet to read "with" instead of "without". This letter reveals that by 1927 Dalí's sexual ambiguity had ended, or at least his curiosity for an affair with Lorca. At the same time Dalí seemed to have decided that their creative relationship needed to come to an end. Dalí commented to Descharnes that "Lorca saw me as the incarnation of life, with a hat like that of the Dioscuri."⁷⁹ Sanchez Vidal reproduces yet another fragment of the

⁷⁸ Gibson, Ian *The Shameful Life...* op.cit. p.152

⁷⁹ op. cit. p.155

interview with Descharnes in which Dalí uses these two metaphorical figures as a reference for his brother, who died at 22 months of age: "Like the myth of Castor and Pollux, killing my brother, I've won my immortality."⁸⁰ Therefore, Lorca was bound to the same tragic destiny.

One other painting of the "Lorca Period", from 1927, needs to be considered. This painting, of unknown technique, as it seems lost, had the title *La Miel es Más Dulce que la Sangre* (Honey is Sweeter than Blood). Dalí uses, once again, his "apparel", which also appeared in another painting of the same series under the name *Aparato y Mano*.⁸¹ In this latter painting the oddly shaped figure with the hole on the centre appears with the tumescent hand of Dalí's Saint Sebastian in its top, whereas in *Honey is Sweeter than Blood*, the shape stands alone, and the hands are scattered on a dry land. An army of what looks like needles are formed on the left, their pointed shapes are close enough to the arrows that pierce Saint Sebastian that it is easy to suppose an allusion. On the right of the piece, a bi-dimensional head of Lorca lies beneath a donkey that is showing its bare bones. On the bottom right of the piece a tri-dimensional head, which belongs to Buñuel (according to Santos Torroella), rests next to a rotting donkey that seems to be devoured by a trail of ants.

If there are any pictorial sources that informed the tropes in *Un Chien Andalou*, the elements on this painting are certainly amongst them. The hands, which appear in other paintings by Dalí in an "unequivocal masturbatory gesture"⁸², find their way to the film in the sequence of the androgen, as well as his apparel, as I've demonstrated earlier. The rotting donkeys, a figure that Dalí also uses in his *Gadget and Hand*, will decay, once again, on top of the piano dragged by Batcheff; the ants will emerge from a hole on the man's hand; the eye in the prologue is mentioned in Dalí's description of the painting in an interview for *L'Amic de les*

⁸⁰ Descharnes in Vidal op. cit. p.30

⁸¹ Dalí, S. *Aparell i mà*, 1927. Oil on canvas. The Dalí Museum, St. Petersburg, Florida. Found in p. 290 of the Appendix.

⁸² Torroella, Rafael Santos. *La Miel Es Más Dulce Que La Sangre: Las épocas Lorquiana Y Freudiana De Salvador Dalí*. Barcelona: Seix Barral, 1984. p.123

Arts, in which he says that a friend of his enjoyed the “...delicate cuts of the scalpel over curved pupil, dilated for the extraction of a cataract.”⁸³

Dalí and Lorca’s relationship grew in intensity while Buñuel was in Paris. The correspondence between the painter and the filmmaker wouldn’t start being noticeably continuous until they started planning the script for *Un Chien Andalou*. Despite Buñuel’s efforts to separate Lorca from Dalí, their relationship would not end abruptly, as they continued to write to each other until Dalí started working on his film. Nevertheless, “...the necessity, that we may well presume became an obsessive need both in Dalí and in Lorca, of making their way through their own careers...”⁸⁴, is what became decisive in their separation.

Lorca’s El Paseo de Buster Keaton.

I have so far shown Lorca’s presence in *Un Chien Andalou*, and even though it may be said that this is merely coincidental, given that the tropes in the film that point to him come from Dalí’s *Lorca period*, there is one more piece of evidence that makes a clear reference to Lorca and his work. In 1925, Lorca began writing a piece called *El Paseo de Buster Keaton* (*Buster Keaton Goes for a Ride*). However, he did not publish it until 1928 in his own magazine *Gallo*. This is a piece that has often been mistaken for a film script, when it is in fact a play. This misapprehension is because the play is written as a series of images that are simply impossible to represent on a stage, as Bohn suggests, and its stage directions often refer to techniques that would normally pertain to the realm of cinema, like the *gross plan* he asks from Keaton’s face. With this piece, Lorca is not only looking for a new form of text that is closer to the times in which he was living in, but he is also questioning his own sexuality.

⁸³ Dalí in Vidal op.cit. p.163.

⁸⁴ Torroella in Vidal op. cit. p.157.

One of the most intriguing lines in the script, one that effectively reveals these issues, comes at a moment when a girl in Philadelphia, asks Keaton "...do you have a sword adorned with myrtle leaves?"⁸⁵ Given Keaton's silence, the girl insists "Do you have a ring with the poisoned stone?"⁸⁶ Because of the poisoned stone in the ring, Bohn concludes that the girl is actually asking for Keaton's sexual identity as "...it subverts the ring's vaginal pretensions and transforms it into an anal symbol."⁸⁷ After a long silence from Keaton, the American girl's question stands unanswered and after a sigh Keaton finally responds:

Buster K: (Sighs) I'd like to be a swan. But I cannot even if I wanted to. Because, where would I leave my hat? Where would I leave my neck bow and my moiré tie? What a shame!⁸⁸

This dialogue reveals Lorca's ideas of poetry. The swan (cisne) points to Keaton's "poetic aspirations", as noted by Bohn, because of Rubén Darío's famous representation of the "modernista"⁸⁹ poet and also because of their "sinuous curves and graceful movements."⁹⁰ However, by the time Lorca published this, Dalí, Buñuel and others agreed that Darío and his *modernistas* were part of that out-dated tradition of art, and therefore Lorca's desire to become a *swan* made him a poet whose inclinations were still part of the outmoded traditions of poetry.

Another element worth considering in *El Paseo de Buster Keaton* is the *corbata de moiré*, or striped tie. This same element is seen on Buñuel's character just before cutting Marueil's eye. We then go to the scene where the man in the mantelets appears for the first

⁸⁵ "¿... una espada con hoja de mirto?" Lorca, Federico García. "El Paseo De Buster Keaton Teatro Breve (1928). García Lorca." *Teatro Breve (1928)*. García Lorca. N.p., n.d. Web. 09 Sept. 2015.

⁸⁶ "¿Tiene usted un anillo con la piedra envenenada?" . *Op. cit.*

⁸⁷ Bohn, Willard. *Marvelous Encounters*. Massachusetts: Rosemont & Printing, 2005. Print. p.135

⁸⁸ Lorca, F. *op. cit*

⁸⁹ Modernismo was a literary movement commonly associated with the Spanish language and developed between 1880-1920. The Nicaraguan Ruben Darío, was one of the most representative poets of the modernista movement

⁹⁰ *op.cit* p.137

time, riding his bike and, even though he is not wearing the tie, he actually has a striped box hanging around his neck, which suggests, through a simple metonymy, that this box is an actual reference to the tie. The stripes seemed to be of special importance to Buñuel, as they are featured in the box and other elements of the film. As Buñuel notes, "...the rain, the box the tissue paper, and the tie all are shown with diagonal lines that vary only in width."⁹¹ The importance of these stripes may be deduced from similar tropes used in other works by Lorca and Dalí.

The striped tie also makes its appearance in Dalí's *Academia Neo-cubista* (1926). It lies beneath the palette that merges Dalí's face with that of Lorca and it is shaped like a fish. Lorca uses this same tie, shaped like a fish, in his 1927 drawing *Retrato de Salvador Dalí*, except it hangs beneath Dalí's neck. Fishes represent desire in both Dalí and Lorca, because of the phallic shapes that these animals adopt in Dalí's paintings, such as those featured in *Academia Neo-cubista* or in *Maniquí de Barcelona*,⁹² as well as in Lorca's drawing *Retrato de Salvador Dalí* (1927), where the painter wears a striped tie, shaped like a fish, and five phallic shaped fish eat his fingers. If we consider that the tie in Lorca's drawing and in Dalí's painting is shaped like a fish, along with the fact that this element made its way to Batcheff's neck, suggests that the box is an actual representation of desire. The fact that the tie hangs on a man riding a bicycle suggests, however, that the reference comes from Lorca's Buster Keaton. We can therefore assume, once again, that the man in the mantelets is Lorca himself.

Moreover, Lorca's *Buster Keaton* begins with the actor killing his children and then leaving the crime scene on a bike. The play ends with a woman who falls from a bicycle and is then kissed by Buster Keaton, who is concerned with the woman's wellbeing. These two images have a clear resonance in the first scene after the prologue of the eye, where Batcheff's

⁹¹ Buñuel, L. *"Un Chien Andalou"* op.cit. p.164).

⁹² Dalí, S. *Maniquí de Barcelonai*, 1926. Oil on canvas. Fundació Gala-Salvador Dalí, Figueres, Legado Dalí. Found in p.295 of the Appendix.

character rides the streets of Paris on a bicycle and then falls in front of Simonne Mareuil's window, to be later rescued by the woman who ends up kissing him lovingly. Lorca's figure and his sexuality are exposed in one sequence.

A conclusion: The donkeys on the piano.

In this chapter, I have argued how Dalí and Buñuel used their experiences, specifically those from their years at La Residencia, and their approaches to art and religion, to devise the script of *Un Chien Andalou*. The analysis presented suggests that the film is a constant struggle between desire and frustration, as demonstrated by the box hanging on Batcheff's neck, which will ultimately be found and destroyed by Mareuil and the boy on the beach. This acts as a proclamation that desire finally runs free or has become irrelevant with the passage of time: no more than driftwood. This constant tension between desire and poetry, and its deadweights, seems to be better exemplified by the sequence of the donkeys.

The sequence is mostly filmed with a plunging shot, a perspective that recalls an angle used by Dalí in his *Sueños Noctambulos*.⁹³ This early piece by Dalí features a drunken night that the poet Barradas, Buñuel, Dalí and the painter Maruja Malló had in Madrid. The painting is to be read from bottom to top, where the streets and the paths get narrower. Santos Torroella says that this piece:

Has for protagonists the four characters which, in an accelerated perspective "plongeon" (the perspective of the paranoiac vertigo, to which Dalí would later on be so attracted to), we see within the illuminated circle on the lower right, where a big streetlight projects onto the spectator the long shadows of their bodies.⁹⁴

⁹³ Dalí, S. *Sueños Noctambulos*, 1922. Gouache on paper. Collection Enric Sabater, Andorra. Found in page 296 of the Appendix.

⁹⁴ Santos Torroella *El primer Dalí...* op. cit. p. 31

If the way in which the sequence is filmed is a reference to this “paranoiac vertigo”, then it should be read in a similar way, from the bottom to the top, having the donkeys on the pianos at the bottom and Batcheff’s character at the very top, as if all the elements were on top of each other.

Earlier in this chapter I have argued that the *corcho* in the sequence, which I shall be considering from here as a piece in itself for the reasons I have just covered, represents the creative force. I have also argued that the Marists interrupt that creative process. The only two tropes left to consider are the pumpkins that follow the *corcho* and the donkeys over the pianos. These remain consistent with the idea of the creative drive being interrupted, as it appears clear that the pumpkins represent the agrarian Spain in which Dalí and Buñuel were living this chapter will not consider their meaning. Since both Dalí and Buñuel found that modern poetry should be a part of the trends of the world that Paris and other cities alike were being a part of, then this agrarian environment was another weigh upon creativity. The donkeys, however, have a much more complex background.

At la Residencia, the painter, the filmmaker and Lorca would come up with games that were closely related to their ideas about death, as I have explained earlier. This shared imagination of death that would provoke Dalí and Buñuel’s admiration for José Bello’s childhood memories:

I used to go to the ravine of the Alfádinga, which was at the highway that goes from Huesca to Barbastro, to see the donkey’s carrions, that where named carnuzos. When you threw a stone at them it resounded on their skin until the vultures stung them leaving holes in them. The gases would make them bloat thus living their skins tense as drums. When a dog grew hungry, unable to get food from any other

source, it resorted to the carnuzos. And one could tell they had been eating from them because they would produce disgustingly smelly farts...⁹⁵

It is worth contrasting this memory with one of Buñuel's, for they are surprisingly similar and surely Dalí must have known both of these versions:

One day, while I was strolling with my father through an olive, the breeze brought me a sweet and yet disgusting smell. At about 100 meters, a death donkey, horribly swollen and stung, served as a banquet for a dozen vultures and several dogs. The show allured me and repelled me at the same time... The peasants, convinced that the carrion enriched the earth, wouldn't bury the animals. I remained fascinated by the spectacle, divining I don't know what metaphysical meaning that went beyond rottenness.⁹⁶

Vidal notes that the word *carnuzo*, which Bello used in his story about the donkeys, in fact means "(...the meat of the dead animal) or a death leg but alive, palpable omen of the universal resurrection of the dead..."⁹⁷ He links this definition to an episode in Buñuel's life where a man by the name of Miguel Pellicer had lost his leg and then got it restored by Calanda's Virgen of Pilar. Therefore, this image unites death with the possibility of life and resurrection. What is significant is the relationship between the image and the concept of rottenness. This would be a theme that equally fascinated Dalí.

Dalí's attraction to decomposition may have also started during his childhood. In his *Secret Life*, he speaks about a bat that became dear to him after having been shot by his father. However, Dalí had to watch it die in the most gruesome way: "when I reached the back of the wash-house I found the glass over-turned, the ladybugs gone and the bat, though still half-

⁹⁵ Bello in Vidal *op.cit.* p.28

⁹⁶ Buñuel, L. *Recuerdos del bajo Aragón*. in White, Garret *op.cit.* p. 21.

⁹⁷ Sánchez, A. *op.cit.* p.37

alive, bristling with frenzied ants, its tortured little face exposing teeth like an old woman's."⁹⁸

It is interesting to note that in *Honey is sweeter than blood*, the image of a trail of ants reappears, but this time they are not devouring Dalí's beloved bat, but a donkey that is interestingly located next to Buñuel's head. This very same trail of ants will become important in the sequence where Batcheff finds a hole, as I have discussed earlier.

These two passages in Buñuel and Dalí's life reveal their fascination for death and putrefaction, and this would also become a private joke that included the residents of their dormitory in Madrid. What started as an insult to the philistines of Figueras actually became an intellectual curiosity. In *Saint Sebastian*, Dalí dedicates an entire passage to *Putrefaction* linked with the figure of Saint Sebastian:

Preceded by I am not sure what lines from Dante, I saw the whole world of the putrescent philistines: the lachrymose and transcendental artists, far removed from all clarity, cultivators of all germs, ignorant of the precision of the double graduated decimetre; the family who buy "objets d' art" to put them on top of the piano...⁹⁹

This is not the first time Dalí relates putrefaction and death to a piano. In an interview with Lluís Pernmayer in 1979, Dalí recalls how he came to learn about venereal diseases:

Above the piano of my house, my father left a book of medicine in which there were pictures where one could appreciate the terrible consequences of venereal diseases. I was terrified. My father sustained that the book should've been in every household to educate the children...¹⁰⁰.

⁹⁸ *Op.cit.* p.14

⁹⁹ Dalí, S. *San Sebastián* in *L'Amic de les Arts* vol.II July 1927 reproduced in Gibson "The Shameful Life" p. 161

¹⁰⁰ Vidal, S *op.cit.* p.32

The image of the rotten donkeys over the piano is both a representation of putrefaction and a reference to that art which Dalí and Buñuel consider to be outdated. It is not surprising then that the piano that Buñuel asks for in the script is a *grand piano*, an effigy of the bourgeoisie. It would be equally unsurprising that during the 15 days they'd spent in Figueras, Dalí and Buñuel sent a very aggressive letter to Juan Ramón Gimenez in which they called him "The donkey less of a donkey, the most hated donkey with whom we've ever come across."¹⁰¹ The donkeys are, then, an image of a putrefactive art, and the piano is that natural state where this art is supposed to decay. Buñuel would attribute this image to his friend Pepín Bello. However, he still agrees with the fact that the donkeys represent an outdated kind of art, as he says:

...a "carnuzo" was a man, which represented everything we were against with, no? That's why the donkeys are featured, the dead donkeys, the "carnuzos" on the piano, how the boards are featured and the Marists appear, the religious education and all that... But that was mostly from Pepín.¹⁰²

We can therefore see that the donkeys also represent another drag upon the creative process, and Lorca, according to Buñuel and Dalí, was part of these *Puterfactos*, as they both considered that his poetry had become a part of that *neo-popular* tradition.

This chapter has argued that it is important to understand *Un Chien Andalou* from an autobiographical perspective. The relationships that both Dalí and Buñuel created during their years as students, their personal experiences and images of childhood found a way into this piece that would constitute a breaking point in their careers. The film still has a number

¹⁰¹ "...el burro menos burro, el burro más odioso con que nos hemos tropezado". Gibson I, "La Forja de un cineasta" op.cit. p.299

¹⁰² Aub in Vidal, L. op.cit. p. 50.

of nuances to delve into because, as Lampolski notes, this film has intertext after intertext playing against each other, thus creating that cryptic feeling of despair and anguish.

In this chapter I have explored how Dalí's early works connect with the film. More importantly, I have explored Dalí's relationship with Lorca and the way in which this relationship affected those early works, and therefore, *Un Chien Andalou*. I have used some of the aspects of that relationship in the appropriation of the film for the stage, along with other key aspects in Buñuel's biography that have a resonance with the film. This analysis has permitted me to have a clearer picture of the motivations, goals and drives of the characters that I will be using in my version of the film for the stage. I identify these characteristics in much more detail, in Chapter one.

Chapter 3

Buñuel's writings, Decoupage and the narrator in Un Chien Andalou.

In the previous chapter I analysed *Un Chien Andalou* mostly from an iconographic point of view. As I covered in the introduction, the purpose of this thesis is to understand the structure of the film so that it can be appropriated in a version of the film for the stage. However, analysing the piece from a semiotic point of view allowed me to explore the way in which Dalí was involved in the production of the film. This approach also pointed at some keypoints of the events that are part of the story this thesis is trying to decipher.

In this last chapter I relied, primarily, on Dalí's participation in the project and what his intentions might have been when suggesting those images when Buñuel and him were devising the piece. But these images are structured in a way that ultimately supports the story of the central characters that Simonne Marueil and Pierre Batcheff are playing. It is through these images that the story is told, and it is thanks to Buñuel's understanding of narrative that this film is not only visually shocking, it also has a plot that can be followed throughout those 20 minutes of film.

This chapter is therefore moving analytical attention away from Dalí to instead focus on Buñuel's writings. In particular the chapter will focus on the works included in the unpublished anthology of poems *El Perro Andaluz*. The chapter will argue that the technique of cinematic fragmentation is related to Buñuel's understanding of narrative, a skill that stems from his interest in poetry and his approach to it. As will be shown in this chapter this can be discerned in his early writings and other poems that were compiled in the unpublished anthology *El Perro Andaluz*. Focussing further, because of the structure of *El Perro Andaluz: Al Meternos al Lecho (Upon Getting Into Bed)* and *Palacio de Hielo (Palace of Ice)*, my analysis will demonstrate that the structure of these two poems is comparable to that of the film. The

critical point to be addressed is that the central idea or character(s) jump back and forth in the narrative's time and space, and to then be re-inserted back into the narrative for what may seem as random ideas that have nothing to do with the main plot. Furthermore, objects in these poems have the same metamorphic process as those in *Un Chien Andalou*, i.e. a transformation process that can only be followed if placed within the context of the piece and nowhere else in the outside world.

This chapter will argue that *Un Chien Andalou* presents a subjective ordering of the events, one that comes from a man that imagined the whole story after having watched the moon being crossed over by a cloud. This analysis will allow me to demonstrate that the narrator of the film is an archetype of what a poet should be, according to the ideas that not only Buñuel and Dalí had but also those from other writers of their generation. This ambiguity is possible because of the indeterminate article "Un"¹ in the French title *Un Chien Andalou*, an article that is clearly different to that contained in Buñuel's poetic anthology *El Perro Andaluz*². I will demonstrate that this very subtle difference is of the utmost importance when determining the ontological nature of the camera narrator, and therefore, the perspective from which the story is seen.

The intention of this chapter is to find a point of view for the adaptation of the film to the stage. First, I will establish that the man that sees the moon begin crossed by the cloud is different to one who actually cuts Marueil's eye. I shall then argue that this man is in fact the one that is imagining the whole story while being in a different time, thus becoming the narrator of the story. I then connect this to Buñuel's literature and his fascination with Einstein's theories. The chapter finishes with an analysis of *Un Chien Andalou* through literary theories that will allow me to provide a theoretical background for this kind of narrator. The

¹ An

² The Andalusian dog

purpose of this chapter is to create a point of view for my own appropriation of the film for the stage, which will allow me to have a better understanding of the story that I will be incorporating to the syntax that I am looking to appropriate for this version.

El Perro Andaluz and Un Chien Andalou. The point of view.

In the prologue of *Un Chien Andalou*, we see three objects that will persist throughout the rest of the film. These are the hand of the man sharpening the razor, the eye that is introduced by the moon that the man observes by means of contiguity, as noted by Linda Williams³, and a striped tie that the man that slits the eye is wearing. Linda Williams's analysis of the prologue states that this last character is someone other than the man, interpreted by Buñuel, who is witnessing the moon being crossed by the cloud. This suggests that this hideous event is happening in a different time and space from the established diegesis. However, since there is a metonymic relationship between the moon being crossed by the cloud and Marueil's eye being slit, then it is possible to assume that the man cutting the eye is an evocation of the character that is witnessing the moon.

Philip Drummond supports this argument when he shows that one of the possible methods of understanding this particular scene from a narrative point of view is by thinking of the eye slit as an "insert" imagined by the man on the balcony:

Shots of the slitting of the eye... might be considered as imaginary extensions of her perceptions of and relation (sic) to the action of moon cloud. This would make them "subjective" inserts in the Mertzian sense, denoting the conferment of narration upon a character within the diegesis, and thereby exemplifying Buñuel's fascination with the syntactic ambiguities of "substitutionary" narration.⁴

³ In *Figures of Desire: A Theory and Analysis of Surrealist Film*. Urbana: U of Illinois, 1981. Print, Linda Williams makes an analysis about the particular way in which a metaphor is constructed in *Un Chien Andalou*.

⁴ Drummond, P. "Textual Space in 'Un Chien Andalou'." *Screen*, vol. 18, no. 3, 1977, pp. 55-120. p.99

However, neither Drummond nor Williams can establish a link between the man on the balcony and the one that slits Marueill's eye as they are clearly different. And yet, since there is a connection between the action of watching the moon and that of slitting the eye then it is reasonable to argue that the narrator of the film is actually the man that saw the moon and evoked the horrid final act of the prologue, as I have argued in the previous chapter. This figure, represented by the man that performs the eye slitting, will remain constant throughout the rest of the film, given that the tie that he is wearing becomes a *leitmotif* that undergoes a number of transformations. Drummond cannot help but observe that the man on the balcony is Buñuel himself, therefore noticing "considerable extensions for notions of authorial self-inscription within the prologue."⁵ We may therefore assume that the central character of the whole film is a man imagined by Buñuel himself. This opinion shines a light on the title of the film, as Buñuel started developing his writing career as early as his years at La Residencia de Estudiantes, where he began exploring writing as an artistic career, one that he eagerly developed from 1922 to 1927. The result of this creative process could have been an anthology of poems that he would have named *El Perro Andaluz*.

To support such an argument one needs to highlight the congruence between the titles of Buñuel's poetic anthology and the film. The title *Un Chien Andalou* finds its origins at La Residencia de Estudiantes, where, as I have shown earlier, the inhabitants of the house, Buñuel amongst others, chose to name the group of poets like Cernuda and Lorca as "Perros Andaluces."⁶ Therefore, the term "perro andaluz" becomes a metonymy for poet, and so it is possible to assume that the title *Un Chien Andalou* alludes to the figure of a poet. The name of the film, however, comes from Buñuel's anthology of poems, but it suffered a slight

⁵ Op. cit

⁶ Andalucian dogs.

modification, going from a definite article to an indefinite one. This suggests that while Buñuel was thinking of his own idea of a poet when he named his anthology *El Perro Andaluz*, the film project which Dalí and he embarked on was to be a joint idea of this very same figure.

The protagonist of the film, interpreted by Pierre Batcheff, is an evocation by the man who slits Marueil's eye and the title *Un Chien Andalou* is a synecdoche of the nickname given to the poets of La Residencia de Estudiantes. Because the origin of this title can be traced back to Buñuel's poetic anthology, where he exposed his understanding of poetry, then we are now in a position to argue that both the anthology and the film piece are a compilation of ideas around the figure of the poet.

In the previous chapter I discussed the many titles that Buñuel and Dalí's film script had, from *Marista de la Ballesta* to its final title *Un Chien Andalou*. However, in the following sections of this chapter I would like to pay closer attention to the latter, as, I will argue, this holds a key to the structure of the piece.

At the time when Dalí and Buñuel were working on the scenario of the film, in Dalí's house at Cadaques, Buñuel was compiling a number of poems in an anthology that he was going to name *Polismos*.⁷

In the beginning the book was to be titled *Polismos*. This is: "several isms", acknowledging, with his (Buñuel) accustomed and blunt honesty, what others would deny for their sheer desire for originality, that it was about a point of convergence of several avant-garde tendencies, searching for a lost time and a launching platform for an own voice.⁸

This quote by Vidal sums up what Buñuel's intentions were when trying to devise this particular anthology, conveying his own ideas of poetry through what he had learned from

⁷ Of several isms

⁸ Op. cit.

other poetic tendencies of his time. However, at the same time Buñuel was engaged in a search for a poetic voice of his own, one that he had been developing in the years previous to his Parisian adventure and that he was able to publish in magazines like *Horizonte*, *V-ltra*⁹ and La Coruña's *Alfar*.

This is the very same idea the literary group named *Ultra* had when it was created by Rafael Cansinos-Asséns in the fall of 1918, as stated by its manifesto published for the first time in the *Cervantes* magazine of 1919. Buñuel would have certainly known of this manifest, as he declared himself to be part of the reunions that the Ultraists held every afternoon at "El café del Prado" in Madrid.

This group of poets claimed that "Our motto will be "ultra", and our creed will befit every tendency, without distinction, as long as they express something new. Later on, all these tendencies shall achieve their own nucleus and they will be defined."¹⁰ This quote demonstrates that one of the goals of the Ultra movement was to incorporate every poetic tendency available at the time in the hopes of a renewal in Spanish poetry. In order to be worthy these tendencies needed only to contest those poets that developed their work during the 19th century, such as "Valle-Inclán, Azorín and Ricardo León..."¹¹ and embrace...

The overpowering tendencies of Nietzsche, D'Annunzio, Walt Whitman, Emerson, Verhaeren; Marinetti's futurism, the dynamism manifested in the lyric of the issues pertaining to the conquest of the mechanics, the intense life, the airplanes, Guillermo Apollinaire, in his conjunction with the abstract or ideal art; Mallarmé pieces, Pedro Reverdy; the "creacionismo" by Vicente Huidobro; Tristan Tzara, Max

⁹ *V-ltra* is the name that the *Ultra* movement decided to give to its magazine.

¹⁰ "Nuestro lema sera "ultra", y en nuestro credo cabrán todas las tendencias, sin distincion, con tal de que expresen algo nuevo. Más tarde estas tendencias lograrán su nucleo y se definirán." Cansinos-Asséns, Rafael. "Ultra. Un Manifiesto De La Juventud Literaria." *Revista-Hispanoamericana Cervantes* Jan. 1919: 4-5. Print.

¹¹ Del Vando-Villar, Isaac. "Manifiesto Ultraísta." *Grecia* 20 Aug. 1919: 9. Print. Year 2. Number 25.

Jacob, F. Picabia, Jean Cocteau, "Dada anthology" Magazine, of Zurich, and Paris
"Nor-Sud" magazine.¹²

As we can see in this quote, the Ultraist manifesto highlights the importance of creating meeting points between the various tendencies developed in the 1920s and the Spanish literary avant-garde. Buñuel's own literature was influenced by this movement and the fact that he considered naming his first poetic anthology *Polismos*, a title that highlights the many *isms* or tendencies that converged in this anthology, is yet another evidence to the connections between Buñuel's literature and the Ultraist movement.

Lastly, this is yet more evidence to the fact that Buñuel's intentions in compiling his poems in an anthology were to put together his impressions on literature through his own poems or to pay tribute to his favourite poets, as in the case of *The Rainbow and the Poultry*, which I transcribed in the previous chapter. Following this argument, then it is possible to assert that the anthology of *El Perro Andaluz* is trying to create a unified vision of a Poet, through the literary tendencies that Buñuel admired or those that he admitted as "modern" and against the 19th century writing style. Thus, making *El Perro Andaluz* anthology Buñuel's vision of "The Poet", a unique voice that stems from the poetic tendencies of the time. The Spanish article "El" (The) singularizes it, thus suggesting the uniqueness of this "Poet" or Perro Andaluz, unlike *Un Chien Andalou*, whose nature is more open.

The anthology has another value to this analysis, as some of the poems that were intended for it have a relationship with the structure of the film. The usage of space and time, the understanding of the narrator, and the concept of *substitutionary narration* that Drummond mentions in his essay on *Un Chien Andalou*, are remarkably similar to those used in the structure of *Un Chien Andalou*, as I will demonstrate in the following section.

¹² Op. cit.

Buñuel's literary quest.

In this section I analyse some of the poems that Buñuel intended to add to his anthology *El Perro Andaluz*. The aim is to locate features in these pieces that hold a similarity to the structure of *Un Chien Andalou*. One of my main focuses shall be the way in which Buñuel uses time and space in both his poetry and in *Un Chien Andalou*. As such it presents a rendering that is unusual and finds its roots in Einstein's theory of relativity and how this scientific development was applied through the literature of Ramón Gómez de la Serna, friend and colleague to Buñuel. This analysis will allow me to argue how De la Serna influenced Buñuel's work and not only Dalí's.

Buñuel began his exploration of time through his literature in a text he named *Por Qué No Uso Reloj* (*Why I don't wear a watch*). This was published two months after Einstein visited La Residencia de Estudiantes, in March of 1923, to explain his theory of relativity.¹³ This short tale is Buñuel's attempt to bring the latest tendencies in European science and art to literature, as De la Serna had been doing before him, and it reveals Buñuel's concern for the relationship between time and space. This would later have a profound impact on the way Buñuel later came to understand narrative. In very general terms, Einstein's theory of relativity demonstrated that neither time nor space were absolute concepts, as time is relative to the space. Therefore two objects, which do not share the same space, may very well be in different times. This theory came to challenge the way in which narrative was structured and this was certainly amongst the concerns of literature, as Buñuel demonstrates in *Por Qué No Uso Reloj*.

¹³ For a complete catalog of materials related to Einstein's visit to la Residencia de Estudiantes, see Manuel, Sánchez Ron José. *Einstein En España: Amigos De La Residencia De Estudiantes*, 2005.

Even though this text was not intended to be in Buñuel's anthology, it does reveal how much he was impressed by the physicist's visit to his school and, therefore, his concepts of time and space. This short tale begins with a visit that a being of an unknown nature pays to Buñuel while he is writing¹⁴:

It had two legs, one a pencil and the other a pen; its body took the shape of a rusty steel rod, and its head was nothing more than a glided brass disk, with an uneven mustache in the form of two arrows and two minuscule crowns for eyes, like the kind used to wind wristwatches. Everything about him demonstrated a truly intolerable air of affectation and vanity.¹⁵

This strange being, we learn later on, is time itself and he seems to be concerned about the latest ideas concerning his existence:

I see here you have a portrait of that half-wit Einstein. Experience has armored me against insults, but the offense of relativity has grieved me above all others. As if the falsehoods raised against me weren't enough, it turns out I'm now the subject of everyone's gossip, thanks to this deprived person.¹⁶

This being divides its history into two moments, before and after watches were invented. "My first era glided along in joyful frolicking with my brother Space everywhere we ruled in the Universe."¹⁷ As we can see from this quote, Buñuel began to see time as a concept divorced from space. This means that even if it may seem as though two events were happening

¹⁴ It's interesting to note how *An Unspeakable betrayal*, Buñuel's first written story, which I have spoken about in the previous chapter, also begins with him receiving a visit from the wind while he was writing. Arguably, this is another proof of De la Serna's influence on Buñuel, as this short tale was written while De la Serna was working on his *El novelista*, of which I speak later on in this chapter, a story that begins with a writer that wonders about time.

¹⁵ Buñuel, Luis. "Por Qué No Uso Reloj." *Alfar May 1923: n. pag. Print. No.29* translated in Buñuel, Luis, and Garrett White. *An Unspeakable Betrayal: Selected Writings of Luis Buñuel*. Berkeley: U of California, 2000. Print. p.14

¹⁶ Buñuel, L. in White, G. op.cit p.16

¹⁷ "Mi primera época se deslizaba en alegres jugueteos, con mi hermano El espacio, por todos los lugares que poseemos en el Universo." op. cit. p. 16

simultaneously there could be a time difference between them if they are occurring in two different spaces. Simultaneity is therefore challenged, but Ramón Gómez de la Serna offered a narrative solution to this particular conundrum in his own literature.

It is most likely that Buñuel's interest in applying Einstein's discoveries comes from his gatherings with El Pombo, a group of poets that met at the Spanish Café El Pombo, and not only did he use his understanding of Einstein's theories to *El Perro Andaluz* poems but the structure of *Un Chien Andalou* can also be related to them. Ramón Gómez de la Serna, who also was present in Einstein's lecture at La Residencia de Estudiantes, explored this concept in *El Novelista*, published in 1924. In this piece, the protagonist, Andrés Castilla, realizes that the time in the clock nailed to his wall is different to that in his pocket watch, as the latter marks a slower pace than the former. This is why he feels that he writes fewer pages in the time given by his pocket watch than those he gets to write according to the time given by the clock nailed to his wall.

The novelist Andrés Castilla was listening in his studio, to his wall clock and his pocket watch, that he would usually leave on his table because the other was way inside the penumbra for him to see it as many times and as quickly as his lack of patience required from him.

"Can both times be the same?", the novelist stood and thought to himself.

Really one could say that the time on the big wall clock was lengthier, heavier, slower, a time that would never grow too old, while the faster pocket watch, with the nibbling skills of a mouse for time, with instant dripping rather than instantaneous, would soon make him older.

It is not the same kind of time from one to the other", thus concluded the novelist, while watching a portrait to distract himself from the competition that the two clocks seem to be fighting.

"Really, I write less pages in the time this pocket watch signals to, in comparison to the time this other one suggests... Only that I forget about the former, and that

makes me lazy; and with this one in front of me, I run, I rush, I see that a while ago it was two hours earlier than now", the novelist ended up ruling, within himself.¹⁸

To Azucena López Cobo the clock on Castilla's wall represents what Einstein called "fixed time", whereas the pocket watch alludes to the "time of the event". The latter is a time that can only be determined when compared to the "fixed time".

