

SPANISH IDENTITY CONSTRUCTION THROUGH ENGLISH-LANGUAGE CO-
PRODUCTIONS FUNDED BY SPAIN, 2005-2019: STEREOTYPES, CLICHÉS AND
SEMANTIC THREADS IN NON-PROFESSIONAL FILM REVIEWS FROM THE UK,
THE US AND SPAIN

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Spanish Identity Construction through English-language Co-Productions Funded by
Spain, 2005-2019: Stereotypes, Clichés and Semantic Threads in Non-Professional
Film-Reviews from the UK, the US And Spain

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Thesis Summary

This work explores the transnational construction of Spanish identity through non-professional film reviews from the UK, the US and Spain. All the reviews analysed are based on English-speaking feature films which include at least one Spanish actress, actor, character or scene; were co-produced by Spain with the UK and/or the US; and received public funding from Spain. The analysis carried out revolves around the linguistic construction of three elements: Spain as a physical entity, Spaniards—differentiating between men and women—and the Spanish culture(s). The focus is on the semantic threads used as a means of realising Spanish identity. Also, the physical attributes, professions, and lifestyles of the Spanish characters in the films are addressed, as well as the characteristics of Spanish locations/settings. The results obtained show that the classic stereotypical images associating Spanish identity with exoticism, bohemia, sex and passion are still deeply rooted today in the corpus analysed. They also suggest that the audiences of the UK, the US and Spain do not construct Spanish identity in the same way. In this sense, reviewers from the UK have turned out to be the most receptive to stereotypes and clichés, those from the US the ones who have recognised cultural aspects the most, while Spaniards have been the most likely to include sexist and negative views. The current use(s) of national identity within the transnational discourse of creative industries, such as that of cinema, seems to deserve more attention in future research, extending to different audio-visual materials and audiences. In the Spanish case, which is addressed throughout this thesis, the construction of its national identity in publicly funded feature films highlights the need to rethink the criteria by which funds are allocated and, ultimately, how they impact on the country's image, both nationally and internationally.

Keywords:

Spanish national identity construction, discourse analysis, Spanish transnational cinema, brand Spain, non-professional film critics.

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INTRODUCTION

This thesis aims to contribute to discourse analysis on national identity construction from the field of applied linguistics. Its main objective is to explore the linguistic construction of Spanish national identity in non-professional written reviews from the United Kingdom, the United States and Spain. All the reviews analysed are based on English-language feature films that meet the following requirements: they are co-productions made by Spain with the UK and/or the US between 2005 and 2019; include at least one Spanish character, one Spanish actress/actor or one scene set in Spain; and, in addition, received public funding from Spain.

Even though this work mostly draws on the theory of national identity construction (Anderson, 1983; Smith, 1997; Bruner, 2002; Wodak, 2009), it takes an interdisciplinary approach. The linguistic construction of the Spanish national identity through written discourse is its focal point, but it also extends to audience studies, imagology and gender studies. Through the scope of cultural studies, it merges a number of academic fields to attain its goals as regards analysis, methodology and research results. More precisely, the reception of Spanish characters, actors and settings by the national audiences of the United Kingdom, the United States and Spain is explored through the analysis of films reviews. Special attention is paid to the differences and similarities that these three audiences present in the way(s) they receive and process the specific images of Spain and Spaniards depicted in the films. One of the key aspects of the analysis carried out is the differentiation between the characteristics that both filmmakers and reviewers associate with the identity of Spanish male characters/actors in contrast with those of female characters/actresses. In other words, this work also explores whether a gender bias could be playing a part in the construction of the national identity of Spaniards.

The theoretical framework of this project includes a thorough review of the different stereotyped images and clichés that have historically circulated about Spain and Spaniards internationally (Juderías, 1914, Brennan, 1967; Engstrand, 1985; Ucelay, 1990; Josephs, 1991) together with their adaptation to the present time and their current validity (Noya, 2011; García Cárcel, 2013; Núñez Florencio, 2015; Benet, 2015; Holguín, 2019; Boyd, 2020; and Andreu & Bolufer, 2023).

The originality of this thesis resides in the use it makes of publicly funded Spanish co-productions in English as a source of discourse to critically analyse the current state and construction of the Spanish national identity within the collective imaginaries of the United Kingdom, the United States and Spain itself. Bearing this in mind, the twenty English-speaking feature films co-produced by Spain together with

the UK and/or the US that received public funds from the Spanish government and represented the country and/or its people(s) to audiences from Spain, the UK and/or the US between 2005 and 2019 have been selected. The selection of this time frame is justified by the relevance of some of the events that took place along these years, which included progressive governments—led by the Spanish Socialist Party—and conservative ones—led by the Popular Party—alternating during this period. In 2005, coinciding with the beginning of a progressive legislature, Spain legalised same-sex marriage and became one of the first European countries to do so. At the end of the first decade of the 2000s, the severe global economic crisis that particularly affected Mediterranean countries, with Spain being one of the worst affected nations within the EU, is another event to consider. More recently, the tumultuous separation of the United Kingdom from the European Union is also relevant, since two of the national audiences considered in this work's corpus are directly involved in this political process of disintegration. Furthermore, according to the UNWTO Tourism Highlights report (2016 Edition), Spain kept as one of the top three global destinations for international tourism throughout the decade that goes from 2005 to 2015, with the United Kingdom ranking as its top foreign market and the United States continuously placing among its top ten markets.

The results of this research project are meaningful to various public institutions in Spain such as TourSpain [Turespaña] or The Royal Institute Elcano [Real Instituto Elcano], both created in the last decades with the aim of monitoring the performance of the country's image abroad. They will also be relevant to the Spanish National Institute of Cinematography and Visual Arts [Instituto de la Cinematografía y de las Artes Audiovisuales] since, according to this organisation, the twenty films included in this study received more than eleven million euros in public funds. The findings on how funded films seem to have served to construct and/or perpetuate certain images about Spain and Spaniards could help in guiding future investments.

This thesis also brings to light similarities and differences in the ways(s) the audiences of the United Kingdom, the United States and Spain itself perceive and construct Spanish identity after having been exposed to the same films. On the one side, different levels of penetration of classic stereotyped images and clichés about Spain and Spaniards (Juderías, 1914; Engstrand, 1985; Bellman, 1998; Ucelay, 1990; Noya, 2002, 2013, 2015; Moralejo et al., 2004; Lucena Giraldo, 2006; Balfour & Quiroga, 2007; Marine-Roig, 2011; Rockmore, 2015) have been found among the three audiences considered. On the other side, these audiences have constructed the identity of Spaniards—differentiating between men and women—in different ways.

This interdisciplinary project could be easily expanded and replicated to explore the state and construction of Spanish identity in other languages and/or audiences. For instance, this could be the case of the French language and French-speaking audiences. Some examples of French-speaking films co-produced by Spain that have included Spanish characters and/or locations are *L'auberge espagnol* (Cédric Klapisch, 2002), *L'adversaire* (Nicole Garcia, 2002), *25 degrés en hiver* (Stéphane Vuillet, 2004), *Agents Secrets* (Frédéric Schoendoerfer, 2004), *Avant l'oublié* (Augustin Burger, 2005), *Free Zone* (Amos Gitai, 2005), *Ce que je sais de Lola* (Javier Rebollo, 2006), *Andalucía* (Alain Gomis, 2007), *Les femmes de 6e étage* (Philippe Le Guay, 2011), *Comme un chef* (Daniel Cohen, 2012), *La por* (Jordi Cadena, 2013) and *Liberté* (Albert Serra, 2019).

CHAPTER 1. THE PROJECT

This first chapter outlines the originality and relevance of this thesis together with its research questions, objectives, hypothesis and the methodology followed to analyse the corpus of non-professional written reviews compiled together with the films on which they are based.

The twenty transnational films selected for this work fulfil all the following requirements: a) were co-produced by Spain together with the UK and/or the USA; b) represent Spanish identity including at least one Spanish character and/or actor/actress and/or one scene set in Spain; c) were released in Spain, the UK and/or the USA between 2005 and 2019; and d) received public funds from Spain according to the records of the Spanish National Institute of Cinematography and Visual Arts [*Instituto de la Cinematografía y de las Artes Audiovisuales*].

Within the written corpus of film reviews compiled for this thesis, those written in English have been extracted from imdb.com, amazon.co.uk and amazon.com, while those in Spanish come from filmaffinity.com and amazon.es. The nationality of each review has been determined according to the place of residence indicated by each user in his/her/their public profiles in each of the above-mentioned websites.

1.1. Originality and relevance

The need to study how Spanish identity is being currently constructed is justified by cultural, economic and political issues that are affecting the way(s) Spain and Spaniards are imagined and represented before international audiences in media. The idea that initially served as the germ for this thesis arose from my own life experiences as a Spanish citizen living in the US and the UK. Because of the political baggage that can be associated with Spanish identity within Spain (López Facal, 2010; Boyd, 2020), I never felt entirely comfortable with the label "Spanish" while in Spain. However, that same label did not bother me as much while I was abroad. Nor did I ever feel "like an Andalusian", and even less so when simply because of my accent I was considered "nice" or "funny" when I was in other regions of Spain. On the other hand, when I emigrated to the UK back in 2006, I started to notice how saying "I am Spanish" provoked different reactions, being some of them based on ideas about the country and its people that shocked me, such as holidays, fun, partying, sun, passion or even sex. Certainly, this was not at all how I saw the country where I was born and raised. In fact, the reactions I got from saying "I am Spanish" in the UK were quite like those I got from saying "I am Andalusian" in other regions of Spain. When I moved to

the United States for a year in 2014, I could see that this idealisation of Spain and Spaniards that I noticed in the UK was still valid, albeit with some nuances.

Where do all these preconceived ideas about Spain's national identity come from? Why do they look similar but have different nuances depending on who is interpreting them? Why do people seem to feel more or less comfortable with labels such as "Spanish" or "Andalusian" depending on where they are? These were the questions that, step by step, led me to start thinking about this thesis without initially being aware of it at first.

The film *Vicky Cristina Barcelona* (2008), Penélope Cruz's Oscar for her role in it—which is the first and only one ever won by a Spanish actress—, and the different reviews both received in Spain and abroad by the film made me think of transnational cinema as a key channel to study the construction of a Spanishness that seems to fascinate some people while others can even detest it. Therefore, this project initially began to take shape by questioning my own national identity, which I started to approach as a volatile cultural artefact. My initial thoughts subsequently started to evolve into the discourse surrounding the construction of Spanish identity in two specific types of texts: Spanish publicly funded fiction feature films in English on the one hand and non-professional written reviews from the UK, the USA and Spain on the other.

