Simon of the Desert...Certainly Bunuel's many comments on the absurdity of common religious belief, since it is not beheld by any plot or character development, it comes across one of his sharpest. The hero, a mock sailor's fable twin, ends the film by carrying himself he can't remember prayers or climax. Even worse, he is taunted and tempted by a many-formed devil, who finality arbitrarily ends the film by carrying him away.

The point of the whole thing is quite simple and it's told in a simple, automatic sequence of surrealist comedy sequences. Bunuel has made full-length dramatic films with the same general mood of the eve-ning, but here he's trying something and play the point is so low, unbearable that it seems like he's using the same sense of reality, keeping the mood of the evening fixed.

The Immortal Story is as ancient as the desert, from which he performs miracles and makes those fellow travelers that old merchant reality. Keeping the mood of the evening fixed.

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