Bergson establishes the difference between time bounded to conscious perception –the internal duration- and the instant or defined time from two events external to the individual which happen simultaneously. Two events that happen at the same time allow establishing, at best, the simultaneity of the act. It is only through consciousness that is possible to determine the duration of the event. Acts that are external to consciousness allows us to perceive the possibility of the measurement of time, of its duration; but it is only through consciousness that this possibility becomes an act.¹⁹

For Bergson, even though an external event may happen parallel to the internal duration it does not necessarily mean that it is simultaneous under the perception of the viewer, as demonstrated by De la Serna's protagonist. To resolve this, De la Serna used fragmentation in his narrative. Events that are happening in different spaces but indubitably happening at the same time, for they are superimposed in the narrative structure that De la Serna uses. Buñuel's poems are built in this way, events occur simultaneously in different spaces while maintaining a correlation between them. The images in Buñuel's *El Perro Andaluz* poems seem to be in a different space and therefore in a different time. This creates the sense of a fragmented reality that is overlapped and which produces a feeling of uneasiness in the

¹⁸ Serna, Ramón Gómez De La. *Cinelandia Y Otras Novelas: (1923-1928)*. Ed. Ioana Zlotescu, Juan Pedro Gabino, and Pura Fernández. Vol. 10. Barcelona: Círculo De Lectores, 1997. Print.

¹⁹ Cobo, Azucena López. "De Einstein a Gómez De La Serna. La Teoría De La Relatividad Y El Secreto Del Arte Moderno." *Arbor* CLXXXIII.728 (2007): 911-21. *Arbor.revistas.csic.es*. Web.

reader. This can be demonstrated through Buñuel's poem *Al Meternos en el Lecho*, written in 1927 and meant to be included in his anthology:

*Upon getting into bed.
The remains of the star caught in your hair
crackled like peanut shells
the star whose light you had already discovered
a million years ago
in the precise instant of the birth
of a tiny Chinese infant
"THE CHINESE ARE THE ONLY ONES WHO DO NOT FEAR
THE GHOSTS
THAT RISE FROM OUR PORES EVERY NIGHT AT MIDNIGHT."
It's a pity that the star
couldn't fertilize your breasts
and that the bird of the oil lamp
packed a peanut shell
your glances and mine left in your womb
a luminous, future sign of multiplication.²⁰*

The way in which this poem conveys time and space is similar to that used in the prologue of *Un Chien Andalou*. In order to demonstrate this I will analyse this poem considering these two categories in detail. The first thing to note in the poem is the simultaneity of the events, i.e. the remains of the star, the light of such star and the birth of the Chinese boy, and how there is a connection between this simultaneity and the place where the events take part. The first two sentences "The remains of the star caught in your hair/crackled like peanut shells", suggest an immediate past where the observer has an intimate position with the other character of the poem, thus making him an intradiegetic narrator that is participating in the diegesis, even if his intervention is merely to describe. This can be determined because the observer finds

²⁰Buñuel, L. in Buñuel, Luis, and Agustín Sánchez Vidal. *Obra Literaria*. Zaragoza: Heraldo De Aragón, 1982. Print. Translated by White, G. op. cit. p. 54

traces of a star in her hair and he can actually hear them cracking. However, the following two lines “the star whose light you had already discovered/a million years ago”, suggest a change of time. However, if we follow Einstein’s theory, as the poem speaks about a light that a star produced over a million years ago can still make this event simultaneous to the time of the observer because of the relationship between light and time. Finally, in the last two lines of this first paragraph Buñuel introduces the birth of a Chinese boy. However, he makes it simultaneous to the moment in which the light of the star was produced, therefore creating a fixed time for all of these events.

The final sentence of this poem equates to the time used in the previous one, but it seems that the space is limited to the one used for the first two lines of the poem. Furthermore, Buñuel uses elements of the first sentence that reminds us about their position in time and space. He begins by using the star, which was set a million years ago and in a different space than that of the lovers. He continues this narrative through a reference to the light of an oil lamp, which alludes to the light of the star itself, and then to peanut shells, which are also an allegory to the star. Finally, the observer and the other character in the poem return to the space of intimacy. He achieves this through the creation of an allusion to birth, which takes us back to the gestation of the Chinese boy. This creates a mirror effect where space, in the first paragraph, becomes increasingly distant, while in the second becomes shorter and yet events maintain their simultaneity. This kind of complex structure can also be observed in *Un Chien Andalou*.

I argue that the whole film keeps this kind of structure regarding time and space but the key to the way in which the rest of the images are put together lies in the prologue. To demonstrate this, here is the transcription of the original script:

Once upon a time...

A balcony at night. Near the balcony, a man sharpens his razor. The man looks at the sky through the window and sees...

A thin cloud moving toward the full moon.

Then the head of a young woman, her eyes wide open. The blade of a razor moves towards one of her eyes.

The thin cloud now passes in front of the moon.

The razor blade runs across the young girl's eye, slicing it.

END OF THE PROLOGUE.²¹

I have analysed this prologue, in detail, in chapter one of this thesis. However, I am now citing it again to demonstrate how the usage of time and space in *Un Chien Andalou* is similar to that used in *Al Meterlos en el Lecho*. To achieve this, we must first consider that the complexity of the images in the film exceeds those depicted in the written script but this list of actions shall prove useful for this analysis. As the script suggests, the first thing that we see is the man, who is Buñuel himself, sharpening his razor. However, he does not look outside the window, he actually tests the sharpness of the blade and then steps out to the balcony. Even though there is a change of space the fact that the character is still holding the razor and smoking the cigarette suggests no time change. After this we see the moon. Whilst Philip Drummond suggests that this moon may not be in the same place as Buñuel's character²², we can only assume that this is all happening in the same space given the transcript of the film. However, what is irrefutable is that Marueil's character is in a different space.

Simultaneity between the events is then suggested with a second appearance of the moon. This second appearance comes after the entrance of a second man into the scene. As

²¹ Reproduced in the number 12 of *La Révolution surréaliste* of 1929. Translated from the French by White, G. op. cit. p. 162

²² Drummond, P. "Textual Space in 'Un Chien Andalou'." *Screen*, vol. 18, no. 3, 1977, pp. 55–120., doi:10.1093/screen/18.3.55. p. 100

Williams argues, this man opens the eyelids of the female character and the roundness of the eye immediately creates an allegory of the moon. After this violent image we see the moon again. However, this time a cloud crosses it, which creates an allegory of the razor that we saw being tested on Buñuel's thumb in yet another very violent image. As we can see, all of these images have allegorical relationships to one another, just like those in the first and second paragraph of *Al Meternos en el Lecho*. This creates a feeling of contiguity and therefore simultaneity.

Furthermore, what is even more interesting is the way in which the space is managed in both the *El Perro Andaluz* poem and the prologue of *Un Chien Andalou*, as they are very similar. In the poem we delve into a very intimate image of a couple that are very close to each other, just like the image that is created by the close up to the razor. We then change to a space that is not very different to the first one, in both the poem and the prologue, but there are enough coincidences in the images to believe that we are still in the same time. The most compelling evidence of this is that we are still following the same character, who is conscious of all of these events. Finally, in both cases the narrative concludes in a radically different space but there is enough evidence to assume that there is simultaneity between the events.

The observer in the poem evokes the birth of a Chinese boy after recalling the light of the star that the second character discovered a million years before the diegetic time. The second character, according to the intradiegetic narrator, found the light *in the precise instant of the birth* of this Chinese boy. In the case of the prologue, the images are linked through the cloud that crosses the moon and the razor that slits the eye, for both of these events seem to happen at the same instant. This suggests the same simultaneity as in the case of the poem. However, the birth of the Chinese boy is a radically different topic than those suggested by the first four lines of the poem. Equally, the change of space in the case of the prologue of the film

similarly introduces a radically different space. However, in both cases the simultaneity creates coherence between the events. These are superimposed as it was in the case of De la Serna's idea of narrative and in the same way as this writing style, the key to reading the poem and the prologue lies in the observer.

If we continue comparing the structure of *Al Meternos en el Lecho* and the prologue of *Un Chien Andalou*, two things become apparent. First, that the events depicted by the images get farther away as the narrative progresses, as if they were zooming out on the space. Second, that the concluding images are evocations of the observer provoked by an extra diegetic element, the light of a star, in the case of the poem, and the moon in the case of the prologue.

This seems to be consistent with my argument on Buñuel's fascination with Einstein's theory and how it affected his way of structuring narrative and how De la Serna's idea of a fragmented narrative and a superimposed reality contributed to this process. This last idea is what provides coherence, in terms of time and space, for the events depicted in *Al Meternos en el lecho* and the general narrative of *Un Chien Andalou*. What is important to note here is that there is a fixed time provided by the observer in both the case of the poem and that of the prologue, and around this fixed time there are minor events such as the razor being sharpened, and the moon being crossed. Following Bergson's interpretation of Einstein's theory²³, we can determine the time in which these events are happening, as the observer is being conscious of them. However, this is not the case of the eye being slit, as it happens somewhere else, beyond the consciousness of the observer. The only possible explanation for this abrupt change of space and the impossibility of determining the time of the final action is that it happens within the imagination of Buñuel's character. That is what Buñuel uses this as

²³ For a reproduction of Bergson's conference at La Residencia de Estudiantes see Morente, Manuel García. *La Filosofía De Henri Bergson*. Ediciones Encuentro, S.A., 2010.

a narrative resource one that is also used in *Al Meternos en el Lecho*, when the narrator evokes the Chinese boy that was born a million years before.

These considerations lead to the conclusion that the time in which the events are happening in *Un Chien Andalou*, is tied to the perspective in which they are told. In the case of the prologue, this perspective is limited to the character that Buñuel is playing, as Drummond asserts in his essay:

Shots of the slitting of the eye would then fall into two possible categories for the "insert". They might be considered as "imagined" by the man watching the moon, as imaginary extensions of her perceptions of and [in] relation to the action of the moon and the cloud. This would make them "subjective" inserts... denoting the conferment of narration upon a character within the diegesis and thereby exemplifying Buñuel's enduring fascination with the syntactic ambiguities of "substitutionary" narration. Ambiguous, since the narrating "source" is left sufficiently flexible for us to prefer to see the shots in question as simply non-diegetic inserts, by which choice we would restrict narration to the overall author of the discourse alone, depriving his characters of their status as potential substitutionary narrators.²⁴

The concept of "Substitutionary narration" to which Drummond refers to, is defined by Inez Hedges as "...a simultaneous, dual narrative situation that is often not without ambiguity. Philosophically, the technique of "substitutionary narration" affirms the value of "subjective awareness" of and "objective universe."²⁵ As we can see from both of these quotes, the prologue changes perspective, as I have demonstrated earlier. However, unlike Drummond, I argue that the narrator of the whole film is the man that is looking at the moon and therefore it is not ambiguous but clearly defined. This provides a constant presence throughout the film. I will develop this argument in the following paragraphs, however, it is important to set out an

²⁴ Op. Cit. P. 99.

²⁵ Hedges, Inez. "Substitutionary Narration in the Cinema?" *Substance* 3.9 (1974): 45-57. Web.

example from *El Perro Andaluz* anthology where the technique of substitutionary narration appears. Doing so will allow me to argue that this narrator is in fact Buñuel.

Palacio de Hielo, the substitutionary narration and the life of objects.

So far, I have demonstrated how time and space are ordered throughout *Un Chien Andalou*. However, the way in which these elements are structured can only be understood by allocating the perspective from which the story is told, as this is what provides a “fixed time” around which all the other events orbit. In the previous section I have demonstrated how the prologue is told from the perspective of the man watching the moon. However, this character is lost before the prologue ends, thus leaving the narrator of the rest of the film in an apparent ambiguity or, as Adorno asserts, the narrator becomes “enigmatic” after having been “alienated”²⁶ from his own story. To develop my argument, in this section I demonstrate, through the concept of “substitutionary narration,” how *Un Chien Andalou* is told by a metadiegetic narrator, who, to me, is the man watching the moon. This is the case, as I will show, as this character is constantly referenced throughout the whole film. To achieve this I will compare the structure of the film with the poem *Palacio de Hielo* and the narrating technique used in this piece.

In his *Notas Sobre la Realización de Un Perro Andaluz*, Buñuel wrote: “The argument comes from a CONSCIOUS psychic automatism and therefore it does not try to tell a dream, although it takes profit from a mechanism that is analogous to that of the dreams.”²⁷ From this quote, one can see that the intention behind the argument of the film was to describe the mechanics of the dream and not to present the dream. This can be contrasted to what Dulac

²⁶ Adorno, Theodor ed. W., Rolf Tiedemann, and Shierry Weber NicholSEN. "The Position of the Narrator in the Contemporary Novel." *Notes to Literature*. New York: Columbia UP, 1991. 30-36. Print. p.32

²⁷ *el argumento es la resultante de un automatismo psíquico CONSCIENTE y por lo tanto no intenta contar un sueño, aunque se valga de un mecanismo análogo al de los sueños.* Buñuel, L. *op. cit.* p. 31

and Artaud arguably did in their *Le Coquille et le Clergyman*. In Buñuel 's film the spectator can infer that they are actually in a dream state because in the scene following the prologue, an intertitle appears that reads "huit ans après" (8 years later). However, this state of time does not seem to correspond with the action we just witnessed, i.e. the eye being slit, as Marueil appears with her eye untouched.

This way of using time suggests that time itself has been suspended, thus becoming fragmented, as I have explained earlier. Suspension of time, according to Adorno, is one of the elements that suggest that the narration is been told from an interior space, a technique that he detects in Proust.

The narrator establishes an interior space, as it were, which spares him the false step into the alien world, a faux pas that would be revealed in the false tone of one who acted as though he were familiar with that world. The world is imperceptibly drawn into this interior space- the technique has been given the name "interior monologue"-... as a piece of the interior world, a moment in the stream of consciousness, protected against refutation by the objective order of time and space which Proust is committed to suspending.²⁸

Given that time and space are also suspended in *Un Chien Andalou*, it can be inferred that what goes on in the story after the prologue is also a part of an interior monologue, in the Proustian sense. Adorno also flags another characteristic of Proust's writing as the way in which he meticulously describes what belongs to the external world, a technique that is comparable to Dalí's *Saint Objectivity*, which aimed to analyse every object with a scientific precision. According to Adorno, Proust differentiated the external and the internal world, by being meticulous with utter precision, "...a technique through which the unity of the living is split

²⁸ Adorno, Theodor op. cit. p.33

into atoms... an endeavour on the part of the aesthetic sensorium to provide that proof without transgressing the limits of form.” Buñuel and Dalí do exactly the opposite, as they continuously transform the objects, turning them into metaphors of themselves. In the film, forms and objects slowly lose their original meaning, turning them into what Adorno called a mere “as if.”²⁹ This suggests, once again, that we are in fact in an interior monologue, deprived of an ordinary realism.

In the beginning of this chapter, I explained that there are certain objects, shown in the prologue, that are continuously referenced throughout the film. These were the hand, the eye and the tie that the man who slits Marueil’s eye, is wearing. This last item is particularly relevant as it has the strongest presence in the film out of these three objects. However, as I discussed in the previous chapter it is only the tie that undergoes a transformation once the prologue is over. Besides being a representation of desire, it is also a reference to the man that slits the eye, who is an evocation, as I have demonstrated earlier, of the character played by Buñuel. This evocation is what is crucial to me when trying to determine the perspective from which the story in *Un Chien Andalou* is told. This is the case even though the tie may point to the man who slits the eye as the narrator because he is in fact the machination of someone else. Therefore, the real story must be a series of events that are being imagined by the character Buñuel is playing. This is much like how Cervantes told the story of Don Quixote through the voice of an Arab writer named Cide Hamete Benengeli, who, in turn, heard it from Quijano himself. In the case of Don Quixote, as well as in the case of *Un Chien Andalou*, the true narrator of the story is erased, and the voice passes onto a character that is a part of the story. This narrative technique, otherwise known as *mise en abyme*, can also be found in *Palacio de Hielo*.

²⁹ Adorno, T. op.cit. p. 32

Before going into *Palacio de Hielo*, it is worth going over André Gide's concept of *Mise en abyme*. Gide first wrote about this concept in his journal two years after he wrote *Le Cahiers et le Poésies de André Walter* (*The notebooks and the Poems of André Walters*), which he mentions in those pages dated in 1893. He tries to explain what his intentions were when writing *Tentative*, another play where he uses the same approach, and *Narcissus*, and he realizes that the best way to describe what he was trying to do was through Quentin Matsys *The Moneylender and His Wife* and Velazquez's *The Meninas*. Both of these paintings have a mirror from which the viewer can see the interior of the set in which the painting is being done. This leads him to apply this very concept to literature, using *The Fall of the House of Usher*, where the story is told from a book that is being read to Roderick, or the play scene in *Hamlet*.³⁰ All of these stories are told through a character that is never referenced again throughout the story, and yet they all play an important role, as the perspective from which the story is told is their own. This leads Gide to conclude:

What would be much more so, and would explain much better what I strove for in my Cahiers, in my Narcisse, and in the Tentative, is a comparison with the device of heraldry that consists in setting in the escutcheon a smaller one "en abyme" at the heart point.

That retroaction of the subject on itself has always tempted me. It is the very model of the psychological novel. An angry man tells a story; there is the subject of a book. A man telling a story is not enough; it must be an angry man and there must be a constant connection between his anger and the story he tells.³¹

³⁰ Following these examples, I would have added *Don Quixote*, as I explained in the previous paragraph and, more than *Hamlet*, I better understand the concept through *The Taming of the Shrew*, a story that is being told to the Tinker and that we see from his perspective.

³¹ Gide, André, and Justin O'Brien. *Journals, 1889-1949: Translated, Selected and Edited by Justin O'Brien*. Harmondsworth: Penguin, 1967. Print. P.30

As we shall see in *Palacio de Hielo*, as well as in *Un Chien Andalou*, a narrator that disappears and yet is constantly referenced throughout the text tells the story. In the case of *Palacio de Hielo*, the narrator is referenced through elements of his physiognomy, i.e. his skeleton, his brain and his eyes. Similarly, in the case of *Un Chien Andalou*, the narrator is referenced through the striped box and his hand, which is given to the Androgen. This reiterates the fact that *Un Chien Andalou* is an interior monologue that follows a structure in *Mise en abyme*, according to Adorno's assertions.

Palacio de Hielo is yet another piece of Buñuel's anthology and it has been continuously related to *Un Chien Andalou*, especially with the prologue, as the image of the severed eyes appears in this short tale. However, what it also shows is how Buñuel uses and understands "substitutionary narration".

Palacio de Hielo is one of the few pieces of the *El Perro Andaluz* anthology that was actually published in issue number 4 of *Helix* magazine in 1929:

The puddles formed a decapitated domino of buildings, of which one is the tower they told me about in childhood with only one window as high as a mother's eye as she leans over the cradle.

Near the door a hanged man dangles over the enclosed abyss of eternity, howling for a long while, It's me (sic). It is my skeleton with nothing left now but the eyes. Now they smile at me, now they squint, NOW THEY ARE GOING TO EAT A CRUMB OF BREAD IN THE INTERIOR OF MY BRAIN. The window opens and a lady appears filing her nails. When she considers them sharp enough she tears out my eyes and throws them into the street.

My empty sockets remain, no gaze, no desires, no sea, no little chicks, no nothing.

A nurse comes in and sits down next to me at the café table. She unfolds a newspaper from 1856 and reads in an emotional voice.

“When Napoleon’s soldiers entered Zaragoza, VILE ZARAGOZA, they found nothing but wind blowing through the deserted streets. Alone in a puddle croaked the eyes of Luis Buñuel. Napoleon’s soldiers finish them off with bayonets.”³²

The poem begins with a first-person narrator and opens with an image that seems to come from a childhood memory. However, immediately after the narrator is established he puts the perspective of the narration in the eyes of his infant self. Furthermore, the relationship between the time in which this opening image was told and the eyes of the mother as seen from the perspective of this intradiegetic narrator - i.e. the child in the cradle - could very well suggest that the whole story is actually coming from the mother herself. So, as we can see, this opening line offers three different levels of narration: a *diegetic*, which is the omnipresent narrator, an *intradiegetic* narrator that provides a subjective perspective, and a *metadiegetic* narrator from which the overall narration seems to come.

These constant changes of perspectives suggest that the narration is heterodiegetic, which is a style where “...two or more narrators are mixed”³³, as explained by Gerard Genette’s classification. A “...heterodiegetic narration is”, by definition, a “substitutionary narration”³⁴, as suggested by Hedges, since this style also requires constant changes in the perspective from which the story is told. This is a technique used by Buñuel in later films like *Tristana*, however, in the case of this poem as well as in *Un Chien Andalou*, the narrating style seems to be subjected to the metadiegetic narrator. To demonstrate this, I shall continue analysing this poem and then compare the narrating style to the one used in *Un Chien Andalou*.

³² Buñuel, L in White, G. Op. Cit. referencia

³³ Genette, Gérard. *Figures III*. Seuil, 2007. P. 210

³⁴ Hedges, Inez. "Substitutionary Narration in the Cinema?" Substance Volume 3, number 9, Film, spring 1974. p. 49

In the next paragraph of the tale the omnipresent narrator remains but he then introduces a character that will have an active role in the story. This character is not only dead but is the extradiegetic narrator himself. The tone of the narrative suggests that there is a distance between the character and the narrator, a fact that is reaffirmed when the storyteller states that his own eyes, which are inside the orbits of his own cadaver, are looking at him. This creates a mirror effect, where the narrator continues telling the story but at the same time his eyes acquire a certain independency, as if they were the point of view of the story. This effect concludes a few lines later when a woman extracts the eyes out of the cadaver's skull and tosses them in the street. After this event, the narrator describes, in the next two lines, how his orbits are left without a sight. This intradiegetic character concludes its journey and, therefore, the story goes back to the voice of the omnipresent storyteller in the following sentence.

The story seems to change the time set to a present one but a nurse that sits next to the narrator, *unfolds a newspaper from 1856 and reads in an emotional voice*. Two diegetic times collide in this narrative, much like the time changes suggested by the intertitles in *Un Chien Andalou*, do. However, what is even more relevant is how the perspective changes once again and it passes on to this newly introduced character via this newspaper. The story this paper tells is about the eyes of Luis Buñuel who, we can only assume, is the identity of the omnipresent narrator. This creates once again, a *mise en abyme* kind of structure.

As we can see in this prose, the narrator endures throughout the whole piece, but he changes perspectives continuously, which is what Hedges refers to when she writes about substitutionary narrators. Furthermore, the same principle applies to *Un Chien Andalou*. In the film, after the prologue, we move eight years after the eye is slit, which is an evocation as I

have explained earlier. This is confirmed by the fact that the character Marueil is playing appears, once again, with both her eyes, untouched.

We then see Piere Batcheff riding a bicycle through the streets of Paris. From this point of the story onwards, the narrator becomes ambiguous. The film then moves to a subjective shot, as Buñuel does in *Palacio de Hielo*. In *Un Chien Andalou*, immediately after this scene, Piere Batcheff's character unfolds for the very first time and he watches himself riding the bicycle. However, these images are superimposed, therefore, it would be reasonable to argue that the character sees himself while he is being watched by someone else. Next a superimposed shot shows a striped box, hanging over Batcheff's neck. The tie suffers its first transformation and, therefore, it is a clear allusion to the man who slits Marueil's eye, but since this man is a machination then it is not farfetched to assume that the character telling the story is the character that Buñuel played during the prologue.

The scene continues, and a new space is introduced. We switch, immediately after, to a new perspective. In a *gross plan* we see Marueil's character reading a book that has a picture of Vermeer's *The Lacemaker*. She then shivers and listens attentively, as Buñuel suggests on the original script, and Piere Batcheff appears, once again, riding his bike. This indicates that the narration has changed perspective once more and now the story is told from Maureil's character's point of view. However, Tallens's commentary on *The Lacemaker* ties the perspective of the omnipresent narrator with Marueil's perspective, as the box, which contains the tie, is also a representation of desire, as I have demonstrated in the previous chapter. We can then see, once more, the technique of substitutionary narration just as it is used in Buñuel's *Palacio de Hielo*, namely an omnipresent narrator that is constantly referenced but then changes the perspective of the narration without losing its overall presence.

Objects and their role in Buñuel's literature are yet another fundamental aspect of the way in which *Un Chien Andalou* is told and can also be found in his early writings. However, there is a difference in the way in which objects manifest their emotions in Buñuel's literature and the way they do so in the film. The following section of this chapter aims to demonstrate how objects project the emotional implications that come with them through the actors in *Un Chien Andalou*. Furthermore, it will set-out the origins of this poetic practice in Buñuel's literature.

One of the things one can note in *Un Chien Andalou* is that the objects not only change their shapes, as in the case of the tie that is transformed into a box, or the moon that changes into an eye, and so on and so forth, but they also seem to provoke different reactions in the characters every time they appear. For example, the first time the box appears hanging on Batcheff's neck it makes Marueil's character shiver but when she sees the man on the bicycle, lying on the curve, with the box on his neck in plain sight, the woman kisses him frantically as suggested by Buñuel in the original script.

It may be argued that this reaction was provoked by Batcheff's character but in the scenario, Buñuel concluded the scene by saying: "The rain intensifies to the point of obliterating the preceding scene." He then crossed out a word on the typescript that is now illegible and on top of it he wrote *Renchainé* and continued the typescript saying: "Fade in with the box, its diagonal lines superimposed on those of the rain."³⁵ Even though we do not see this in the film, the intention of the writer clearly is transforming the object, once again, into rain and not only that but seeing it in this moment of utter passion. This also provides evidence that the reaction of Marueil's character is also provoked by the object.

³⁵ "Arrecia la lluvia que termina por desvanecer la escena anterior..." "con la caja cayas líneas oblicuas se supuerponen con la lluvia." Translation by White, G. Op. Cit. p.163

Furthermore, later in the film, after the sequence of the *sea urchin*, we see the box once again but this time it is given to the androgen by a policeman. Buñuel writes in the version of the script that was published in *La Révolution Surréaliste*:

It should be noted that when the policeman gives her the box, she is overcome by an extraordinary emotion that completely isolates her from everything. It's as if she were subdued by distant strains of religious music, perhaps music she heard in her earliest childhood.

...When the policeman gives the box back to the young woman (the androgen), the two characters on the balcony (Marueil and Batcheff's characters) also seem overcome by the same emotion, an emotion that brings them to tears.³⁶

As we can see from this description, the box provokes a completely different reaction than the one we saw earlier. The androgen and Marueil and Batcheff's characters share this emotion, which reinforces that the meaning of the box has changed completely. The first time we saw the box it provoked a shiver, an emotion that was then transformed into a sort of arousal. In a later scene with the androgen, it seems that the box is connected to a feeling of ecstasy, therefore proving that the emotions that this particular object provokes on the characters changes continuously. This is how Buñuel understands the life of objects in his literature, they not only change shapes but they are also unavoidably tied to an emotion.

The search for the role of the object in Buñuel certainly comes from his friend and mentor, Ramón Gómez de la Serna. As we saw in the previous chapter, one of Buñuel's first attempts to put the Ramonin School into practice, by giving life and a human psychology to the wind, was in Buñuel's first published text *An Unspeakable Betrayal* that appeared before the anthology of *El Perro Andaluz*. However, Buñuel explored this poetic trend in other texts

³⁶ Reproduced in White, G. Op. Cit. pp. 164-165

and the one that is closer to De la Serna's style, according to Buñuel himself, is "Orquestación, which presented over thirty instruments, with some phrases and some verses, dedicated to each and everyone of them. He continues this passage saying: Gómez de la Serna congratulated me profusely. Of course, he must have easily recognized his influence on it."³⁷

This series of short verses defined each instrument in an Orchestra by assigning allegories to each of them. Most of these allegories make use of adjectives that provide an emotion to these instruments, as it is in the case of the "Tuba", which is defined as "Legendary dragon. The other instruments tremble with fear at its booming, subterranean voice and wonder when the prince in burnished armour will come to deliver them." Or the "Violins" defined as "Violins: Pretentious young ladies of the orchestra, insufferable and pedantic. Jagged mountains of sound."³⁸ As we can see in both of these cases, the instruments defined here have a quality that would normally correspond to human emotions like the pedantry or the fear that the Tuba can provoke in other instruments.

In a text published the next year, Buñuel made a more accurate comment on the way objects connect with emotions. *Suburbs: Motifs* is a short poetic description of what suburbs are, "...earthen walls, heaps of dirt, hovels, withered scraps of countryside, etc..." In this strange environment, the objects symbolize the sadness of the place: "In this absurd aesthetic so characteristic of the suburb, everything is forsaken, symbolized by the objects that appear before us: the empty tin can, the hungry dog, the eviscerated mouse, or the twisted, dust-covered gaslight."³⁹ On this particular paragraph Antonio Monegal comments "The emotional

³⁷ Buñuel, Luis, and Ana María De La. Fuente. *Mi último Suspiro / Luis Buñuel; Traducción De Ana María De La Fuente*. N.p.: n.p., n.d. Print. P. 95

³⁸ "Tuba: Dragón legendario. Su vozarrón subterráneo hace temblar de espanto a los demás instrumentos, que se preguntan cuándo llegará el príncipe de bruñida armadura que los liberte" ... "Violines: Señoritas cursis de la orquesta, insufribles y pedantes. Sierras de sonido" Published in *Horizonte* (Madrid), no. 2, November 30, 1922. Reproduced in Sanchez Vidal, A. Op. Cit. p. 87-88 Translated by White, G. op. cit. p. 8.

³⁹ "... conglomerado absurdo de tapias, montones, casitas, girones mustios de campo, etc." ... "En esta estética absurda que tanto caracteriza al suburbio, todo queda postergado, simbolizado por el objeto que aparece a nuestro

tone that fills the object with sentimental connotations connects directly with the observations made by Gómez de la Serna."⁴⁰ So, as we can see, assigning emotions to objects is what connects Buñuel with De la Serna, but this is something that I will delve into in the next chapter. For the purposes of this chapter, I would like to centre attention on the way in which this practice resonates in *Un Chien Andalou*.

Unlike the suburbs, where the objects carry emotional connotations that can be discerned through the context in which they are found and their immediate pasts, in *Un Chien Andalou* the objects transform in front of the spectators. We know they have changed their meanings because of the way in which the actors react to them. This is more discernable in the scene where the Androgen receives the box and he/she is moved, along with Batcheff and Mareuil's characters, to a state of ecstasy. For the first time, this box has provoked a new emotion that we have not seen before, therefore suggesting a fundamental change in its emotional implications.

This transformation of the objects also finds an interesting connection with Bergsonian philosophy. Bergson believed that art is not experienced through "...a singular intensity changing in degree, what really happens is that we experience a succession of different intensities or feelings."⁴¹ For Bergson, emotions were revealed to us through a continuous flow, where the preceding feeling is anticipated by the one before it, thus "...holding the future in the present."⁴² Bergson names this sympathy, as it appeals to our capacity to synchronize our feeling to what we are seeing or listening. This creates an

paso: la lata vacía, el can hambriento, el ratón despanzurrado o el farol de gas empolvado y torcido" Published in the number 4 of Horizonte magazine in 1923 and Reproduced in Sánchez Vidal, A. Op.cit. p. 91 translated by White, G. op.cit. p. 9

⁴⁰ "El tono emotivo que carga el objeto de connotaciones sentimentales conecta directamente con el de las observaciones de Gómez de la Serna" Monegal, Antonio. *Luis Buñuel De La Literatura Al Cine Una Poética Del Objeto*. Barcelona: Anthropos, 1993. Print.

⁴¹ Guerlac, Suzanne. "Essay Sur Les Données Immédiates De La Conscience (Time and Free Will)." *Thinking in Time: An Introduction to Henri Bergson*. Ithaca, NY: Cornell UP, 2006. 42-105. Print. P. 49

⁴² op.cit.

experience where the qualitative changes in kind, which is exactly what happens with the objects in *Un Chien Andalou*. Their transformation and the emotional impact that they have on the characters, and therefore on ourselves as spectators, shows this emotional flow that Bergson speaks about.

Decoupage, or cinematic segmentation.

In issue number 43 of *La Gaceta Literaria*, Buñuel published an essay on a technique known as *Decoupage*, which he defined as “...the simultaneous separation and ordering of the visual fragments contained amorphously in a cinematic “*scenario*””. A *scenario*, as in the case of the literary transcript of *Un Chien Andalou* which I analyse in detail in my methodology chapter, describes a number of scenes, for Buñuel these scenes are called “material segments” (*montage*)” and the way to make them cinematic is segmenting those scenes in “ideal segments (*decoupage*)””.⁴³ To put it in plain terms, *Decoupage* is an exercise where all the camera movements, i.e. *flous*, travellings, Gross plans or close ups, amongst others, are shown. Images compose these camera movements and, according to Buñuel, the end result of these camera movements is what he calls “Shots”. When these shots are put together they constitute a film. This understanding of *Decoupage* is, for Buñuel, the exercise that puts forward the true grammar of cinema as it shows the way in which the events, contained in a scene, are ordered. Furthermore, it allows a tracing of those images that are important to the overall grammar of a particular scene.

In the case of *Un Chien Andalou*, the *Decoupage* can be found in the technical script of the film, also analysed in detail in the methodology chapter. It is in this document where one can see the careful thought that Buñuel, as the *metteur-en-scene*, put into 127 “ideal segments”

⁴³ Buñuel, Luis. *Decoupage o Segmentación Cinegráfica*. *La Gaceta Literaria* 1 Oct. 1928: 1. Print. Translated by White, G. op. cit. p.131

that make the film, each and everyone of them with a carefully placed camera movement. Ultimately, this ideal segmentation is what allows the viewer to make connections between the images. As an example, in the case of the scene with the “Man with the razor”, the viewer assumes that the man is looking at the moon because they see him pointing his eyes towards the sky and then we see a close up of the moon. However, the viewer can also make a connection between the moon being crossed by a cloud and the woman having her eye slit because immediately after the first event occurs we see a close up of Marueill’s face. This ordering of the events, and the metaphorical possibilities that it opens, as this complex process of association between the images shows that *Decoupage* is what allows the narrative of the film to progress. This is a possibility that Buñuel considers in his own essay of *Decoupage*.

“...rhythm and decoupage are seen as one and the same, which undermines the actual content. The gimmick was not hard to find, since people have continually sought to give cinema the structure and the norms, or at least some resemblance to, the classical arts, especially music and poetry”⁴⁴

As it can be seen in this quote, Buñuel seems not to agree with the comparison between music or poetry and cinema. However, he at least admits that *Decoupage* has been compared to the “structure and norms” of poetry, and that this responds to the discussions that took place around the *Decoupage* technique amongst the French intellectual circles, who saw it as a way to create a kind of narrative that would belong, exclusively, to cinema.