Because of the nature of its corpus and the methodology used to analyse it, this thesis brings together three different research perspectives. Firstly, the conformation of national stereotypes and clichés as a means to perceive nations and individuals through language is explored in the written corpus compiled. Secondly, the notion of *otherness* and its implications for the creation of national identities is approached through the written corpus of film reviews compiled and in the films themselves, which offer to the audience their particular vision(s) on Spain and Spaniards. Thirdly, the complex links between cultural criticism and the admiration /rejection that national stereotypes and clichés appear to simultaneously provoke in the different audiences considered in this study—those of the UK, the USA and Spain itself—have been studied through the case of Spain. Incorporating the Spanish audience has served to shed light on how Spaniards themselves seem to be receiving and processing their own nation/state¹ representation in media thanks to the transnational films analysed, which have been also publicly funded by the Spanish government.

¹ The terms *nation* and *state* are differentiated in this work to reflect that Spain can be understood as one single administrative and political unit but also as a pluri-national space where different identities and political ideologies coexist and interact.

This work also aims to address the lack of research comparing the linguistic construction of the Spanish national identity by the English-speaking audiences of the UK and the US, on the one hand, and the Spanish-speaking audience of Spain on the other. Through the analysis of the different features and semantic fields used to describe Spain, Spaniards and some elements associated with the Spanish culture(s), this research project allows to explore and compare the concrete images that construct Spanish identity within the collective imaginaries of the three national audiences already mentioned.

Due to operational reasons, the focus of this research work has been on the construction of three concrete elements of Spanish identity: Spain, Spaniards and the Spanish culture(s). In the case of Spain, attention has been centred on the construction of the country as a physical entity using adjectives, verbs and idiomatic expressions that draw common semantic patterns to characterise it. With regards to the construction of the identity of Spaniards, the differences and similarities in their construction as a group versus constructions of male Spaniards and female Spaniards have been addressed. Finally, to study and analyse those elements of the Spanish culture(s) that have been recognised by the three audiences considered, the set of characteristics used by filmmakers in their productions and the semantic fields that reviewers have chosen to describe them have been explored in depth.

In addition to the analysis of the corpus that has been specifically compiled for this project, this thesis also offers a detailed overview on a selection of academic works that have described two factors of paramount importance for the historical conformation of images about Spain and Spaniards abroad. These two factors are the historical part played by the Spanish government in internationally promoting the country as a touristic destination on the one hand and the recurrent roles assumed by the Spanish stardom in mainstream Hollywood productions on the other.

The originality of this research project also resides in the cross-cutting use it makes of recent transnational cinema as a source of discourse to analyse the state and construction of a national identity within international collective imaginaries. In this respect, because of globalisation social phenomena are nowadays rarely reduced to one country or one isolated community. As has been already mentioned, this study could serve as a springboard or starting point for further research, extending the scope to other languages apart from English and Spanish and to other audiences and settings beyond those of Spain, the UK and the USA.

Apart from contributing to the academic fields of linguistics, film studies and, to a lesser extent, to nation branding, this thesis provides the reader with an insight into how the construction of national identities takes place within collective imaginaries

while they are being represented in audio-visual materials. The proliferous anonymously written discourse that audio-visual materials generate online, together with the particular characteristics these types of texts have, are also addressed in this work, paying special attention to how anonymity may have an effect on them from a semantic and stylistic point of view.

Finally, it is also important to highlight that, to the best of my knowledge, there are not many studies which, like this one, have analysed the construction of Spanish identity in audio-visual media from a linguistic perspective that seeks to complement the work carried out in other disciplines such as cultural, cinematographic or tourism studies. Overall, this research project intends to contribute to promoting the cross-cultural understanding of Spain and “the Spanish” among British and North American societies.

1.2. Orientation to previous research

This thesis is a critical stylistic study on the discourse generated around Spanish national identity through a very specific type of texts, that is, non-professional online film reviews. Its theoretical basis therefore comes from critical discourse analysis and, more specifically, from the linguistic construction of national identity made within media discourse. Even though the research conducted for this work has been carried out from an eminently linguistic perspective, film studies are also relevant due to the nature of the corpus analysed.

1.2.1. Discourse studies

The starting point of this research project assumes that national identities are volatile cultural constructions in continuous evolution such as Louis Althusser (1971); Benedict Anderson (1983), Clifford Geertz (1993), Joep Leerssen (1996), Marilyn Brewer and Wendi Gardner (1996), Jean-François Staszak (2008), Rajeev S. Patke (2006), Kristina Wolff (2007) or Roger Griffin (2007) have pointed out. From a practical point of view the works of Ruth Wodak (1999, 2001, 2009, 2015) are of utmost importance since the main methodology used to analyse the non-professional written film reviews compiled is an adaptation of the model presented in her book *The Discursive Construction of National Identity*. Among the strategies she gathered, the group of macro-strategies of construction perfectly matched the purposes and nature of this research project. However, some adjustments have been made for the specific lexical and/or semantic features² with the aim of adapting them to the study of Spanish

² Wodak also refers to these specific lexical and/or semantic features as *means of realisation*.
A.Terrón Barroso, PhD thesis, Aston University 2022

identity in reviews written in the United Kingdom and the United States. In the case of the reviews written in Spain, adjustments were not required since Wodak's original model was aimed at studying a national identity from an inner perspective³. The entire adaptation made for this project will be explained in detail under the research methodology section of the present chapter.

1.2.2. Film studies

While the main objective of this work is to study the construction of Spanish identity from a linguistic perspective, the fact that the discourse that is analysed has been historically generated through cultural production processes including films but also theatre, literature, music, advertising, painting, fashion and, ultimately, any mediatized art expression form cannot be taken for granted.

As an academic discipline, media studies were not long ago considered to be an emerging field (Long & Wall, 2012). In line with my own thoughts, Marwan M. Kraidy states that mass media can be seen as instruments serving globalisation since "audiences across the globe are heavily affected by media messages emanating from the Western industrialized countries" (2013, p.360). With regards to the role that mass media have within society, Carolina Matos (2012) sees them as key elements when it comes to enhancing globalisation, making culture exchange possible and allowing multiple flows of information and images to take place between countries. On his side, Andrew Dudley (1985) claimed that cinema managed to stand out among mass media as a particularly interesting connection point between the society, history, culture, art and economy of the territories where they are produced and released:

"The cinema is a captivating, if complex, route to the past. As a popular art, set in the economic, cultural and political spheres, film inevitably bears the birthmarks of its passage into light. As a technological art, crucially defined by its capacity for the automatic registration of sights and sounds, it is composed of pieces of the culture it represents. In order to recover the full discourse that films advance, therefore, the student of film must be at once a historian and an interpreter of art, able to shift constantly between the objective examination of the context of a film and the subjective immersion in the experience it offers" (1985, p.24).

³ Even though Wodak and her team initially applied their methodology to study the construction of the Austrian national identity in interviews, talks and political events that took place in Austria before the country voted to join the European Union in 1995, they state that their method could be applied to any Western European identity (Wodak et al.1999, p.2).

Following Dudley's point, Dirk Delabastita (1989) highlighted that film creates a multi-channel and multi-code type of communication which would consequently require different methodologies of study to be fully analysed and understood. This research project seeks to prove that linguistic studies on the reception of audio-visual contents reflecting and constructing visions on national identities can bring to light interesting findings for country brands and the public institutions in charge of managing them. Furthermore, this type of research work could also serve to explore chauvinistic and supremacist views on national identities inter and intra-nationally⁴.

1.2.3. National identity through film production and language

The emergence of nations in Western Europe at the end of the Middle Ages triggered most of the current national identities existing in the area nowadays. This process had an unquestionable influence on the identities that lately emerged in the territories that European countries once colonised all over the world. The Iberian Peninsula was, indeed, one of the territories in Western Europe where the notion of nation started to flourish earlier in time (Hüning, Vogl & Moliner, 2012).

Writing about national cinemas and identity Wendy Everett states that "Europe is a patchwork of contrasting cultural and linguistic identities, and nowhere is this more clearly illustrated than its national cinemas" (2005, p.15). In this sense, Stephen Crofts (1998) pointed out that the notion of national cinema is used to label, distribute and review non-Hollywood films, serving also as a marketing strategy to distance these productions from mainstream American cinema and, at the same time, from other major countries' productions. In the same vein, Hamid Naficy has stated that, in cinema, "language serves to shape not only individual identity but also regional and national identities prior to displacement" (2001, p.24). This intrinsic link that national cinema and identity seem to keep through language has been also discussed by Will Higbee and Sarah Leahy, who considered the importance of language for national cinemas and saw it as "a foundation of national identity" but, at the same time, as an "obstacle to export" (2011, p.5).

⁴ Gal Ariely (2015) has already examined the link between national identification and chauvinism through cross-national survey data from the International Social Survey Program National Identity II. He has concluded that the relationship between national identification and chauvinism is affected by three contextual factors: globalisation, inter-state conflict, and social division, while closer relation exists between national identification and chauvinism in more globalised countries.

Wodak et al. (1999) and Wodak (2009) have proved that verbal discourse can be used as a tool to find out how national identities are constructed through a particular set of linguistics features or “means of realisation”. They define the notion of identity as a dependent and dynamic context and therefore assume that different discursive constructions of identity have different possible ways of being expressed through different linguistic resources. For them, the dichotomy of sameness/selfhood is therefore a decisive factor to delimitate the parameters and strategies that can be used to represent a national identity through language. Sameness is understood as the feeling emerging among those people who share a similar or common culture, comprising certain elements such as language, religion, art (music, literature, architecture, painting), science, technology or quotidian elements of life such as food habits, clothing, sports or social behaviours. Opposing to sameness, selfhood comprises all those characteristics that imply differences between cultures and/or identities. These differences or particularities of a specific cultural identity in contrast with another one could make a community to see themselves closer to one particular national identity than to another, a perception that will depend on the level of sameness assumed. In this sense, the corpus of this work serves to explore how the audiences of the UK, the US and Spain linguistically adopt certain positions that approach but also separate them from each other.

The study of Spanish cinema from a critical perspective seems to have gained relevance among scholars worldwide recently but, particularly, in English-speaking countries (e.g. Aldgate, 1979; Besas, 1985, 2002; Higginbotham, 1988; Jordan, 1998; Jordan & Allison, 2005; Faulkner, 2006, 2013; Garland, 1991; Kinder, 1991; Stone, 2001; Perriam, 2003; Triana-Toribio, 2003; Willis, 2005; Zecchi, 2014, Martínez Expósito, 2015; Medina, 2018; Beck & Rodríguez Ortega, 2019; Whittaker, 2020; Maseda García, Gámez Fuentes & Zecchi, 2020). Exclusively focusing on Spanish transnational cinema, the number of academic works is still limited although it has also grown (e.g., D’Lugo, 2006; Triana Toribio, 2007; Amago, 2013; Benet; 2015; Denninson, 2015; Oliate Aldea, Orian & Tarancon, 2016; Marsh, 2020).

1.3. Research questions

The research questions that have guided this project and the conclusions drawn from it are as follows:

- I. How is Spanish identity being linguistically constructed through anonymously written film reviews which are based on Spanish feature co-productions in English that received public funds from Spain between 2005 and 2019?

