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Of the delightful film Susana (the French distributors “enriched” it by calling her “perverse”), made in this same period, Buñuel says “My worst film!” He is certainly right if one looks at the film without knowing its author, who, finding himself saddled with a frightful melodrama replete with every known cliché, attempted to demolish the idiocy by exaggeration. The dialectical bridge from quantity to quality gives, in this instance, some surprising results. An extremely loose young woman spreads consternation throughout the hacienda of an ultra-bourgeois family. The girl is too loose, the bourgeois are too bourgeois, and Buñuel enjoys himself. After all, isn’t Susana the most sympathetic character in the film?

If Buñuel now disowns the picture, it is because he had wanted an ending that would have made his humor explicit: Susana would remain at the hacienda, over which she would reign as absolute mistress. Instead, she is punished, but this “moral” ending is treated in so broad a fashion that one must really not know Buñuel at all to take it seriously.

Buñuel’s next film, *La Hija del Engaño* (*Daughter of Deceit*), was an “amusing” remake, according to him, of *Don Quintín el Amargo*, which he had produced before the Spanish Civil War.

As to *Una Mujer sin Amor*, we know only that it was an adaptation of de Maupassant’s *Pierre et Jean*. Buñuel will not talk about it.

By this time he had become a true Mexican and a recognized director, turning out two or even three films a year.