Before the First World War the French film industry kept on using theatre as the basis of its narrative. This was the case even though there had been a few voices amongst the

⁴⁴ Buñuel, L. in White, G. op. cit. 132

critics that complaint about this practice, as Abel notices when he affirms that those looking to turn film into an art in its own "...condemned the French Film industry for continuing to rely on theatrical conventions..."⁴⁵ However, it was still unclear what was going to be the narrative that would pertain only to cinema, even though there was a lot of excitement amongst critics and filmmakers alike, who believed they were "...witnessing the birth of an extraordinary art."⁴⁶ And yet, even the fiercest advocates of this extraordinary art, like Louis Delluc, would recognize that the "everything having to do with method, material, and technique in the cinema... was still in the process of being discovered." So, the task for these critics, writers and filmmakers was, as Richard Abel observes, "...to delineate its uniqueness [Cinema's], particularly but not exclusively as a narrative art" rather than "...developing the concept of film as a synthesis of the other arts, which had been prominent prior to the war and which some writers such as Apollinaire and Guillaume Danvers still were trying to promulgate..."⁴⁷

These writers took this quest upon themselves and their first instinct was to develop a kind of script that based its narrative devices on those resources that were exclusive to cinema. "The first principle was that a film told a story and hence the author -that is, the person most responsible for the film as a work of art -was the scenarist or scriptwriter." From such a perspective, and as Abel observes, this school of thought believed that "[t]he primary text, therefore, as in the theatre, strangely enough, was the script or scenario... the director's only allowance for change occurred in the editing process, and that was minimal-to detail or emphasize a gesture or an emotional effect." However, there was a different approach to this quest of discovering the true cinematic language, led by Louis Delluc, a French playwright and

⁴⁵ Abel, Richard. *French Film Theory and Criticism: a History/Anthology, 1907-1939*. Princeton University Press, 1988. p. 102

⁴⁶ Delluc, L. in Abel, Richard. Op. Cit. p. 96

⁴⁷ Abel, R. op. cit. p.102

film director who believed that “the filmmaker –particularly if he were an Ince, a Griffith, a De Mille, or even a L’Herhbier- was the real autor of the film”⁴⁸.

It is within this disjunctive that the French film industry started focussing their efforts on an accurate and precise definition of *Decoupage*. Henri Diamant-Berger, a producer, scriptwriter and filmmaker, believed that the true syntax of the cinematic language would be found “...in a careful, meticulous, crafting of the decoupage, using a central idea, a dramatic framework, and a detailed psychology of the characters to produce a classical narrative construction of exposition, development, and denouement.”⁴⁹ This thorough analysis of *Decoupage* resulted in a definition that is interestingly close to that of Buñuel, mentioned above:

"In this decoupage... the shot formed the basic unit of narrative action, emotion, and meaning. Although he understood that the sense of any one shot or scene depended on its context among other shots or scenes, that context was narrowly defined in exclusively narrative terms"⁵⁰

As it can be seen, both Buñuel and Diamant-Berger believed that the *shot* was the basic unit of the film or “the narrative action” and that a detailed analysis of every scene, expressed in narrative terms or actions, what could arguably be for Buñuel the movements of the camera, was necessary to the film process.

Decoupage is, as I mentioned before, the basic syntax of film according to Buñuel, one that can only be reproduced by cinema. Therefore, this is what separates this narrative from any other narratives pertaining to different media. By the time Buñuel arrived in Paris in 1925, the writers and the filmmakers that were having these discussions around film’s

⁴⁸ Richard, A. op. cit. p. 103

⁴⁹ Richard, A. op. cit. p. 104

⁵⁰ Buñue, L. in White, G. op. cit. p.104

narrative had arrived or perhaps revived the concept of *Photogénie*. This concept was defined by the astronomer François Arago as early as 1839 “...to denote a model, object, or scene having a signal aptitude for photographic capture”⁵¹ and then incorporated by Louis Delluc to the on-going discussions around cinema circa 1919, and therefore applied to the art of cinema rather than astronomic phenomena. For Delluc, *Photogenie* “...assumed that the “real” (the factual, the natural) was the basis of film representation and signification. But it also assumed that the “real” was transformed by the camera/screen, which, without eliminating that “realness”, changed it into something radically new.”⁵²

This concept continued to be explored in France with great interest and one of its most fervent followers was Jean Epstein who published his essay *On Certain Characteristics of Photogénie* in 1924, where he defines it for the first time from his own perspective, “I will term photogenic any aspect of things, beings and souls that enhances its moral quality through cinematographic reproduction.”⁵³ Epstein would go back to this essay and this definition in 1926, when he chose to include this piece in his collections of essays *The Cinema Seen from Etna*, just when Buñuel started working with him. This shows that, by the time Epstein and Buñuel met, the former was still involved in the discussions around *Photogenié* and therefore it is most likely that Epstein would have known about Diamant-Berger’s essay on *Decoupage*. Unfortunately, there is little to no evidence that Buñuel learned this, or much else, from Epstein. However, there are a few ideas on Epstein and Buñuel’s understanding of cinema that connect, and therefore, it is useful for this analysis to go over them.

⁵¹ Wall-Romana, C. Epstein’s *Photogenie* as Corporeal Vision: Inner Sensation, Queer Embodiment, and Ethics in Keller, Sarah, and Jason N. Paul. *Jean Epstein: Critical Essays and New Translations*. Amsterdam University Press, 2012. p. 51

⁵² Abel, R. op. cit. p. 110

⁵³ Epstein, J. On Certain Characteristics of *Photogénie* reproduced in Abel, R. op.cit p.293

Buñuel arrived in Paris in 1925 after his application to become the secretary of the Spanish writer, Eugenio d'Ors, and accompany him to the French Capital where they would both see to a newly created organism: the "Société internationale de coopération intellectuelle."⁵⁴ Once in Paris, Buñuel would not only get involved deeply with the intellectual life of Paris, but he would embark in a few projects of his own. These included the staging of his own play *Hamlet* (1926) and the *mise-en-scene* of an opera by Miguel de Falla named *El Retablo del Maese Pedro* "short play, inspired in an episode from Don Quijote."⁵⁵ Besides this prolific and stimulating time, Buñuel also attended the Parisian cinemas with some regularity. It was here that, according to him, he discovered Eisenstein's *Battleship Potemkin*⁵⁶, as well as Pabst, Murnau and, above all, Lang's film pieces. It was the latter that, according to Buñuel, inspired him to pursue a career in film, as he explains that, "It was after seeing *Der müde Tod* that I understood beyond any doubt I wanted to make films."⁵⁷

After having found this new calling, Buñuel sought to find a school where he could learn the craft. He learned that Jean Epstein, a filmmaker whose name he knew after his publication in *L'Esprit Nouveau*, was inaugurating an academy for actors and he immediately enrolled with the hopes of learning about cinema. Buñuel's first attempt to be involved in one of Epstein's productions was as an actor in the piece *Les aventures de Robert Macaire*⁵⁸. Unfortunately, his attempt was frustrated as Epstein was finishing the piece when Buñuel tried to get involved but he did not give up.

⁵⁴ Buñuel, L. "Mi Último Súspero" op.cit. p. 98

⁵⁵ "...obra corta, inspirada en un episodio de Don Quijote" Buñuel, L. op. cit. 108

⁵⁶ Sergei M. Eisenstein director; Jacob Bliokh, producer. *Battleship Potemkin*. London :British Film Institute, 1925. Print.

⁵⁷ "Fue al ver *Der müde Tod* cuando comprendí sin la menor duda que yo quería hacer cine" Buñuel, L. op. cit. p. 110

⁵⁸ Epstein, Jean, director. *Les Aventures De Robert Macaire*. 1925.

After Epstein finished *Les aventures de Robert Macaire*, Buñuel showed up at the “Albatros de Montreuil-sous-Bois” studios and asked Epstein if he could be involved in his next film as an assistant. “He accepted me. The shooting of *Mauprat*⁵⁹ (in Paris and also in Romorantin y Châteauroux) was my first cinematographic experience.”⁶⁰ During the shooting, Buñuel would be involved in the production through doing menial jobs, which included doing stunts during a battle scene. He also got to meet a few of the casting members and the cameraman Albert Duverger, with whom he would eventually work in the shooting of *Un Chien Andalou*.

After this experience, Buñuel would be offered a second chance to work with Epstein, during the shooting of *The Fall of the House of Usher*⁶¹, one of the most ambitious projects of the French filmmaker. However, Buñuel ended up not being involved with the project because Epstein asked him to assist Abel Gance in a casting and Buñuel refused arguing that he was his assistant (Epstein’s) and he didn’t want to do anything with “...monsieur Abel Gance whose cinema I did not like.” Epstein did not take Buñuel’s ill opinion on Gance’s cinema and fired him from the production of *The Fall of the House of Usher*, not without warning him “I see in you surrealist tendencies. Get away from those people”⁶²

This was the totality of Buñuel experience with Epstein and it is, perhaps because the shortness of it or maybe because Epstein’s *Photogénie* style did not appeal to the young director, why Buñuel constantly denied having learned anything from Epstein, as he insisted to Aranda: “Honestly, I learned very little from Epstein. When I started shooting *Un Chien*

⁵⁹ Epstein, Jean, director. *Mauprat*. 1927.

⁶⁰ “Me aceptó. El rodaje de *Mauprat* (en París y también en Romorantin y Châteauroux) fue mi primera experiencia cinematográfica” Buñuel, L. op. cit. p.111

⁶¹ Epstein, Jean, director. *La Chute de la Maison de Usher*. 1928

⁶² “...monsieur Abel Gance, cuyo cine no me gustaba.” “...Advierto en usted tendencias surrealistas. Alejese de esta gente.” Buñuel, L. op. cit. p. 112-113

Andalou, I did not know much about cinema. Cinema is learned through practice.”⁶³ He would in fact later, as Aranda highlights from his conversations with Buñuel, confess that most of the time, when he looked at Epstein direct he would disapprove most of what he did, “...I would often think to myself, with the pretension of every novice, that something that he would do could not be, and that the location of the camera lights or characters had to be in such or such way.” This experience was not beyond a learning curve, as Buñuel did gain a critical eye just by watching Epstein direct, as he added to this last statement that he “...learned especially by mentally elaborating the film that was being made, seeing it in a different way.”⁶⁴

Even though Buñuel insists that he had little to do with Epstein's views on cinema, Aranda does see a connection between Epstein's "supreme virtue" of turning the most quotidian objects into the most extraordinary, following his beliefs on *Photogénie*, which I have previously discussed, and Buñuel's approach to cinema. Aranda, however, insists that their approach to this ambition was slightly different:

Epstein tries to create an atmosphere of beauty, an aesthetic impression of romantic mystery. Epstein photographed a candelabra, an armchair, a chorus girl, and the object received an unusual presence of lyrical resonances. Instead of photographing the object wrapped in a mystical halo of blurring, and with an angle difficult to recognize, Buñuel presents it in such a way that material reality had never been seen that directly before, with such a physical reality, so terribly strong.

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⁶³“La verdad es que aprendí muy poco de Epstein. Cuando empecé *Un Chien Andalou*, no sabía mucho de cine. El cine se aprende en la practica...” Buñuel, L. in Aranda, J. Francisco. *Luís Buñuel: Biografía Crítica*. Edit. Lumen, 1975. P.46

⁶⁴ “...me ponía pensar con la pretensión de todo novato, que eso no podía ser, y que el emplazamiento de la cámara luces o personajes tenían que estar de tal otra manera.” “Yo aprendí sobre todo elaborando mentalmente la película que se estaba haciendo, viéndola de una manera diferente.” Aranda, F. op. cit. 46-47

⁶⁵ “Epstein trataba de crear una atmósfera de belleza, una impresión estética de misterio romántico. Epstein fotografiaba un candelabro, un sillón, una corista, y el objeto cobraba una presencia inusitada de resonancias líricas. En vez de fotografiar el objeto envuelto en un halo místico de difuminación, y con un ángulo difícil de reconocer, Buñuel nos lo presenta de tal manera que su realidad material nunca había sido vista antes tan directamente, con una realidad tan física, tan terriblemente fuerte.” Aranda, F. op. cit. p. 47

This is precisely the difference between Epstein and Buñuel, on the one hand, the former would look for ways to enhance objects' presence using camera effects and then using those objects in the narrative of the film. While Buñuel would just present them as crude as they would come, looking for the right angle that could present such quotidian objects in a way that no one had ever seen before. That is the case of the eye being slit, which is nothing else but a calf's eye being slit by a razor but seen in a close up; this is so brutal and yet so real that it gets the awe that Buñuel and Dalí were looking for when devising *Un Chien Andalou*.

Conclusions.

In this chapter I have analysed a number of techniques Buñuel used in his literature and in the making of *Un Chien Andalou*. From this analysis, I have showed that the structure of the film, and therefore the structure of my own adaptation, is a *Mise en abyme*. Furthermore, I have argued that the story is seen from the perspective of a poet, who is, at least to me, Buñuel himself. I have also explored the way in which time and space, essential components to theatre, is used. There is but one characteristic left out in this analysis of the structure of the film, and that is the way in which the scenes must be constructed in order to create meaning.

As I argue in my methodology chapter, the structure in the film follows a carefully thought logic. Buñuel himself told Max Aub that lack of logic in *Un Chien Andalou* is a myth and that he actually planned, quite carefully, the order in which the images were to appear.

The lack of logic in *Un Chien Andalou* is just a myth. If so, I should have cut the film in only flashes (Sic.), throw in several hats the different gags and paste the sequences at random. That was not the case. And not because I could not do it: there was no reason to for it. No, it is simply a surrealist film in which the images, the sequences, are followed according to a logical order, but whose expression

depends on the unconscious, which, naturally, has its own order. Look closely: unconscious, reason, logic, order. When the dying man falls into a garden, he caresses the naked back of a statue (of a woman). That is, what is a normal consequence of the fall, the absurdity would be that this sequence preceded the other.⁶⁶

This long quote not only demonstrates that Buñuel did think of a logic structure, even though, as he mentions, the interpretation of the film and therefore the images, following Buñuel's understanding of the components of the film according to his text on *Decoupage*, relies on the unconscious. However, it also shows something else about the reasoning behind the structure.

As Buñuel mentions, every shot follows the logic of causality, i.e. if a man gets shot he will fall to his death. What is disconcerting is that he ends his fall somewhere other than where he started it. Or if someone rings the bell it will be heard by the residents of the house, what is disconcerting is that they hear a Martini shaker instead of a bell but the cause and the effect are still logical. This causality that does not necessarily follow the rules of the "real world" is what Buñuel sought to do with his *Decoupage* of the film. There is one more thing to note about the *Decoupage* that may add yet another layer to the structure.

I would like to insist, once more, on Aranda's observation about the difference between Buñuel and Epstein's films. As I mentioned earlier, Aranda notices that, while Epstein looks to photograph the beauty of an object and then make it a part of the narrative, Buñuel's aim is to find an angle from which the object has not been seen before, thus making it shocking or terrifying. This remains consistent with what Buñuel said at a conference in 1958:

⁶⁶ Lo de la falta de ilación en un perro andaluz es puro cuento. Si fuese así, debía haber cortado la película en puros flashes (Sic.), echar en varios sombreros los distintos gags y pegar las secuencias al azar. No hubo tal. Y no porque no pudiera hacerlo: no hubo razón que lo impidiera. No, sencillamente es una película surrealista en que las imágenes, las secuencias, se siguen según un orden lógico, pero cuya expresión depende del inconsciente, que, naturalmente, tiene su *orden*. Fíjate bien: inconsciente, razón, lógica, orden. Cuando el moribundo cae en un *jardín*, acaricia la espalda desnuda de una estatua (de una mujer). Es decir, que es la normal consecuencia de la *caída*, lo absurdo sería que esta secuencia antecediera a la otra. Aub, Max. *Conversaciones Con Buñuel: Seguidas De 45 Entrevistas Con Familiares, Amigos y Colaboradores Del Cineasta Aragones*. Aguilar, 1985. p. 59

For a neorealist a glass is a glass and nothing more. We see it being taken from the sideboard, filled with a drink, carried to the kitchen where the maid will wash it and perhaps break it, which may or may not cause her to be fired, and so on. But this same glass, observed by different human beings, can be a thousand different things, because each person pours a dose of subjective feeling into what he sees, and no one sees it as it really is but as his desires and his state of mind make him see it. I advocate the kind of cinema that will make me see those kinds of glasses, for that cinema will give me a whole view of reality...⁶⁷

As one can see from this quote, the object keeps its qualities but the intention behind Buñuel's cinema, is to show the way in which the characters load it with subjectivity. Moreover, if one follows both of these trains of thought and applies them to a reading of *Un Chien Andalou*, then one could argue that the film is precisely composed of a number of images that create a shot. However, the film as a whole is composed of all of the shots, or as Buñuel himself puts it: *A film=a series of shots/ A shot= a series of images*⁶⁸. This means that, in order to make an accurate reading of the film, one must first pay attention to the elements contained in one scene and see each and every scene as a unit of meaning that inscribes to the larger meaning of the overarching story.

In my adaptation of *Un Chien Andalou*, the overarching story is a tragedy imagined by a poet. In this tragedy the jealous former partner of the protagonist sees her in a horrific, emotionally co-dependent relationship with a sexually ambiguous man. The characters are stuck in a loop where the story ends and finishes constantly, until the female character realizes that she is in fact in control of the dream that she is in, and therefore her fate, as she is

⁶⁷ Text of an address delivered at the University of Mexico, Mexico City, December 1958; published in *Universidad de México*, December 1958. Reproduced in White, G. P. 141

⁶⁸ Buñuel, L. in White, G. op.cit. p. 131.

in fact the protagonist. However, this plot must be conveyed through the scenes, which, as I have explained, must have a particular structure of their own.

As I have explained in this chapter, this way of ordering fiction finds its roots in many other cultural references, particularly those that were trending in Spain and France during the 1920s. Hence, the indeterminate article in *Un Chien Andalou*, which provides enough evidence to argue that the film is heavily influenced by Buñuel and Dalí's Spanish context, an approach that is often neglected in many of the analysis of the film.

Chapter 4

Un Chien Andalou seen from the Spanish Literary avant-garde.

In the last chapter I argued that there were clear connections between Luis Buñuel's writings and *Un Chien Andalou*. It was because of these connections that I realized how close the film is to a number of tropes that fit within the particular interests of the Spanish literary avant-garde. This leads me to reconsider the film using only categories and ideas drawn from the Spanish literary movements. In this chapter, I will take a closer look at these movements, which Buñuel and Dalí followed passionately before turning to Breton's surrealism, in an attempt to demonstrate that their first film is closer to the ideas of the Spanish intellectuals rather than the French.

The Spanish avant-garde that was followed by Buñuel, Dalí and other artists from their generation, developed some of its most compelling ideas and interests from 1914 to 1936. In this chapter I will divide this timeframe into three main stages to facilitate my analysis. These will be *Creacionismo*, founded in 1914 by Vicente Huidobro and replicated by Gerardo Diego, The *Ultraismo* movement, founded by Rafael Cansinos-Assens in 1918 and developed until 1923. Finally this chapter will explore *Suprarealismo*, an ism that was followed and interpreted by the Spanish intellectuals, who had their own vision of the French artistic tendency. In this chapter, I will define what Surrealism meant for the Spanish artists of the 1920, in an effort to establish differences between the Spanish *Suprarealismo* and the French *Surrealism*. I will then analyse *Un Chien Andalou*, by drawing on the Spanish version of the movement.

The analysis presented in this chapter will pay close attention to the ideas that Gerardo Diego used in his *Creacionista* poetry and link the Spanish understanding of poetry to Wagner's *Lieberstod* that Buñuel decided to use in the special edition of the film, produced in

France between 1959-1960. I shall demonstrate that the ideas that Gerardo Diego had on the musicality in poetry can be tied to what Buñuel was looking for when he used Wagner's piece.

In the second part of the chapter, I will analyse the magazines that Buñuel and Dalí followed while they were in Spain. In particular, I will single out *Grecia* magazine, *Cervantes* magazine, *Vltra* magazine, and Ortega y Gasset's magazine, *Revista de Occidente*. The intention here is to establish a referential frame that is exclusively based on the ideas and concerns of the Spanish literary avant-garde. I am particularly interested in the theme of "Evasion", which is often mentioned amongst the Spanish intellectuals of the 1920s and highlighted by Gimenez Caballero in an article published in 1929 in the *Gaceta Literaria*.

Similarly, in Díez Canedo's analysis of the Spanish Surrealist theatre, "Evasion" appears as a theme from the 1920's and inherited by Lorca, when he explains, "Unlike Buñuel and Dalí, who were fascinated by the oneiric and irrational abandonment that the orthodox surrealism claimed for, Lorca kept his own concept of "evasion" as a way to access reality."¹ Following this argument, and using the theme of "Evasion" as a category, I will analyse *Un Chien Andalou*, as a reaction against that very same theme.

In the last section of the chapter, I will explore the Surrealist theatre that the Spanish writers developed in the early 20's. This will pay close attention to Buñuel's fascination for this particular movement, as demonstrated by a play and a film script that was never filmed. These are *La Duquesa de Alba y Goya*,² Buñuel's first *scenario*, commissioned to be written between September and November 1926 and *Hamlet*, dated in 1927 and written in collaboration with his close friend Pepín Bello. I will then use the basic concepts and ideas

¹ Díez-Canedo, E. «Tres poetas», in *El Sol*, Madrid, 26 mayo 1922.

² Buñuel, Luis. *Goya: La Duquesa De Alba y Goya: Guión y Sinopsis Cinematográfica De Luis Buñuel*. Instituto De Estudios Turolenses, Excma. Diputación Provincial De Teruel, 1992. Print.

behind this kind of Spanish theatre, with a particular interest in Buñuel's understanding of it, to then tie them in with the tropes in the film.

This final inquiry will allow me to detect a particular theme for the adaptation of the play. In the second chapter of this work I aimed to provide an analysis of the different images and tie them to Dalí's paintings, and Buñuel's poetry, in an effort to understand how to create an appropriate structure for the play. In the third chapter, as I previously mentioned, I concentrated on Buñuel's poetry, looking mainly at his interests in fictional time and space, from which I concluded certain essential traits that the characters of the appropriation must have. In this previous chapter, after having revised the general feeling of the time in which Buñuel and Dalí lived in before making the film, I aim to come up with a theme for my own version of the play.

Gerardo Diego, the multiple image, and the music in Un Chien Andalou.

There is a relationship between the music in *Un Chien Andalou* and the way in which it was filmed. There's no real evidence as to why Buñuel decided to use two pieces of Wagner's *Tristan and Isolde* and two Argentinean tangos, other than the fact that the last two were very popular in Europe at the time when the film was shot, and because Wagner was part of one of the debates amongst the Spanish intellectuals of the second decade of the 20th century. While some writers advocated for a new art that only looks forward, others were still fascinated by Wagner's romanticism. It is arguable that Buñuel was also paying a cryptic tribute to this passage that Cansinos Assens recalled, "...with Tristan's mask, Gomez de la Serna glanced passionately at the Futurist manifestoes Marinetti launched from his soggy Venice. And

Marinetti himself instigated by Tristan, sent Prometheus his Futurist encyclical to the Spaniards.”³

The proclamation that Cansinos Assens refers to appears in issue number 20 of *Prometeo* magazine in 1910 and it is indeed signed by Tristan (Ramón Gómez de la Serna) and Marinetti himself. It is worth noting that de la Serna’s text begins with an uninterrupted series of exclamations, just like the ones Marinetti uses in his *Uccidiamo il Chiaro di Luna* that he had published in April 1909. De la Serna recovers some of Marinetti’s exclamations and mixes them with some of his own. “Futurism!” Tristan writes, “Insurrection! Rampage! Celebration with Wagnerian music!” And later on, De la Serna pays a homage to Marinetti’s text when he claims, “Stoning to the wye of the moon!”⁴ Using *Tristan and Isolde* in *Un Chien Andalou*, then, turns into yet another reference, besides the others I have explored so far, to Buñuel’s mentor and friend, Ramón Gómez de la Serna.

Buñuel had always been close to music. Not only was he a good drum player having participated in the Calanda drum parade, but also one of his first literary pieces was dedicated to music. *Orchestration* - a literary piece that I have mentioned before - is a description, in a *gregería* style⁵, of a number of instruments used in an Orchestra, which already demonstrates Buñuel’s fascination for music and how he tried, since the beginning, to create a connection between his artistic work and music.

³ “...con la máscara de Tristán, Gómez de la Serna glosó apasionadamente los manifiestos Futuristas que Marinetti lanzaba desde su encharcada Venecia. Y el mismo Marinetti, instigado por Tristán, envió a *Prometeo* su encíclica Futurista a los españoles.” Delgado, Antonio Sáez. *Orfícos Y Ultraístas: Portugal Y España En El Diálogo De Las Primeras Vanguardias Literarias (1915-1925)*. Mérida: Editora Regional De Extremadura, 1999. Print. p. 189

⁴ *Futurismo! ¡Insurrección! ¡Algarada! ¡Festejo con música Wagneriana! ¡Pedrada en un ojo de la luna!* Gómez de la Serna, Ramón. “Proclama Futurista a Los Españoles.” *Prometeo*, 1910, pp. 1–2.

⁵ The *Gregería* is a form of poetry invented by Ramón Gómez de la Serna. The word *Gregería* does not mean anything, as its inventor makes clear when he declares, “The *Gregería* as a word almost means nothing, as I, above all, have chosen this name because it is euphonic, as well as the private secrets found within the sex of this word.” Serna, Ramón Gómez de la. *Ramonismo. (1917-1919)*. Edited by Ioana Zlotescu, IV, Círculo De Lectores, 1997. p. 47

Furthermore, in Buñuel's early creative life, Wagner seemed to be amongst his favourite references. Not only did he use his opera, *Tristan and Isolde*, in both *Un Chien Andalou* and his following film project, *L'Age d'Or*, but he also referenced Wagner in a project that Giacometti and himself were supposed to develop for a party that the Counts of Noailles hosted in the Spring of 1932. The project was called *Una Girafa* and it consisted of an installation of a wooden Giraffe with little hinged doors that one could open to find "surprises".

On the fourth:

There's a little cage, like the one of a prison. Through the cage we can hear the sound of an authentic orchestra of a hundred musicians playing *Die Meistersinger*.⁶

Even though the installation never happened because apparently someone stole the wooden giraffe while Giacometti and Buñuel had gone for a coffee, the texts that were supposed to be attached to the little doors were printed in the last number of *Le Surréalisme au Service de la Révolution*. This is one of those texts and, as you can see, Wagner appears once again next to yet another literary work by Buñuel. Later on in his career, Buñuel used Wagner yet again in his last film *Ese Oscuro Objeto del Deseo (That Obscure Object of Desire)*⁷, which led him to confess to Carrière that he "...adored Wagner."⁸ Even though it was important for my argument to trace back Buñuel's proximity to Wagner's music, the purpose of this section is not to demonstrate a link between Wagner's music and *Un Chien Andalou* but to demonstrate that music, in general, served Buñuel as a synesthetic element for the purpose of creating an aesthetic experience in the spectator.

⁶ Buñuel, Luis, Paul Hammond, Philip West, and García Buñuel Pedro Christian. *Una Jirafa*. Zaragoza: Libros Pórtico, 1997. Print. P. 24

⁷ Buñuel, Luis, director. *Ese Oscuro Objeto Del Deseo*. 1977.

⁸ Buñuel, L. Op.cit p. 278.

Dalí on the other hand, was also keen on Gerardo Diego's poetry. He in fact rewrote his piece *Cuento de los 8 Años*, which he claimed he had written when he was seven years old, but he did not publish it until 1924. The piece is inspired in Oscar Wilde's *The Happy Prince* and he redrafted it considering the ideas of the *Creacionista* movement. Sánchez Vidal explains that the piece would only have been possible:

... after a careful assimilation of the language and the avant-garde techniques and especially of the Creationista images, either directly or through their incorporation into the Ultraist voyage or the one of Federico García Lorca, who nourished both movements.⁹

Delving into this piece would require a lengthier study but it was important for this thesis to mention it because it demonstrates the connection that Dalí had with Diego's poetry. The important argument here for the thesis is that it also opens the possibility that García Lorca had something to do with that proximity to the *Creacionista* movement, according to Vidal's introduction, thus highlighting even more Dalí's proximity to this movement. This influence can also be applied to Buñuel, thus adding yet another connection between Diego's movement and Buñuel's writing. Moreover, Dalí was not only keen on the *Creacionista* movement but he also had a deep connection with Wagner, one that is not only demonstrated by the fact that he died listening to Wagner but also because in 1928, Dalí was already working in his *Tristan Fou*, a ballet script that he did not open until 1943. According to Alberich, the date on which the script for Dalí's *Tristan Fou* was written coincides with the year of the devising of *Un Chien Andalou*, information that was revealed only after Felix Fanés released his version of the *Obras Literarias Completas de Salvador Dalí (The Complete Literary Works of Salvador Dalí)*.

⁹Sánchez Vidal, A in Dalí, Salvador. *Obra Completa*. Ed. Agustín Sánchez Vidal. Vol. III. Barcelona: Destino, 2004. Print. P.17

This note would make complete sense, as the first image that Dalí uses is very similar to the last image in *Un Chien Andalou*, that is the two lovers buried in sand, having all sorts of leaves and twigs on them.

Behind the garden wall, and on both sides of the cariátides, one will be able to distinguish in the penumbra, but cut quite neatly on the night sky, the upper part of the two figures of the Angelus de Millet.

Also, in the centre of the two walls located on each side of the door, two empty ovals of human height, intended for the appearance of the mannequins, will be cut in the architecture. Gloved arms with branches and leaves will surround the two ovals, and their hands will converge towards the centre of these and will completely cover them with their vegetation ¹⁰

In the film, we see an image exactly like this one just after the intertitle *au printemps* appears, at the end of the film. It is interesting to note that, even though the image of the two lovers appear at the end of the film, while Dalí uses it at the beginning of his ballet, the image was not part of *Un Chien Andalou's* original script, as it was added, by hand, once the typing was finished. This means that Dalí and Buñuel probably thought of it either when they were shooting the film or when they were about to finish it. To support this interpretation as Alberich explains, the image was not found until 1959 when they did the first remake. This evidence opens the possibility that the image of the two lovers buried by sand and covered in leaves was first tried in *Un Chien Andalou* and then used in *Tristan Fou*. This would prove that Dalí was already thinking of his ballet piece, based on Wagner's opera, when he and Buñuel were devising their film together.

To sum up, the purpose of this section is to demonstrate that Diego's ideas on poetry served as a theory for Buñuel and Dalí when they were coming up with *Un Chien Andalou*.

¹⁰ Dalí, S. op. cit. 951-952

Furthermore, Wagner's *Tristan and Isolde*, a piece that both Dalí and Buñuel were not only acquainted with, it was actually close to their artistic motivations, as I have just demonstrated, and serves as an emotional catalyst for the audience, while we are being subjected to the images of the film. This is otherwise known, according to my argument, as "multiple images", as we shall see.

Given the complexity of this argument the following section will be divided in three parts. First, I shall focus on demonstrating that Wagner's *Lieberstod* and the *Prelude* to the first act of his *Tristan and Isolde*, are the only two pieces that were indubitably featured in the film. The aim of this section is to demonstrate that there is an aesthetic reason behind the music and the film, one that Buñuel actually considered before shooting the film. The second part of this section will be dedicated to demonstrating that using music, as a means of poetry, is something that the poets of the *Generación del 27* took from the *Creacionista* movement and more specifically, from Gerardo Diego. Finally, I will demonstrate that Buñuel and Dalí's understanding of poetry, at least in their early career, is inspired by Diego and therefore, *Un Chien Andalou*, was devised using the same technique. This will ultimately demonstrate the first relationship between the Surrealist film and the Spanish literary avant-garde.

The connection between music and poetic images was an ongoing discussion amongst the Spanish intellectuals of the avant-garde, and Gerardo Diego was particularly interested in this, as we shall see later on. The effect that Buñuel and Dalí were looking for with *Un Chien Andalou*, an effect of abandonment from the spectator, resonates with Gerardo Diego's ideas around music and poetry. However, before demonstrating this, it is important to consider the soundtrack of the film in detail.

Even though the most well known version of Buñuel and Dalí's film includes the *Prelude* to the first act of Wagner's *Tristan and Isolde* and *The Death of Isolde*, along with two

tangos, *Tango Argentino*¹¹ and *Recuerdo (Memory)* or *Recuerdos (Memories)*,¹² it is still unclear if any of these pieces were actually used as soundtracks for the film. However, it seems that those that were most likely used as soundtrack for the film were from Wagner's opera. Buñuel claims in his autobiography: "Very nervous, as one can suppose, I stood behind the screen with a gramophone and, throughout the projection, I mixed the Argentinean Tangos with *Tristan and Isolde*."¹³

Nevertheless, Ferran Alberich, in his essay *La Construcción del Azar*, found that other spectators like Alfonso de Luca, husband to Buñuel's younger sister and attendee to the opening day of the film in Madrid, witnessed something different. He recalled that "...there was a gramophone next to the screen, from which a faint sound would come, *Tristan and Isolde* by Wagner. He cannot recall any tangos..."¹⁴ Furthermore, Alberich argues that, even though the technical sheet of the *sound version* of the film includes *Tangos Argentinos* in the soundtrack, it does not specify which Tangos they are. Furthermore, Alberich identifies that the most common instrument used in the popular tangos in Europe in the 1920s, the bandoneon, is not used in either *Tango Argentino* or *Recuerdos*.

Jacques Marechal from *Les Grands Films Clasiques*, and editor of the revisited version of the 1960's, told Alberich that Buñuel simply gave him the name of the tangos that he allegedly used in the projection of the film and they tried to follow the director's instruction as best as they could, but when Alberich tried to locate the original records of both tangos, he couldn't find any of them. Lastly, even though there are two famous tangos from the 1920s that were very popular in Europe at that time, they are not the ones that are more commonly

¹¹ Vicente Álvarez, Carlos Otero et son orchestre. "Tango Argentino." *Nuits à La Havane*, 1 Jan. 1959.

¹² Vicente Álvarez, Carlos Otero et son orchestre. "Recuerdos" *Nuits à La Havane*, 1 Jan. 1959.

¹³ Muy nervioso, como es de suponer, yo me situé detrás de la pantalla con un gramófono y, durante la proyección, alternaba los tangos argentinos con Tristán e Isolda. Buñuel, Luis, and Ana María De La Fuente. *Mi Último Suspiro / Luis Buñuel; Traducción De Ana María De La Fuente*. Spain: Debolsillo, 2012. Print. P.132

¹⁴ ...había un gramófono al lado de la pantalla, del que salía un débil sonido, Tristán e Isolda de Wagner. No recuerda ningún tango... Alberich, Ferran. *La construcción del azar*. Spain; Filmoteca Española, 2009. Print. P.13

heard in the sound version. Moreover, Buñuel, in his autobiography, claims that he used Wagner as a reference for Batcheff, in the scene where he and Mareuil are looking at Fano Mesan, the androgen, from the window. “We weren’t more that five or six on the set. The interpreters had no clue on what they were doing. I would tell Batcheff, for example: “Look through the window, as though you were listening to Wagner. Even more pathetic.””¹⁵

Taking this into consideration, La Filmoteca Española decided to edit the film using only the *Prelude* and *The Death of Isolde* movements in Wagner’s piece in 2009. From this experiment, they concluded that the duration of these pieces should cover the entirety of the film. I shall therefore concentrate on the *Lieberstod* and the *Prelude of Tristan and Isolde*, as the only two pieces used as a soundtrack for the film.

At the back of page number three of the original scenario, Buñuel wrote, by hand, the following:

...It should be noted that when the policeman gives her the box, she overcome by an extraordinary emotion that completely isolates her from everything. It’s as if she were subdued by distant strains of religious music, perhaps music she heard in her earliest childhood.