- II. How have the stereotypes and clichés about Spain, its people(s) and/or its culture(s) used in these co-productions changed from pre-existing views of the country and its people(s)? To what extent have these stereotypes and clichés filtered into the collective imaginaries of the UK, US and Spain?
- III. How are the audiences of the United Kingdom, the United States and Spain linguistically constructing the identity of Spain and Spaniards in the selected corpus? Which are the preferred and the less common means of realisation for each of them?
- IV. What characteristics of Spain, Spanish culture(s) and Spaniards -differentiating between men and women- are being constructed? Which semantic fields do they belong to? Are they connected to classic stereotypes and clichés about Spain and Spaniards?

1.4. Initial hypotheses

According to the records of the Spanish Institute of Cinematography and Audio-visual Arts, between 2005 and 2019 Spain co-produced 121 films with the United Kingdom and/or the United States, 61 with the United Kingdom and 60 with the United States (see Appendix 1). Out of these 121 films, twenty were filmed in English, received public funds from Spain, were released in Spain and the UK or the USA and included at least one Spanish actor/actress or one scene set in Spain. These twenty films seem to restrict the depiction of Spain and Spaniards to a limited set of features. In them, both male and female Spanish characters appear to share similar physiques (see images 1 and 2, pages 24-25) and professions (see table 1, page 26). This characterisation does not seem incidental and appears to prove that, at least in the selected co-productions, the identity of Spaniards tends to be stereotyped, sexualised and even discredited at times.

Considering the above, the starting point for this thesis is to explore in detail the following three hypotheses:

- I. The specific depiction of Spanish identity in the films included in this study appears to be boosting the construction and/or perpetuation of certain visions on Spain and Spaniards within the audiences of the UK, the USA and Spain. In this respect exoticism, passion and bohemianism are expected to be the most recurrent semantic fields used to describe the identity of Spain and its people(s). In the case of the reviews written in Spain, different levels of acceptance/rejection toward these conceptualisations may appear.
- II. Differences among the construction of male and female Spaniards could be expected to occur within the audiences of the UK, the US and Spain. More

precisely, a significant number of characteristics constructing the identity of Spaniards around the archetypes of the *macho* (Josephs, 1991; Bayón, 1999; Perriam, 2003; Gabilondo, 2006; Benet, 2015) and the *femme fatale* (Davies, 2004; Powrie, 2006; Gabilondo, 2006; Naughten, 2009) can be foreseen. Due to these expected constructions, some sexual connotations associated with Spanish actors/actresses and/or characters may also appear in the reviews.

- III. Finally, different use levels of the three groups of linguistic micro-strategies of construction defined by Wodak (2009)⁵ can be anticipated among the audiences of the United Kingdom, the United States and Spain. A more similar behaviour is likely to be observed in the reviews written from the United Kingdom and the United States as they construct and judge a foreign identity using the same language—English—in contrast with those from Spain, which construct and judge their own in Spanish.

⁵ Wodak (2009) divided the linguistic macro-strategies to construct a national identity in the following three groups: 1) assimilation, inclusion and continuation strategies; 2) dissimilation, exclusion and discontinuation strategies; 3) singularisation strategies.

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Image 1. Screenshots of the main female characters played by Spanish actresses in the films. From left to right, starting from the upper row: Penélope Cruz as María Elena (*Vicky Cristina Barcelona*, 2008), Elsa Pataky as Ilze (*Mr Nice*, 2010), Blanca Suárez as Daniella (*My Bakery in Brooklyn*, 2016), Lucía Jiménez as Silvia (*The Kovak Box*, 2006), Elena Anaya as Blanca (*Savage Grace*, 2007), Aitana Sánchez-Gijón as Isabel (*The Backwoods*, 2006), Penélope Cruz as Lupe Sino (*A Matador Mistress*, 2009), María Botto as Lala and María Adánez as Lena (*My Life in Ruins*, 2009), Oona Chaplin Castillo as Eva (*Anchor and Hope*, 2017), Ana Torrent as Doña Dolores (*There Be Dragons*, 2011) and Verónica Forqué as Ms Marcos (*Remember Me*, 2019).

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Image 2. Screenshots of the main Spanish male characters in the films. From left to right, starting from the upper row: Eduardo Noriega (*Transsiberian*, 2008), Unax Ugalde as Black Jake Martínez (*Savage Grace*, 2007), David Verdaguer as Roger (*Anchor and Hope*, 2017), Aitor Luna as Fernando (*My Bakery in Brooklyn*, 2015), Javier Bardem as Juan Antonio (*Vicky Cristina Barcelona*, 2008), Andrés Velencoso as Antonio (*Summer Camp*, 2015), Antonio Banderas as Greg Clemente (*You Will Meet A Talk Dark Stranger*, 2010), Javier Bardem as Félix (*The Gunman*, 2014) and Unax Ugalde as Pedro (*There Be Dragons*, 2011).

Table 1. Main characters played by Spanish actors and actresses in the films selected.

<i>Character</i>	<i>Actor</i>	<i>Film</i>	<i>Profession</i>	<i>Residence</i>
Baptist	Luis Tosar	<i>Cargo</i>	Cook	Unknown
	Daniel Bhrül	<i>Cargo</i>	Traveller	Unknown
Carlos	Eduardo Noriega	<i>Transsiberian</i>	Teacher/drug dealer	Unknown
Jaume	Gary Piquer	<i>The Kovak Box</i>	Doctor	Mallorca
Charlie	Iván Morales	<i>The Kovak Box</i>	DJ	Mallorca
Félix	Javier Bardem	<i>The Gunman</i>	Academic	Barcelona
Silvia	Lucía Jiménez	<i>The Kovak Box</i>	Unknown	USA
Isabel	Aitana Sánchez Gijón	<i>The Backwoods</i>	Unknown	England
José Andrés	Alex Angulo	<i>The Backwoods</i>	Peasant	Spain
Lechón	Joan Ariño	<i>The Backwoods</i>	Peasant	Spain
Paco	Lluís Omar	<i>The Backwoods</i>	Peasant	Spain
Greg	Antonio Banderas	<i>You Will Meet A Talk Dark Stranger</i>	Philatelist	London
Black Jake	Unax Ugalde	<i>Savage Grace</i>	Drug dealer	Mallorca
Blanca	Elena Anaya	<i>Savage Grace</i>	Unknown	Mallorca
Carlos Durán	Abel Folk	<i>Savage Grace</i>	Diplomat	Paris
Pilar Durán	Belén Rueda	<i>Savage Grace</i>	Unknown	Paris
Juan Antonio	Javier Bardem	<i>Vicky Cristina Barcelona</i>	Painter	Barcelona
Julio	Josep Domènech	<i>Vicky Cristina Barcelona</i>	Writer	Asturias
María Elena	Penélope Cruz	<i>Vicky Cristina Barcelona</i>	Painter	Asturias
Lala	María Botto	<i>My Life In Ruins</i>	Unknown	Spain
Lena	María Adanez	<i>My Life In Ruins</i>	Unknown	Spain
Lorca	Javier Beltrán	<i>Little Ashes</i>	Writer	Spain
Magdalena	Marina Gatell	<i>Little Ashes</i>	Writer	Spain
Lupe Sino	Penélope Cruz	<i>A Matador's Mistress</i>	Housewife, actress	Madrid
Pepe Camará	Juan Echanove	<i>A Matador's Mistress</i>	<i>Apoderado</i>	Madrid
Daniella	Blanca Suarez	<i>My Bakery in Brooklyn</i>	Interior designer	New York
Fernando	Aitor Luna	<i>My Bakery in Brooklyn</i>	Chef	New York
Dimitry	Enrique Arce	<i>My Bakery in Brooklyn</i>	Drug dealer	New York
Antonio	Andrés Velencoso	<i>Summer camp</i>	camp instructor	Catalonia/ USA
Pedro Casciano	Unax Ugalde	<i>There Be Dragons</i>	Catholic priest	Madrid
Sra Dolores	Ana Torrent	<i>There Be Dragons</i>	Unknown	Madrid
Eva	Oona Chaplin	<i>Anchor and Hope</i>	Unknown	London
Kat	Natalia Tena	<i>Anchor and Hope</i>	Boat maintenance	London
Roger	David Verdaguer	<i>Anchor and Hope</i>	non-qualified worker	London/Barcelona
Claire	Ivana Baquero	<i>Feedback</i>	Radio intern	London

Ms Marcos	Verónica Forqué	<i>Remember me</i>	Care home director	USA
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1.5. Research methodology

The core methodological approach of this research project is based on an adaptation of the model that Wodak (2009) presented in the book *The Discursive Construction of National Identity*. In a more precise way, the group of macro-strategies of construction described in the book has been adapted to the purposes and nature of this study. On the one hand, for the analysis of the reviews written in Spanish by Spaniards, Wodak's original model has been followed as it was intended to study national identities from an inner perspective. On the other hand, adjustments on the different argumentative schemes and means of realisation have been needed to make them suitable to study the construction of the Spanish national identity as foreign in the reviews written in the United Kingdom and the United States.

From an operative point of view, the application of Wodak's method to this research project has resulted in a stylistic search of all the different realisations of the Spanish identity in the written corpus compiled and analysed. All the examples found have been classified according to the micro-strategy (or micro-strategies) deployed and the country of origin of the author.

In order to approach the semantic fields used to construct the identity of Spain and Spaniards and their frequencies in the written corpus of this thesis, all the reviews have been marked and codified using NVivo, a qualitative data analysis software package. This package was chosen over similar packages such as MXQDA, Sonix or Centralpoint because its constant improvements, which have made it the most competitive in the market nowadays after having solved some of the most significant problems for analysis such as the determination of minimum text units before starting tagging (Welsh, 2002; Jackson and Bazeley, 2019). The codification applied is based on two cases—the country of origin of each reviewer and the film reviewed—, ten nodes—Spaniards, female Spaniards, male Spaniards, Spain, accent, culture, ageism, sexism, irony and insults—and thirteen subnodes—positive, negative, difference, hotness, bohemianism, stereotypes, femme fatale, macho, passion, charisma, beauty, object and craziness. The unit for each of the nodes and subnodes codified has been the full sentence.

The coded nodes were determined taking into account the main objective of this work, that is to say, studying the construction of Spaniards, Spain and Spanish culture(s) in the collected corpus. In order to delimit the nodes most frequently used to construct these three elements—Spaniards, Spain and Spanish culture(s)—, two perspectives were combined, on the one hand the classic stereotypes and clichés

described in this work's state of the art (exoticism, otherness, passion, temperament, beauty, etc.) and, on the other, the weighted percentages calculated by NVivo for each of them. The significance of percentages calculated by NVivo is relative since their main purpose is to make comparisons exclusively between the nodes identified within a particular study. For example, some authors such as Elliott (2022) and Feng & Behar-Horenstein (2019) have considered nodes above 0.5% as significant, while others such as Maher, Igou & Van Tilburg (2020) and Smith-Miller (2022) opted for those above 0.1%.