...when the policeman gives the box back to the young woman, the two characters on the balcony also seem overcome by the same emotion, an emotion that brings them to tears.¹⁶

Since I am considering Wagner’s pieces to be the only two tracks of the film, then I can only assume that the music that is *invading* Batcheff, Mareuil, Mesan and the guard that gives the box to the latter, is the *Lieberstod*, which coincidentally plays on that very same scene, even in

¹⁵ Buñuel, L. *My Last Sigh* op.cit. p.130

¹⁶ Buñuel, L. *Original Scenario of Un Chien Andalou. P.3, in Un Chien Andalou/Perro andaluz. Spain, Filmoteca Española, 2009.*
Translations by White, G. Op.Cit. 165

the 2009 version. If we consider Alberich's findings, plus Buñuel's recollection of what happened on the film set, then it is reasonable to suppose that the *religious music* that invades the characters comes from either one of the two pieces that were considered by the directors since the beginning of the project - i.e. the *Prelude* to the first act of *Tristan and Isolde* and the *Lieberstod*. Furthermore, the music has a direct relationship with the emotional states of the characters.

In his essay, Alberich questions whether we, as spectators, should be in the emotional state that Buñuel is looking for in his characters. If so, then there is also a desired effect on the audience, which is transmitted by the music. This way of affecting the audiences was also explored by Gerardo Diego, a *Creacionista* poet from the *Generación del 14* and a steady collaborator on Pedro Garfias and Juan Chabas's *Horizonte* magazine, in which both Buñuel and Dalí also collaborated with.

Before analysing Diego's theories on poetry and its relationship to music, it is relevant to consider the background of the *Creacionista* poets and the *Generación del 14*. It is important to do so as the process that poetry was going through at that time has a deep connection with Diego's way of constructing poetry and therefore, according to my argument for this section, with Buñuel's way of devising the film.

Vicente Huidobro founded the *Creacionismo* movement in 1916 in Paris and it became popular in Spain towards 1919, the same year in which Cansinos-Asséns printed the *Manifiesto Ultraista* in Cervantes magazine. Regardless of being from different movements, Huidobro's school of thought was carefully followed and disseminated by Cansinos-Asséns:

Vicente Huidobro, P.Reverdy, Roger Allard and Guillermo Apollinaire. These last four represent the newest intellectual movement in France (the Creacionismo),

being Cansinos-Asséns the only Spanish writer that, has known how to interpret, thanks to his excellent comprehension.¹⁷

It comes as no surprise how popular Vicente Huidobro was to the Spanish intellectuals of the time, since he made an outstanding contribution to the Spanish literary avant-garde by introducing them to some of the most important artists of the time. Guillermo de Torre explains:

From Huidobro's I heard some of the most truthful names that were going to define the dawning epoch; in his house I was the first books and magazines of the schools that would later give such prodigal and discussed crops. There, in Huidobro's house, or through him, I met some of the foreign artists that had the opportunity to make a stop in Madrid. Firstly, the Delaunay couple, Robert and Sonia; then a group of polish painters, Wladislaw Jahl, Marjan Paskiewicz; Russian political theorists, recently partnered with Lenin, in Geneva, but that were now more on the expectation.¹⁸

These names added a lot to the Spanish literary avant-garde and Buñuel and Dalí certainly knew them, either directly or through the publications of *V-ltra* and other magazines. Guillermo de Torre shows something else about the intellectual life of the time, i.e. a vibrant and passionate community of artists that also included the ideas of other foreign artists, some of them exiled in Spain during the First World War, like the two Polish painters Jahl and Paskiewikz, who became important to the *Ultraista* movement later on.

The *Creacionista* movement, just like the *Ultraista* movement, sought after a renovation of the tropes and techniques that the former generation was looking for. To Huidobro, the new poetry needed to be less illustrative, the poetic object needed to reveal

¹⁷ Comet, Cesar. A. "Una época De Arte Puro." *Cervantes Apr.* 1919. Madrid p.92

¹⁸ Guillermo de Torre in Brihuega, Jaime. *Las Vanguardias Artísticas En España: 1909-1936*. Istmo, 1981. Print. p.206

itself in the reader rather than just describing it with words. "Why would you sing the rose, Oh, poets! Make it Bloom within the poem"¹⁹, claimed the Chilean, asking his fellow poets to create a kind of poetry that could happen within the mind of the reader, rather than just making meaningless descriptions of the object in the poem itself. It is interesting to analyse some of Buñuel's poems, and even Dalí's, under this definition.

As we have seen in the previous two chapters, both the director and the painter sought to create a poetic world that would be constructed within and along the actual poem. Following this very same argument and applying it to the way in which *Un Chien Andalou* uses its images to create an anticipation in the spectator that would later be fulfilled. As I shall argue that later it is reasonable to argue that there is a connection between this definition and the way in which the film is edited.

What is clear is that Buñuel had at least a connection with the *Creacionista* movement, as two of the most acclaimed Spanish *Creacionista* poets were related to the film director in one way or another. On the one hand, Gerardo Diego collaborated with Buñuel in *Horizonte* magazine, as I have previously mentioned, along with Juan Larrea, a poet that would also be part of the Buñuel film scripts repertoire, as Buñuel and Larrea sought to collaborate together on a film script named *Illegible, Son of a Flute*, a script that is now lost. Both of these poets ascribed themselves to Huidobro's movement. Even though Diego never collaborated directly with either Buñuel or Dalí, he was highly regarded by the film director, as demonstrated by a letter dated 14th September 1928 and addressed to Buñuel's Pepin Bello. The letter is a critique of Lorca's *Romancero Gitano*.

¹⁹ "Por qué cantáis la rosa ¡Oh, poetas! Hacedla florecer en el poema." Huidobro, V. *El poeta es un pequeño Dios* in *El espejo de Agua*, 1916 in "EL ESPEJO DE AGUA - Poemas De Vicente Huidobro." Rubén Darío - Poemas De Rubén Darío, www.poemas-del-alma.com/vicente-huidobro-el-espejo-de-agua.htm.

...Our exquisite poets, of an authentic elite, against that which is popular, are: Larrea, the first. Garfias, (His lack of imagination, as well as its limitations, is a shame; his effusions would be far better if he had only half of Federico's fantasies); Huidobro; sometimes the storyteller, Gerardo Diego...²⁰

As I have demonstrated, the connection between Gerardo Diego and Buñuel, and therefore the *Creacionismo* movement, can be proven through this evidence, but my argument for this section has to do with the connection between Diego's theories and the music in *Un Chien Andalou*. The way to delve into this is to explore Diego's theories on poetry, as they not only follow Huidobro's understanding of writing, but he elaborates a theory of his own that will have an effect on Dalí and Buñuel's film, as I shall now demonstrate.

For Gerardo Diego, the *Creacionismo* was a way of revitalizing the old forms of poetry that were stagnated and didn't seem to be evolving any more. In a poem that Diego dedicated to his friend and mentor Eugenio Montes, he conveyed this idea to his fellow poets:

Creacionismo ...
Brother, let us surpass the sloth.
Let us model, let's create our Monday, our Tuesday and Wednesday,
Our Thursday and Friday/...Let's make our Genesis.
With broken boards,
with the same bricks,
with the demolished stones,
Let us rise our worlds once more.
The page is blank...
"In the beginning it was..." ²¹

²⁰ Buñuel, L in Gibson, Ian. *La Forja de un Cineasta* op.cit. p. 272

²¹ Diego, Gerardo. *Obras Completas. Vol. 1. Madrid: Alfaguara, 1996. Print.* p.95

As we can see from this poem, Diego believed that the *Creacionismo* allowed the artists to start anew, a mission that was definitely shared by the *Ultraistas*, as we have seen in the last chapter, and therefore, an idea that must have resonated in Buñuel.

For Diego, the way to find this new beginning consisted of bringing the metaphor to its purest state, an idea that was shared by other poets of his time. Diego, along with the poets and artists of the Generación del 27, explored the path towards the purity of poetry, which fundamentally meant stripping poetry from anything that is not poetic, thus conserving in the poem only that which constitutes the raw material of the poem. According to Antonio Blanch, the Spanish poets that belonged to this movement of “pure poetry”, whom he classifies as the poets of the *creative purity*, saw that the only place in which the purity of poetry could be found was in that moment of inspiration, where the images are conceived.

[This] group of poets looks for purity even further away, in the very beginnings of the poetic activity, in the very instant of inspiration, that shall decide from purity everything that will derive from it, pending on whether if it stays faithful to that very first moment or not. Let us quote Henri Bremond, for whom that ineffable trance of the creative spirit that we call inspiration is the only true moment of purity. All of the other acts of imagination or intelligence, all the vibrations of sensibility –although necessary and required by the mysterious seed of inspiration– no longer constitute the poem’s essence.²²

This definition fits perfectly with Diego’s ambitions, as he looked for a way to bring poetry back into that state of purity. He would oddly find this path in a quote by Apollinaire that he would reinterpret to reach his formula for poetry in its pure state.

²² Blanch, Antonio. *La Poesía Pura Española: Conexiones Con La Cultura Francesa*. Madrid: Gredos, 1976. Print. P.13

You must remember a deep phrase by Apollinaire: “cubism is to traditional painting what Music is to Literature...” the phrase, with its mathematical aspect, is not symmetric. Observe that in the first reason: “cubism to traditional painting”, both are terms of only one genre, cubism is still painting and it uses the same materials as historic painting. Why then, should we not try a new proposition? Why shouldn’t we look within literature itself something that represents cubism, something that represents music? The new proposition would be this: cubism is to traditional painting what poetry is to X. Thus, a priori, we could conclude the possibility of the virtual existence of that X, or Poetry=Music; let us search for it then, new Leverrièrs of our Neptune.²³

As one can see in this last quote, for Apollinaire, “cubism” is in a higher state than the traditional painting, just like “music” is in a higher state than literature. However, Diego detects that while cubism is indeed in a higher state, it cannot be denied that it is part of the same discipline. This conclusion leads Diego to find a discipline within literature that can represent cubism and therefore music. This leads him to find this new silogism “cubism is to traditional painting what poetry is to X” and he substitutes this X for music. This silogism not only brings poetry closer to cubism but it also connects poetry to music without placing the former in a higher state than the latter, as demonstrated by the mathematical sign for equal between poetry and music. Therefore poetry, for Diego, is in fact music and music connects that first moment of inspiration to the reader.

This formula would lead Diego to create his own theory of what he called the “multiple image”. For Gerardo Diego, poetry had different states of matter, so to speak, and the responsibility of deciphering each state was solely on those who read them. This was because for Diego, the reader necessarily went through an evolutionary process that would begin with the poet, it would then pass on to the creator, who would then transform into a child and then

²³ Gerardo, D. *Posibilidades Creacionistas*. Cervantes, October 1919. Reproduced in *Obras Completas Vol. 6 Madrid: Alfaguara, 1996*. p.168

would finally conclude its transformation into a God. By the time the reader would reach that God state, the creator would then be in full capability of creating images that would pertain to the purest state of poetry. This state, however, would not arrive until the image reached its triple and even quadruple state.

The creator of images... Does not describe, he builds; Does not evoke, he suggests; His secluded work aspires to its own independence, to become its own end. However, from the moment allusions can be measured and exegesis assessed in a logical and satisfactory way, the image will still be on the equivocal, ambiguous terrain of the cerebral riddle, in which the emotion will be wrecked. The image must aspire to its definitive liberation, to the last degree of its plenitude.²⁴

This quote by Diego further expands on the goal that the poets ought to aim for, i.e. the purity of the image. This is obtained by not describing anything but by building the image until it appears in the mind of the reader. The moment in which the image is named by an adjective for example, then the image is immediately placed in front of the reader, thus preventing them from coming up with it by themselves and therefore it loses its state of purity.

This could be indeed connected to the practice of “automatic writing” that the surrealist followed but it should be observed that Diego never aims to reach the subconscious, neither on the reader nor the writer. In fact, Diego seeks to create an image that is the product of a rational process within the reader. He looks to do this by mentioning the image by name and letting the reader discover it through an imaginative process not one that dwells within the subconscious.

Contrasting this piece of the Dieguean thought with the way in which Buñuel described the *modus operandi* that he and Dalí used to devise the scenario for *Un Chien*

²⁴ Diego, G. op.cit. p.169

Andalou, is an interesting exercise. Buñuel told Pérez Turrent and de la Colina that Dalí and him worked "...by acknowledging the first images that would come to our minds and instead we systematically rejected anything that would come either from culture or from education."²⁵ As we can see from Buñuel's description, they sought to achieve what Diego had developed in his 1919 essay *Posibilidades Creacionistas*, i.e. images that weren't sustained by any cultural or educational reference, images that could only stand on their emotional implications. Furthermore, the last stage in Diego's classification of the image is the one that leaves the poetry in its purest state.

Multiple image: It does not explain anything; it cannot be translated into prose. It is poetry, in the purest sense of the word. It is also, and precisely, the music, which substantially is the art of the multiple images; every dissuasive value, academic, philosophical, anecdotal, is essentially alien to poetry. Music means nothing. (Sometimes it looks like it wants to; it is just that we do not know how to separate ourselves from the logic man, and therefore we end up questioning even the most beautiful, selfless, art pieces) Each one of us puts our own internal lyrics to music, and these imprecise lyrics vary depending on our emotional state.²⁶

For Diego, an *imagen múltiple* or *multiple image* is that which occurs both in the mind of the creator and in the mind of the spectator, which establishes a connection between both of them. A multiple image also has the purpose of stripping the object from any cultural convention, so as to make it an homogenous object, one that is common to us all, as Diego himself explains when he says:

²⁵ "acogiendo las primeras imagines que nos venían al pensamiento y en cambio rechazando sistemáticamente todo lo que viniera de la cultura o de la educación" Buñuel in Gibson, I. op.cit p. 281

²⁶ Diego, Gerardo. *Posibilidades Creacionistas*. Cervantes, Octubre, 1919. Reproducido En Obras Completas V. 6 Madrid: Alfaguara, 1996. Print. p. 170

Multiple Image: They are not a reflection of anything, but appearance, an illusion of itself. A free image, created and creator. A new cell from the autonomous organism. And yet, no skeleton, no entrails, Everything is surface; because the depth in in the surface when the surface is plastic.²⁷

Ramón Sánchez Ochoa explains that, through the multiple images, the poem stops being anywhere else but in the verses of the poem itself "...and just like it happens with music, it goes on to sustain itself exclusively by its own tensions and its internal balance..."²⁸ This means that, for Diego, multiple images, just like music, help the spectator, reader or listener confront the artistic object in its purest state, deprived from any pre conceptions provided by either culture or history. *Un Chien Andalou*, a film that defined itself as a challenge to the establishment, uses music in the same way that the poetry of Diego uses it, i.e. as the channel that allowed the viewer to see the images deprived of any cultural or educational background. This facilitates the spectator falling into an "oneiric and irrational abandonment"²⁹, as Diez-Canedo describes Dalí and Buñuel's fascination.

In issue number 24 of *La Gaceta Literaria*, an anonymous writer printed the following:

Of all the poets, isn't the creacionista the one who is closer to the photogenic, of the most cinematic poetry? His verses act as Grand Plains like the cinema. Take, otherwise, a poem, write numbers in order in front of every verse and we will have transformed it into a scenario. ³⁰

Sánchez Vidal attributes this quote to Buñuel himself in his study of Buñuel's literature, probably because at that time, Buñuel was one of the few Spanish cinematographers that still

²⁷ Diego, Gerardo. *Obras Completas* Madrid: Alfaguara, 1996. V 1. Print. p.101

²⁸ "...y, al igual que sucede con la música, pasa a sostenerse exclusivamente en sus tensiones y equilibrios internos." Ochoa, Ramón Sánchez. *Poesía De Lo Imposible: Gerardo Diego y La Música De Su Tiempo*. Pre-Textos, 2014. p. 183

²⁹ Diez-Canedo. *Tres Poetas*. op.cit.

³⁰ Anon. *La Gaceta Literaria, Noticiario*. La Gaceta Literaria 15 Dec. 1927: 5. Print. No. 24

had contact with the Spanish avant-garde. One only needs to consider the article printed in the same issue as this last quote, that Giménez Caballero wrote about the work Buñuel was doing, to see that Luis Buñuel was indeed under the spotlight of the Spanish intellectuals. If we consider this quote to be Buñuel's, then it is reasonable to argue that he devised the scenario for *Un Chien Andalou* using this *Crecionista* technique. To test this, and in accordance with what I have aimed to argue so far, I will now analyse the 2009 version of the film that uses only Wagner's piece.

Un Chien Andalou's version that the Filmoteca Española edited begins in silence because the music does not begin until Pierre Batcheff appears riding his bike through the streets of Paris. However, watching the beginning of the film without any sound means that, instead of watching Buñuel sharpening the razor while listening to the *Tango Argentino*, the sequence is completely silent. This already seems consistent with Buñuel and Dalí's attempt to create a film that uses images to communicate sound. This is a resource that will be later seen in the sequence when Batcheff's double rings the bell and its sound is substituted with a shaker being rattled.

The first image of Buñuel sharpening the razor already produces a sound that is only suggested by the images. The sound of the blade passing through the stone is reproduced in the viewer's mind, so by the time the cloud passes in front of the moon the sound of the blade remains in the spectator's mind. Furthermore, there is a dramatic effect that comes after seeing this sequence in complete silence and then watching Batcheff pleasantly riding his bike. This comes from the fact that the violence of the first sequence is far more enhanced when seen in silence and, as soon as the first chords of Wagner's romantic *Prelude* are heard then the already shaken spectator cannot help but be moved even further.

The first piece that the film uses after Mareuil's eye has been slit is the *Prelude* to the first act of *Tristan and Isolde*, unlike the remake of the 1960's that begins with the *Lieberstod*. It is important to remember that the original scenario that Buñuel and Dalí devised in Cadaques, does not include the sequence of the eye, it in fact starts with the sequence of the cyclist riding his bike beneath the rain. The way in which this sequence is written somewhat differs with the end result, as they wrote that the cyclist was supposed to be riding the bike mechanically while having his hands on his lap and therefore the handle was supposed to be loose. After this description, which we do not see on the actual film, there's a note that was crossed out and it reads "Music: Death of Tristan and Isolde."³¹ This would indicate two things; firstly, Buñuel and Dalí intended to begin the music just after the sequence I have just described. Secondly that they intended for the *Lieberstod* to be playing in the background. However, the *Filmoteca Española* decided to begin with the *Prelude*, a decision that, to me, is completely justified because the music fits perfectly with the rhythm of the film.

Having the *Prelude* in the background fits perfectly with every camera effect from the start. Batcheff appears when the music becomes loud and disappears with every pause that the music makes and so does Mareuil. This gives the film a certain cadence that one does not get with the 1960's version. What is even more revealing is that when the film gets to the *fondue enchainée* of the hair on the armpit, the sea urchin and the androgen, as the images appear and disappear with the music, makes the spectator follow the music until it becomes one with the images. This is an effect that mirrors the one that Diego was looking for with music and poetry. However, the moment where Fano Messian, Batcheff and Mareuil are supposed to be moved by the *strains of religious music*, as Buñuel wrote on the original script, does not really seem to fit with the music in this version, as the strings are in a less passionate

³¹ Musica: Muerte de Tristán e Iseo. Buñuel, L and Dalí, S op cit p.1

moment when this part begins. Furthermore, immediately after we see the androgen being run over by the car, the melancholic state of the strings continues, which creates an anticlimactic atmosphere at the time when Batcheff loses his mind and begins to harass Mareuil. In this particular sequence the *Tango Argentino*, used in the 1960's version, adds more tension to the scene.

The *Prelude* to Wagner's piece ends just before the intertitle "16 years earlier" appears on the screen. This intertitle is shown just after Mareuil lets Batcheff's double in, the character begins ranting at his double and after stripping him of his nun habits and getting rid of the box, he commands that Batcheff stands in front of the wall. It is at that moment when we flashback to "16 years earlier", it is also when the *Lieberstod* slowly enters. Interestingly enough, the music encompasses Batcheff's double in a slow motion that begins as soon as the intertitle disappears. The music adopts the exact same cadence that Batcheff does, which matches Buñuel's intention of giving this character, that he calls "the newcomer", "...a pathetic air"³², a direction that is similar to the one Buñuel asked from Batcheff, when he asked him to be as pathetic as if he was listening to Wagner. Moreover, this piece leads to Batcheff's character's death, ominously announced by the death's-head moth. This seems consistent with the motif of Wagner's piece, i.e. the death of Isolde, but it also matches Dalí's ending of his own *Tristan Fou*.

As I have explained before, Dalí was on the early stages of devising his ballet piece, *Tristan Fou*, when Buñuel and he began working on the script for *Un Chien Andalou*. Comparing the last scene of this performance piece to some of the images in *Un Chien Andalou* confirms yet another connection between the music and what we are seeing on the screen. As I have described earlier, Dalí's piece is a mixture between his obsession with Millet's *Angelous*,

³² Buñuel, L. in *Un Perro Andaluz. Ochenta Años Después* op. cit. p.136

and the mating habits of the Mantis, with Tristan and Isolde's story. Towards the end of Dalí's piece we see a series of dances that are supposed to mimic the moment when the female mantis eats the head of the male. The third movement of these series of dance pieces is described like this: "3rd phase - Suddenly, the male repeats the gesture that we have already known in Tristan: He hastily takes both his hands to the mouth as if he was about to lose all the teeth, and the hat is stuck to his body."³³ If one compares this extract from Dalí's piece to the way in which the last scene in *Un Chien Andalou's* script is described, one can find uncanny resemblances. "Abruptly appears in P.I. the man on the nun habits who quickly puts his hand on his mouth with the gesture of the man whose teeth fell down."³⁴

Moreover, this *third phase* of Dalí's series of dances finishes with *Tristan's woman* eating the head off her husband. "It is this precise moment that the female seizes to jump behind the male and bite the neck to gently empty his brain." ³⁵ What we see on the film is also quite similar to what is being described in this quote, but instead of having a dancer biting another dancer's head, we see a very upset Mareuil on a close up, with her mouth wide open and sticking out her tongue at Batcheff. Both Isolde's finish their relationships with their Tristans in a similar way. Finally, *Un Chien Andalou* finishes with the image that Dalí describes at the beginning of his ballet piece, as I explained earlier. If we consider that the final sequences in *Un Chien Andalou* finish with the *Lieberstod* just as Dalí's ballet piece does, as he clearly asks for the *Ballet of the Angelus* to be danced with this very same piece, then it is not farfetched to think that these images were devised having Wagner's piece in mind.

³³ 3.ª fase - De repente, el macho repite el gesto que ya hemos conocido en Tristán: Se lleva bruscamente ambas manos a la boca como si fuese a perder todos los dientes, y el sombrero le queda pegado al cuerpo Dalí, S. *Tristan fou* op. cit. p. 972

³⁴ "Bruscamente aparece en P.I. el hombre de las manteletas que se lleva rápidamente la mano a la boca con el gesto del hombre que se le cayeron los dientes" Buñuel, L and Dalí, S in *Un Perro Andaluz. Ochenta Años Después* op.cit. p. 137

³⁵ "Es este momento preciso el que la hembra aprovecha para saltar detrás del macho y morderle la nuca para vaciarle con delicadeza el cerebro" Dalí, S. op. cit 972

As I have demonstrated, it is reasonable to argue that *Un Chien Andalou* was devised considering Diego's theories of the "multiple image". Not only is this because of the way the film is transformed when using only the *Lieberstod* and the *Prelude: Act one* of Wagner's *Tristan and Isolde*, a piece that was close to the hearts of both the Aragonés and the Catalan, but because of the proximity they both had with Gerardo Diego himself, and the *Creacionista* movement. It can also be added to this argument that Federico García Lorca, close friend and artistic colleague to both Buñuel and Dalí, was a close friend to Gerardo Diego and he was a close follower of his poetry, as Sánchez Vidal argues in his introduction to Dalí's complete literary works.

It was also extremely valuable for my appropriation of the film to the stage, to find such a close reference, as that of *Tristan Fou*, to Buñuel and Dalí's work. This section has highlighted the importance of music as an emotional vehicle and it has also provided me with a completely different understanding of the film, but I will deal with this when I reach the overall conclusions for this chapter. I would now like to explore the second part of this argument, i.e. the theme of Evasion in the *Ultraist movement*.

Ultraismo, Poetry and Evasión.

As I have explained earlier, the *Creacionismo* and the *Ultraismo* were, in many respects, linked to one another. For instance, they were both inspired in some way by Vicente Huidobro, a man who was admired and followed by both movements. It is also important to note that the *Creacionismo* had been around longer than the *Ultraismo*, even before the *Ultraista* manifesto, of which I have spoken in the last chapter, was published the same year that the *Creacionismo* movement became popular in Spain. Considering this is essential to this next section because the *Creacionismo* way of seeing poetry was not sufficient for the Spanish writers of 1918. As

Brihuega explains in his analysis of the *Vanguardias*, when he proposes that in the midst of the chaos the world was going through by 1918 -the great war coming to an end, the October Revolution leading to the first Socialist state in the world, the Spanish state making its way to an inevitable dictatorship and the African wars in Morocco scaring the Spanish pride as they progress- the Spanish avant-garde needed to find new ways of explaining the reality in which they were living in.

The main difference between magazines such as "Pieces" or "391" and, for example, those of the ultraistas, is that the latter pretend not only to appear as sporadic testimony, but to embed themselves in a cultural panorama; Even if it has been conceived through a fraction, of a small territory whose ceiling of destination is limited to a small elite.³⁶

Even though there is a difference, as Brihuega points out, between those movements and the ones that arose after 1918, there are still similarities amid them, such as their admiration for the *Futurists*, their enquiries on the purity of poetry, and their fascination for *Cubism*. However, these similarities would slowly fade as Spain approached its *Superrealista* stage. A theme that connects these avant-garde movements is the theme of Evasion, as I have explained earlier. This theme is a consequence of the *Creacionista* and the *Ultraista* approaches to poetry and it will be challenged by the subsequent generation.

Un Chien Andalou is another example of that challenge against such a theme and it can be seen throughout the film. The purpose of this section is to describe the way in which the Spanish literary avant-garde explored the theme of Evasion, so that I can then connect it to

³⁶ La principal diferencia entre revistas como "Troços" o "391" y, por ejemplo, las de los ultraistas, es que las segundas pretenden no sólo aparecer como un testimonio esporádico, sino incrustarse en un panorama cultural; aunque éste se haya concebido a través de una fracción, de un pequeño territorio cuyo techo de destino se circunscribe a una pequeña élite. Brihuega, Jaime. op. cit. p. 223

Buñuel and Dalí's work. I argue that the theme of Evasion, the way it was understood by the Spanish writers of the 1920s, is portrayed and then challenged in the film as it seems that the conflict of the characters in *Un Chien Andalou* is built around this particular theme. Simone Mareuil and Pierre Batcheff's characters need to decide whether to confront reality or evade it, and by the end of the film both characters decide to actually face the inevitability of life. Therefore, this means that *Un Chien Andalou*, takes a theme that had been explored by the *Ultraistas* and the *Creacionistas* and then tears it apart, thus inscribing the piece in the latest European movement, *Surrealism*.

In order to demonstrate this argument, I will need to explain the origins of such a theme. This section will develop through three parts. In the first part I refer to the history of the *Ultraista* movement, focusing on the way in which the understanding of poetry evolved until it became an instrument of evasion. In the second part, I explore Evasion as a theme, referring to what was written about it in some of the literary magazines of the time. Finally, after having explored this category, I use it to analyse *Un Chien Andalou*, in order to demonstrate that Evasion, a theme that was being discussed amongst the Spanish intellectuals of the *Generación del 27*, is in fact depicted in the film. This demonstrates another connection between Buñuel and Dalí's film to yet another trope of the literary avant-garde.

Early ideas around literature.

A study around the history of literature in Spain would prove to be a very lengthy and exhausting exercise and in the end, this would be completely futile for the purposes of this thesis. What I will try to do, however, is to locate some of the key aspects, identified by other experts in this particular field, in order to trace back the origins of Evasion as a theme.

In 1909, Ramón Gómez de la Serna was asked to deliver a speech on the account of his promotion as editor of the literature section in *Prometo* magazine. His father, Javier Gómez de la Serna, printed Ramón's speech in the fourth edition of the magazine. This is an interesting document to analyse as it reveals the way in which the voyage of Spanish literature started becoming the first Spanish original contribution to European literature since the 17th century, according to Gimenez Caballero's own analysis of the Spanish literature of the 1920s. The latter document unveils the many differences between De la Serna's ideas around the "New literature" in 1909 and that which was produced 20 years after according to Gimenez Caballero. I address Caballero's essay further down in order to be able to contrast both of these stages of the literary avant-garde.

De la Serna's text makes us see a Spain in which the literature of the first part of the 20th century is stagnated, dead and reduced to a pastime "...for people who have not follow the beat of superior rhythms."³⁷ De la Serna's vision of the new literature at the time was one where writers were far more engaged with the *corpus* of ideas from around Europe, particularly those from Nietzsche "...today one cannot write a single page ignoring Nietzsche"³⁸, says the writer. It is a literature that is more concerned with ideas rather than with emotions, just as De la Serna notes through Paul Adam's way of thinking of the literature of his generation. However, what is fundamental to my argument is that in this text De la Serna's identifies the creative drive for the literature of this time. Furthermore, his idea is shared by other intellectuals of his time.

The profusion of the use of the word "life" and its derivatives stands out in the literary flow from the period in between the two world wars, indicating a desire to

³⁷ "...para gentes que no han latido según rítmos superiores." De La Serna, Ramón Gómez. "*El Concepto De La Nueva Literatura*." *Editorial. Prometo* 15 Apr. 1909: 1-32. Print. P.8

³⁸ "...hoy no se puede escribir una página ignorando a Nietzsche" De la Serna, R.G. op.cit. p.5

allude to its semantic field as a pre-eminent data for that literary period. Already in his 1909 text "El concepto de la nueva literatura," (*The concept of New Literature*) Ramon had proclaimed "life," naked of theories and full of nietzscheanism, as the epicenter of new literary forms. And Ortega, whom Luis de Lleras pointed out as the founder of this focus on Spanish culture on life, said in 1923 that "the theme of our time and the mission of the present generations is to make an energetic trial to organize the world from the point of view of life"³⁹

This seems to be consistent with the efforts of the academics at La Residencia de Estudiantes, especially Ortega y Gasset, Jimenez Fraud and Miguel de Unamuno, all from the generation that De la Serna talks about, and who had brought the best minds in Europe to speak to the students. It is also why Ortega y Gasset was so fascinated by the latest ideas around relativity and suggested they should be used as a new way of thinking about the world around them.

These ideas and values were even rescued by later generations, even that of Buñuel and Dalí, who remained fascinated about the world that surrounded them, a world of technological, philosophical and artistic advancements. However, the concept of life changed, especially after the First World War, when a considerable number of intellectuals and artists from the countries that were waging a war in which Spain was never involved, moved to that country as refugees.

Brihuega, as I have explained before, highlights the importance of the arrival of the Delaunay couple to Barcelona, and with them the establishment of the Dalmau galleries, which became the centre of the Catalan art scene after they hosted Miro's exhibition. By 1922

³⁹ *En el caudal literario de entreguerras destaca la profusión del uso de la palabra "vida" y sus derivados, lo que indicaría una voluntad de aludir a su campo semántico como dato preeminente. Ya en su texto de 1909 "El concepto de la nueva literatura", Ramón había proclamado "la vida", desnuda de teorías y henchida de nietzscheanismo, como epicentro de las nuevas formas literarias. Y Ortega, al que Luis de Lleras señaló como forjador de esta focalización de la cultura española en lo vital, decía en 1923 que "el tema propio de nuestro tiempo y la misión de las actuales generaciones consiste en hacer un enérgico ensayo para ordenar el mundo desde el punto de vista de la vida"* Senés, Juan Herrero. *Mensajeros De Un Tiempo Nuevo: Modernidad y Nihilismo En La Literatura De Vanguardia, 1918-1936*. Anthropos, 2014. p. 36

the Dalmau gallery was making way for the new Spanish painters like Dalí, and new tendencies like the *Vibracionismo* by Barradas, which had an exhibition at the gallery in 1920. Brihuega also recalls the importance of the arrival of two polish painters, Wladislaw Jahl and Marjan Paskiewicz, both of them relevant to the consolidation of the *Ultraismo*.

The inclusion of these painters to the *Ultraist* movement will create a new notion around the concept of life, as it will stop being an ideal and it will slowly become concrete, something made out of plastic, just as Gerardo Diego predicted. Furthermore, the movement of Poesía Pura (pure poetry) will also be a part of this plasticity of life, by approaching metaphors through algebraic formulas. This way of conceiving life will ultimately become the pretext behind the concept of evasion.

The plasticization of life

The idea behind this union between plastic artists and writers may have come from the Orfeo movement of Portugal, developed a few years earlier than the *Ultraismo* but with two participants in common. On the one hand, there was Ramón Gómez de la Serna, who was friends to Pessoa and who participated in *Orfeo* magazine, and on the other hand, Almada Negreiros, author of "*Ultimátum Futurista ás Gerações Portuguezas do Século XX*," a Futurist text that was read along with, yet another *Futurist ultimatum* signed by Alvaro de Campo, one of Fernando Pessoa's alter egos.

Ramón Gómez de la Serna, founder of the *ramonismo*, a massive influence in the Spanish literary avant-garde, spread the ideas of *Orfeo* when he moved back to Spain. Almada Negreiros eventually participated in Ortega y Gasset's *La Revista de Occidente*, thus creating a link with the *Orfeo* movement from Portugal. While Pessoa was exploring *Futurism* through his literature, using his heteronyms, mainly Alvaro de Campo, Raul Leal and Amado de Souza-

Guilherme Augusto Cau da Costa, a painter also known as Santa Rita Pintor, returned to his home country, Portugal. This was after he had spent the previous years sharing ideas with the generation of artists of his time, such as Picasso, Marinetti and Max Jacob. Although little is left from his actual paintings, Fernando Pessoa did use him as an inspiration for some of the heated debates between his characters, around the idea of Futurism. Pintor even participated in the futurist gathering at the Teatro de la República and in issue number two of *Orfeo* magazine.⁴⁰ Santa Rita and Pessoa are arguably the reason behind this union between artists and writers that will eventually turn life into a solid concept.

Years after the reading at the Teatro de la República, by the Orfeo movement, the *Ultraist* movement was getting ready to include painters in its ranks. Marjan Paskiewickz and Wladislaw Jahl are examples of the many intellectuals that came from all over Europe to Spain, thus enriching the cultural scene of the time. However, their case is a particularly interesting one, as they contributed to the consolidation of the alliance between the writers and the painters. Furthermore, the writer Tadeusz Peiper, friend to them both and one of the reasons why they decided to move to Spain, is key in the dissemination of the *Ultraist* movement, particularly in Poland, where he tried to have his very own *Ultra* magazine.

Peiper acted in Poland as a true bridgehead of the Spanish ultraism from 1921-22. In *Ultra* the first Polish avant-garde publications were received thanks to him: in 16 (20 October 1921) an acknowledgment of receipt of The numbers 4, 5 and 6 of *Formisci*, which is described as "the organ of Polish avant-garde artists". In 21 (1 January 1922) realizes to have received the number 7 (sic) of *Skamander*, in which announces an anthology of ultraistas in charge of Peiper that never came to realize,

⁴⁰ Santa Rita Pintor participated with a series of paintings, printed in Black and White. Pintor, Santa Rita. *Scientific study of a head + ocular apparatus + visually dynamic superposition + environmental reflections x light; Geometrical synthesis of a head x plastic infinite of the environment x physical transcendentalism; and Dynamic composition of a table + style of movement* Apr. 1915, pp. 107, 140-156.

the number 1 of *Nowa Sztuka*, directed By Peiper and Stern, and *Nuz w brzuchu*, the leaf of the futurists of Krakow⁴¹

These three painters were not the only ones who had something to do with that increasingly close relationship between the *Ultraist* writers and the painters of the time. Barradas, the Uruguayan who came up with the concept of *Vibracionismo* - as I mentioned earlier, a movement that was inspired by Einstein's theory of relativity in yet another example of the link between the arts and the sciences - participated with *V-ltra* magazine, along with Jahl and Norah Borges.

In the context of Ultraism, a group of plastic artists came, who, although different in origin, were previously involved with the avant-garde. Norah Borges started from an evolved Central European expressionism and Wladyslaw Jahl and Marjan Paszkiewicz from the Polish formismo.⁴²

All of these artists collaborated closely with the writers of their time, but it was Barradas movement that offers an interesting example for the solidification of life. I cannot delve too much into the *Vibracionismo*, firstly because its life was somewhat ephemeral and secondly, because of the characteristics of this document. However, it should suffice to say that the *Vibracionismo* is yet another factor in this plasticisation of life, not only because Barradas

⁴¹ Peiper actuó en Polonia de auténtica cabeza de puente del ultraísmo español a partir de 1921. En *Vltra* se empezaron a recibir las primeras publicaciones de vanguardia polaca gracias a él: en el 16 (20 de octubre de 1921) se da ya acuse de recibo de los números 4, 5 y 6 de *Formisci*, que aparece calificada como «el órgano de los artistas polacos de vanguardia». En el 21 (1 enero 1922) se da cuenta de haber recibido el número 7 (sic) de *Skamander*, en el que se anuncia una antología de ultraístas a cargo de Peiper que nunca llegó a realizarse, el número 1 de *Nowa Sztuka*, dirigido por Peiper y Stern, y *Nuz w brzuchu*, la hoja de los futuristas de Cracovia. Quintana, Emilio, and Palka, Ewa. "Jahl Y Paszkiewicz En *Ultra* (1921-1922) Dos Polacos En El Nacimiento De La Vanguardia Española." *Publicaciones De La Universidad De Navarra* (n.d.): 120-38. Web. 13 Dec. 2016. <<https://core.ac.uk/download/pdf/25071558.pdf>>. P. 137

⁴² Al entorno del Ultraismo fueron acercándose un grupo de creadores plásticos que, aunque de diverso origen, se encontraban implicados de antemano en el arte de vanguardia. Norah Borges partía de un evolucionado expresionismo centroeuropeo y Wladyslaw Jahl y Marjan Paszkiewicz del formismo polaco. Carmona, Eugenio in Quintana et al. op. cit. p.121

collaborated with *V-ltra* magazine, but because this theory is another example of this necessity of putting art in concrete, mathematical terms, or as Barradas himself defined it “...the geometric proportion of things transferred to the canvas.”⁴³ From this definition, Brihuega notes that the *Vibracionismo* was a mixture between the grammar of Cubism and Futurism, a fact that continues to prove the massive influence that Cubism had in the development of the Spanish avant-garde. Such an influence will also appear in literature and will eventually lead writers to explore life as a plastic and concrete phenomenon.

The union between writers and plastic artists took some time, as it did not reach its definitive conclusion until 1921. It is not a coincidence that in this very same year *V-ltra* magazine was released, as it will be the publication that will ultimately bring the aforementioned painters together with the writers. As I have explained before, the Creacionismo, at least the way in which Gerardo Diego understood it, encouraged poets to explore the surface of the images, a calling that was manifested in the definition of the “multiple image”, when Diego stated “Depth is in the surface when the surface is plastic.”⁴⁴ In order to transform the image into a plastic object, therefore unveiling the depth of the image itself, the poet needed to make the reader evoke the image within themselves. Díez-Canedo sums it up as such:

Each poem creates, in the least, its atmosphere, which is, as we said before, a musical atmosphere. But perhaps it is no different than evoking with poetry a concrete reality, like the plastic arts do, of suggesting a certain emotion, a synthesis of feeling, like that produced by music.⁴⁵

⁴³ ...un traslado al lienzo de la proporción geométrica de las cosas Barradas in Brihuega op.cit p202

⁴⁴ Diego, G. *Obras Completas*. Op. Cit. P. 101

⁴⁵ Cada poema va creando, por lo menos, su atmósfera, que es, lo repetimos, una atmósfera musical. Pero quizá no es distinto el caso de evocar con la poesía una realidad concreta, a semejanza de las artes plásticas, del de sugerir una determinada emoción, una síntesis de sentimiento, como la que produce la música Díez-Canedo, E. «Tres poetas», in *El Sol*, Madrid, 26 mayo 1922

Arturo del Villar notes that this kind of approach to poetry would actually influence the so called Generación del 27, when he explains, recovering Antonio Machado's words, that the images and concepts in poetry are simply nothing if they don't explore *deep states of consciousness*, and this state of consciousness would only come from replicating the *Creacionista* model.

The union between the writers and the painters that the *Ultraista* movement encouraged; the *Creacionismo* approach to poetry and the massive influence that *Cubism* had in the Spanish literary avant-garde proves that the very theme of life that the Spanish writers of this generation sought to explain, as I showed earlier, found means to be explored in this way of approaching art. Perhaps this is why Guillermo de Torre resorted to "Calligrams" to explore his poetry, or why Alberti decided to turn to poetry after his exhibition in the Dalmau galleries. Added to these efforts, the *Poesía pura* movement also participated in the plasticization of life by using mathematical expressions to explain their writing techniques.

The *Poesía Pura* movement believed that the image needed to be distilled in order to leave it in a pure state, thus stripping it of anything that is not poetic. In order to do this, they resorted to expressions that were similar to those found in complex equations. Perhaps they were inspired by cubism or by Einstein's theories of relativity, which continued to have a massive influence in the poets of the 1920s, along with Bergson's interpretations and his own theories, just as José Bergamín explains in one of the only texts, that we know of, that explains an overarching *ars poetica* of a whole generation, *Ejercicios. Cuadernos Literarios*. Bergamin says in this text: "Seldom does the delightful Bergsonian gondola travel, bringing on board,

between masts and lit scallops, the well-carved chest of thought.”⁴⁶ Bergamín’s phrase, written in this fundamental text for the literary avant-garde, only proves how important Bergson’s theories were for them, and therefore Einstein’s.

This tendency of turning to science as a method of distilling the image continued to have an impact on the poets and writers of the 1920s

The interferences of these scientific methods in poetry and in the whole artistic theory of the twenties appears globally as a background, a way of thinking and as a attitudes, with their inevitable projection in the same terminology and language. Thus poetry must be "the highest algebra of metaphors" (in Ortega y Gasset), accurately calculated, precise, pure (like science), must be based on the "alchemy of the word" and must be elaborated coldly, with its own technique and without involvement Staff of the artist.⁴⁷

Throughout the Spanish literary avant-garde of the 1920s we can observe a number of literary works, mostly theoretical works about literature, that use mathematical expressions as a means to explain what their approach to literature is. Ramón Gómez de la Serna uses such a technique to explain his greguería, where he defines it as “humour + metaphor→ greguería.”⁴⁸ This expression seems comparable to those used in mathematical logic, this is perhaps why de la Serna could only find greguerías to be comparable to the haikai, a type of poetry that follows a rigorous metric.

⁴⁶ Pocas veces surca la alta serenidad esa deliciosa góndola bergsoniana, trayendo a bordo, entre mástiles y festones encendidos, el arcón bien labrado del pensamiento. Bergamín, J. *Ejercicios. Cuadernos Literarios* Madrid: Imp. De La Ciudad Lineal, 1927. Print. P.25

⁴⁷ *Las interferencias de estos métodos de tipo científico en la poesía y en toda la teoría artística de los años veinte aparecen globalmente como fondo, modo de pensar y actitudes, hayando su proyección inevitable en la misma terminología y en el lenguaje. Así la poesía deberá ser "el álgebra superior de las metáforas", exactamente calculada, precisa, pura (como la ciencia), deberá fundarse en la "alquimia de la palabra" y tendrá que ser elaborada fríamente, con su propia técnica y sin implicación personal del artista.* Ballesta, Juan Cano. *Literatura Y Tecnología: (las Letras Españolas Ante La Revolución Industrial, 1900-1933)*. Madrid: Editorial Origenes, 1981. Print. P.95

⁴⁸ Serna, Ramón Gómez De La, and Rodolfo Cardona. *Greguerías*. Cátedra, 2011. p. 20

Another example is Diego's own equation of poetry, which I transcribed earlier, that he uses to conclude that poetry is equal to music. In this example, we can observe a much more complex mathematical expression than the one de la Serna used. Diego's comparison already uses hidden variables for the writer to experiment with their own literature, and although Diego's proposition can also be tied in with the forms of mathematical logic, it seems to me that it is closer to a formal mathematical expression. This usage of the most basic resource of science can also be found in other literary works, and Dalí and Buñuel used it for their own benefit as well.

The scientific method can be found in Dalí's essay *San Sebastián*, as he clearly says that he found scientific instruments, of his own invention, to explain the figure of *San Sebastián*, as explained in chapter two of this thesis. However, while Diego and de la Serna were trying to find an approach to literature through math, Dalí was looking for a way to distance himself from the figure of Saint Sebastian and therefore his relationship to Lorca. Arguably, this is the difference between those poets that were aiming to turn life into a plastic object in order to find depth, and those who sought to distance themselves from life itself, but I shall delve into this once I reach Evasion as a theme for the Spanish literary avant-garde.

Buñuel, on the other hand, made use of math to explain his theory of *Decoupage* when he defined the *ideal segmentation* as that exercise that looks to keep those images that are essential to a shot, and shots that are essential to a film. Buñuel's usage of mathematical symbols can be seen in the following expression: "A film=a series of shots/ A shot= a series of images"⁴⁹, also transcribed earlier. Although there are not many mathematical symbols in this proposition, except for the symbol "=" that already turns this proposition into a visual expression. Buñuel's idea of decoupage seems to correspond with the efforts of the *Poesía*

⁴⁹ Buñuel. L. *Decoupage* op.cit.

Pura movement, i.e. the distillation of the image in an effort to take away anything that is not useful for the construction of the poetic metaphor. However, for the purposes of this argument, it must be considered that both of these texts were conceived before Dalí and Buñuel started to devise the *scenario* for *Un Chien Andalou*. Finally, the usage of geometric and mathematical expressions in literature finds one of its finest examples in Gimenez Caballero's text *Cartel de la Nueva Literatura*, released in 1928, printed in *La Gaceta Literaria*.

Gimenez Caballero presented this poster on April 7, 1928 at the facilities of "Ediciones Inchausti", to commemorate the closing of the exhibition *Carteles Literarios*, and then he printed it in *La Gaceta Literaria* a few days later. The figure that results from Gimenez Caballero's mathematical interpretations can be found in page 298 of the appendix section, as its value not only lies in its content, which is an accurate recount of the latest tendencies in Spanish literature, but in the visual aids that Gimenez-Caballero uses in his work. Gimenez-Caballero begins his speech by saying that the only poster missing from the exhibition is one that showed the latest literary production in Spain and in order to explain it he would use a blank poster which he would fill in as one would fill "...a wax board in a math seminar: with coloured chalks and theorems."⁵⁰ He then proceeds to say that Spain is a pentagon and then he wonders what other geometrical forms can be inscribed within that pentagon that is Spain.

First of all, we can answer with one that is very clear: the triangle whose vertex is tangent with the N. side of the pentagon; That is to say, that triangular thing of the Pyrenees, which flows like a funnel to filter - almost always like a funnel - the European verticals, the influences of Europe.⁵¹

⁵⁰ "...un encerado en seminario de matemáticas: con tizas de colores y teoremas. in Giménez-Caballero, Ernesto. "Cartel De La Nueva Literatura." Editorial. *La Gaceta Literaria* 15 Apr. 1928: 7. Print.

⁵¹ *Ante todo, podemos responder con una clarísima: el triángulo cuyo vértice queda en tangencia con el lado N. Del pentágono; es decir, esa cosa triangular de los Pirineos, que afluye como embudo para filtrar -casi siempre como un embudo- las verticales europeas, las influencias de Europa* Op.cit.

After having established a clear map of Spain, Giménez-Caballero tries to look for coincidences between those literary works that can be considered the “New Spanish literature”, he does this by dividing the characteristics of this new literature in four categories: “antis-pros, themes and instrumental”. Giménez-Caballero finds that the new literature is “anti-romantic, anti-castile, anti-rhetoric, anti-politic, anti-plebeian, anti-pathetic”. It is, however, “pro-cinema, pro-sport, pro-circus, pro-joy, pro-game, pro-purity, pro-mathematic, pro-religion (in many cases, catholic)”. As for the subjects, he identifies that they are “unlikely, strict, inhuman,” filled with “small and very complex poetic problems, neurones of the greatest ancient subjects, and the histology of the thick literary cases.”⁵² Finally, Caballero includes the category of instrumentation, which is the creative means that the Spanish writers, according to him, use to create their work. I will not delve much into this category only because it’s not useful to this argument, it will be suffice to say that Caballero believed that the new literature uses metaphors, concepts, a rich language and not too much alcohol, amongst other means.

What is important, however, is the diagram that Giménez-Caballero includes after having defined the characteristics of the “new literature”. Caballero draws the pentagon that he spoke about at the beginning of his conference and divides it into three triangles, alpha or the Catalan triangle; beta or the Castilian triangle; and the gamma triangle, which corresponds to Andalucian side of Spain. He adds a last triangle, which he names delta, where he includes the Galician-Portuguese region of the country.

And so, the first definition, the fundamental theorem of the literary peninsula, would be this $\frac{\text{pentagon}}{[3 \text{ triangles} + 1]}$... It’s convenient to examine them closely. Above all, creating equations in comparative formulas $\alpha \bullet \beta \bullet \gamma \bullet \delta \quad \beta \bullet \alpha \bullet \gamma \bullet \delta \quad \gamma \bullet \alpha \bullet \beta \bullet \delta$

⁵² Gimenez-Caballero, E. Op.cit.

Followed by the study of their Nature, their Exponents and their Components and finally, their Value.⁵³

As we can see from the union between the writers and the poets, the influence that cubism still had in the Spanish literary avant-garde, as well as this increasing relationship between the sciences and the arts (as demonstrated by Giménez Caballero's text and the fascination for both Bergson and Einstein's theories) life became a palpable concept with angles that were quantifiable, and therefore, with measurements that could be approached with tools similar to those of science. This is the way in which the writers from the Spanish literary avant-garde explored it. Arguably, this is the reason why Ramón Gómez de la Serna thought that, due to the incoherence of the world, humankind felt marginalized and "Rather than referring things to oneself, one must look for oneself in things"⁵⁴, an endeavour that Buñuel shared as shown by some of the poems I analysed in earlier chapters, or why Diego thought that the true work of art consisted in a solid object that could not be divided, or even why Dalí was fascinated by objects such as the crotch, as I have explained in a previous chapter.

Once life became a solid concept, the poets of the avant-garde started to see its limits, thus realizing that the only certain conclusion for life was in fact death. When the writers of this generation faced this problem, the only solution they could find was to evade the problem by using poetry, or as Herrero Senés puts it:

In general, evasions are produced by compensation for what Bernard Smith called the paradigmatic modern reaction: to condemn modern life as banal and threatening. Some of this is in the explanation that Antonio Marichalar provides the

⁵³ Así, pues, la primera definición, el teorema fundamental de la nueva península literaria, sería este:
 $\frac{\text{pentagono}}{[3 \text{ triángulos} + 1]}$... Conviene ahora examinarlos detenidamente. Ante todo, ecuacionándolos en formulas comparativas $\alpha \bullet \beta \bullet \gamma \bullet \delta \beta \bullet \alpha \bullet \gamma \bullet \delta \gamma \bullet \alpha \bullet \beta \bullet \delta$ Y en seguida estudiando su Naturaleza, sus Exponentes y Componentes. Y, finalmente, su Valor. Gimenez-Caballero, E. Op.cit.

⁵⁴ "Más que referir las cosas a sí, debe buscarse a sí mismo en las cosas" in Saez Delgado op. cit. p.189

poetic impulse in "Poesía eres tú" (Poetry is you) (1933) when linking it to despair:
poetry is born of wanting to escape life because it leads inevitably to death⁵⁵.

Evasion became the way to approach the everlasting theme of the Spanish avant-garde. Even Lorca used this approach in some of his works, e.g. *El Paseo de Buster Keaton*, a play in which the protagonist is constantly evading himself and those around him, as we have seen in the last chapter. Furthermore, the magazines of the time rescued evasion as a way of seeing life, particularly *La Gaceta Literaria*, as I shall explain in the final section of this argument. Considering this, it is reasonable to say that Evasion, as a way to approach the main theme of the Spanish avant-garde, was within the scope of the poets of the time. However, *Un Chien Andalou* takes a slightly different approach, this is probably because Buñuel and Dalí's intention was to bring their film closer to Surrealism than other literary tendencies like *Creacionismo* or *Ultraismo*, but I shall explain this in the next section.

Evasion as a means to avoid the reality of death.

After the avant-garde realized that life inevitably implied death they turned into a constant contradiction in which opposites were in continuous struggle i.e. life and death, old and new, humanization and dehumanization -as Ortega y Gasset highlighted with his book *La deshumanización del arte*- creation and obliteration. These contradictions prompted a diverse set of reactions amongst the Spanish writers that Herrero Senés describes in the following way:

⁵⁵ En general, las evasiones se producirían por compensación ante lo que Bernard Smith llamó la reacción modernista paradigmática: condenar a la vida moderna como algo banal y amenazador. Algo de eso hay en la explicación que Antonio Marichalar proporciona del impulso poético en "Poesía eres tú" (1933) al vincularlo a la desesperación: la poesía nace de querer escapar a la vida porque esta conduce irremediabilmente a la muerte. Senés, Juan Herrero. op. cit. p. 131

From the realization that all life is opposition, antinomy, contradiction and that there was the tragedy of existence, there were three possible positions: First, those who tried to reconcile opposites, for Zulueta this was an superficial, accommodating scape, and deep down a self-deception. The Second was to accept one of the two terms and repudiate the other; a brave and heroic attitude, but a "mutilation" for man. There remained the third attitude, which was to "live in a full interior contradiction, while being deeply skeptical and deeply believing" and which Zulueta saw as most exemplified in the figure of Miguel de Unamuno, in whom the continuous contradiction was creative.⁵⁶

Senés' argument seems remarkably similar to that which Giménez Caballero uses in his article, *Carteles de la Nueva Literatura*. This is highlighted because this attitude towards life, especially after it went through a process of plasticization, seems to be overwhelming and convoluted and yet it looks like it is generally agreed upon. Furthermore, it is significant that both Senés and Zulueta agree with Unamuno's approach to literature, by drawing attention to his way of creating through a continuous contradiction. This kept him both as a sceptic and as a believer at the same time. One must recall Unamuno's fundamental piece *Niebla*, to understand his constant debate of life *versus* death and fiction as an alternative to the inevitability of life.

In Unamuno's *Niebla*⁵⁷, published in 1914, one can read the story of Augusto Pérez, a high-class intellectual who gets involved in a love story with a woman that has no romantic interest in him. This makes Augusto decide that he will take his life, but in order to do that, he goes to Miguel de Unamuno, the author of his life, to ask him whether he can actually do this.

⁵⁶ A partir de la constatación de que toda la vida es oposición, antinomia, contradicción y de que ahí radicaba la tragedia de la existencia, existían tres posibles posturas: Primera, la de aquellos que pretendían conciliar los opuestos; salida para Zulueta superficial, acomodaticia y en el fondo un autoengaño. Segunda, la de acogerse a uno de los dos términos y repudiar el otro; actitud valiente y heroica, pero que suponía una "mutilación" para el hombre. Quedaba la tercera actitud, que consistía en "vivir en plena contradicción interior, siendo, a la vez, profundamente escéptico y profundamente creyente" y que Zulueta veía máximamente ejemplificada en la figura de Miguel de Unamuno, en quien la continua contradicción era creadora. Herrero Senés, J. op.cit. p. 126

⁵⁷ Unamuno, Miguel de, and Juan Herrero Senés. *Niebla*. Stockcero, 2010.

Unamuno receives his character at his house in Salamanca and after a brief discussion on Unamuno's works, which Augusto seems to know pretty well, Don Miguel denies his request of committing suicide. Here he argues that he cannot take that decision for himself, as he is neither dead nor alive, he is neither asleep nor awake, because he only exists in fiction. By denying Augusto the possibility of taking his own life, Unamuno denies him the right to acknowledge himself as an independent entity, capable of taking his own decisions without the consent of the alleged creator of his story. However, Augusto refutes Unamuno's argument by saying that Don Miguel could in fact be a product of fiction as well, but Miguel evades the argument and chooses to simply kill his character that very same day, not only because of how annoyed he is with the whole discussion but also because he does not know what else to do with him.

This second to last chapter of Unamuno's novel already says a lot about the attitude the literary avant-garde will continue to take even after the appearance of *La Generación del 27*. First of all, the binomial contradiction between life and death, consciousness and unconsciousness, dreams and reality. Secondly, fiction –or in the case of the poets, metaphor– as a means to reconcile these contradictions; and finally, fiction, or metaphor, as a way to escape the cruel denouement of life, i.e. death. In other words, the usage of these literary instruments to evade death. It is no coincidence that this approach to the preferred theme of the Spanish literary avant-garde is in this manner as early as 1914. I suggest this because the Spanish generation of 1914 includes characters like Ortega y Gasset and Gerardo Diego, figures that were continuously discussing ways to go about Evasion and that were very influential amongst the *jóven literatura* belonging to the *Generación del 27*.

Metaphor and fiction as instruments for Evasion can be seen in some of the works from the writers and poets of *La generación del 27*, as I shall now demonstrate, as well as it

was seen in the writers of the former generation, thus proving that the approach lingered in time. It is in Gimenez Caballero's magazine *La Gaceta Literaria*, founded in 1927, where critics detect that evasion is still within the palette of approaches to life that the young generation of artists was using at that time. María del Rosario Rojo highlights this attitude pertaining to the youngest generation of the Spanish literary avant-garde in a comprehensive study of Gimenez Caballero's magazine. By analysing different articles, most of them book reviews, by different critics who identify this evading attitude either in the works they are analysing or by contrasting them with other writings from the past, Rojo concludes:

The anti-rhetorical attitude goes so far as to condemn episodic poetry (15 Feb 30,76,15) to suppress the anecdote (15 Nov. 29, 70, 6). It was necessary to "assassinate reality, from the front or from the back, but to assassinate it" (15 in 29,50,2) because the magic of poetry consisted in an evasion of reality (15 set 29,66,5), in an imperious need to abandon reality (Feb. 15, 29, 52, 2). In this sense, the anecdote, considered by the avant-garde "a ballast of the closest reality" (15 Nov. 29, 70, 3) clashed with the desire for evasion. This attitude lasts beyond the avant-garde in its strict sense (1929), it even continues in the books that had the largest distribution in the year 1931 and in a part of the surrealist movement.⁵⁸

The first reference that Rojo uses to build this phrase comes from an article printed in 1930, as it is a critique of the book by the poet Mauricio Bacarisse. This article, written by an author that only signed E.S. y Ch., reviews Bacarisse's prologue to his book. In the prologue,

⁵⁸ *La actitud anti-retórica llega hasta el extremo de condenar la poesía episódica (15 Feb 30,76,15) suprimir la anécdota (15 Nov. 29,70,6). Había que "asesinar la realidad, de frente o por la espalda, pero asesinarla" (15 en. 29,50,2) porque la magia de la poesía consistía en una evasión de la realidad (15 set. 29,66,5), en una necesidad imperiosa de abandonar la realidad (15 feb. 29, 52,2). En este sentido, la anécdota, considerada por los vanguardistas "un lastre de la realidad más próxima" (15 Nov. 29,70,3) chocaba con el deseo de evasión. Esta actitud perdura más allá del vanguardismo propiamente dicho (1929), continúa incluso en los libros de mayor difusión en el año 1931 y en una parte del movimiento surrealista... Rojo Martín, María Del Rosario. *Evolución Del Movimiento Vanguardista: Estudio Basado En La Gaceta Literaria (1927-1932)*. Madrid: Fundación Juan March 1982. Print. P.16*

Bacaraisse discusses how myth –understood as anecdote- surpasses the image in importance, contrary to what the avant-garde had been doing since 1918 onwards.

“These myths are (not) an attempt ... to return to episodic poetry condemned, without knowing why, by the herdsmen, sacristans and corny our vanguard from 1918 to today...”⁵⁹ declares Bacaraisse in his prologue, thus confirming that the anecdote was being cast aside by the writers of the avant-garde for considering it, as Rojo explains, a deadweight to reality. This means that the avant—garde, as understood by Rojo, and arguably by Bacaraisse, saw the anecdote as an anchor to reality because it implied an ordered and believable progression of events, when the writers of the time were actually trying to evade reality as much as possible. This would translate to an endeavour that sought to push the limits between reality and unreality, in order to evade the former as much as possible, without upsetting the credibility of the work of art.

Guillermo de Torre, in his analysis of the literary avant-garde, dedicates one of his chapters to reflecting on this binomial between what is real and what is not, yet another relationship between two concepts that seems to be opposite to each other, and therefore, explored by the Spanish literary avant-garde. Guillermo de Torre discusses the difference between “...the effective and atmospheric reality of nature and ... – above it, at a different latitude-, the artistic reality.”⁶⁰ For de Torre, art needs to distance itself from the object that it is trying to represent otherwise art does not reach that desired state of pure beauty. This is remarkably similar to what the *Ultraistas* and the *Creacionistas* were looking for when they argued that the object needed to be created within the poem. However, the difference

⁵⁹ “Estos mitos (no) son un intento... de regresar a la poesía episódica que condenaron sin saber por qué, los arrieros, sacristanes y horteras de nuestra vanguardia desde 1918 hasta hoy...” E.S. Y Ch. “Mauricio Bacaraisse: “Mitos”. Mundo Latino. 3,50.” *La Gaceta Literaria* 76 (1930): 15.

⁶⁰ la realidad efectiva y atmosférica de la naturaleza y...-por encima, en distinta latitud- la realidad artística Torre, Guillermo De. *Literaturas Europeas De Vanguardia*. Madrid: R. Caro Raggio, 1925. Print. P. 274

between their endeavours and de Torre's argument is that the latter recognizes the importance of reality for the artistic object.

".... the most submissive academicism, has never been the nutritious substance of art. Goethe had already advised us: "Keep in mind the reality, but lean on it with a single foot." This phrase presents an extraordinary analogy with this other one by Ortega y Gasset, regarding Proust: "Reality can only be for the artist what the platform is for the dancer, to be touched only with his foot"⁶¹

As we can see from this quote, natural reality was as important as artistic reality, even when in creating the latter was the objective of the artist looking for beauty in its purest form. The usage of metaphors and fiction, for the artist of the Evasion, is a way to circumvent the natural reality, whose place is still relevant to the artistic reality that is created around it. Contrary to what the *Creacionistas* and the *Ultraistas* were trying to achieve by creating a reality in which the artistic object could bloom, this approach to art is looking to make the artistic reality spring from the natural reality itself. This grants it relevance within the artistic piece and, at the same time, keeping its presence in the art form, reminding the artist and the audience, that reality cannot be escaped. Ortega y Gasset explains this by saying, "The "reality" constantly lurks the artist to prevent his evasion."⁶² This means that Evasion, as the Spanish Literary avant-garde understood it, is constantly bearing the undeniable reality of death in mind. It is through the use of metaphors and fiction that these artist tries to circumvent it, however futile that endeavour may have been.

⁶¹ ...el más sumiso academicismo, no ha podido ser nunca la sustancia nutricia del arte. Ya Goethe nos aconsejaba: "Tened en cuenta la realidad, pero apoyad en ella un solo pie". Frase que presenta una extraordinaria analogía con esta otra de Ortega y Gasset, a propósito de Proust: "La realidad sólo puede ser para el artista lo que el tablado para el bailarín, para tocarle con el pie op.cit. p.274

⁶² La "realidad" acecha constantemente al artista para impedir su evasión Ortega y Gasset in de Torre Guillermo op.cit. p.280

Federico García Lorca provides some of the finest examples of this art of Evasion. Muñoz-Alonso already admits Lorca's inclination to exploring the theme of evasion in his *Buster Keaton*, when he argues: "Unlike Buñuel and Dalí, fascinated by the oneiric and irrational abandonment that orthodox surrealism proclaimed, Lorca maintained his own concept of Evasion as a way of accessing the essence of reality."⁶³

When analysing Lorca's *Buster Keaton*, which I have argued earlier in the thesis, has a relationship to *Un Chien Andalou*, one can see the way in which Lorca approached the subject of Evasion. In the first scene of *El Paseo de Buster Keaton*, we see the actor Buster Keaton, coming out of his house holding the hands of his four children. He then proceeds to kill them with a knife made of wood. Subsequently, the rooster sings quiquiriqui and Buster counts the bodies of his children. After having done so, he takes his bike and leaves. This very first scene is representative of the way in which the Spanish Literary avant-garde saw the subject of Evasion.

Keaton, in Lorca's play, stabs his children until they are dead, clearly a very violent act, but he does so with a wooden knife, which creates a contrast between the action and the playful way in which it is executed. The cruelty of the "natural reality", as described in the previous paragraph is conveyed through Keaton's foul act through the use of a metaphor, thus turning it into a ridiculous act. This is precisely what I mean when I argue that reality remains within the scope of the artistic piece. However, it is through the artist's use of metaphors and fictions to evade the cruelty of its inevitable ending, which is death. Juan Cano Ballesta explains this approach when he argues that "Only metaphor facilitates evasion and creates, among real things, imaginary reefs, a blossoming of weightless islands. "The metaphor is the

⁶³ A diferencia de Buñuel y Dalí, fascinados por el abandono onírico e irracional que proclamaba el surrealismo ortodoxo, Lorca mantuvo su propio concepto de "evasión" como vía de acceso a la esencia de la realidad. López, Agustín Muñoz-Alonso. op. cit. p. 48

expression of an instinct that induces man to avoid realities”⁶⁴. Keaton’s desire to evade his involvement in the heinous act he has just committed leads him to take his bike and start pedalling, not before counting the bodies of his dead children. In portraying this act provides another contrast between the natural reality of death and a ludicrous way of handling, which is another example of Evasion in Lorca’s play.

The examples that I have just given tell us about the way in which the Spanish literary avant-garde used evasion. The purpose of my analysis was primarily aimed at providing clarity on the reasons why they decided to use it as a mean to approach *Life*. Salvador Dalí must have known this approach, not only because he was part of the generation of artists that explored it, but because he also produced a literary piece that could arguably be connected to the subject of Evasion. I have already spoken about Dalí’s essay *San Sebastián*, in which he enumerates different scientific instruments that can provide an objective analysis of the figure of San Sebastian. As I have explained before, this painting was connected to his relationship with Lorca, and the instruments he came up with made him realize that the only part where San Sebastian was not pierced by the arrows of his executioners, was his bottom. We can therefore assume that the essay allowed Dalí to *Evade* a part of his relationship with Lorca by using a metaphor.

Buñuel on the other hand, also explained once that he and his fellow artists of the Spanish avant-garde were not interested in recreating a reality “...neither in literature nor in cinema, we are interested in naturalism just like Zola.”⁶⁵ In Buñuel’s poem *El Rastro (The Suburbs)*, of which I have spoken in a previous chapter, Buñuel denounces urban poverty by

⁶⁴ sólo la metáfora nos facilita la evasión y crea, entre las cosas reales, arrecifes imaginarios, florecimiento de islas ingravidas “La metáfora [according to Gasset] es la expresión de un instinto que induce al hombre a evitar realidades” Ballesta, Juan Cano. op. cit. p.214

⁶⁵...ni en literatura, ni en cine, nos interesa el naturalismo a lo Zola” Buñuel, una noche en el Studio des Ursulines in Ballesta, Juan Cano op.cit. p.113

connecting it to random objects found in the famous flea market *El Rastro*, in Madrid. In this powerful poem, Buñuel sees all the stories behind the objects that are being sold in the market, even though the author sees stories of sadness and hunger behind every “gas lamp” and every “eviscerated mouse”. He calls these objects “forgotten jewels of verbena”, as if one could evade the harsh reality behind those objects by turning them into precious objects that have a price. Buñuel concludes his story with a warning to the reader: “The only cure for this suburbophobia is a preventive injection of a few sacks of gold”⁶⁶, thus giving the reader the formula for *evading* the unforgiving reality.

Even though Dalí and Buñuel did explore the subject of evasion as I have just demonstrated, their approach was slightly different, at least when compared to the one Lorca used. In the case of the two pieces I have just mentioned, the authors seem to be conscious about their own evasion, whereas in the case of Lorca’s Buster Keaton, the character is oblivious to this fact and he just starts being. This is, perhaps, why Muñoz, as cited above, argues that the painter and the filmmaker preferred the “oneiric abandonment” while Lorca was more inclined to use Evasion as an approach to reality. Nevertheless, I do agree with Muñoz on his perception about the differences between Lorca and Buñuel and Dalí, but I would argue that unlike Lorca, Dalí and Buñuel finally decided to confront reality. However, in order to do so they needed to put it in a place where life and death could be reconciled, and that is exactly what the *Superrealismo* did for them. The way in which Dalí and Buñuel ultimately proved their relationship to evasion and therefore to life, was with *Un Chien Andalou* as I will now demonstrate.

⁶⁶ Buñuel, L. *Subrubs: Motifs* in White G. op cit. 10

Superrealismo, Evasion and Un Chien Andalou

By 1929 the Spanish literary avant-garde had been captured by the *Generación del 27* and the magazines of the time were already devoting themselves to analysing what the youngest generations of artists were doing. Fernandez Almagro, in an article for *La Gaceta Literaria*, highlights the importance of the latest group of magazines dedicated to the young poets, “*Litoral*”, de Málaga; “*Mediodía*”, de Sevilla; “*Gallo*” de Granada; “*Meseta*”, “*Parábola*”, “*Manantial*”, de una Castilla trashumante; “*Papel de Aleluyas*”, de Huelva... ¡Ah!, y “*Carmen*” con “*Lola*”... “*Gaceta Literaria*”. Y... “*Verso y Prosa*”. These magazines were recollecting the finest of the young generation of Spanish writers, who, according to Almagro, were not acquainted with the because they came during the, “The infantile stupor of the earlier promotions... triumph of the scientific invention –aviation, radio...”⁶⁷ Almagro adds that these poets were fiddling with the nonsensical, although sometimes fun, *superrealismo*.