The research questions of this project have been answered taking into consideration the conclusions extracted from the analysis carried out on the selected films and film reviews. The focus of this analysis has been mainly on the following five points:

1. The physical and psychological features of the Spanish characters and the characters played by Spaniards in the films.
2. The physical characteristics of the Spanish locations chosen by filmmakers.
3. The semantic fields used by reviewers from the US, the UK and Spain to describe Spain, Spaniards—differentiating between men, women and the group as a whole—and the country's culture(s).
4. The concrete micro-strategies of construction and linguistic means of realisation used by reviewers from the US, the UK and Spain to describe Spain, Spaniards and the country's culture(s) (pronouns, adjectives, verbs, explicit and implicit comparisons, metaphors, alliterations, etc.)
5. The similarities and differences in the way(s) reviewers from the US, the UK and Spain have constructed the identity of Spain, its people(s) and its culture(s) through specific semantic fields, micro-strategies and linguistic features/means of realisation.

1.5.1. Constructive strategies of national identities in written discourse

Wodak (2009) based her model of analysis on the macro-functions of discursive acts. According to Critical Discourse Analysis theories, discursive acts are paramount to understand the social context in which they generate. Moreover, they are also responsible for creating, producing and constructing social conditions that contribute to the preservation and reproduction of a determined social *status quo*. On the other hand, they can also serve to transform, dismantle or even destroy a given social *status quo* (Wodak, 2009).

A key factor to understand the five groups of macro-strategies that Wodak (2009) defined is the linguistic dichotomy of *sameness* and *selfhood*, which is closely

related to the notions of the *Self* and the *Other* that Hegel (1807) had previously introduced. *Sameness* refers to the social sense of sharing a common culture, including different elements such as language, religion, art, science, technology and aspects of everyday life. On the contrary, *selfhood* gathers all the characteristics that make one culture different to another. These differential characteristics make cultures singular and can be used to contrast and highlight cultural differences and similarities. In this respect it is important to note that differential characteristics can therefore have an influence on how one specific culture perceives other cultures and, consequently, they could also lead to judgments and/or discrimination based on ethnocentric views.

Taking into consideration the macro-social functions of discursive acts, Wodak (2009) distinguished five types of discursive macro-strategies: *macro-strategies of justification and relativisation*, *macro-strategies of construction*, *macro-strategies of perpetuation*, *macro-strategies of transformation* and, finally, *macro-strategies of demontage and destruction*. For each of these five groups a series of micro-strategies were described. These micro-strategies count at the same time with several argumentative schemes through which they can be linguistically expressed thanks to specific lexical and/or semantic features that Wodak (2009) also called *means of realisation*. Furthermore, each group of macro-strategies was defined by the function(s) they have in terms of their contribution to linguistically conform a national identity. For instance, while *constructive macro-strategies* intend to construct and define a specific national identity through unification, identification and cohesion of certain cultural elements, *perpetuation macro-strategies* assume a national identity as an entity already established. On the other hand, *continuation macro-strategies* aim to keep alive and reproduce an endangered national identity with the aim of preserving it. Within *macro-strategies of continuation*, Wodak (2009) identified a subgroup called *macro-strategies of justification*, whose main purpose is to deal with problematic past events that have been key to construct a national history. In the case of *transformation macro-strategies*, their main goal is to transform a well-established national identity into an improved version of itself. Finally, *destructive macro-strategies* are those whose main objective is to delete a pre-existing national identity completely.

Wodak (2009) also noted the existence of discursive micro-strategies that she classified into four categories: *singularisation*, *automisation*, *assimilation* and *dissimilation*. Among them, she highlighted those of *assimilation* and *dissimilation* for emphasising *sameness* and *selfhood* respectively. *Assimilation strategies* have the objective of creating a similarity that can refer either to people or physical spaces while *dissimilation strategies* intend to have the opposite effect, which is to create a difference that can be as well related to people or physical spaces.

In broad terms it can be said that to identify the strategies through which national identity can be created in discourse we need to define their argumentative schemes and the specific linguistic resources through which they can be performed. In this respect Wodak (2009) opted to focus on the lexical units and syntactic resources that serve macro and micro-strategies to construct unification, unity, sameness, difference, singularity, origin, continuity, change, autonomy, heteronomy, etc. According to her own research results, the most frequent linguistic resources through which national identities can be constructed are the following:

- Personal reference: pronouns, quantifiers and anthroponym terms.
- Spatial reference: place names, place adverbs, spatial reference expressed through people or prepositional phrases such as 'with us', 'with them', etc.
- Temporal reference: prepositions of time, adverbs of time, time conjunctions and time references expressed through nouns and prefixes.

Wodak (2009) also highlighted that, to study the construction of a national identity through written discourse, it is important to pay attention to the ambiguity that some specific expressions such as euphemisms, linguistic doubts, disruptions, linguistic errors, allusions and rhetorical questions may have. Moreover, she highlighted that the use of direct or reported speech could provide us with valuable information about the speaker's intention and perspective.

Wodak's model offers a specific series of argumentative schemes and linguistic means of realisation for each group of micro-strategies to be linguistically materialised. With regards to the first group of *constructive micro-strategies*—which includes *assimilation, inclusion and continuation strategies*—she stated that they are used to emphasise the existence of the particular national identity that is being studied. Among them there are two argumentative schemes that are core pillars, one based on *intra-national sameness* and equality and a second one based on a *positive political continuity*.

The argumentative scheme of *intra-national sameness* is linguistically performed through resources associated with comparisons. These resources of comparison include lexemes with semantic components that construct sameness and equality, referential assimilation and personal and spatial reference. Some examples are “*the Austrians*”, “*well Austria is not born for fighting that / well we've lost every war so far*”, “*the Austrian is a bit low*” (1999, p.142).

Focusing now on the argumentative scheme based on a positive political continuity, which also implies a negation of an alleged discontinuity, Wodak linked it to the argumentative topoi or formulae of definition or name interpretation. Some examples extracted from her study are:

“Surname X has a Slavic ending, and though surname Z is a German name it designates a proper name which derives from a toponyms indicating origin from a Slavic town” (1999, p.154), *“There’s a song [...] that’s me a typical Austrian”* (1999, p.155), *“Austrians were always supposed to be so nice cheerful umm hardworking communicative friendly people right?”* (1999, p.169).

The second group of constructive micro-strategies mentioned by Wodak (2009) refers to *strategies of singularisation or singularity*. These strategies serve to describe the linguistic resources through which the singularity of a national identity is emphasised. This implies that some linguistic resources can be used to highlight the peculiarities of a particular national identity in contrast with another. The argumentative schemes that can be used with this purpose are two. The first one focuses on the singularity of a national identity through the argumentative topoi or formulae of the *lovely or idyllic place*. This scheme intends to highlight outstanding features of a national identity through linguistic resources such as lexemes with semantic components constructing singularity or individualization (‘unique’), hyperboles or any other positively connoted attributions. The second argumentative scheme makes use of the topoi of the explicit or implicit *topos* of comparison (including *“we are superior compared to them”*), which also includes hyperboles and other positively connoted attributions apart from parallelisms, synecdochisation (*pars pro toto* or *“part for whole”*). Some examples of this scheme extracted from Wodak’s work are the following:

“Well I think that an Austrian is somehow different from anyone else otherwise we wouldn’t be ourselves /we wouldn’t be Austrians, would we?” (1999, p.42), *“Austria is a nationality [...] and independent state [...] kind of a lot of music [...] as far as the landscape is concerned it’s beautiful—I would definitely tell everyone about that [...] lots of green and mountains—woods - that’s what fascinates me”* (1999, p.150).

The third group of constructive micro-strategies mentioned by Wodak (2009) deals with *autonomisation strategies*, whose emphasis is on autonomy and components constructing independence. Thanks to the concrete linguistic resources included within these micro-strategies, the autonomy of a national identity against another national identity (or identities) can be stated. Some examples cited by Wodak and her team are the following:

“In the discussion on neutrality as well as of the topics of the EU, social benefits, the economic achievements of the Second Republic or the ‘foreigner problem’, the strategy of warning against social uniqueness and/or autonomy is employed” (1999, p.141), *“Well if you’re part of a community of nations then*

you can't be different you must be like the others I think [...] but that Austria is still Austria that's no question for me" (1999, p.170).

The fourth group of constructive micro-strategies are conformed by *unification and cohesivation strategies*. They can perform the following tasks: unify common features/shared sorrow or worries (for example, at a subnational or national level); express will to unify/cooperate, feel and show solidarity; create a national model character of subnational units and, finally, unify warning against the loss of national autonomy and uniqueness. The argumentation schemes that these strategies can follow are the *topos* of comparison to construct unification and the *topos* of threat to describe situations where a national identity is endangered or presented as such. Some examples of these micro-strategies can be found in the following lines:

"The parties actually co-operated much more which is what would be really needed today because now we are again so – that they simply / they've realized that they have to co-operate that they can't only think of their own party and that one has to put other things really - /that they /concentrate on the most important the main things; and I think that's what they did first and then -/then-it was lost again" (1999, p.163)

The fifth group of constructive micro-strategies mentioned comprises *strategies of dissimilation, exclusion and discontinuation*. Through their corresponding linguistic means of realisation, the differences between two or more national identities can be emphasised. Apart from comparisons, we can also find other linguistic means that serve to describe qualities and negative connotations. The argumentative scheme used in this case is based on international differences, which are pointed out by the *topos* of comparison and difference (including *"they are inferior compared to us"*) and the *topos* of terrible place. As linguistic means, these strategies use lexemes with semantic component constructing difference; referential dissimilation and exclusion through personal and spatial reference (*"they"*, *"those"*, *"them"*), synecdochical anthroponyms (*"the German/s"*, *"the foreigner/s"*); or personified toponyms often used metonymically (*"Germany"*, *"Switzerland"*); and implicit and explicit comparisons. The following are some examples of dissimilation, exclusion and discontinuation:

"those people", "that country", "the foreigners", "the aliens", "as soon as you mention that you come from Austria the first Word that they put into your mouth –'Hitler'", "I mean this is because -umm- simply because probably the bloke from the South–because of the heat down there is used to is used to during the day–ummm taking a siesta and lying around and really only waking up in the evening don't you think?" (1999, p.141); "the foreigners do not subordinate themselves", "they don't get on with each other", "the Turks are said to [...]

appear practically only in groups of –ten fifteen twenty” (1999, p.142); “What shocks me really is-/ what shocked me I was stationed at Oberwart and there I also—with the—umm Gypsies - /had/ well not those who live there but those who travel from country to country I mean that did shock me—if you listen to them – they really just drive around and cash their compensation payments and if you look at them the expensive cars they drive the jewellery they wear and everything and they even can admit it that this is the money – then I feel- /this has been over a long time so what’s the point?” (1999, p.143).

The sixth and final group of constructive micro-strategies that Wodak (2009) defined gathers together the different realisations of *avoidance and vitalisation strategies*. Within *avoidance strategies* they included the subgroup of suppression or backgrounding of inter-national or supranational sameness, similarity, commonality; the subgroup of ignoring, downplaying of extra-national heteronomy; and the subgroup of suppression or backgrounding of discontinuities or disruptions. The linguistic means through which these strategies can be expressed are “nominalisations with agent deletion, personifications, anthropomorphisms and other metaphors” (2009, p.39).

1.5.2. Adaptation of Wodak’s strategies of construction for this project

Wodak’s method and, by extension mine, could be framed under the field of Critical Discourse Analysis (Wodak, 1995; Van Dijk, 1997), whose main aim is to study the role played by the structures of domination and power within society together with the linguistic strategies they deploy. Thanks to certain linguistic strategies we can determine the existing relations between the use of language and the speaker’s—of writer’s—intention to conceptualise nations or national identities in a particular way. The relevance of Wodak’s method comes from its analytical design, very detailed scheme of parameters, well-defined strategies and the complete set of analytical resources provided.

In order to adapt Wodak’s macro-strategies of construction to this project’s corpus, I have had to adjust their argumentation schemes and linguistic means of realisation to study a foreign national identity—the Spanish one—in the case of the written reviews from the United States and the United Kingdom. However, to study the Spanish national identity in the written reviews from Spain, her original model has been followed without making any changes. In this regard, I would like to emphasise again that Wodak and her team explicitly stated that even though their method was initially used to specifically study the Austrian national identity in texts produced in Austria, it could be applied to study any other national identity (1999, p.2).

The following tables (table 2 and table 3) contain the adaptation made of Wodak's original strategies to study the construction of Spanish identity in reviews written in the UK and the US together with some examples of means of realisation in both English and Spanish extracted from the reviews compiled and analysed.

Table 2. Macro-strategies of construction used to study the Spanish national identity in the written corpus.

Macro-strategies of Construction	Micro-strategies of assimilation, inclusion and continuation	
	Micro-strategies of singularisation	
	Micro-strategies of differentiation and dissimilation	Spaniards against Anglo-Saxons
		Spaniards against non-Anglo-Saxons identities

Table 3. Adaptation made on Wodak's micro-strategies of construction to the study of this project's bilingual corpus with examples of means of realisation in English and Spanish.

Micro-strategies	Argumentative scheme/topos	Means of realisation	United Kingdom and United States	Spain
Assimilation, inclusion and continuation	Argumentative scheme on intra-national sameness/ similarity: argumentation schemes of comparison: topos of similarity, locus minore	1. Lexemes with levelling components	<i>Local/s, everyone, villagers, people, etc.</i>	<i>Autóctono/a/s, todo/a/s, lugareño/a/s, gente, etc.</i>
		2. Referential assimilation (levelling down): spatial and personal reference (anthroponyms (personal names), toponyms (place names), personal pronoun, realisations and tropes (synecdoche, metonymy and personification)	<i>Spanish, Spaniard/s, Spain, Europe, European/s, Catalonia, Catalan/s, Latin/s, Hispanic/s; Spanish cities and regions; they, their/s, them, them/their-selves.</i>	<i>Español/a/es, España, Europa, Europeo/a/s, Cataluña, catalán, catalana, catalanes, latino/a/s, hispano/a/s, hispánico/a/s; Spanish cities and regions; nosotros/as, nos, nuestro/a/s, verbs inflections (-emos, -amos, -imos)</i>
	Argumentative scheme of presupposition of emphasis on positive political continuity (at state/national level), negation of an alleged	3. Temporal reference, indicating continuity: temporal prepositions, adverbs of time and adverbial constructions	<i>Since, always, forever, ever, never, whenever, often, frequently, etc.</i>	<i>Desde, siempre, nunca, frecuentemente, a menudo, habitualmente, etc.</i>

	discontinuity): argumentation scheme: topos of definition ('rebirth', 'zero hour')/ topos of name interpretation	4. Referential vagueness by means of personal pronouns, adverbs of place; spatial reference through persons and toponyms	'With him/her/them', 'there', 'country', 'location', 'setting', etc.	'Con él/ella/ellos/ellas', 'aquí', 'país', 'tierra', etc.
		5. Proper names interpreted as indicating Spanish descent.	Spanish names of people and places	Spanish names of people and places
		6. Ship metaphor, ship allegory, house metaphor, etc.	<i>Home,</i> <i>homeland</i>	'Patria', 'tierra', 'piel de toro'
		7. Particles constructing continuity ('continuously', 'also')	'Continuous', 'continuously', 'also', 'traditional', 'classic', 'stereotype', 'cliché', etc.	'Continuo', 'continuamente', 'también', 'tradicional', 'clásico', 'estereotipo', 'cliché', etc.
		8. Indefinite article (plural forms indicating repetition, etc.), explicit and implicit comparisons.	'A', 'an', 'some', 'any', comparisons ('As', 'similar', 'better', 'best', 'worse', 'worst', 'more', 'much', 'less', etc.)	'Un/o/a/s', 'algún', 'alguna/o/s', comparisons ('tanto/tan', 'similar', 'como', 'mejor', 'peor', 'más', 'menos', 'mucho', etc.)
		9. Parallelisms, implicit and explicit comparisons.	'As', 'similar', 'better', 'best', 'worse', 'worst', 'more', 'much', 'less', etc.	'Tanto/tan', 'similar', 'como', 'mejor', 'peor', 'más', 'menos', 'mucho', etc.)
		10. Allusions, evocations, non- distanced discourse representation creating continuity.	'Spanish people', 'Spanish men', 'Spanish women', 'Spanish cinema', 'Spanish filmmakers', 'Spanish directors', 'Spanish actors', 'Spanish arts', etc.	'Los españoles', 'las españolas', 'lo español', 'cine español', 'directores españoles', 'actores españoles', 'artistas españoles', etc.
Singulari- sation	Argumentative scheme of presupposition/em phasis on intra-	11. Lexemes with semantic components, constructing	'Exotic', 'relaxing', 'holidays', 'holidaying',	'Exótico/a/s', 'relajante', 'vacaciones', 'vacacional',

	national sameness/similarity: topos of the lovely, idyllic place (<i>locus amoenus</i>)	singularity, individualisation ('unique')	'sunny', 'beautiful', 'gorgeous', 'stunning', 'breath-taking', etc.	'soleado', 'radiante', 'bonito/a/s', 'espectacular/es', etc.
		12. Parallelisms and repetitions of structures	Repetitions of adjectives, word orders, sentences, semantic fields, etc.	Repetitions of adjectives, word orders, sentences, semantic fields, etc.
Differentiation, dissimilation and discontinuation	Argumentative scheme of presupposition/emphasis on Spanish differences in contrast with Anglo-Saxons identities	13. Lexemes with semantic components constructing difference	'Mix', 'mixed', 'different', 'strange', 'foreign', 'weird', 'unusual', etc.	'Raro/a/s', 'diferente/s', 'extraño/a/s', 'extranjero/a/s', 'guiri/s', etc.
		14. Implicit or explicit comparisons constructing Spanish superiority against Anglo-Saxons identities	Comparisons between Spanish elements/places/people and Anglo-Saxons elements/places/people	Comparisons between Spanish elements/places/people and Anglo-Saxons elements/places/people
	Argumentative scheme of presupposition, emphasis on international differences	15. Referential dissimilation and exclusion through personal and spatial reference: demonstrative and personal pronouns synecdochical anthroponyms or personified toponyms often used metonymically	'They', 'those', 'them'; 'the foreigner/s'; 'Catalonia', 'Basque', 'Europe', 'British', 'Irish', 'American', etc.	'Ellos/as', 'estos/as', 'aquellos/as', 'esos/esas'; 'los/a extranjeros/as'; 'Cataluña', 'Vasco', 'Europa', 'Estados Unidos', 'América', 'americano/a/s', 'británico/a/s', 'inglés', 'ingleses', 'inglesa/s' etc.
		16. Implicit and explicit comparisons among Spaniards and other non-Anglo-Saxon national identities	Comparisons between Spanish elements/places/people and non-Anglo-Saxons elements/places/people	Comparisons between Spanish elements/places/people and non-Anglo-Saxons elements/places/people
		17. Pejorative attributions and hyperboles	'Awkward', 'bad', 'weird', 'strange', 'fake', etc.	'Raro/a/s', 'extraño/a/s', 'malo/a/s', 'falso/a/s', etc.
	Argumentative scheme of presupposition/em	18. Lexemes and semantic component	'Different', 'contrary', 'oppose', 'to	'Diferente/s', 'contrario/a/w', 'opuesto/a/s',

	phasis on international differences: Spain in contrast with non-Anglo-Saxon nationalities	constructing difference (different, contrary, oppose, to differ, not to match, etc.)	<i>differ</i> , <i>'not to match'</i> , etc.	<i>'dispar/es'</i> , <i>'diferir'</i> , <i>'desencajar'</i> , etc.
		19. Implicit or explicit comparisons constructing Spanish superiority	<i>'Better'</i> , <i>'best'</i> , <i>'more'</i> , <i>'much more'</i> , etc.	<i>'Mejor'</i> , <i>'más'</i> , <i>'mucho más'</i> , <i>'insuperable/s'</i> , etc.
		20. Referential dissimilation and exclusion through personal and spatial reference: demonstrative and personal pronouns, synecdochical anthroponyms or personified toponyms often used metonymically	<i>'They'</i> , <i>'those'</i> , <i>'them'</i> ; <i>'the foreigner/s'</i> ; <i>'Catalonia'</i> , <i>'Europe'</i> , <i>'France'</i> , <i>'Basque'</i> , <i>'Russia'</i> , <i>'Western'</i> , etc.	<i>'Ellos/as'</i> , <i>'estos/as'</i> , <i>'aquellos/as'</i> , <i>'esos/esas'</i> ; <i>'los/a extranjeros/as'</i> ; <i>'Cataluña'</i> , <i>'Vasco'</i> , <i>'Europa'</i> , <i>'Francia'</i> , <i>'Rusia'</i> , etc.
	Argumentative scheme of terrible/horrible place (<i>locus terribilis</i>)	21. Implicit and explicit comparisons	<i>horrible'</i> , <i>'terrible'</i> , <i>'terrific'</i> , etc.	<i>'horrible'</i> , <i>'espantoso'</i> , <i>'horripilante'</i> , <i>'terrible'</i> , etc.
		22. Pejorative attributions and hyperboles	<i>'horrible'</i> , <i>'terrible'</i> , <i>'terrific'</i> , etc.	<i>horrible'</i> , <i>'espantoso'</i> , <i>'horripilante'</i> , <i>'terrible'</i> , etc.