Herrero Senés, meanwhile, has an interesting insight on the reason why *surrealism* was the approach to life that the young writers of Spain decided to follow, after the previous generation had tested the limits between art and reality:

...at the end of the twenties another problem was added when the idea that a work where the convulsive social reality was not in some way explicitly present was not truly “vital”, began to be extended. Contemporary life was accompanied by a complex social dynamic that could not be ignored and yet is appeared as concealed precisely in the avant-garde texts. This concealment is the reason why the concept of life that worked in them was partial and incomplete. This idea is where the formulations of surrealism lay in; it is where the fully “vital”, along with the sexual instinct or the dream production, escaped from any norm.⁶⁸

⁶⁷ “Infantil estupor de las promociones anteriores triunfo de la invención científica-aviación, radio...” Almagro, M. Fernández. “Literatura Nueva. Datos Y Juicios Generales.” *La Gaceta Literaria* 70 (1929): 3. Print.

⁶⁸ ...a finales de los veinte vino a añadirse otro problema, cuando se empezó a extender la idea de que una obra donde de algún modo no estuviese presente explícitamente la convulsa realidad social, no era auténticamente “vital”. la vida actual llevaba aparejada una compleja dinámica social que no podía soslayarse y que precisamente en los textos

This quote by Herrero Senés shows that the interest that the young generation of the Spanish literary avant-garde took on surrealism came from the urgency to depict the “complex social reality” of the moment, thus returning the “vitality” to their literature. However, this reality does not operate within a world perceived through reason, and this allows the writers of the Spanish avant-garde to show reality without actually engaging with the “complexity” of the world in which they were leaving. This, in a way, opens the way for “Evasion” as a theme, because instead of confronting the reality that Herrero Senés suggests, these writers found a way to address reality without engaging with the “complex social dynamic” of the time.

Even though the Spanish writers of the young generation were experimenting with surrealism, Guillermo de Torre, in his analysis of the European avant-garde, disagrees with the fact that Surrealism was ever practiced in Spain, regardless of the many stories and contacts that some Spanish writers of the time, may have had with the cohort of Paris.

Authentic Superrealismo, with a full knowledge of what this school means, or rather "state of mind," as Paul Eluard pointed out and extended by André Breton, was only fully and continuously manifested in such new poems of vision, conception, and structure written during those years by Juan Larrea. But also to this one could be discussed the rigor to such ascription, since publicly it was defined more... like a Creationista...⁶⁹

vanguardistas aparecía escamoteada, por lo que el concepto de vida que funcionaba en ellos era parcial e incompleto. Frente a esa idea se situaban las formulaciones de tinte surrealista, donde lo plenamente "vital", así el instinto sexual o la producción onírica, escapaban a cualquier norma. Herrero Senés, J. op. cit. p.130

⁶⁹ *El superrealismo auténtico, con un cabal conocimiento de lo que significa dicha escuela o más bien "estado de espíritu", según precisaba Paul Eluard y ampliaba André Breton, sólo se manifestó de modo cabal y continuado en los poemas tan nuevos de visión, concepción y estructura escritos durante aquellos años por Juan Larrea. pero también a éste podría discutírsele el rigor a tal adscripción, pues públicamente se definía más bien... como creacionista...* Torre, Guillermo De. *Historia De Las Literaturas De Vanguardia*. Vol. 2. Madrid: Ediciones Guadarrama, 1965. Print. p. 252

De Torre, in his analysis, recalls a few examples that could have been called surrealist, like *Pasión de la Tierra*, inspired by Freud, or some of the poems by Rafael Alberti. He even recognizes Larrea's efforts of creating a surrealist magazine, printed in Paris in 1926 under the name *Favorable París Poema*. However, he also argues that all of these endeavours could not be considered examples of Surrealism because they lacked "...the essential elements of the school of thought (surrealist): the spirit of surprise, even more aggressive, and automatic writing, practiced systematically."⁷⁰

This is why *Un Chien Andalou* is caught between two artistic moments. On the one hand, a time when the Surrealist movement that is thriving and continuously developing in Paris, well away from Spain, and on the other, a whole literary and artistic history that both artists lived and even participated in. It could be argued that Buñuel was living in Paris during the time of Surrealism, but André Breton did not admit him or Dalí until *Un Chien Andalou's* premiere at the *Studio des Ursuines*. Furthermore, if we admit de Torre's argument, then it could be argued that the film does have the spirit of surprise and even that of aggression. However, as I have demonstrated in previous chapters the work was not conceived through the technique of *automatic writing*. Given this fundamental contradiction, I argue that the concise historical and thematic analysis that this chapter has set out on the theme of *life*, and how it was transformed during this period, is key to the analysis of *Un Chien Andalou*.

As I have demonstrated in the previous section, the theme of evasion was common between Lorca, Buñuel and Dalí, even though they explored it in slightly different ways. Just like in Lorca's play, *El Paseo de Buster Keaton*, we bear witness to a heinous act, that of Marueill's eye being slit. Immediately after, as if nothing had happened, Batcheff, who, according to my theatrical version of the film, is the one who slights the eye, appears riding

⁷⁰ "...elementos esenciales de la escuela (superrealista): el espíritu de sorpresa, más aún de agresividad, y la escritura automática, practicada de modo sistemático..." de Torre, G. op.cit. 251

his bike, with his back facing the audience. Just like Buster Keaton, Batcheff's character is *evading* the violent act he just committed. However, unlike Keaton in Lorca's play, Batcheff does not resort to a metaphor, like the wooden knife, to slit Mareuill's eye. The important point to draw the reader's attention to here is that it is as if Buñuel and Dalí were reminding us that, regardless of the many metaphors one might use to evade reality, in this case the clouds, the smoke, the razor, its violent end point is inevitable, just like Ortega y Gasset argued.

Moreover, the fact that the eye getting slit happened 16 years earlier allows the audience to know that this occurred in a different time and a different space. What this means is that the film creates, from the very beginning, an alternate reality, just like the *Creacionistas* would do. However, such an approach differs significantly from that of the *Creacionistas* in that this particular world is just as cruel as the natural world, and therefore, evading it is in order. The oneiric abandonment that Muñoz attributes to Dalí and Buñuel occurs right there in the beginning of the film. This means that, whenever a character tries to resort to evasion, they end up dragging themselves into this alternate oneiric reality.

As soon as Batcheff begins riding his bike, thus evading his crime, he suffers an accident that leads him to meet Marueill again. The same thing happens in the scene that shows the sequence of the sea urchin, the armpit and the head of the androgen. In this sequence, we see a number of metaphors, which connect with each other until they lead us to the death of androgen, in yet another denouement preceded by a series of metaphors that aimed to evade reality. This resource happens throughout the whole film, from Batcheff's faking his death, when he's lying on the bed, to the alter ego getting shot by Batcheff himself. It is only when Marueill sees the death moth on the wall when misfortune stops.

In that scene, we see Marueill staring at the moth, somewhat defiantly, immediately after Batchedd appears and threatens Marueill by taking the hair from her armpit and putting it in his mouth. Marueill seems not to care and she decides to stick her tongue out, almost as if she was not afraid anymore, but this newfound courage was only possible after having stared death straight in the eye. After having confronted Batcheff, Marueil finds a healthier love with which she dies. The inevitability of reality is shown again, as if the authors were trying to tell us that the only way of living reality is by confronting it and to stop trying to evade it because death is inevitable, just as it happens to Marueil, but because she decided to confront life, life itself is reborn from her and her lover's dead bodies.

Another connection with the way in which the Spanish literary avant-garde approached life and *Un Chien Andalou* is in the fact that all the characters are shown in sets of two. As I explained earlier, subjects for the Spanish literary avant-garde were seen as antithetic binomials. In *Un Chien Andalou*, every character has a counterpart. For example, Marueill has the androgen, a bit of a rival when it comes to Batcheff. Meanwhile, Batcheff has his own alter ego, that he decides to kill using a pair of books transformed into guns. Equally, Buñuel's character, has the young lover appear at the end of the film. Elements like the donkeys, the priests, the ropes and the corks that Batcheff drags, also appear in sets of two, thus reinforcing this idea of the usage of the avant-garde resource of the binomials.

As we can see then, there are sufficient elements to suggest a connection between *Un Chien Andalou* and the Spanish literary avant-garde, as much as there are elements that could suggest that the piece is closer to the French surrealism, just like I have demonstrated in previous chapters. The exercise that has been undertaken in this chapter has allowed me to explore the film using different categories that other analyses of the film do, such as Linda

Williams' or Lampolsky's, but it has also allowed me to find a new subject for my theatrical adaptation of the film and a way to handle it.

The argument that I have presented in this chapter and overall through the thesis is that, the adaptation of the film needs to be about the subject of evasion and the outcome of the subject is precisely that which I just discussed in the last paragraph, i.e. inevitability. The story is then clearer after this analysis. The more the characters try to evade what is coming to them the more tragic the outcome is, and it is only when Marueill decides to confront Batcheff, that those tragic endings stop happening. This happens thanks to Buñuel's character because he is the one imagining everything that is going on, which means that it is really him who is deciding to stop evading his need for her former lover, Marueill, to die and deciding to confront his own desire and kill her in his fiction. But he chooses not to, thus giving Marueill the courage to get rid of Batcheff and find her true love. This last bit, however, must not be clear for the audience whether it is real, or it is still a dream.

Conclusions.

In this thesis, I have presented a thorough analysis of the film *Un Chien Andalou*. I have explored the influences that can be seen in the film, the historical circumstances in which it was developed and the personal and artistic situation in which both Buñuel and Dalí were at the time when they started shooting the film. It has also paid close attention to the aspects of the film that I have argued are key for a theatrical narrative, i.e. structure, theme and characters. Every one of these aspects required a specific kind of analysis and they were all used in the appropriation of the film. The point of the exercise was also to understand what I could bring to the piece as a writer.

The methodology chapter of this thesis argues that the purpose of this scholarly exercise is not to present an explanation of the images. The aim is rather to understand how the characters and the structure of the film develop syntactically throughout the piece. This conclusion shall now endeavour to present the limitations used in this study. It shall continue with a summary of this thesis's findings followed by a presentation of its contributions to academic and artistic knowledge. In the last two sections of these conclusions, I shall discuss new research opportunities and my final remarks on this work.

Limitations for the analysis of Un Chien Andalou.

In the introduction and in the first chapter of this thesis I argued that Buñuel and Dalí had a closer connection to the Spanish literary avant-garde than they did with French Surrealism. This connection, according to the argument of those two chapters, was consolidated after they premiered *Un Chien Andalou*. These chapters continue to make a case that *Un Chien Andalou* is more of a product derived from Buñuel and Dalí's experience working with the Spanish literary movements than their knowledge on Surrealism. This led me to set the first limitation

of this study i.e. an analysis of the film through the tropes developed by the writers of the Generación del 14, like Vicente Huidobro, José Ortega y Gasset, Ramón Gómez de la Serna and Gerardo Diego, and the Generación del 27, focussing the argument's attention mostly on Federico García Lorca, given his proximity with Dalí and Buñuel.

The thesis places Buñuel and Dalí within the context of these writers because it was through them that they explored their early artistic inclinations. The focus of this study was then placed on the way in which Buñuel and Dalí's early writings were connected to these writers work. Nevertheless, in the case of Dalí, I did explore how Lorca influenced his paintings but since this study aimed to understand how Dalí saw narrative and film, as I show in chapter one, this thesis mainly narrows its attention to Dalí's literary work. Furthermore, besides exploring Buñuel's narrative in his literature, I also explored his early ideas on cinema, found in his essays and his work as a film critique. The purpose of this approach was to find common narrative trends in their written works and locate those trends in the film. I therefore limited this study to Buñuel and Dalí's artistic practices before the premiere of *Un Chien Andalou* in 1929.

The writers of the Generación del 14 and that of 27 impacted both Buñuel and Dalí, as amply shown in this theoretical piece. The connection between Buñuel and Dali and these writers that inspired them, provided a clearer understanding on how the film was devised. This was an essential step towards the appropriation of the film for the stage because, as I explored in chapter one, my practical piece looks to imitate the dramatic progression that the characters follow and the way events of the film unfold. Exploring the writings of Ramón Gómez de la Serna and how they influence Buñuel, for example, highlighted the way in which he understood the relationship between time and space. Furthermore, he applied this understanding to some of his written pieces and, as this thesis argues, he applied this

knowledge in the *Decoupage* of *Un Chien Andalou*. I therefore narrowed this study's attention on specific examples drawn from the pieces of those writers who had the strongest influence on both Buñuel and Dalí, aiming to have a better understanding on the way in which the film was structured.

Adapting a film to the stage is an unusual exercise especially because of the infinite amount of information one can get from a single sequence. Analysing said sequence could simply result in a considerable amount of interpretations. This is particularly true in the case of *Un Chien Andalou*, as demonstrated by the literature on the film. Therefore, reducing that information into categories that exist in both film and theatre is what I aimed for throughout the process. Linda Hutcheon highlights different sign systems that any adaptation looks to adapt when she recognizes that "...“equivalences” are sought in different sign systems for the various elements of the story: its themes, events, world, characters, motivations, points of view, consequences, contexts, symbols, imagery, and so on.”¹ As I explained in the previous paragraph, my approach to the analysis of these systems is not semantic but syntactic, as I was not looking to adapt the film but to make an appropriation of it for the stage. However, this thesis did aim to analyse these tropes, mostly centring its attention on characters, themes and structure, which is not mentioned by Hutcheon explicitly.

Given the limitations of this thesis, certain aspects around the analysis of the film could not be explored as thoroughly as they would have required. Amongst these aspects, there is the relationship between Surrealism and Buñuel prior to the premiere of *Un Chien Andalou*. Buñuel wrote and premiered the play *Hamlet*, as I mentioned in the introduction and Muñoz-Alonso includes it amongst the Surrealist plays of the Spanish literary avant-garde. An in-depth analysis would have been required just to explore this particular play and perhaps

¹ Hutcheon, Linda, and Siobhan O'Flynn. *A Theory of Adaptation*. London: Routledge, 2013. Print. p.10

other theatrical experiments like *El Retablo del Maese Pedro*, the opera that Buñuel directed for Manuel de Falla. This analysis could also shine another light over Buñuel understanding of narrative. Furthermore, it could also clarify how much did Buñuel actually know about surrealism. However, the focus of this analysis, as previously mentioned, was in finding consistent patterns in Buñuel and Dalí's writings and other writers of their generation, as this allowed me to create a syntactic thread suitable for an appropriation for the stage.

I also acknowledge that an analysis of *Un Chien Andalou* that does not deal with psychoanalysis is uncommon but as I mentioned in chapter one, using psychoanalysis would not have been useful. However, when analysing the theme that the film has, according to my analysis, i.e. "evasion", I argued that the characters are "evading" death and sex. An analysis of Buñuel and Dalí's exploration of this theme, using categories of psychoanalysis is also another aspect that could not be explored in detail given the limitations of this piece.

On the subject of structure, we can find a few examples. Williams's analysis, for instance, is one that focuses on the way in which the images are put together in order to convey a metaphor, as I have explained earlier, thus demonstrating that a sequence of events conveys a cluster of information. Ines Hedges also discusses an element of the structure when she uses Phillip Drummond's model of the *Substitutionary Narration*, which I have discussed in this thesis, to explore the point of view from which the film is told. These two analyses demonstrate that, even though there are no traditional modes of narration, there is still a structure in the film.

Characters are another component of the traditional modes of narration and in the film we can see that there are two individuals that have a dramatic progression. For this reason this thesis paid a particular attention to these two characters. It is this progression that needed to be identified in order to create an engaging appropriation of the film to the theatre.

Murray Smith has argued, characters are crucial to the rhetorical and aesthetic effects of both narrative and performance texts because they engage receivers' imaginations through what he calls recognition, alignment, and allegiance. The theater (Sic.) and the novel are usually considered the forms in which the human subject is central. Psychological development... is part of the narrative and dramatic arc...²

Because the *Psychological development* is a part of the *traditional modes of narration*, then I needed to find proof, as I did with the structure, that the two individuals we consistently see on the film actually have a dramatic progression, in order to make the appropriation.

The analyses I have discussed in this thesis include some ideas about the characters, as in the case of Adamowicz's take on Pierre Batcheff's character, in which she classifies him as a man with *Magic powers*.³ As for the character that Marueill plays, Adamowicz's sees a progression that goes from *maternal to sexual, passive to active, object to subject*.⁴ This suggests that even though the progressions of the characters are not sufficiently clear, there is in fact a trail that could be followed. My conclusion around this progression is that it goes from a confrontation with death to an uncontrollable sexual urge, as discussed in chapter four.

Furthermore, Buñuel, in the original script, uses characters with a dramatic progression. Buñuel refers to these characters simply as *El personaje*, in the case of Batcheff's character, and "The Young lady," in the case of Marieul's character, as discussed in the methodology chapter of this thesis. Both "El personaje" and "la muchacha" are affected by the world around them, however inconsistent. They also have a past, as suggested by the intertitles I don't know this word of the film, which convey time lapses that say something

² *op. cit* p.11

³ Adamowicz, Elza. *Un Chien Andalou: (Luis Buñuel and Salvador Dali, 1929)*. London: I.B. Tauris, 2010. Print. P.33

⁴ *op. cit*

about the characters' past, present and future. Adamowicz's analysis and Buñuel's usage of time lapses reveal something about the trajectory of the character, and the fact that these characters react actively to the dramatic stimuli, are enough evidence to suggest that they have a personality that can be remediated to the stage. My analysis, throughout this work aimed to distil and build personalities around these characters.

The theme of *Un Chien Andalou* as a filmic product, as well as the complexity of its images, allow it to be analysed from a varied number of themes and yet the theme was key to my appropriation. The most notable difference between theatre and film is that the images used in film can rapidly convey a lot of information with just one frame. Since this appropriation is a text-based version of the film, the challenge was to prioritize the information given in a sequence of the film and then turn it into words. The theme is an essential component since it is the axis in which the images revolve around, making it a vital piece of information on the structure of the film. Given that the intention of the practical component of this thesis is precisely to imitate the syntax of the film then the theme was also indispensable for the appropriation. It is around the theme where the events of my version will revolve around. This meant that my appropriation is driven by the story. For Hutcheon a media with this narrative characteristic needs to have a clear theme.

A modern manual for adapters explains... that themes are, in fact, of most importance to novels and plays; in TV and films, themes must always serve the story action and "reinforce or dimensionalize" it, for in these forms storyline is supreme –except in European "art" films⁵

⁵ op. cit p.11

This quote by Hutcheon not only reinforces my argument that the theme in an art film is ambiguous but it also reasserts the importance of themes in plays. Choosing this theme proved to be a challenging endeavour, as I needed to pick from the vast number of themes that I, and other researchers, could take from the film. The solution I found was, yet again, within the common literary trends amongst the artists from the Spanish avant-garde, as mentioned in the beginning of this conclusion.

Since every sequence of the film can contain a theme on its own, then the most adequate way to find a plot that made sense was by choosing a point of view. In this thesis, I have often referred to Buñuel's ideas around the film and the alleged intention behind it. According to the "Notas Sobre la Realización de "UN PERRO ANDALUZ," the argument is the result of a CONSCIOUS psychic automatism and therefore does not try to tell a dream, even if it uses a similar mechanism to that of dreams."⁶ This quote offered the first clue towards an interpretation of the theme because it makes clear that the film is not a dream but an actual story that tries to emulate the mechanism that dreams follow.

On the same notes that Buñuel provided regarding the realization of the film, he offered yet another clue for the unveiling of the theme. Buñuel wrote, "AN ANDALUSIAN DOG" places the filmmaker for the first time on a purely POETIC-MORAL plane. (May it be read MORAL in the sense that governs dreams or the parathic compulsions)."⁷

There are two things to notice from this quote, on the one hand, Buñuel explains that the point of view is situated on the filmmaker himself. This thesis argues that this resource can be found in other literary experiments of the Spanish Literary avant-garde, like *El*

⁶ El argumento es la resultante de un automatismo psíquico CONSCIENTE y por lo tanto no intenta contar un sueño, aunque se valga de un mecanismo análogo al de los sueños Buñuel, *op. cit.*

⁷ "En "UN PERRO ANDALUZ" se sitúa por primera vez el cineasta en un plano puramente POÉTICO-MORAL. (Lease MORAL en el sentido de la que rige los sueños o las compulsiones parapáticas)" Buñuel, L. *Notas Sobre la Realización de Un Perro Andaluz*. *op. cit.* p. 33.

Novelista by Ramón Gómez de la Serna. I analysed this piece in the last chapter along with Buñuel's "Palace of Ice", because this poem also features this same resource. In both of these cases, the point of view was placed on the artist that is creating the piece i.e. the novelist creating the novel, in the case of De la Serna's piece. In the case of "Palace of Ice," Buñuel is the point of view, as he is mentioned by name at the end of the poem.⁸

The second aspect of the theme that arises from this quote is the nature of this observer. Buñuel specifies, according to this analysis, that the filmmaker has a point of view that is situated in poetry. Moreover, this poetry is regulated by a morality that regulates dreams. We can therefore infer that what we are seeing on the screen comes from the imagination of a filmmaker/poet that follows a morality.

As I have said earlier, *Un Chien Andalou*, according to Buñuel himself, is seen from the eyes of a poet, which makes the structure a "Myse en Abyrne." Since the structure in "Myse en Abyrne" requires that the character that is seeing what we, as audience are seeing⁹, appears at some point of the story, then the task at hand was to discover where this poet was. According to Elza Adamowicz, "The eye slashing criminal-played by Buñuel himself...-wears a watch when sharpening the razor, yet when slashing the eye he is watchless but has acquired a strip tie."¹⁰ From this analysis I came to realize that the character that slits the eye is different to the one that is watching the moon, which means that this whole scene, including the characters involved in it, is an evocation by the former. Moreover, as I have explained in this thesis, the narrator in a "Myse en Abyrne" structure must be referenced constantly throughout the

⁸ I cannot delve much into this, given the length and the purpose of these conclusions, but I do have to say that a structure in *Myse en Abyrne* in Spanish literature can be traced back to Cervantes Don Quijote, a piece that was analysed eagerly at *La Residencia de Esudiantes*, especially by Unamuno.

⁹ Refer to chapter 2 for an extended analysis.

¹⁰ *Op. cit* p.33

narrative, a condition that is met in *Un Chien Andalou* thanks to a visual element: the striped box.

The striped box, the tie, the paper in which the tie is wrapped, and even the rain has “...oblique stripes,” as suggested by Buñuel in the original script.¹¹ This evidence may point to the man that slits the eye, as he is the one wearing a striped tie. However, as I explained earlier, the eye slitting is something that was evoked by someone else. I therefore concluded that the character who is constantly referenced by the objects is in fact the man that sharpens the razor at the very beginning of the film. Buñuel himself interprets this character, as Adamowickz points out, which makes it fair to conclude that the poet is in fact Buñuel, a narrator used in other examples of his literary pieces as aforementioned.

The title of the film, *Un Chien Andalou* or Andalucian dog, a term that the students that lived in La Residencia de Estudiantes used for the poets of the residence, also supports this last argument. This last piece of information adds another layer to the complexity of the narrator and therefore to its goals in terms of the theme that it seeks to convey.

Discovering a narrator meant that there can be a unifying thread for all the images of the film. Most of the analyses I have consulted for this thesis see the images as isolated sequences of events that convey a particular idea. However, there is no unity between them in terms of the theme. Having a narrator means that there is in fact an actual story, with a beginning, middle and an end, which means that a unifying theme can be discerned from the film.

After realizing that the theme is not really contained in the series of events that happen to the main characters, i.e. those interpreted by Simonne and Batcheff, but by this omniscient and yet absent character, then the theme can be deducted from the many layers

¹¹ *op. cit* p.130

that this character has, which I have analysed thus far. As I have argued in the last paragraph, this character is a poet. He is in fact Buñuel, and it gives the title to the film, because he is a poet or an Andalusian dog. This character is then a poet of poets, which means that the theme of *Un Chien Andalou* can be found in other works created by the writers of the Spanish literary avant-garde and especially, as I have mentioned before, in other works by Dalí, Buñuel and Lorca.

This complex analysis allowed me to come up with an appropriate theme for the play, Evasion. Using works from the Generación del 14 and the Generación del 27, I was able to get a general feeling of the underlying themes in the Spanish literary avant-garde. Moreover, after having read the Buñuel's poetry, especially that contained in the unpublished anthology *El Perro Andaluz*, and some of the works by Dalí, developed during the époque that Santos-Torroella calls *Lorquiana*, this common theme arose. Analysing the film using this particular theme also allowed me to better understand the structure that my characters were going to follow in my appropriation of the film to the stage.

After all of these considerations, the theme was finally suggested to me by a note in Muñoz-Alonso's analysis of *El Paseo de Buster Keaton*. For Muñoz-Alonso, Lorca's piece was yet another example of the way in which he approached reality, i.e. through evasion. This idea constitutes the main difference between Dalí and Buñuel's writing and that of Lorca's. I pursued the subject of Evasion further and, as I have shown in this thesis, it was also a theme used amongst the Spanish literary avant-garde.

This theme befitted the film perfectly as it reflected the frustrations of the characters. As I have argued earlier, the female character is always permissive with the male character. This means that she is relinquishing her own will to the will of the male character. The fact that she confronts this character at the end of the film means that she has learned that

evading the character and taking action against him is the way to be rid of the nightmare she is involved in. This is the reason why I chose to use the subject of evasion for my own stage version of Buñuel and Dalí's *Un Chien Andalou*.

Characters, Theme, and Structure in Un Chien Andalou.

After having revised Buñuel's original script in detail, I can safely conclude that, even though the characters are not clearly defined, there are sufficient elements to create suitable characters for the stage version. Adamowicks suggests that the characters with their "...inconsistent behaviour and uncertain identities, fail to fulfil the role of narrative anchor."¹² While this is true, Buñuel does provide enough elements, in the original script, that suggest a dramatic arc, with a beginning, middle and end, for the characters that Batcheff and Marueil play.

The male character interpreted by Pierre Batcheff begins with a bike ride that results in an accident, which will lead him to meet the female character. However, as I have argued before, the poet who sees the moon, who in my version is named Luis, evokes the character that slits the female's eye. Given that in the next scene Pierre's character has the striped box tied to his neck, a reference to the tie as I have explained earlier, I concluded that the male character, that I have named Pierre, is in fact the man that slits the female's eye. Therefore, in my version of the film, the character interpreted by Batcheff begins with the prologue.

The climax of the character happens when he sees a woman dying, from the window of Marueill's character's flat. Buñuel names this woman "la muchacha" as discussed in the methodology chapter. Buñuel suggests the climax of the character through a note, written by hand at the back of one of the pages of the original script, where he asks for the two female

¹² op. cit p.33

and the male characters to be moved by an “...extraordinary emotion,” as I have described in the fourth chapter of this thesis. This extraordinary emotion suggested to me that this was the climactic moment for the story and for the characters.

The ending of the character occurs when his mouth is magically erased and then replaced by the hair that was supposed to be under the armpit of the female. I concluded that this character ended here, because Marueill's character defies him and then leaves him to be with another man that she finds on the beach or as C. Brian Morris puts it “... after saying goodbye to the lascivious protagonist that had been harassing her...”¹³ she leaves. Marueill and Batcheff's characters are co-dependent as we are following their story, the fact that she says goodbye to this lascivious character, whose motivation is harassing her, as Morris points out, means it is safe to conclude that the male character ends as soon as the female characters wish him farewell.

As for the character that Marueill plays, she has a clearer dramatic structure than the male character, perhaps because it all seems to be happening to her and she simply reacts to it. The character clearly begins when Batcheff, as previously established, slits her eye and then she appears 8 years later with her eye untouched, which makes sense if we consider that what we had just seen is an evoked event that only took place in the imagination of the poet.

From thereon, the character seems affected by every event around her; she rescues a man that had an accident while riding his bike. She puts the clothes of this man on her bed – one of the few actions that do not correspond to a previous action. Then she discovers that this man has ants coming out of his hand; then she witnesses yet another accident, after which she gets attacked by the man of the bike. It is not until she decides to leave the man that her

¹³ “...después de despedirse del protagonista lascivo que la había estado acosando.” Buñuel, Luis, Salvador Dalí, and C. Brian Morris. “Erase Una Vez Un Perro Andaluz.” *Un Perro Andaluz Ochenta Años Después*. Madrid: La Fábrica, 2009. 85-94. Print p.85

actions seem to have an effect on the world around her. The narrative progression of this character can then be summarized the following way: a female that lives in fear and at the mercy of a pervert that has tortured her, until a death moth reveals to her that she doesn't need to be afraid of this man. She therefore confronts him, thus giving her the courage to leave him.

This is consistent with the way Buñuel kept on describing the character's emotions throughout the technical script. On frame number five of the film, according to the technical script, Buñuel describes a woman that is reading "On P.R. Of that (the female) who shudders ... (This first quiver almost like a person submerged in drowsiness...)." ¹⁴. This state of drowsiness will be seen throughout the film and she always comes back from it startled, almost as if everything that we see is the product of a dream that she cannot control and therefore, she seems passive against it. Furthermore, on the ninth frame, Buñuel describes the woman as officious or obliging and in frame 11 Buñuel describes her expression as being of someone under hypnosis. Finally, on frame 34, Buñuel writes: "*Resigned, fearful turns her eyes to the character (the male character) as recognizing that he has a right to everything.*" ¹⁵ All of these descriptions demonstrate how passive this character is at the beginning and Buñuel keeps using words like fearful or asking the actress to simply accept what this pervert does to her.

It is interesting to compare how the descriptions of the female character change as soon as she leaves the man of the bike. From frame 109 onwards, which comes after she shuts the door behind her and appears on a beach where she meets another man, the female character is described as jovial, ardent and passionate, as in the case of frame 114: "With her

¹⁴ *Sobre P.R. de aquella (the female) que se estremece... (Este primer estremecimiento casi como de una persona sumergida en la somnolencia...)* in Guión Técnico Un Perro Andaluz. Reproduced in op. cit. p.144

¹⁵ *Resignada, temerosa vuelve sus ojos hacia el personaje (the male character) como reconociendo que aquel tiene derecho a todo* Op. cit p.155

hand she lowers the arm that remained raised and that showed her the time. She looks ardently into his eyes. She gets closer to him. Finally, she kisses him on the lips with passion.”¹⁶ As we can see from this evidence, the female character has a steady dramatic progression where she gets to learn something about herself, which gives her the courage to leave the man that is torturing her. In my appropriation of the film she is also an evocation of the poet, and she is trapped in the mind of said poet, until she decides to open the door and escape from his fiction.

I have purposely left out the last frame of the film that shows the buried busts of the two characters because I wanted to use it as a final note. The image of the two protagonists of the film does not appear on the technical script and it is only added as a handwritten note on the original *scenario*. Ferran Alberich noted that this image is exactly the same as the one included in Dalí’s opera libretto *Tristan fou*. Alberich also proved, as I examined in the last chapter of this thesis, that this libretto was finished in 1928, although it was not performed until 1943. This examination leads me to conclude that this last had to be another story that had nothing to do with the main narrative of the adaptation. This highlights the fact that the photogram only exists on the film and not in the written scripts. It therefore pertains to another story that Dali devised alone.

The structure of the play was yet another finding and its source, more than the film itself, comes from an idea developed by the *Creacionista* poets. Neither Buñuel nor Dalí pertained to the *Creacionismo* but they were close to the *Ultraista* poets. This movement takes a lot from the *Creacionismo*, as I explored in the fourth chapter. One of the common traits in both movements is rhythm as an essential component of poetry. For both the Ultraistas and the Creacionistas the rhythm is where the purity of the image resided. The goal of the

¹⁶ *Ella con su mano baja el brazo aún levantado que mostraba la hora. Le mira ardientemente a los ojos. Se acerca mucho a él. Por fin lo besa con pasión en los labios* Op. cit. p.177

Creacionistas, as explained by Diego, was to allow the reader to create their own images by enamouring them with the rhythm of poetry, which in itself was capable of creating these images that were not in the actual poem. Furthermore, this seem to be consistent with Alberich's findings, conveyed in the last chapter as well, which show that the film matches perfectly with the 2 movements from Wagner's *Tristan and Isolde*, used in the film. The structure of the film then is a reference to these poets and to Wanger's piece because it tries to provide a cadence that is not necessarily pursuing a narrative unity.

How this thesis contributes to the study of Un Chien Andalou.

Un Chien Andalou is considered within the catalogue of French surrealist films, which means that most of the analyses often neglect the Spanish origins of the film. This thesis includes a comprehensive analysis of the Spanish literary trends that were developing when Buñuel and Dalí were starting their artistic careers. It also considers the film from that perspective and therefore the thesis not only identifies some of the narrative resources used by the literary avant garde in the film but it also sees *Un Chein Andalou* as a reflection of those literary trends. This exploration brought forward Buñuel and Dalí's understanding of the French artistic movement from their own Spanish perspective. This is an approach that Monegal already highlights in his own study.

It is enough to point out that this film, made before Buñuel's affiliation with Surrealism, is not so much a sample of the contribution of this movement to the cinema as of it is a poetic whose origin is literary, shared by Buñuel and Dalí, whose proximity to that of the Surrealists determined, consequently, their subsequent integration into the group.¹⁷

¹⁷ Monegal, A.. op.cit. p.112

This thesis elaborates on this proposition by Monegal and it delves into this poetic. The dramatic text that derives from this study brings forward these experiences and this poetic, thus making an original approach, through practice, of the film piece. Furthermore, the analysis of this poetic pointed at "Evasion" as a theme explored by the Spanish literary avant-garde. Exploring this as a possible theme of Un Chien Andalou and using it in the appropriation of the film shone a light on certain aspects of the film, such as the way in which it is structured in a loop where the characters seem to die and then be born again, or the relationship between these two characters. Applying this theme to the analysis of Un Chien Andalou, and making it explicit in an appropriation of the film for the stage is a contribution that this thesis attempts to make.

This thesis argues that this perspective is what may have led Breton to believe that *L'Age d'Or* was more of a surrealist film piece. As I mention in the first chapter, *Un Chien Andalou* remains a product of Buñuel and Dalí's experience in their country. It is in this sense that the images of the film can indeed be identified with French surrealism as understood by Buñuel and Dalí, but the structure is closer to Spanish literature. This is also a contribution to the study of the film as this is one of the few studies that considers the structure of the film as a product of the Spanish literary avant-garde. Furthermore, the appropriation of the film to the stage uses some of the images and appropriates the structure of the piece. This means that the stage version also highlights the French and Spanish influences, thus contributing to the artistic knowledge of the film.

This study also made use of both the technical script and the transcript of the film that was printed in *La Révolution Surréaliste*. To my knowledge, this is the only study that makes a thorough comparison between these two sources. It is through them that the thesis explores the differences between the scenario that Buñuel and Dalí devised together and the technical approach that Buñuel had to take in order to create a cohesive structure for the film. This

thesis then contributes to the study of the film by acknowledging that Dalí is mostly responsible for the images contained in the film and also putting forward Buñuel's involvement as an editor of the piece.

A few opportunities for further research.

Given the extension of this theoretical piece there are many aspects that would require a more extensive study. These monographs open the possibility for other research projects that could contribute further to the understanding of the film and, perhaps, on the Spanish literary avant-garde. This section looks to summarize those opportunities.

Un Chien Andalou, as I argued earlier, is not entirely a surrealist piece at least not in the way Breton understood it. A comparison between *Un Chien Andalou* and *L'age d'or* could shine a light over the way in which Dalí and Buñuel's second film came to be closer to Breton's idea of surrealism. This research could also provide further evidence for the case on *Un Chien Andalou* being more of a product of the literary avant-garde rather than surrealism.

Evasion is another subject that could be further explored as a theme used by the writers of the literary avant-garde. Herrero-Seés argument that the avant-garde found a way to deal with the complexity of the social dynamic of their time by exploring a reality that was beyond it, speaks about the reason behind the need for "evasion" as a theme. As a researcher, I would like to explore Herrero-Senés argument even further and build a history of "evasion" as a theme for the writers of the literary-avant garde.

Finally, this study provided me with evidence on the use of science in the writing of this Spanish avant-garde. Buñuel and Dalí are great examples of this approach to art, perhaps Dalí more than Buñuel; another opportunity of research based on this theoretical piece could be a detailed exploration of science in the writings of the avant-garde and its link to the purity

of the image. This could also expand on my argument on *Un Chien Andalou* having the same goal than those poets that were pursuing the purity of the image through rhythm.

Some final remarks.

Making an adaptation of *Un Chien Andalou* for the stage also brought forward the misogyny of the piece. Using a live media as the platform of this piece enhanced the violent aspects of the film, especially those that are aggressive towards women. In the film, we see a woman being constantly abused by this man who is a maniac. He slits her eye, assaults her sexually, and even tries to abuse her. These aspects of the film are what make it "...a public calling to murder"¹⁸, as Buñuel declared it to be and they could not be taken away from the structure. This violence responds to the ordering of the events and it therefore is essential to the appropriation I make of the film.

In other words, the point of this exercise, as I have explained throughout this piece, is to recuperate and experiment with the syntax of the film, in this way, the appropriation of the film becomes more of a formal experiment rather than an aesthetic one. This means that I was not trying to say anything in particular with this piece, I just aim to understand the best way to take this film and turn it into a stage play

I did, however, try to make the story and the characters suitable for a modern audience. Studying this film in detail, and analyse it using Evasion as a theme, also provided the opportunity to turn the female character into the heroine of the story. In my appropriation of the film for the stage, I explore the female character resistance to join the male character in death. Because I use *Tristan and Isolde* as a model for these two characters, given the relationship between Wagner's piece and *Un Chien Andalou*, as explored in the fourth chapter,

¹⁸ Buñuel, L. *Mi Último Suspiro*. op. cit. 137

I realized that this *Isolde* constantly evades the tragic destiny of the character in Wagner's piece. It is not until the female character of my appropriation confronts death itself, through the figure of the moth, that she realizes that she actually has the choice to simply leave her Tristan. Therefore, even though the female still suffers the violent assaults of the male character, she finds dramatic relief through an agnorsis of her own, thus turning her into the actual heroine of the piece.

My Andalucian Dog.¹⁹

By: Luis Sosa.

Barcelona-Madrid, Spain. London, UK 2016-2018

The motivation of the images was, or pretended to be, purely irrational. They are as mysterious and inexplicable for both collaborators as they are for the spectator. NOTHING in the film SIMBOLIZES ANYTHING.

Buñuel, L. Notas Sobre la Realización de un Perro Andaluz reproduced in Un Perro Andaluz Ochenta Años Después. Madrid: La Fábrica. p. 33.

Prologue.

The stage is empty except for a small table on which there is an old telephone, with a lobster for a receiver, an ashtray and a notebook and pen. The telephone rings. A man enters. He looks at the telephone. He takes out a cigarette and lights it. He smokes the cigarette. The phone continues to ring. He finishes the cigarette and stubs it out. He flicks open the notebook and picks up the pen, ready to write. He lifts the receiver.

Luis: Tell me your dreams.

Pause. He nods.

Ants. Good.

He writes.

He nods.

A hand. Good.

¹⁹ The final tittle of Buñuel and Dalí's film piece came from Buñuel's poetic anthology *El Perro andaluz*, but the determinate article "El", in English "The", was changed for the indeterminate article in French "Un", in English "An", and Spanish "Un", and the film ended up with the name *Un Chien Andalou*. I have demonstrated how the term "Andalucian dogs" is a reference to the way in which the students at *La Residencia de Estudiantes*, used to name the group of poets at their school, amongst them Lorca, and therefore the name *Un Chien Andalou* is in itself a reference to said term with the slight amendment of the indeterminate article. This lead me to conclude that the tittle is a metonymy for Poet and the indeterminate article is used to place this poet in the realm of the indeterminate; this is the idea of a poet, as supposed to the tittle Buñuel was planning to give to his own poetic work, which was a very specific poet. The tittle *My Andalucian Dog*, is yet another twist to the usage of the articles in these 3 tittles.

He writes.

Over the hand or out of the hand?

He writes.

Good.

He finishes writing.

Is this a film or a poem or a play?

He nods.

No, nor do I.

He writes.

No, I don't suppose it does.

He writes.

You didn't like the script Ramón and I wrote.

He writes.

Yes, I guess it was too corny but he's still Ramón!

He writes.

Goya? No. Our film will be better than that.

He writes.

We never disagree. That is our tragedy. We always argue. That is our strength.

He writes.

You propose a rule and I will propose a rule.

He writes.

How are you spelling 'veto'?

He writes.

X – 3 – Arsehole – O.

He writes.

Good.

He writes.

My rule: no image that may lend itself to rational explanation.

He writes.

I'm glad you approve.

He writes.

My dream? I thought you'd never ask.

He writes.

I dreamed of the moon split in two by a razor-thin cloud.

He writes.

I was thinking of a poem, of course.

He writes.

Was the moon looking at me or I at the moon?

He writes.

That was a rhetorical question, Salvador.

He writes.

I could have saved her, but I did nothing.

He writes.

Like Tristan and Isolde, indeed.

He writes.

I'm glad you approve.

He looks at his notes.

Alright. I agree to make this film with you. On one condition.

He listens.

On the condition that it is the greatest film that has ever been or will ever be made.

He nods.

It's decided then. I'll see you in Figueres. Until later, Salvador.

Luis Buñuel puts down the receiver. He walks off stage.

He comes back on stage. He lifts the lobster-receiver and examines it, as if seeing it for the first time. He nods and replaces it on the cradle.

He leaves. The Tango Argentino is heard. Lights out

*Shot I.*²⁰

The intertitle “il etait une fois” is projected on the stage and then it goes completely dark. The sparks produced by a razor being sharpened on whetstone begin to fly all over the space. The screeching sound of the blade over the stone shivers the bones and the same fiery mosquitoes illuminate the dark figure behind the blade from time to time.

Luis: Leave now. Get a full refund of your ticket and leave but do it now.

Luis continues sharpening the razor in the dark. Lights come up. Luis is smoking a cigarette that he holds in his lips while he continues sharpening the razor.

Luis: Just a few more strokes and it should be sharp enough (*Luis sharpens the blade against the whetstone a few more times*). There! (*He tests the sharpness by passing the blade over his cuticle.*). That is a cold kiss.

Simonne is sitting on a chair facing the balcony from below. Luis walks on to the balcony and at that moment a bright, full moon

²⁰ In 1 Oct. 1928, Buñuel published an article on the art of Decoupage, in *La Gaceta Literaria*. As I discuss in my 3rd chapter, Decoupage, as Buñuel explains in this article, “the simultaneous separation and ordering of the visual fragments contained amorphously in a cinematic “scenario””. This process, leads Buñuel to think of a Film as the result of “A series of Shots” and the Shots as the result of a series of images. I divide this play into Shots, rather than acts, and images, or as Scenes The shot acts not only as a reference to this fundamental conference but because of the way in which I have decided to breakdown the script. A Shot corresponds to one of the three Aristotelic unities of dramatic unity, Beginning, Middle and End. an Image corresponds to the scenes have in those units of narrative meaning.

shines over him. Luis takes a drag from his cigarette and then lowers it down. He raises his gaze and stares at the distance.

Simonne: What are you looking at?

Luis: Your face.

Simonne: What about it?

Luis: Was it always this bright?

Simonne: No.

Luis: Why?

Simonne: You.

Luis: How?

Simonne: Depends.

Luis: On what?

Simonne: Darkness.

Luis: Not in me.

Simonne: Are you sure?

Luis: What are you looking at?

Simonne: Your smoke.

Luis: This *(He shows the cigarette)*.

Simonne: No.

Luis: Oh, you mean... *(Takes a drag from his cigarette and lets it out)*

That is not mine. Those are the internal organs of this cigarette. I suck them and then I spit them out.

Simonne: Makes me uncomfortable.

Luis: It will be over soon.

Simonne: Is it close?

Luis: Open wide.

Enters a man with a black mask on his face. He's dressed exactly like Luis except that he's wearing a tie with stripes.

Pierre: What are you looking at?

Simonne: Your face.

Pierre: What about it?

Simonne: Was it always this bright?

Pierre: No.

Simonne: Why?

Pierre: You.

Simonne: How?

Pierre: Depends.

Simonne: Darkness.

Pierre: No. Me. What are you looking at?

Simonne: Your smoke.

Pierre: Oh, you mean... *(Shows the razor)* This is not mine. This is smoke that, at an old age, turned into a cloud.

Simonne: Makes me uncomfortable.

Pierre: It will be over soon.

Simonne turns her chair at the audience. She's uneasy but she tries, with all her might, not to show it. Pierre approaches Simonne and he stands next to her.

Simonne: Is it close?

Pierre opens Simonne's eye using his thumb and his index.

Pierre: Open wide.

Pierre puts her forearm in front of Simonne's face. The razor in his hand shows that he has the clear intention of slicing Simonne's eye. Simonne stays calm throughout the scene, almost oblivious.

Luis: Why are you looking at me like that?

Simonne: Leave now, I implore you leave. This is not a show you will enjoy.

Pierre: It's inevitable now.

Luis: You are in my head. All the time.

Simonne: You have to let me go.

Luis: It's inevitable.

Pierre: It is inevitable.

Simonne: Is it inevitable?

Luis: I'm looking at it.

Simonne: I'm looking at you.

Pierre: It's coming. Leave now...

Simonne: Can it be any other way?

Luis: I can't stop it now. It is my smoke.

Pierre: It is my cloud.

Simonne: It is my moon.

Luis: I love you.

Simonne: Find another way.

Luis: I don't want this. Please stop!

Simonne: Find it!

Luis: The ants crawling out of the hand. Maybe we can try that. Please stop! Maybe we can try that. No, stop!

A shadow passes over the bright blue light that is shining over Luis, at that very same moment Pierre slices Simonne's eye in half. Pierre, the man on the black mask, looks at Luis and Luis looks at him, horrified. Simonne exits. After a moment, Luis takes a wooden box with stripes on its lid and a strap. He gives it to Pierre and Pierre takes of his tie, folds it and puts it in the box.

Luis: I will find another way.

Pierre: Clouds are inevitable.

Luis: Isolde will live.

Pierre exits.

Luis: I want you to stay in my head and I want you to find her. Bring Isolde back to me, alive.

Luis begins his exit. He takes out an eye from his pocket and looks at it.

Luis:

It's forbidden to look at the interior.

Luis puts the eye in his mouth and he walks out.

Shot II.

Wagners's Liebestod begins and remains playing for 20 seconds with the lights off. The intertitle "16 years later" is projected on the stage. The lights fade in slowly until the stage is completely lit. Pierre enters dressed like a nun and with a striped box hanging around his neck and a stationary bike that hangs on his shoulders. He mounts it and begins pedalling.

The rooster: Kikiriki.

Pierre: Kokoroko! We say kokoroko here. We say *Pari'* here, we say *le pain* here, we say *l'amour* here, "Love" has no other name but *l'amour*, and we say... kokoroko.

The rooster: Whatever, tío.d

Pierre: I have been riding this passionate road that stretches all the way to my heart, for the past 16 years. I can see it looking at me, guiding me, leading me to a known destination but with no clear route .I have accepted this, I no longer need to take control over this wheel (*He lets go of the wheel*). Take me wherever you please my dear Parisian road take me! (*He turns the bike giving his back to the audience*) There, I can already see myself riding through you, at your own mercy and will. Ah, there's Montmartre (*He turns the bike*) Ah La rue de l'opera (*He turns the bike*) And look, the Bois de Boulogne.

He turns the bike until he has his front pointed at the audience.

Pause. He begins pedalling again. He puts his eyes on the box that is hanging around his neck.

Pierre: Take me to her, mischievous Parisian road (*He examines the box*)
Take me to her.

Pierre lets go of the box; he puts his hand back in the wheel with a new-found determination.

The lights go on over Simonne's room. Simonne is mending a tea towel with an eye on it that seemed to have been ripped apart in half. Her first position is exactly like the one the girl in Vermeer's The Lace Maker has.

Simonne: (*Startled*) Sixteen years ago. Sixteen years ago.

Pierre: You're awake.

Simonne: When did I go to sleep? (*She continues sewing*)

Pierre: After you injected the rats.

Simonne: They were feeling a little strange, so I decided to kill them.

Pierre: They seem healthy now.

Simonne: Where are you?

Pierre: I'm cycling near you.

Simonne: Yes, yes! I can feel it. (*She stops her sewing*) Do you know "The Lacemaker"?

Pierre: (*Evocative*) Vermeer.

Simonne: *(She starts mending the tea towel again)* Everything that's been torn can be mended again but it takes time. One needs to be very patient and find the right stitches. I think that's what she's trying to do so patiently.

Pierre: Finding the stitches? She may be trying too hard.

Simonne: She's been careful.

Pierre: What's the point? What's been broken and mended can be torn again.

Simonne: And mended again.

Pierre: And torn.

Simonne: And mended.

Pierre: Torn.

Simonne: MENDED!

Silence. The sound that Pierre's bike makes takes over.

Pierre: Can it?

Simonne: I think so. That's how I've been living so far, anyway.

Pierre: How do you know?

Simonne: I'm doing it right now *(Laughs in pain)* and this is not the first time I fix this.

Pierre: Does it get harder over time?

Simonne: It gets easier. That's the problem.

Pierre: It's going to hurt then.

Simonne: Do you want to?

Pierre: Of course! But I'm afraid.

Simonne: You shouldn't come then.

Pierre: Why?

Simonne: It is not for the faint hearted.

Pierre: I'm not! but I haven't had mine torn before.

Simonne: What's the use?

Pierre: Certainly not that.

Simonne: How do you know?

Pierre: You just said it hurts!

Simonne: It is supposed to hurt.

Pierre: Why!

Simonne: So that you can learn where to find the stitches.

Pierre: Do you love me?

Simonne: I do.

Pierre: It feels like death.

Simonne: Maybe you shouldn't come.

Pierre: No, please. Let me try. I can't stop.

Simonne: It is going to hurt and you're not ready. Besides, I just finished mending this. You better don't come. *(Pause. She stands up hastily and goes to the window)* I can see you. Wait... You're nearly here.

Pierre: I can't stop. Love is taking me to you. I can't stop!

Simonne: You'll not be able to take it. Don't come.

Pierre: I'm trying to turn but I can't! Maybe we should give it a try?

Simonne: You know this is not going to end well. You're going to get hurt.

Pierre: You can't be sure of that.

Simonne: Oh, I'm certain of it. Stop now! Don't come. No!

Pierre: Maybe if just let go of the wheel again.

Pierre lets go of the wheel.

Simonne: My love, watch out, watch out!

Pierre falls with the bike. Simonne goes to him, deeply concerned for his wellbeing. She kneels and then begins to kiss him, lovingly.

Simonne: My love, my love. Please don't die. My love! Please, talk to me.

Pierre: *(While on the floor)* I wish I could have loved you.

Simonne: Please, stay with me. We can still love each other. Pierre, my love! Help, please! Pierre, don't leave me.

Wagner's Liebestod begins again. A deeply affected Simonne takes Pierre's nun robes off of him along with the striped box while she moans loudly for Pierre. Simonne takes the robes to her room, in grief.

Shot III

Simonne places Pierre's nun robes on top of the bed meticulously creating a body made with them. She also places the striped box as if it was hanging around the neck of the body made of nun robes. She still looks affected by Pierre's dead, but she is far more composed.

Simonne: *(At the body)* I knew you would find me, my love. Oh, stop hiding; I've always known you were around, always behind the true secret of your immeasurable nature. You don't really have to die we just need to take a step back and look at you just the way you are *(She reveals a key that was hidden within her shirt.)* I just need to consider this, objectively, stripped of any kind of passion; just the raw nature of this pain.

Simonne takes the box from the bed and then opens it using the key. She takes out a stripped envelope, which she then unfolds. She takes a striped tie out of the envelope.

Simonne: Just like I can count the number of waves in a painting. Ironical, isn't it?

She puts the tie within the neck of a shirt but leaves it untied. She then places it over the bed as though it belonged to the body made of clothes. She then sits in front of the bed and she looks at it

as if she was analysing it meticulously. Luis enters but Simonne does not notice him as she's falling asleep. Luis ties up the tie and leaves it on the bed; at this very moment Simonne regains consciousness and Luis unties the tie again. Simonne falls adrift once more and Luis ties the tie once more but this time he does it very slowly. Luis exits.

Simonne: *(She talks in her sleep, but she does it with extreme passion)* No... no... don't die. Don't... there are eleven waves... No... watch it. Don't... don't die.

Pierre enters. He's only wearing his suit. He stares at his hand just like Simonne was looking at the bed earlier. He begins masturbating. Simonne wakes up and she notices this.

Simonne: *(At Pierre. Confused)* What... What are you doing there, honey?

Pierre: I thought you wouldn't mind.

Simonne: Well, I... I do mind, love. *(Pause)* Do you mind?

Pierre: No, not at all. You're well within your right.

Simonne stands up.

Pierre: Don't come near me!

Simonne: Why? What's wrong?

Pierre: You will make me lose my concentration.

Simonne: Perhaps I can help you.

Pierre: No! No! Don't come near me.

Simonne: Come on, baby. *(Very sad)* I want you. I want to make love to you.
Look! Don't you like my bum?

Pierre: *(He masturbates harder, but he turns his back at her)* By
Sebastian!

Simonne notices Pierre's arousal so she tries to go to him.

Simonne: You liked that, ha?

Pierre: No! Stop right there. Don't come near me.

Simonne: Can you at least show me?

Pierre: No... no... I can't!

Simonne: Why?

Pierre: I can't control it. I'm afraid to lose control.

Simonne: Are you afraid of me Pierre? *(Pause)* I love you.

Pierre: Love... yes! That's something I can understand, I've seen it in
paintings, I've read it in books, I have heard it in Operas but not
this.

Simonne: Don't worry my love. Trust me. You may like it. *(She spits in her
hand)*

Pierre: *(Aggressively)* Back off! *(In regret)* No, I'm sorry, Simonne. I
didn't mean to yell at you. I'm sorry.

Simonne: That's ok.

Pierre: You see! This is what happens. I can't control it. I cannot be
objective.

Simonne: Yes, I understand.

Simonne returns to the chair where she was sitting before and stares at the body made of clothes. Pierre stops masturbating.

Pierre: Is he...? *(Nods at the bed)*

Simonne: Yes.

Pierre: How?

Simonne: He was in a vehicle accident.

Pierre: You think he suffered?

Pierre scratches his hand.

Simonne: What does it matter? He's dead now.

Pierre: Look at him. Look at his face! You can count the wrinkles he had on his face just before dying.

Simonne: What good would come from that!

Pierre: Patience.

Simonne: Patience?

Pierre: The fundamental principle of objectivity. Patience! Look at him, lying there, so peacefully and yet we know he died suddenly. There's no way to know how he felt just before dying. We cannot determine his dying passion with precision. Death, like any other natural process, hides itself in finitude.

Pierre scratches his hand again.

Simonne: Yes, that's the principle of Irony... the human capacity to represent passion and freeze it in time.

Pierre: Indeed! You have his body there. Death frozen in a picture! Nature's most clever hiding place revealed. Now we need science.

Simonne: How do we do that?

Pierre: By using scientific instruments of course! You can start by counting the wrinkles in his face, just like those in Saint Sebastian's face.

Simonne: *(Pause)* Wait! You say you can do this with every aspect of nature?

Pierre: Indeed!

Pierre scratches his hand again.

Simonne: Then why can't we use it with your own passion? Freeze it on a canvas and measure it.

Pierre: That makes no sense! What would we count?

Simonne: Your desire.

Pierre: My...

Pierre scratches his hand and he suddenly realizes that a bunch of ants are coming out of his hand.

Simonne: How many are there?

Simonne walks towards Pierre and they both look at the ants coming out of his hand.

Pierre: *(He counts) 1...2...3... (Counts in silence) 11 ants! But they are still coming out of the hole.*

Simonne and Pierre look at each other for a moment and then they look at the hand again.

Simonne: We'll just have to be patient, then.

Pierre and Simonne exit while they continue looking at the hand.

Shot IV

Ramón Gómez de la Serna enters. He's neatly suited like a salesman would be. He stands in the middle of the stage and a spotlight illuminates him.

Ramón:

Welcome to the middle of the play! Actually, a random point like the star that is chosen as the beginning of a constellation or that arbitrary and tyrannical decision that the head points towards the sky and the feet rest on the ground. What kind of Attila decided that? What kind of over tanned, old-fashioned blond wig, decided that this was the best?

Well, in this same arbitrary and absolute way, the dreamer of this couple's drama has decided that this moment is nothing more and nothing less than half of the play.

Ladies and gentlemen, it is my duty as lord of ancestry, but above all as a soldier of the king, to introduce myself. My name is Ramón Gómez de la Serna and I am the mechanic of the dream. Since I am a good speaker, I now come to you to sell you useless but fundamental things for existence.

In this occasion I come to offer you three products that can be purchased individually. By themselves, these products bring that momentary happiness, followed by the usual restlessness, the guilt of having bought them, the sadness and emotional void, and

finally the imperative need to fill that void with yet another article, equally useless or even more so, thus completing the natural cycle of merchandizing.

They can also be purchased in a set, with instructions included, to build a beautiful model loaded with very complex cinematographic meaning, like those that keep academic pens full of genital secretions.

The first of the products that I've come to offer is this smooth armpit hair, with armpit included (*A man dressed in an old swimming suit enters and shows his arm pit full of hair*). This armpit hair is not without its particular eroticism, it only needs to be exposed to the sun on a beach and allowed to heat up until it is completely covered in sweat, and... Voila, ready to use! This armpit hair is an extraordinary aphrodisiac that will keep you awake all night grrrrr...

The next item is this sea urchin (*He shows it to the audience*). Armed with an impenetrable shell that protects it from all of Dioclet's arrows This seemingly sensitive sea urchin possesses the ability to keep its small, cavernous, squishy interior protected for centuries, like the prodigal tree that keeps San Sebastian's virtue intact and free of sodomy. As you can see, its convex shape makes a perfect with the concavity of the armpit, like the sun in a

bowl of water, when it wants to be rid of the heat over the summer.

We've finally come to the last product of this wonderful assembling set. A hand (*Luis throws a huge hand at Ramon and he catches it*) ...a hand that thanks to rigor mortis has adopted a concave shape, thus completing the model. This hand (*He puts the hand on like a glove*) is by far the most valuable article of this set because²¹ when you have such a convincing hand the crowd follows that hand. When the crowd is told to follow that path with this hand, the crowd continues down that road. This article is essential for the speaker because they need this hand that swells with eloquence.

And this hand also produces a soothing effect on the public when it advises them peace... This hand serves to indicate five reasons, for example; You can use it to say "for these five reasons" you have to follow this path. I have five reasons to tell you this! Everyone, against such great reasons, lowers their heads in despair.

And finally, when the speaker is already near the end of his speech, this hand serves him to prepare his landing because of

²¹ From this point on, this monologue is a transcript from, Vitores, Feliciano, director. *El Orador*. Performance by Ramón Gómez de la Serna, 1928. Translated by me.

this air pilot complex that the speaker has, where they pick things up when they fail. The speaker seems to be sure of their words but then, suddenly, they break their heads in one of them. They put the blame of their spiralling fall on that word that failed them.

But the speakers who dominate themselves wait for the moment to plan and then their hand goes down, they descend, pointing at the final paragraph. This tends to be very long in the speakers because they look for terrain on purpose, as it is also for pilots who need ad hoc terrain.

Then the speaker sees that there is an inkwell and a glass of water on the table. He is afraid of falling into the inkwell or into the glass of water and then, they do this very slowly so as not to fall over a pointed pen, the speaker concentrates on measuring his fall, and finally... he places his hand on the table.

The audience applauds Ramón. He leaves the hand on the stage and then leaves, proudly.

Shot V

The hand lies on the floor lit by a spotlight. Andreas enters carrying an elongated drumstick. The Drums of Calanda begin at the distance. Andreas walks towards the hand, calmly, almost playfully. Once he/she reaches it, she begins to poke it with the drumstick. A crowd of curious bystanders begin circling Andreas while she/he continues playing with the hand. There is a commotion, they all murmur in shock, everyone is horrified and yet, they all want to see Andreas playing with the hand. Simonne and Pierre, allured by the crowd, enter and observe Andreas from the balcony. A police officer enters, and as soon as he does Wagner's Tristan and Isolde replace the drums. The police officer attempts to calm the crowd.

Policeman: Alright, alright! Settle down. Hey, I said calm down! *(To Andreas)*
Madam.

Andreas: *(Corrects him)* Sr.

Policeman: Sorry what?

Andreas: I said Sr.

Policeman: Oh, right... sorry. Did you know this person?

Andreas: Yes, I did.

Policeman: I'm deeply sorry for your loss.

Pierre and Simonne enter and they look at the scene from the balcony where Luis was standing in Shot 1

Pierre: Are you looking at this?

Simonne: I am.

Policeman: We need to take the body to the station. We are going to need your statement, sr.

Andreas: *(Corrects him again)* Madam.

Policeman: Sorry what?

Andreas: I said madam.

Policeman: I'm a bit confused.

Andreas: Aren't we all?

The policeman bends over and picks up the hand from the floor.

Policeman: There is very little we can do for him now.

Pierre: What is he doing?

Simonne: Oh, that poor girl ...or boy!

Pierre: Don't touch him you bastard!

Simonne: I can't... I can't watch.

Andreas: There has to be another way! Please!

Policeman: Not at this stage, I'm afraid. Once they get this discomposed the best way to proceed is by giving them proper burial.

The policeman puts the hand in a striped box just like the one that Pierre had in the beginning of Shot 1. Andreas is deeply affected by

this and so is Pierre and Simonne. Andreas puts the box close to his/her heart.

Andreas: But he swore he would play the drums at Calanda forever.

Pierre: Yes, yes! I remember him saying that.

Simonne: I'm very sorry for your loss, Pierre.

Pierre: This is not happening. Not like this!

The liebestod reaches its most exalted moment.

Andreas: Friends! Look! Can't you feel him? Can't you see him? Is it only me that can hear that melody, that marvellously and softly sounds within him? A delightful lament that reveals all in tender comfort, in gentle reconciliation, penetrating in me, rising up with sweet echoes that resonate in me?

Pierre: *(Deeply moved)* No, no! I can hear them too. *(He looks up)* I can see them moving in the air, dancing with his soul.

Andreas: Are those undulations of the delicate breeze?

Pierre: Yes.

Andreas: Are they waves of intoxicating aromas?

Pierre: Yes.

Andreas: Look how they expand wrapping me in them! Must I absorb them? Must I perceive them? Must I drink from them or submerge myself in them?

Pierre: Yes! Yes! Yes!

Andreas: To be lost, to be drowned... Unconsciously... Supreme delight!²²

Pierre: I have never known love until now.

Silence

Policeman: I'm deeply sorry, madam.

Andreas: Sr.

Policeman: Sorry what?

Andreas: I said sr.

Policeman: Whatever. Here's your Tristan. *(He gives him/her the box with the hand and then salutes him/her in a military style)* You can take it to the church of The Virgin of Pilar, maybe she will do the miracle for you. *(He begins dispersing the crowd)* Ok, folks, move along, move along! There's nothing to see here. Move along.

The crowd begins to disperse. Andreas tightly presses the box to her chest once more, moved to her/his very core. Sounds of passing cars are heard.

Pierre: Why am I feeling such sadness? Why is this sorrow in me, this uncontrollable, pathetic feeling of despair? *(Frustrated)* Why can't I control any of this!

Simonne: Perhaps you should just let it happen. Let yourself go in it and confront it.

²² Wagner, Richard. "Liebestod" in *Tristan And Isolde*. London: New York :J. Calder ; Riverrun Press, 1981. Print.

Pierre: No! It must be measured, it must be studied, analysed, processed, until there is no stone left unturned! Knowing how to proceed is vital to conflict resolution.

Simonne: Let it happen, my love.

Silence. Pierre looks at Simonne, considering what she is saying.

The sound of passing cars increases. Andreas looks more and more terrified as the sounds become louder. Pierre notices this.

Pierre: That Tristan is dead.

Andreas dodges a passing car. Pierre becomes increasingly aroused as Andreas death becomes more and more imminent.

Pierre: Are you looking at this?

Simonne: Yes, it looks like this Isolde is about to die too. *(Sad)* Just like she's supposed to.

Pierre: Die... die... die!

Simonne: Oh dear! Watch out! There's no need!

Andreas screams in terror, she lets the box go, and then she gets run over by a car. Pierre laughs and moans perversely. A few bystanders return, and they look at Andreas lying on the floor. They pick him/her up and they get him/her off stage along with the box and the drumstick. Pierre turns to Simonne and he looks at her with clearly bad intentions.

Pierre: Did you see? They are both dead now.

Simonne:

Oui... What? Why are you looking at me like this?

Shot VI.

Simonne enters hastily. She seems worried, but she tries to keep her calm. Pierre enters behind her, slowly, playfully, and with a newfound perversion. Pierre corners Simonne and her fear increases.

Pierre: So, do you want to have sex Simonne?

Simonne: *(Hesitant)* Yes... yes, I do.

Pierre: Are you not certain of it?

Simonne: I think I do.

Pierre: Good *(He leans over Simonne and grabs her breasts)*

Simonne: You're hurting me!

Pierre: Oh, this feels good.

Simonne: Please be gentle.

Pierre: Shut up! I'm enjoying this.

Simonne: No! I said no!

Simonne pushes Pierre back and Pierre is left startled. After a brief pause, Pierre advances towards Simonne again and grabs her breasts once more. Simonne puts up a fight.

Pierre: It's time to let this happen, no? This is what you said.

Simonne: Yes, that is what I said but... but you're hurting me. Maybe we should take things slowly?

Pierre: No! No more analysing. No more science! Just passion. Raw passion!

Simonne: Just... don't hurt me, ok?

Simonne lets Pierre grope her breasts. Pierre looks very aroused but Simonne grows increasingly uncomfortable. Pierre is hurting her more and more, until she cannot take it anymore. She pushes him back and starts running away from him, to the other side of the room.

Simonne: Help! Help!

Pierre catches her and turns her around. He tears open her shirt exposing her breasts.

Pierre: *(Overwhelmed)* I had never seen breasts before.

Simonne: Please, Pierre... calm down. This is not the right way. You're evading the problem again.

Pierre: How is this for evasion?

Pierre gropes Simonne's bare breasts and he begins drooling.

Simonne: *(In disgust)* You're drooling.

Pierre: I was never even able to be near breasts before. Fuck it, right? It's time to confront!

Simonne turns on her own volition and she raises her skirt showing her bottom. Pierre gropes her once again.

Simonne: This is not confronting, Luis. Why weren't you able to grab breasts? Why did you start drooling every time you were even near them?

Pierre: This is confronting! I'm letting it happen. Aren't I?

Simonne: Luis, Salvador! Listen to me! You just need to control it. You can stop this!

Pierre: *(Aroused)* More... I want more.

Simonne: Stop! You're hurting me! Get away from me! Luis! Salvador!

Simonne is finally able to get away from Pierre and she runs to a corner. She arms herself with the first thing she can find. Simonne, without looking at the weapon, raises it in the air. Pierre stops.

Pierre: *(Mockingly)* A racket!

Pierre continues his advance.

Simonne: *(Sighs. To herself in frustration)* Salvador! *(To Pierre)* Yes, a racket and if you don't back off I will... I will Lili de Alvarez your balls!

Pierre suddenly stops in fear. He looks around for something to counterattack. He finally finds two ropes.

Pierre: Ha! Perfect.

Pierre takes the ropes and falls immediately after, as if an external force stops him from advancing. Pierre's movements are similar to those of Buster Keaton in Sherlock Jr. Pierre pulls harder and reveals two large pieces of cork.

Simonne: Luis! You have to control it.

Pierre: *(As he struggles with the corks behind him.)* I want you! I will have you! "In the beach... there is also a wet cork *(Simonne covers her crotch)* that is drying underneath the sun; in the cork there's a round hole where [my] feathers nest... the cork is her skeleton"²³

Simonne: Stop him! Where is this coming from?

Pierre continues his advance, dragging the ropes behind him. After the two pieces of cork, there are two small pumpkins hanging from one of the ropes. As soon as they appear, Pierre falls once more and struggles to continue advancing towards Simonne.

Pierre: Here it is hanging from the rope, all of Spain! nothing but crops and death donkeys! How could I have known what sex was when crops, and dirt, and donkeys were all around me! Where were the machines?

Simonne: Yes, that's it! Keep going! What else?

A buzzing sound coming off stage is heard. Pierre continues his fight against the ropes when he reveals two Marist priests pulling him back. We realize that it is the priests who are making this buzzing sound.

²³ Dalí, S. *Pez perseguido por una uva* "Dedicado a una conversación de Federico García Lorca con la Lydia", November 1927. Reproduced in Santos Torroella, R. *Dalí escribe a García Lorca* p.p. 74-79

Pierre: The Marists! (*He falls almost as if he was giving up*) Mary, mother of God! Conceived without sin... This is sinful. What I feel is sinful. I must not think like this, I must not feel like this...

Marist 1: “Is it true, as Péret said, that mortadella is made by the blind?”²⁴

Marist 2: “How many Marists can fit on a footbridge?”

The Marists continue making that buzzing sound.

Pierre: Four or five?²⁵

Pierre recomposes himself and keeps pulling the ropes moving closer to Simonne, who is now utterly scared. At the end of the rope there’s a donkey that has bleeding eyes, with a toy grand piano in which it plays the liebestod in the simplest way possible. As soon as he enters Pierre and Simonne abruptly stop what they’re doing and stare at it in disgust.

Simonne: Ugh! That smells horrible.

Pierre: The stench is unbearable!

Donkey: I am all of the venereal diseases.

I am the monument to the absurd

Which rests on top of all the pianos of art.

I am all the poetry that rhymes!

Pierre: The Putrefacts!