CHAPTER 2. THEORETICAL FRAMEWORK: INTERDISCIPLINARY AND MULTIMODAL CONSTRUCTION OF NATIONAL IDENTITIES

Mental images created from perceptions can be used as references to approach cultural realities that are different to our own. Roberto Mayoral Asensio claimed that these mental images that humans use to conceptualise cultures as different entities are based on discursive elements that a given group of people share (1994, p.76). Mayoral Asensio also pointed out that the discursive elements through which cultures are conceptualised make use of the subjective abstraction mechanisms of one specific culture to refer to one or more aspects of another culture that is, consequently, being interpreted and judged. As a result of interpretation and judgement, cultural references can be frequently misunderstood or even not understood at all when they are transmitted through language(s).

Teun Van Dijk (1998, 2008, 2009, 2014, 2020) and Wodak (1999, 2009, 2020) have widely addressed how language operates within discourse as a tool to generate, judge and spread cultural images worldwide. Apart from linguistics, other academic disciplines among humanities and social sciences such as cultural and media studies have also made valuable contributions to discourse studies. Of special interest are the works that Edward Said (1978), Benedict Anderson (1983) and Clifford Geertz (1993) carried out from cultural studies or those by Tony Bennett (1982), Walter Lippmann (1992) and Maxwell McCombs (2005) on communication acts and media discourse.

Cinema has stood out among media as one of the most powerful tools through which cultural images can be internationally represented and judged, especially after the appearance of *transnational cinema* (Ferro; 1983; Higson, 1983; Delabastita, 1989; Higbee & Lim, 2010). Within this context, however, the scarcity of academic works combining film production and language(s) as vehicles to study how intercultural references representing nations generate, spread and get perpetuated is noteworthy. Beyond the perspectives of audio-visual translation adopted by Ana Ballester Casado (2000, 2001), Jorge Díaz Cintas (2001) or Dorothy Kelly (1997, 1998), the number of studies of this nature is still limited. It is at this point where this research project finds one of its *raison d'être* since one of its aims is to bridge this gap by bringing language and film production together to approach how a national identity—the Spanish one—is currently being constructed through the discourse—visual and written—generated by transnational cinema. To achieve this goal, a multimodal and multidisciplinary approach have been followed. This approach has focused on the specific images of Spanishness that are currently being constructed in English-speaking films funded by Spain and in non-professional reviews written from the United Kingdom, the United

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States and Spain itself. The comparison between how these three audiences construct different characteristics of Spain, Spaniards and their culture(s) after having been exposed to the same transnational films has served to explore the role that pre-existing ideas could be still playing nowadays within their collective imaginaries.

As Carey Jewitt (2009), Gunther Kress (2009), Jeff Bezemer & Diane Mavers (2011) or Per Ledin & David Machin (2020) have noted, multimodal analysis stands out as a well-established methodology to approach cultures and their respective discursive dimensions, contributing also to establish relevant interdisciplinary postulates to study different construction processes of cultural identity. These postulates initially proved that representative functions of communication always take place through different combinations of multiple modes, codes and formats. Secondly, they demonstrated that any meaning generated and spread in multimodal ways is always socially processed and shared by collective imaginaries. Thirdly, they found that individuals and groups of individuals have different levels of exposure to different modes, codes and formats through which meaning can be expressed, (mis)understood and mentally (un)processed.

In the light of the above this study can be classified as interdisciplinary and multimodal. From an interdisciplinary point of view, it mainly thrives on the academic fields of linguistics, but also of communication and media studies. As multimodal research, it combines two modes of approaching the construction of a Spanish identity—verbal and non-verbal—, two codes—English and Spanish—and two channels—films and non-professional written reviews published online.

2.1. Cultural and postcolonial visions on identities

One of the basic principles that underpins the work presented in this thesis is the specific relation that appears to link culture to ideology. In this respect, Althusser claimed that ideology is always subordinated to the culture it belongs to and, therefore, any lasting cultural expression can serve us to see “the ideology from which it is born, in which it bathes, from which it detaches itself as art, and to which it alludes” (1971, p.204). Although as stated by Althusser the relation between culture and ideology seems to be clear, the two concepts involved in this relation lack agreed definitions due to the complexity they appear to have. Since paying attention to this issue would detract attention from the subject matter of this thesis, I have decided to focus on the definition of culture by Geertz (1993) and on that of ideology by Griffin (2007).

With regards to culture, Geertz offered a definition that perfectly matches the nature of this study. For him, culture is “a historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms

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by means of which men communicate, perpetuate, and develop their knowledge about and their attitudes toward life” (1993, p.89). From this definition it can be inferred that, as an inherited system of conceptualisations learned, transmitted and perpetuated thanks to communication means, culture can be considered an entity completely susceptible to evolve, change or to be modified, intentionally or not, through social communication tools such as mass media. It is at this point that the notion of ideology comes into play to define the mutual relation that culture and communication have proved to keep (Brown, 1965; Van Dijk, 1993; Livesey & Lawson 2005; Fotopolous, 2006). In general terms, ideology can be defined in two levels, one collective and one individual. As a collective notion, ideology is:

a relatively cohesive, dynamically evolving, set of collectively held ideas or beliefs, whether expressed verbally or in some other semiotic, performative, ritual, artistic, or behavioural form, when considered in their function either of reinforcing, or of challenging, existing social, political, economic, aesthetic, technological praxis in a particular society and the dominant values and cosmology that sustain it (Griffin, 2007, p.79).

From the individualistic perspective, the main socio-psychological function of ideology is:

the normative one of endowing human beings with a sense of identity, purpose, and reality, and of enabling them to be convinced of the self-evident justification and normality of their actions, despite considerations apparent to external observers that may show these to be illusory, subjective, or generated by psychological drives, material interests, or supra-individual (historical) factors (Griffin, 2007, p.79).

As collective or individual, ideology is part of every aspect of human life in an inevitable way since every human action and opinion can be judged from an ideological perspective. Therefore, judgments can be made from specific contexts that Griffin (2007) classified into two categories, *replicatory and coercive* on the one hand and *innovative and emancipatory* on the other. *Replicatory and coercive judgments* would serve to preserve a determined cultural *status quo* while *innovative and emancipatory judgments* would critically question the validity of this *status quo*. In such way, ideology can have the power of conditioning the evolution of societies and cultures from both individual and collective perspectives. This power of ideology is reflected on the process of *acculturation*, which Griffin defines as “the perpetuation of the past through tradition” (2007, p.79-80).

Working from a linguistic perspective, Van Dijk (1993) specifically applied the notion of ideology to discourse and, like Griffin, he also argued that it could be

approached from different angles. In a more concrete way, Van Dijk considers ideology to be a system of beliefs that can be understood in three different ways: as a *Wfalse conscientiousness*”, as a group of “*misguided beliefs*” or as the “*basis of social practices*” (1993, p.5-8). In their respective conceptualizations of ideology, both Van Dijk and Griffin highlighted the decisive role that it plays in the way that our lives, acts and thoughts are conditioned and biased by the culture we belong to and the judgments we are constantly making. We should therefore assume that whatever we judge to be correct, acceptable or normal could be seen in a totally different way by individuals acculturated within another system. Consequently, ideology and culture can never be considered immutable since they have been proved to be biased or even subjected to manipulation.

Considering the bonds that tie culture to specific ideological positions, studying mass media as acculturation tools through which people approach, judge and represent cultures has become a moral and an academic necessity underpinned by the frequent intercultural exchanges taking place on a regular basis within our current globalised societies (Jensen, 2015; Mok & Morris, 2012). As already mentioned, Wolff (2007) has worked in this concern describing the links cultural judgments keep with *cultural imperialism* inasmuch as they always imply that an overpowering culture imposes its conceptualisations on those of a “weaker” one. This idea places Wolff’s work within *postcolonialism*, an academic discipline that started to emerge in the eighties with an interest towards the impact that colonising and imperialism have had over the acculturation processes occurred in modern nations in relation with their colonial and/or imperial past(s). In this regard, Patke (2006) mentions that the publication of the book *Orientalism* by Edward Said in 1978 was a key event for postcolonial studies to emerge since the notion of colonial domination and its posterior effects on the culture of nations “was assimilated by intellectuals” thanks to this work (2006, p.369). In the same line Roxanne E. Burton (2009) claimed that globalisation and colonialism refer to the same reality but seen from a different time frame. In the concrete case of Spain, it is relevant to mention that although it was one of the first colonial empires to flourish in Europe (Hamilton, 1938; Balfour, 1997; Grafe & Irigoien, 2006; Núñez Florencio, 2015), the country has been historically seen by northern European nations at the same time as an oriental enclave within the Old Continent (e.g. Juderías, 1914; Ucelay, 1990; García Cárcel, 1998; Lucena Giraldo, 2006; Sánchez, 2001; Noya, 2013; Benet, 2015). This fact implies that, throughout history, Spain has been seen as a strong colonising power on the one hand, but also as an exotic territory which has been/is being thereon judged with postcolonial parameters on the other.

According to the work by Brewer and Gardner, cross-cultural perspectives within postcolonial studies brought “renewed interest in the social aspects of the self and the extent to which individuals define themselves in terms of their relationships to others and to social groups” (1996, p.83). In parallel, these authors also enhanced a rising interest in the social and cultural dimensions that the concept of *self* seems to have for humans to define their physical and cultural features by contrasting them to those of other individuals or social groups.

Another important notion with regards to the concept of the *self* is *auto-exoticism*. Both Marta E. Savigliano (1995) and Leersen (1996) addressed it in their works even though they were carried out from two different perspectives and having in mind very different objectives. Leersen mentions the existence of what he calls an *internal-exoticism* or an *auto-exoticism* that designates a peculiar form of exoticism which refers to “the self-image of countries” (1996, p.37). For her part, Savigliano (1995) applied the notion to a concrete element of the Argentinian folklore, the tango. She stated that, although this music and dance genre is part of the current Argentinian folklore and everybody recognises it as such, it is somehow perceived as exotic even among Argentinians. In the concrete case of Spain, the importance of *auto-exoticism* falls significantly under the exotic representations that Spaniards have historically made of themselves through bullfighting and flamenco (Noya, 2002; Balfour and Quiroga, 2007; Mariné-Roig, 2011; Soriano Procas, 2012; Rockmore, 2015; Soriano Procas & Terrón Barroso, 2021). As will be further discussed in the coming chapter, the governmental institutions in charge of promoting Spain as an international tourist destination abroad also seem to have resorted to an exoticized self-representation in most of the campaigns launched.

At this point special mention should be made one more time to the work carried out by Anderson (1983), who also dealt with the conceptualisation of human communities and its relations with identity. For him, group identities are dynamic cultural artefacts subjected to evolution and change. From the anthropological perspective he followed in his book *Imagined Communities*, Anderson defined *nation* as “an imagined political community, and imagined as both inherently limited and sovereign” (1983, p.6). From his definition we can infer that nations are culturally conceived products thereon subjected to cultural judgments, both within and outside their national borders.