²⁴ Buñuel, L. “The Pleasant Orders of St. Huesca” in in Garrett White. *An Unspeakable Betrayal: Selected Writings of Luis Buñuel*. Berkeley: U of California, 2000. Print. p. 28

²⁵ Buñuel, L. “The Rainbow and the Poultice” in in Garrett White. *An Unspeakable Betrayal: Selected Writings of Luis Buñuel*. Berkeley: U of California, 2000. Print. p. 55

Seizing the distraction, Simonne runs away and tries to shut herself in her room but Pierre stops her from closing the door with his hand. Luis enters with the striped box in his hands.

Luis:

Ok, ok. Stop! Everyone stop! *(Everyone stops, even Pierre)*. We are going to start all over again. This is getting way out of hand; we're starting over. Now, *(at the Donkey)* you! Go back to that putrefactive place from where you came from. There is no donkey as donkey as you are! And take all of those putrefactive appliances with you *(The donkey leaves defeated dragging the ropes behind him. The priests stand up but only one of them follows the donkey while the other stays behind. The priest takes his hat off and he stands next to Luis. The priest reveals that is no other than Salvador Dalí)* and you! *(to Pierre)* Go back to that bed and put on your nun clothes again. We are going to take it from the top, people! Oh, and hang this striped box to your neck again *(Pierre does so)*. Right, I need a Martini Buñeloni *(Pause. He goes to one of the pieces of furniture in Simonne's bedroom and gets a martini shaker. He puts ice in it)*. Ok, so... what to do next?

Luis puts ice on the shaker wondering what to write next. As he wonders he begins preparing the Buñueloni. Pierre lies on the bed as if he was death. Simonne sits in front of him and dozes off.

Luis: I always like to leave grains of coffee in the shaker overnight before preparing this. The cocktail is basically made of Pernod, Vermouth -my favourite is Noilly Prat-, just a few drops and angostura bitters. I dispose of the liquid and then add the gin to the scented ice.

Salvador: Dalí the divine is done! I'm off!

Salvador exits leaving Luis behind, wondering about the next scene.

Shot VII.

Luis looks at Pierre as he's lying on the bed. He still holds the shaker in his hand.

Luis: When we were students together, he would lie on his bed pretending to be dead. He lied on his bed, with his arms crossed over his chest and then he closed his eyes. It was like looking at a corpse. It was the scariest thing I have ever seen. He did it so well because death was beyond his control and that terrified him, the poor andalucian dog. In the end he was horribly murdered, confronting death itself. I wonder if he saw himself lying on that bed, pretending to be dead. Maybe that's the answer you need to confront yourself.

Luis shakes the Martini shaker repeatedly.

Simonne: Who is it? *(Luis shakes the Martini shaker once more)* It's 3 in the morning, for fuck sakes! Who is it?

Luis shakes the Martini shaker once more. Simonne being fed up with the sound of the doorbell stands up and goes to the door. As soon as Simonne is off stage, Pierre rises from the bed and begins to breath like a beast. Simonne and a man, dressed in a suit, come back on stage.

Simonne: Who are you?

Alter ego: I'm alter... alter ego.

Simonne: Ok... What are you doing here?

Alter ego: I had to see you. The dreamer thought that showing Pierre a better version of himself would help him control his emotions.

Pierre: Pierre?

Luis: Ha! That's right! You didn't see that coming.
Luis looks at the scene, proud of his deed.

Pierre: What's going on here?

Alter ego: *(Brave)* I'm here to put an end to this.

Pierre: *(Frightened)* What? Why?

Alter ego: Stand up! Look at yourself!

Pierre: You mean... look at you?

Alter ego: No, at yourself.

Pierre: Oh... wait, what?

Alter ego: What is this you're wearing?

Pierre: I... I don't know.

Alter ego: Well, get rid of it *(He begins taking the nun clothes off of Pierre. Simonne leaves the stage, embarrassed.)* Have you no decency, man?

Pierre: No, no, I am a terrible person. I'm scum and nobody likes me.

Alter ego: We are going to change that, but you need to be disciplined. Give me the box.

Pierre: No, not the box

Alter ego: Give it to me.

Pierre: I can't. I made a promise.

Alter ego: Not any more. Give me the box, now!

Pierre: Ok, ok.

Pierre reluctantly gives the box to Alter ego and he tosses it off stage along with all the other stuff Pierre had on.

Alter ego: Oh, Pierre. You have been a very, very naughty boy and you have to be punished.

Pierre: But I was doing what you asked me to.

Alter ego: *(Calmed)* That is not true Pierre and you know it. You've been misbehaving, and you have to be punished, child. Go to that corner.

Pierre: But... but...

Alter ego: Go now Mr. No buts! *(Pierre goes to a corner)*. Now, face the wall. *(Pierre does so)*. You're a good person, boy. You just need to calm down.

Pierre: I want to play.

Alter ego: There will be no more playing until you learn how to do it properly. Now raise your arms and hold them in an upright position. *(Pierre does so)* There, now hold it. *(He nods his head in disapproval)*

Alter ego turns his back at Pierre and walks in slow motion, towards Luis.

Luis: Why are you walking towards me? Stay with Pierre. Stay there!
Don't come here.

Alter ego: Here or there, that's not an issue. You should worry about "when" am I standing.

Luis: What are you talking about?

Alter ego: Think about it, Luis. Pierre is standing still while I move through space. That means he has a set time while mine is going slower. If I travel for 16 years while Pierre stands still, 32 years will have gone by for him when I finally come back to where he is.

Luis: It's all relative, right? But why are you coming here? I don't want you to come.

Alter ego: Again, it is not where I am travelling it's "when" am I travelling what's important.

Luis: Just tell me when!

Alter ego: 16 years ago. Pierre was born back then.

Luis: I'm still in school.

Alter ego: And what do you do?

Luis: I don't like this. Stop it.

Alter ego: What do you do?

Luis: I write poems about my Simonne, stories, plays, film scripts... I even try to paint her. She loves me in all of my stories. She looks at me in my paintings and I can tell how madly in love she's with me.

Alter ego: But she never stopped being a piece of art. A fiction in your imagination that you patiently analysed.

Luis: Yes, yes, that's the principle of objectivity.

Alter ego: To be, Luis. You need to be.

Luis: To be. That's the answer!

Luis exits pondering on Alter ego's last words. Alter ego takes two books from the same piece of furniture where the shaker was.

Alter ego: Evasion means constantly finding new ways to explain a problem but not dealing with it. *(Returns to Pierre at a normal pace. When he gets to him he gives him the two books)* Here, hold these on your hands and keep them up.

Pierre: *(He holds the books)* What the fuck, man? It's been 32 years already!

Alter ego: You have to start accepting your problems, child. Acting upon them rather than studying them over and over again.

Alter ego makes his way to the door.

Pierre: *(Stops Alter ego cold) Hey! (He takes two guns out of the books)*
Turn around! *(Alter ego does so)* Raise them up! Go on. *(Pause)*
How's this for confrontation?
Wagner's lieberstod begins. Pierre shoots Alter ego fatally
wounding him. Alter ego falls, slowly.

Shot VII.

The French clearing. Alter ego keeps falling down. Simonne enters; she's naked, only covered by a blanket. She sits in the middle of the stage, giving her naked back to the audience next to where Alter ego is still falling; she's the embodiment of Venus. Alter ego puts his hand on Simonne's back, trying to hold to it as much as he can.

Alter ego: You've tried it all Simonne. You've tried to love him, you've tried to please him, you've tried to hurt him, you even tried to run away and he's still there and not only that but he's becoming more aggressive every time he revives. I'm sorry Simonne, I couldn't protect you; I'm just another Tristan that has failed you.

Simonne: Don't die my love. We can find another way.

Alter ego: I have to die. This is how the story goes.

Simonne: What about Pierre?

Alter ego: Perhaps he's not the problem.

Alter ego dies. Silence. Simonne covers herself and leaves the stage like a ghost. After a moment, a few men gather around Alter ego's body. They are with the forensic police.

Man 1: Have you called the inspector?

Man 2: I did! He said he was on his way.

Man 1: This man is decomposing fast. Almost as if he was in a hurry.

Man 1: Yes, and it's not going to slow down. So, could you please go get the inspector!

Man 2: Right! *(He makes to leave)* Wait! Should we take some samples?

Man 1: *(Annoyed)* Just go find the inspector, Sherlock junior! Thank you...

Man 2: Right!

Man 2 exits. The lights over Alter ego's body dim down. We discover the inspector, who is no other than Luis. Andreas is walking next to him, dressed like an old man.

Luis: ...So, I told my friend that we should give those 2 girls an extremely potent aphrodisiac called Yohimbine hydrochloride. That can vanquish even the toughest resistance.

Androgen: Let me stop you right there! Are you saying you were going to drug them? That's not cool, man!

Luis: That's exactly what my friend said! We didn't do it and now I've been dating one of those girls for the past 4 years.

Androgen: Let me ask you something. Are you afraid of women?

Luis: What? No! I'm not afraid of anything.

Androgen: You see... I think you are, and you thought you could avoid rejection by "vanquishing her resistance". You may think this is because you believe that is the way a "man" is supposed to act but I think you're just trying to evade the fact that you are afraid of women.

Luis: That doesn't make any sense.

Androgen: You were ready to drug her before facing risking rejection and pain, you ass! You need to stop evading disappointment and just confront it and act upon it, you coward. Just let it go and face the music!

Enters Man 2.

Man 2: Sir, we have found him. We need you to call it, sir.

Luis: Fine. Let's go (*At the Androgen*) To be continued...

They all make their way to where Alter ego's body is. Man 1 is next to the body, covering his mouth from the stench of the rotten body. The Man 2 arrives.

Man 2: (*In disgust*) Oh dear! That smells awful.

Man 1: No shit! He's rotten already. Where the hell is the inspector?

Man 2: He's coming.

Luis and Andreas enter.

Luis: Right. What do we have here?

Man 1: Shot... multiple times.

Luis: Do we have any leads?

Man 2: Well, we're not certain of it.

Man 1: He confessed to the fucking murder. Of course, we are certain of it!

Man 2: I'm just saying we should consider this more closely. Samples?

Man 1: *(Frustrated)* Look... we went monsieur Pierre last known address and he immediately agreed to talk to us. He said his alter ego *(Pointing at the body)* stopped by at about 3 in the morning. They had an argument, his alter ego tried to punish him for something he had done, and monsieur Pierre wouldn't take it, so he shot him.

Luis: So, monsieur Pierre shot his Alter ego.

Man 1: That is correct, sir.

Luis: *(After brief consideration he sighs)* Well, we could go to his house and arrest him for murder. However, he basically shot himself, which means that technically... technically, this is a suicide.

Man 2: There! We should study this case in depth!

Luis: *(Thinks. At Andreas)* What do you think?

Andreas: I think I'm hungry.

Luis: Suicide it is! Take him away, gentlemen.

Man 1 and 2: Yes sir!

Man 1 and Man 2 pick Alter ego up and they all leave in a caravan, with Luis and Andreas in the lead. Dawn begins at the French clearing and with it, the Liebestod.

Luis: *(At Andreas)* You know what...? You're right. I should just let her be.

Andreas: Of course, I'm right. And the drugging thing...

Luis: Oh no! That was fucked up. Never again...

Andreas: Never, ever again, you asshole!

Luis: Never... ever. I promise.

They all exit the stage.

Shot VIII

The scene goes back to Simonne's place. Enters Simonne. She looks stressed and in a hurry. She walks up and down anxiously rubbing her hands. A black moth begins flying around her. Simonne gets scared and she tries to scare the moth away with her hands.

Simonne: What the hell is that! *(The moth flies near Simonne)* No, no... get away from me! What the hell are you? Why have you come here? I demand that you leave! *(The moth flies near Simonne once more)* No, no... leave me alone please! I don't have any food I don't have anything here. Maybe I can get something from the store? *(Simonne tries to leave but the moth flies near her and prevents her exit. She screams in terror)* Ok... ok... no food. What do you want then? Perhaps you want a kiss? *(Seductive)* Maybe we can reach an understanding, no? *(The moth flies near Simonne once more)* Damn you! What the hell do you want? I don't understand?

A projection of a death moth appears on stage. Pierre enters. His eyes are those of a mad man. Simonne keeps her eyes on the moth disregarding Pierre.

Simonne: Oh, I see. It's you... You've been around here a lot, haven't you? I just never had the chance to look at you as still as this. *(Silence.*

She recovers her calm) You're not so bad after all; there's actually something beautiful about you.

Pierre: Simonne...

Simonne: *(She turns to Pierre)* All this time I thought you were the problem, Pierre. I thought you were a Tristan, sent here to rescue me, and you have certainly died like a very good Tristan but you're still here. I just realized it is me who hasn't died like the good Isolde you expect me to be. I am the one who has been evading death! All this time I thought that this dream was about you, when it is actually about me. The dreamer is dreaming about me, not you! I am the poem in this Andalucian dog.

Pierre: Death is upon us *(He points at the moth)*.

Simonne: I know. *(Pause)* No more consideration, no more analysis. It's time to confront it. It's time to act upon it. The moment to make a decision has arrived. I must let myself be lost, drowned... Unconsciously... Supreme delight!

Pierre: Come on then. Let's die like we are supposed to.

Pause. Simonne stares at the moth, considering it. The moth disappears. Simonne walks towards Pierre who is waiting impatiently. She suddenly stops.

Simonne: You know what... No! I don't want to and that is also a decision. No more consideration, I choose not to die. I'm sorry you did because I loved you but that doesn't mean I have to die too!

Simonne gets her purse from one of the pieces of furniture in her house.

Pierre: You don't have a saying!

Simonne: Yes, I do! This is my dream. In fact,... you know what? You are the one that doesn't have a saying.

Pierre covers his mouth with his hand. As soon as he takes his hand away we see that his mouth is gone. This startles Simonne but she takes a lipstick from her purse and paints her lips, proudly.

Simonne: Ah...? Ah? I have a mouth you asshole! You don't. This is Andalucian dog is about me!

Pierre covers his mouth with his other hand and as soon as he uncovers it we see that he has pubic hair where his mouth used to be. Simonne gets scared and she shows that she the hair in her armpit is gone.

Simonne: You fuck! *(She scratches her armpit trying to find hair in it. She desists)* You know what... I don't need your desire. I can always get a new one from de la Serna. In fact, I will get the whole set! *(Simonne opens the door and shows her tongue to Pierre)* Tristan,

you can die on your own because this Isolde prefers loving while she's alive, than losing her life to love you in eternity. You freak!

(She shows her tongue at him again)

Simonne exits. Enters Luis and he stands next to Pierre.

Luis:

(To Pierre) Well my friend, we did it. We've finally let her go. Oh, don't look so disheartened, I'm sure you will find someone in the afterlife. I heard it's pretty crowded over there. *(Pierre and Luis begin their exit)* Here, let me buy you a drink. I could certainly need one.

Pierre and Luis exit.

Shot IX

Sounds of a beach like environment are heard. Wagner's lieberstod begins very slowly. Joe enters; he's a well-dressed man, very slick and handsome, who seems to be waiting for someone, quite impatiently. Simonne enters on the opposite side of the stage from where Joe is. Simonne looks different; she seems surer of herself and more joyful. As soon she spots Joe she waves at him. Joe stands still, while Simonne runs at him. As soon as she gets to where he is, she embraces him. Joe is reluctant to her embrace.

Joe: (Shows Simonne his watch) You're late.

Simonne: Joe, come on. I'm barely a couple of minutes late.

Joe: Well, I don't like it.

Simonne: I'm sorry *(Pause)* If you think about it, there was a time difference between you and I, only because I was in a different place.

Joe: What?

Simonne: Yes! Time is relative to space and speed!

Joe: Whatever. You are late.

Simonne: That's relative *(Laughs)*

Joe: How did you come up with that, anyway?

Simonne: I don't know. I woke up thinking about it.

Joe: Sounds like a smart way to justify something stupid.

Simonne: Give it a rest Joe. *(Pause)* Come on let's enjoy ourselves. Can you forgive me? *(She turns his face at her and she kisses him).*

Joe: Of course, I forgive you. I just don't like tardiness.

Simonne: Duly noted. You're so handsome.

Joe: You're beautiful too.

Simonne: Alright, let's do this.

Joe and Simonne begin strolling along the beach.

Joe: How was your day?

Simonne: It was ok. I went to work and when I came back home, I took a nap. That was pretty much it. Although I had a pretty strange dream.

Joe: Oh, what was it about?

Simonne: It was about a boyfriend I had a long time ago.

Joe: A dream about an ex, ha?

Simonne: Oh, it's not like that. I haven't seen him in ages. *(Luis enters. He's carrying shattered pieces of the striped box. He walks past Simonne and Joe. Simonne spots Luis)* Luis?

Luis: Simonne! What... what are you doing here?

Simonne: This is so weird! I was... *(Turns to Joe)* Well, I was just talking about you.

Luis: Really? That is weird. I've been thinking a lot about you.

Simonne: *(Suddenly)* Oh, this is Joe. Joe, this is Luis.

Luis: Hi Joe *(They shake hands)*.

Joe: Hi, Luis. Nice to meet you.

Simonne: Hey, what do you have there? Is that...?

Luis: *(Showing her the box)* Yes, I was getting rid of it. I don't need it anymore. I have learned to let it go.

Simonne: I'm glad.

Luis: It's weird. I just finished a story about you.

Joe: Have you? *(Sarcastically)* And you have been dreaming about him, honey. What a coincidence.

Luis: Oh, oh, oh, it's not like that, Joe. I'm sorry. It's actually a story where I wish the best for Simonne and it looks to me that for you as well, at least by extension.

Simonne: You did? What's it about?

Luis: Oh, it's just a story I had been meaning to write for a long time. I'm just glad that it's out of my system.

Simonne: That's always good. You and I know how you can struggle with that a little bit.

Luis: Yes, we do. *(They both laugh)*

Joe: What's it called?

Luis: Excuse me?

Joe: The story. What's it called?

Luis: Oh, *(Pause)* it's called *An andalucian dog. Un chien andalou.*

Joe: That's a weird name. Why did you call it like that?

Luis: I don't know, really. To me, an andalucian dog is another name for poet.

Joe: Is that so? What are your sources? How are you supporting your argument?

Simonne: Stop that, Joe! *(Pause)* I'm glad you're still writing. You look great!

Luis: So, do you.

Silence.

Simonne: Ok. *(To Joe)* Shall we, honey?

Joe: Nice to meet you.

Luis: Likewise, Joe. Nice to see you, Simonne.

Simonne: You too Luis. Enjoy the springtime.

As Simonne and Joe are walking off stage.

Simonne: I'm so hungry! *(To Joe)* Oh, my God! *(Lovingly)* I could rip your head off and eat it in one single bite!

Simonne and Joe laugh. They leave.

Luis: The springtime. During springtime. That's a good story!

Luis looks at the box. Tosses it and leaves the stage.

Shot X²⁶

This scene will happen after the actors have stopped thanking the public and the audience has stopped their clapping.

The shadows of Pierre and Simonne appear behind a translucent screen that has the words “au printemps...” written at the very top; they stand still as if they were dead. Luis enters. He has a notebook and a stool where he sits front stage. He opens his notebook and begins reading.

Luis:

This is the end. 2 lovers met, 2 lovers died and when there's nothing left there is only one path to follow: spring, when seasons are re-born after their everlasting death.

It's during the springtime when nature's face its most challenging phase, that which live must die, that which died now must live but who is to say who or what endures and who or what reaches the end of their journey? To live, to die, to endure, to continue the long and daunting path, nothing has really anything to do with strength but with will. The will to die and through that will, live.

²⁶ A note for the actor: This image corresponds to the last photogram of Dalí and Buñuel's *Un Chien Andalou*. In this photogram we see two dead bodies, those of Pierre Batcheff and Simone Mareuil, covered in blooming flowers. It is written in this way because it corresponds to the idea of putrefaction (refer to the introduction of the theoretical piece). For Dalí, those artistic practices that were considered outmoded, or decaying, belonged to what he called “The putrefactive”. This scene, is then written in this way because it tries to imitate those artistic practices that Buñuel and Dalí would have considered putrefactive.

Two lovers met at the edge of dawn, where the sun bounces back against the white cold earth. His task in said corner of the world was simple, to follow the ways of God in contemplation of everything that stands still. Her, on the other hand, was not a maiden of the cloth, quite the contrary in fact, she was a simple peasant in search for love, whatever that may have been.

From Glastonbury was the priest of this story, he had 2 sheep and a stack of hay and guarded them from the wicked and the hail. It occurred one day, while the priest was on his daily prayers that the woman killed the sheep and feast with them. When the woman had calmed her starve, for the sheep was far too late and yet the rage from the priest was just about to begin.

The priest, enraged, out of the church he came and reminded the murderer and the burglar about commandments 6th and 8th. The woman barely listened to the preaching of the priest for even though the need for meet had been met, the need for flesh still remained and so while the priest continued his banter, the woman slowly crawled towards him, wiped the blood off the sheep from her mouth and sought for the rounded wing bird with the long beak.

The priest stopped his moaning after having seen the woman kneeling in repent. Since then the priest changed his lonely ways,

for the lovers' love thus began; the woman saw to the fields while the priest addressed his love at more earthly delights. A life of lust, you may say had begun, but the truth is there was far more than mundane thrills in both the priest and the woman's hearts; there was a gentle passion that had only been seen on the faces of certain blushing angels and without any ado they let that passion grow.

For 20 years they carried on with their ways. At day, devoted saints, at night, devoted sinners. The woman and her lover got old, they saw to their parish, their crops and their sheep, but after 20 years seasons reached their days. The woman got sick and sadly her life came to an end; she died in her lovers' arms one cold, spring day, thus putting the priest back in his lonely ways.

Flowers begin to bloom from Pierre and Simonne's bodies.

The priest decided to bury his lover underneath the floor of his parish; he then cried a single tear that landed in her final resting place. The priest carried on with his life but one cold spring night, from the grave of his lover a sprout of weed began growing and what started as a sprout rapidly turned into a full-grown ivy that claimed the church for itself.

Some say the priest was lying on his bed, when the thick branches of said ivy took over his home. Others say that while the priest was lying asleep the ivy wrapped him in a tender embrace. If one is to find what was once the parish, buried underneath the Glastonbury hills, one will find the priest's death body in eternal spring, blooming fruits and nesting quails. That's why we say today, "In Glastonbury buried berries bear beneath..." and for you my sweet little prince I say to thee, goodnight and go fast asleep.

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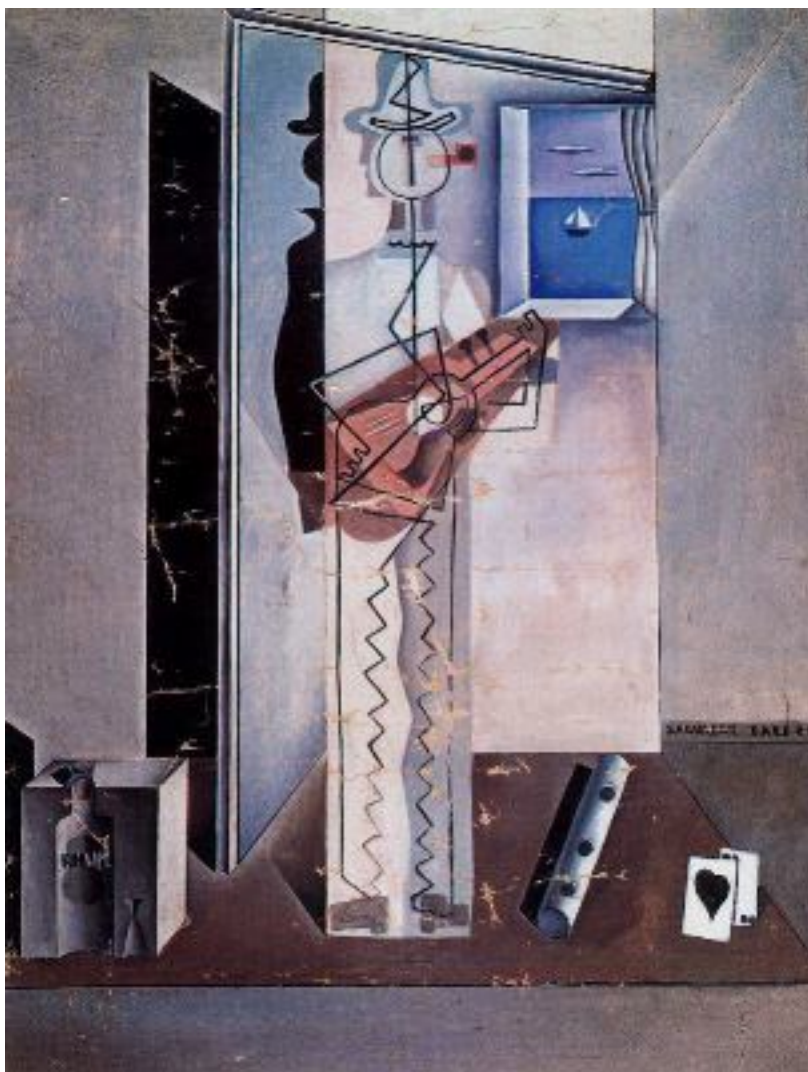
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Appendices.



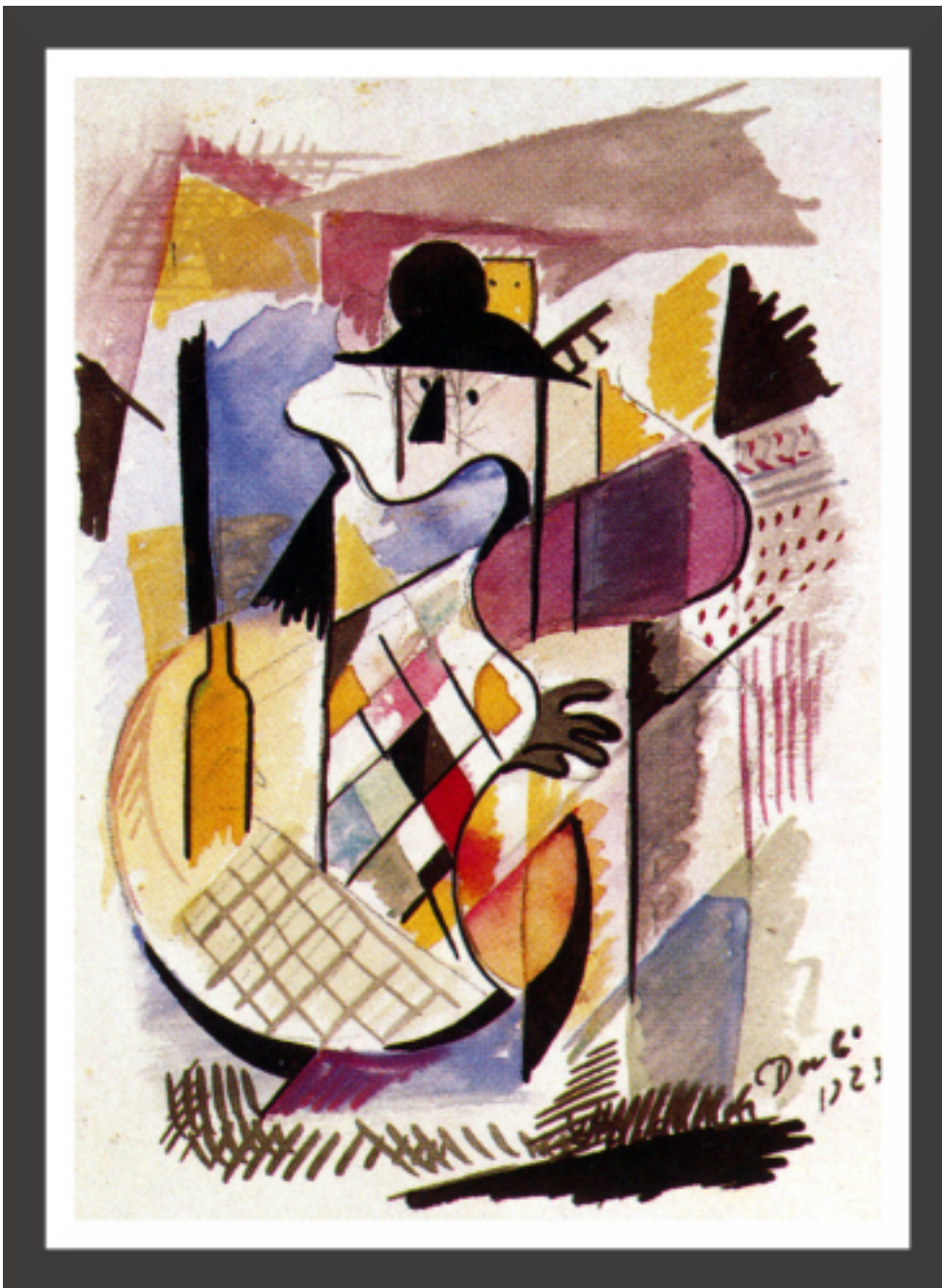
Honey is sweeter than blood.



Dalí, S. *Pierrot Tocando la Guitarra*, 1925. Óil on canvas. Legado Dalí, Museo Nacional Centro de Arte Reina Sofía, Madrid.



Dalí, S. *Arlequin*, 1926. Oil on canvas. Legado Dalí, Museo Nacional Centro de Arte Reina Sofía, Madrid.



Dalí, S. *El Velador*, 1926. Oil on canvas. Private collection.



García Lorca, F. *Pierrot Lunar*, 1928. Ink and colored pencils. Casa de los Tiros collection, Granada.



Dalí, S. *Natura Morta* "Invitació al Son", 1926. Oil on canvas. Unknown location.



Dalí, S. *Aparell i mà*, 1927. Oil on canvas. The Dalí Museum, St. Petersburg, Florida.



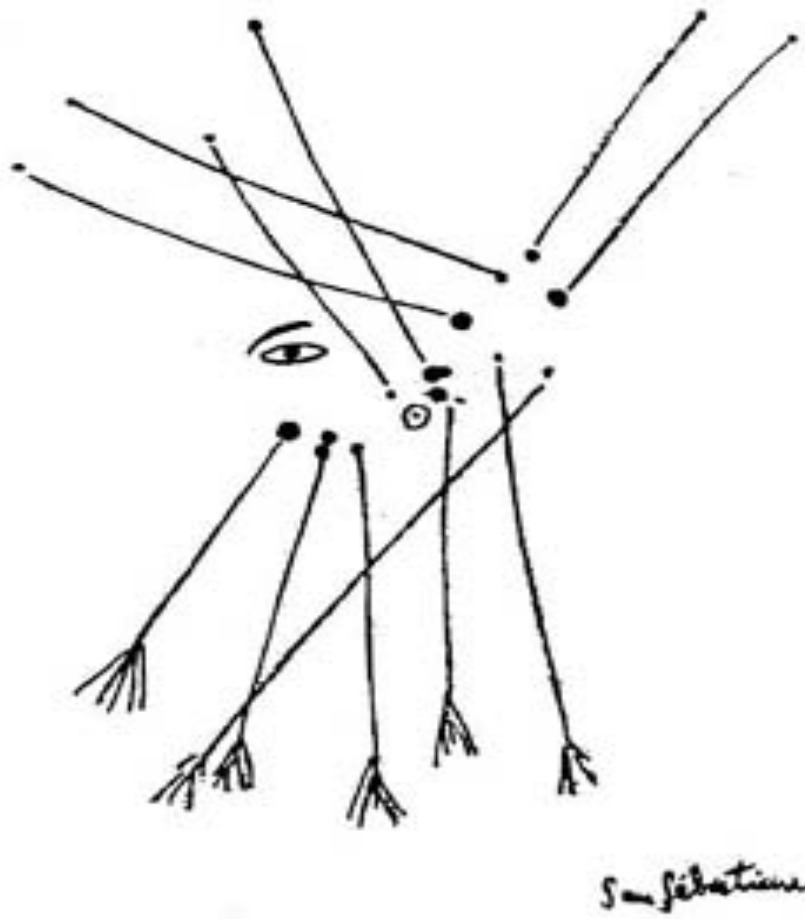
Dalí, S. *Départ-Homenaje al Noticiero Fox*. Oil on wood. Private collection.



Dalí, S. *Composición en tres figuras*/"Academia Neocubista", 1926. Oil on canvas. Private Collection, Barcelona.



Dalí, S. *Maniquí de Barcelona*, 1926. Oil on canvas. Fundació Gala-Salvador Dalí, Figueres, Legado Dalí.



García Lorca, F. *San Sebastián*, 1927. India ink on a piece of laid paper cut from a larger sheet. Private collection, Madrid.



García Lorca, F. *Retrato de Salvador Dalí*, 1927. Media unknown. Collection Salvador Dalí

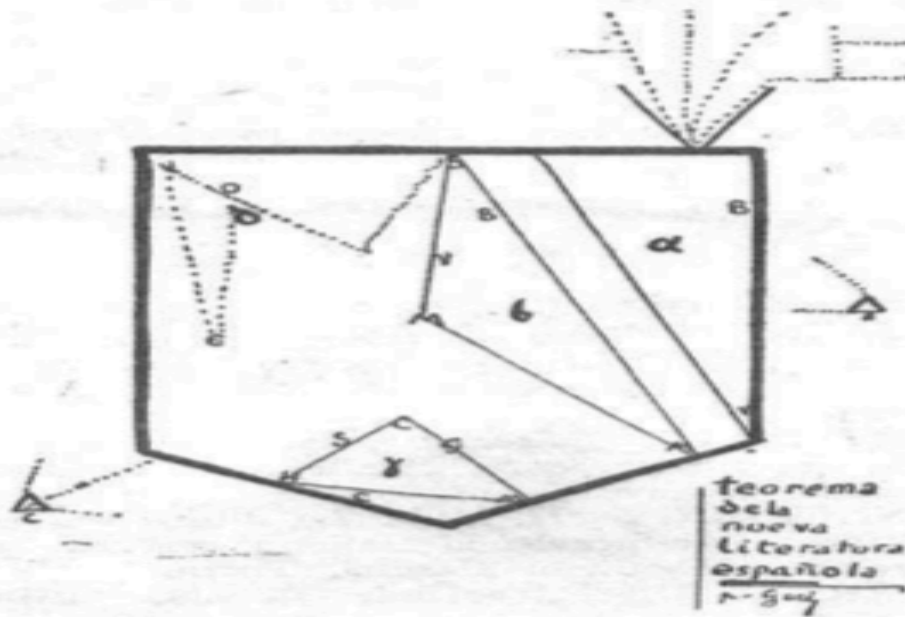


Dalí, S. *Sueños Noctambulos*, 1922. Gouache on paper. Collection Enric Sabater, Andorra.



Mantegna, A. *Sain Sebastian*, 1456-1459. Panel. Kunthistorisches Museum. Found in p.295 of the Apendix.

TRES TRIANGULOS NETOS Y UNO EN PREFORMA



Si unimos esos puntos entre sí, nos encontraremos con la revelación nítida de tres triángulos perfectamente delimitados. El triángulo *alpha* o catalán; el *beta* o castellano; el *gamma* o andaluz. Y ese pespunte, *delta*, del galaico-portugués.

Así, pues, la primera definición, el teorema fundamental de la nueva península literaria, sería éste:

Pentágono.

[3 triángulos + 1.]