Closely linked to Anderson’s idea of communities and nations as imagined entities we find the notion of *otherness* (Corbey & Leersen, 1991; Leersen, 2007; Staszak, 2008). According to Staszak (2008), individual and group identities should be understood as mental constructions created within and from discourse:

Opposing Us, the Self, and Them, the Other, is to choose a criterion that allows humanity to be divided into two groups: one that embodies the norm and whose identity is valued and another that is defined by faults, devalued and susceptible to discrimination. Only dominant groups (...) are in a position to impose their categories in the matter. By stigmatizing them (...) they relegate the peoples that they could dominate or exterminate to the margin of humanity (2008, p.1).

Another important concept that plays a relevant role to understand how volatile constructions of group identity are, especially within globalised societies, is *hybridization*. For Georgette Wang & Emilie Yueh-yu Yeh “hybridization has become part of an ongoing trend in cultural production with both the globalisation and localization of the culture industry, as is evidenced by the business strategies of some cultural producers” (2005, p.2). In the same vein, Homi Bhabha (2000) has stated that hybridity establishes a “third space” where specific cultural elements meet and mutually transform each other through contact. This third space becomes a sort of dimension where localisation⁶ and globalisation fight against each other simultaneously. On its side, localisation would aim to preserve specific cultural features while globalisation would look for ways to homogenise them all (Kraidy, 2002).

The postcolonial interpretations of cultural change addressed in the previous paragraphs can be a good starting point to study the neutralisation and polarisation of cultural differences that might be taking place nowadays between Western prevailing visions and those of the periphery. In this respect, Jan Nederveen Pieterse (1993) already pointed out that any study carried out from this perspective supports essentialist ideas such as those arising from romantic nationalisms, racisms and cultural essentialism but, to the contrary extent, it encourages that notions such as nation, community, society or race can be very relevant to define what identity is.

2.2. Multimodal construction of identity

Mostly thanks to Michel Foucault’s work (1979, 1977, 1985), it is known nowadays that discourse is a source for social power that can be studied from different disciplines. However, this idea was not always seen as clear as it currently seems since the concepts of *discourse* and *text*, together with their relation, appeared to be somewhat problematic. Due to the limited extension of this thesis, I have decided not

⁶ The terms globalisation and localisation refer here to two opposed concepts. In this context, while globalisation implies that cultures get unified through mass media and other tools of globalised societies promoting a cultural hegemony in the world, localisation stands for the singularisation and recognition of culture in local rather than in global levels.

to go into the details of this well documented issue. Nevertheless, I think it is still necessary to clearly state that this project adheres to Foucault's conceptualisation of discourse as "a form of power that circulates in the social field and can attach to strategies of domination as well as those of resistance" (Diamond and Quinby, 1988, p.185) and as:

ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them. Discourses are more than ways of thinking and producing meaning. They constitute the 'nature' of the body, unconscious and conscious mind and emotional life of the subjects they seek to govern (Weedon, 1987, p.108).

With regards to the concept of text, I share Schiffin's view, which considers texts to be a combination of "utterances as social inter-action" (1994, p.419). To further explore these social interactions of utterances that texts are and how they occur within discourse, it is important, again, to pay attention to the role played by mass media. In this respect, media frames have been proved to be powerful tools that enable people to locate, perceive, identify and label social information within discourse (Goffman, 1974). According to Denis McQuail, mass media could be manipulating the way in which information is presented to audiences by "framing images of reality (...) in a predictable and patterned way" (1987, p.331).

If we concentrate on how *content analysis* generated as a critical approach to study mass media discourse, it is noteworthy that it came to light only in the early sixties. The Webster's Dictionary of the English Language dedicated an entry to the term for the first time in 1961 with the following definition:

the analysis of the manifest and latent content of a body of communicated material (as a book or film) through classification, tabulation, and evaluation of its key symbols and themes in order to ascertain its meaning and probable effect.

Jörg Matthes & Matthias Kohring (2008) classify into six approaches the types of content analysis that can be carried out in media: the *hermeneutic*, *linguistic*, *manual holistic*, *computer-assisted*, *deductive* and *cluster analysis*. The *hermeneutic approach*, also called interpretative approach, aims to relate the interpretation that people made of specific cultural elements through their content. The *linguistic approach* aims at finding frames analysing the selection, location and structure of linguistic elements of content. The *manual holistic approach* is based on locating frames to codify and study them. The *computer-assisted* method assumes that frames can be automatically detected by the presence of certain linguistics elements including

types of words, sentences or structures. The *deductive approach* allows any researcher following it to look for frames that were previously described in literature, film, music, collective imageries or in any other means through which discourse can be represented. Therefore, the deductive approach enables researchers to focus on other aspects of content related to frames rather than on how these frames are formed. Finally, *cluster analysis* serves to treat frames as clusters, that is, as concrete group of words expressing the same idea but through different linguistic features or, using Wodak's terminology, through different means of realisation.

The research carried out for this thesis on films and film reviews combines the six approaches to content analysis described above since I have searched for frames (referred to as "nodes" in NVivo) both manually and with automated search tools, I have codified and interpreted these frames in a deductive way and, finally, I have been able to deduct which clusters—images and linguistic features—have been more frequent to construct the identity of Spain, Spaniards and the country's culture(s) in the films and in the written reviews considered.

2.2.1. Identity through language

Winfried Noth (1990) noted that discourse is formed by both verbal and non-verbal elements. In the same vein as Noth but working within film studies, David Bordwell & Kristin Thompson (2001) stated that both verbal and non-verbal elements can be easily conveyed in film production through sound and photography.

If we focus exclusively on verbal discourse and on how it can serve to construct national identities, it is relevant to mention the work carried out by Wodak (1999, 2009) one more time. As already mentioned, Wodak and her team developed a useful set of discursive tools to study the construction of national identity through language by approaching it as a dependent and dynamic context. As discussed earlier, Wodak developed a model of analysis that allows the discursive status of a national identity to be analysed in detail through its different verbal means of realisation. Thus, discursive constructions of identity have different possible ways of being expressed through linguistic resources which depend on their cultural context and public. Bearing this conception of identity in mind, it can be claimed that, from an essentialist point of view, national identities would not exist *per se* since they are built through metalinguistic elements of discourse that conform their contexts. National identities can be therefore conceived as changeable, adaptable or fragile and also as ambivalent, fuzzy or blurred.

Following Wodak's work, this thesis also assumes that the concept of *national identity* is complex and blends open ideas with subjective perceptions and attitudes

towards abstract entities. Despite its complexity, the idea of national identity is shared, or partially shared, by a community that has acquired and adapted it through the perpetuation of traditions, a process that education, politics and/or mass media make possible. In this process of perpetuating tradition, language plays the key role of a vehicle for transmitting ideas and images, that is, it acts as a shared and acculturating code through which the ideas, perceptions and attitudes that make up tradition are perpetuated.

At this point it is pertinent to mention the relevance that the concept of *cultural imperialism* has for this research project with regards to the subjective perceptions that are always associated with national identities. Matti Sarmela defined cultural imperialism as:

the economic, technological and cultural hegemony of the industrialized nations, which determines the direction of both economic and social progress, defines cultural values, and standardizes the civilization and cultural environment throughout the world (1977, p.13).

Wodak et al. (1999) also addressed the role of cultural imperialism in shaping national identity by concentrating on its linguistic dimension. They proposed to identify linguistic structures of power, domination, discrimination and exclusion with the aim of bringing to light the relation between these linguistic structures and the intention of the individuals who use them to conceptualise nations and/or national identities. In order to do so, they initially analysed the social macro-functions of discursive acts. As already mentioned, according to the theories of Critical Discourse Analysis, discursive acts can be a key element within social context in three different ways. Firstly, they are responsible for the creation, production and construction of concrete social conditions. Secondly, they have been proved to have an influence on the establishment and the legitimization of the *status quo*, that is, any pre-established social structure. Thirdly, they can be used to transform, unset or even destroy this *status quo* (Wodak et al., 1999).

2.2.2. Identity through film discourse

Metz (1977) was one of the first scholars who openly described films as texts and, therefore, as part of discourse. He claimed that film semiology was nothing but an attempt to treat films as texts and, consequently, to assume they are units of discourse. For him, the content of films and the different forms in which it can be

expressed through different cinematic techniques are unquestionable parts of discourse⁷.

The classification of texts by Noth (1990)⁸ sets the concrete forms that discourse can adopt in films. From the point of view of this author, texts can be divided into five separate components called *sensorial support*, which are image, musical sound, phonetic sound (words), noise and writing. Among these components we can easily distinguish between verbal elements (phonetic sound and writing) and non-verbal elements (image, musical sound and noise). The combination of these five elements would conform a single meaning but, at the same, each element also would express a concrete message that could be different from the global one. Consequently, these five elements of discourse (image, musical sound, phonetic sound, noise and writing) could be analysed focusing on the message they convey together or exclusively on what each of them expresses individually.

Considering the above, it can be claimed without fear of contradiction that films are texts, and they can be therefore analysed from a critical discourse perspective. In this regard, Bordwell & Thompson (2001) suggest that different approaches could be adopted to study the different discursive elements of films. In a more precise way, they classified the discursive elements of films within four categories: *film form*, *type of film*, *film style* and *critical analysis on films*. Within *film form* they include the different ways that narration can adopt. In *film style* they differentiate among four elements: *mise-en-scene*, *cinematography*, *editing* and *sound*. The *mise-en-scene* includes “those aspects of films that overlap with theatrical origin: setting, lighting, costume, and the behaviour of the figures” (2001, p.156). *Cinematography*, which is closely related to photography “deals exclusively with the use of light as a narrative technique” (2001, p.193). On their sides, *editing* refers to “the coordination of one shot with the next” (2001, p.249) while *sound* gathers “the study of film voices with the soundtrack” (2001, p.263).

The different discursive elements of films described above are used by script writers and producers to bring to life characters and settings. In the characterisations of people—characters—and places—locations and settings—, some recognisable

⁷ Original quotation in French: Le seul principe de pertinence susceptible de définir actuellement la sémiologie du film est (...) la volonté de traiter les films comme des textes, comme des unités de discours, en s'obligeant par là à rechercher les différents systèmes (qu'ils soient ou non des codes) qui viennent informer ces textes et s'impliciter en eux. Si on déclare que la sémiologie étudie la forme des films, ce doit être sans oublier que la forme n'est pas ce qui s'oppose au contenu, et qu'il existe une forme du contenu, tout aussi importante que la forme du signifiant (Metz, 1977, p.114).

⁸ Noth (1990) developed these thoughts around the *theory of the matter*, which was published by Hjelmslev's in 1970, with the aim of completing Saussure's bimodal analysis of the sign.

elements of identity should be presented to the audience. In the case of characters or settings representing different national identities before international audiences, identity features could be built around pre-existing stereotypes and clichés that are easily recognisable. On the other hand, when national stereotyped images or clichés do not exist, recurrent uses of the same characterisation(s) could create them.

2.3. Media and film studies approaches to national identities

Media are instruments serving globalisation since global audiences are very much influenced by media messages created from Western industrialised countries (Kraidy, 2013). As a consequence of the power that mass media have on the way people from all over the world judge cultural images mainly from the perspectives of the Western world, an interest in studying transnational media as vehicles transmitting cultural imperialism has consequently emerged in recent years. Kraidy (2013) describes two perspectives to approach this matter in research: the traditional view of carrying out transnational studies from an isolated perspective and the more realistic conceptualisation of transnational media as an interdisciplinary means of communication that would thus require an approach combining both scientific and humanistic perspectives.

Paying attention to the conceptualisation of mass media as social communication tools, Paul Martin Lester & Susan Dente Ross claim that the term *mass media* serve to gather the different tools used to communicate in society, including “television, print, pictorial, radio movies, commentary, advertising, public relations, blogs, webcasting, podcasting, message boards, video hosting, wikis and so on” (2003, p.41). In terms of the part that mass media play in society, Matos states that they could be seen as “playing a key role in enhancing globalization, facilitating culture exchange and multiple flows of information and image between countries through international news broadcasts, television programming, new technologies, film and music” (2012, p.1).

Cinema managed to stand out among mass media as a particularly interesting vehicle to enhance cultural exchange because of the relations that films keep with the history, culture, art and economy of the territories where they are produced and released:

The cinema is a captivating, if complex, route to the past. As a popular art, set in the economic, cultural and political spheres, film inevitably bears the birthmarks of its passage into light. As a technological art, crucially defined by its capacity for the automatic registration of sights and sounds, it is composed of pieces of the culture it represents. In order to recover the full discourse that films

advance, therefore, the student of film must be at once a historian and an interpreter of art, able to shift constantly between the objective examination of the context of a film and the subjective immersion in the experience it offers (Dudley, 1985, p.24).

Taking into consideration the works of Andrew Dudley (1985) and Matos (2012) mentioned in the previous paragraphs, films are cultural products and, at the same time, tools to communicate their culture. In the same vein, Dirk Delabastita sees cinema as a complex net of textual and audio-visual elements put together. For him, “film establishes a multi-channel and multi-code type of communication” (1989, p.196) that would consequently require different methodologies of study to be fully analysed.

It is also relevant to mention that even though there is a significant number of scholars currently working on film studies from different perspective⁹, this academic discipline has generated some controversy regarding its nature and purposes as noted by Holly J. Petersen:

Some scholars (...) assert that film studies is still emerging as a discipline, while others claim its beginnings lie as far back as the invention of film. Still others view film studies as something “beyond” or “other than” a discipline. Furthermore, while the status of a discipline may seem like a peripheral concern—and often is treated as such by many scholars—knowing the current state of the discipline is key in understanding its future trajectory” (2012, p.1).

Leaving aside the controversy that film studies seem to generate to concentrate instead on their relations with culture, apart from Dudley (1985), Matos (2012) or Petersen (2012), other authors as Ferro (1983) or Bordwell (2010) have also critically approached films as cultural products in their academic works. In the case of Bordwell (2010), he states that “film studies, it seems to me, is an effort to understand films and the processes through which they’re made and consumed”¹⁰. According to his point, the study of films can be thereon approached from two different perspectives, that is,

⁹ Some examples of scholars who are currently working on film studies from the three countries considered in this study are Ruby Rich (University of California - Santa Cruz), Barbara Zecchi (University of Massachusetts Amherst), Joseba Gabilondo (Michigan State University), David Bordwell (University of Wisconsin- Madison), Rebeca Maseda García (University of Alaska Anchorage), Deborah Shaw (University of Portsmouth), William Higbee (University of Exeter), Sally Faulkner (University of Exeter), Santiago Fouz Hernández (Durham University), Nuria Triana-Toribio (University of Kent), Tom Whittaker (Warwick University), Francisco A. Zurián (Universidad Complutense), Lucía Tello Díaz (Universidad Internacional de La Rioja), Raquel Medina (Aston University), Helena María Galán Fajardo (Universidad Carlos III) or Vicente Benet Ferrando (Universidad Jaime I).

¹⁰ Quotation extracted from Professor David Bordwell’s website on cinema. Available on: <http://www.davidbordwell.net/essays/studying.php>. Last visit: 11/09/2022.

their relations with production techniques on the one hand and their links with the culture or cultures that produce and consume them on the other.

Exclusively focusing on the idea of films as cultural products created to be consumed, Ferro argued that films have an intrinsic relationship with the nations or states that create and release them:

As agents and products of history, films and the world of films stand in a complex relationship with the audience, with money and with the state, and this relationship is one of the axes of its history. While these—the audience, money and the state—are the protagonists, it is the evolution of the relationship between them that determines how the technique and even the style of the film-makers changes and also how the film develops as an art-form, for the film as art cannot be separated from the cultures that secrete it or the audience at which it is aimed (1983, p.358).

On his side, Petersen (2012) embraced the ideas that Ferro (1983), Dudley (1985), Bordwell (2010) and Matos (2012) had on films as sociocultural and historical products by stating that humanistic approaches in film studies are leading new visions on the discipline that are enriching it and making it grow.

2.3.1. Cognition versus persuasion in mass media

Since mass media started to stand out as tools to communicate in globalised societies in the thirties, many scholars have approached them from different perspectives with the aim of bringing to light the key role(s) they play within society and among individuals (Defleur & Ball-Rokeach, 1982). In this respect, Miguel Rodrigo Alsina (2001) highlights that the first empirical studies regarding the effects of mass media on society were carried out in the United States during the first half of the twentieth century. According to Salvador Giner (2013), these initial empirical studies that generated within an early *Mass Media Theory* were the basis for its later development in the works of Karl Mannheim (1936) and José Ortega y Gasset (1930). Both Mannheim and Ortega y Gasset described for the first time the foundational concepts of *Mass Media Theory*. Some examples of these first concepts are *massification*, *mass men* or *mass society* (Giner, 2013). Earlier, Gustave Le Bon (1899) had already noticed the effects that mass media have on individuals and their communities. To illustrate the way mass media manipulated us, Le Bon metaphorically compared human beings to grains of sand being randomly moved by wind.

Mass Media Theory served to see media as instruments through which social thoughts and ideas can be guided or manipulated. Along with its developments, new metaphors to describe how mass media can have different influences on individuals

and communities appeared. For instance, Harold D. Lasswell (1948) compared mass media with a hypodermic needle that could directly “inoculate” different images or ideas into different audiences while Claude E. Shannon & Warren Weaver (1949) associated the way mass media operate in society with a mathematical mechanism of transmission.

In the light of the discussion presented in the previous paragraphs, mass media have been widely described from different perspectives as an omnipresent power operating within society and having the ability to conduct and control it (e.g. Le Bon, 1895; Shannon & Weaver, 1949; DeFleur & Ball-Rokeach, 1982; Giner, 2013; Kraidy, 2013). Taking this premise a step further, Klapper (1966) and Muñoz Alonso et al. (1990) separately claimed that mass media could only reinforce and spread opinions and attitudes that were previously present in the collective imaginaries of audiences. To do so, mass media would act as persuasive forces interacting with other sources of social influence (Muñoz Alonso et al, 1990). However, mass media are not the only factor shaping attitudes or opinions in individuals or groups of people since there are other elements including values, social categories, exposure, belonging or opinion leaders that also influence them (Kappler, 1996). This idea supposes audiences are active and therefore use mass media to strengthen certain positions and to weaken others. All these thoughts on the way mass media operate within society were embraced by the *Two-Step-Flow Theory* (Katz & Lazarsfeld, 1968). With it, its authors demonstrated that ideas and opinions do not originally generate within media but do get spread through them. Consequently, individuals would develop their own thoughts and opinions at first by exchanging ideas through contact with their equals. Further developments of the theory—such as those carried out by McCombs & Shawn (1972), Agostini (1984), Elisabeth Noelle-Neumann & Francisco J. Ruiz Calderón (1995) or McQuail (1997)—highlighted that the knowledge of audiences on specific matters is also a decisive factor to bear in mind to fully understand how mass media act within society. In this respect, McCombs & Shawn (1972) introduced the *Theory of the Agenda Setting* to describe how mass media have the power to decide which issues, thoughts or ideas are relevant and which are not. According to this theory, since individuals or groups of individuals can control media, they can also intentionally choose what to show and what to hide. In the same line, Agostini (1984) also stressed that mass media can channel public opinion but cannot create it. For her part, Noelle-Neumann & Ruiz Calderón (1995) pointed out through her *Theory of Spiral Silence* that individuals have a fear for isolation and therefore tend to hide their opinions or thoughts when they are different to those of the majority surrounding them. This way,

minority positions within society are pushed into the background while those of the majority get reinforced and, consequently, end up settling down with time.

2.3.2. Public opinion and collective imaginaries

Joseph T. Klapper (1966) and Alejandro Muñoz Alonso et al. (1990) mentioned that mass media do not have the ability to create opinions and thoughts *per se*, but they do reinforce them once they exist within people's minds. Lippmann (1992) tried to answer the question of how these thoughts and opinions generate within people's minds before they are reflected on media by approaching the concept of public opinion. This author saw public opinion as "pictures inside people's heads (...), the pictures of themselves, of others, of their needs, purposes, and relationship" (1922, p.19). He also pointed out that these pictures do not automatically match or represent the world outside and defended that they are based on perceptions and interpretations created from prejudices, clichés and stereotypes.

Elisabeth Noelle-Neumann & Francisco J. Ruiz Calderón (1995) also dealt with the concept of public opinion. From her psychosocial approach, they noted that including the notion of nation was important to fully understand how public opinion generates. In a more concrete way, she saw public opinion as a set of socially shared thoughts about issues that are relevant for a concrete nation. Moreover, she also claimed that to be considered public opinion, these shared thoughts should fulfil the requirement of being freely expressed by any individual in their respective communities.

José A. Ruiz San Ramón (1995) took the concept of public opinion a step further by paying attention to its bonds with mass media. He pointed out that although mass media do not pretend to intentionally collect public opinion, public opinion was inevitably reflected on their contents. In such a way mass media can serve as means to publicly communicate with two differentiated intentions: to make profits on the one hand and to keep society informed on the other. It seems to be clear then that mass media can also have their own ideology, which is expressed—explicitly or not—in their contents. In this concern, David Croteau & William Hoynes have mentioned that "most media scholars believe that media texts articulate coherent, if shifting, ways of seeing the world. These texts help to define our world and provide models for appropriate behaviour and attitudes" (2014, p.159). Mass media therefore serve to differentiate those attitudes, appearances and thoughts that are "appropriate" from those which are not.

It has been, indeed, from the intersections between ideology and public opinion over time where the notion of collective imagery has generated. With regards to this

connection, Aquilona Fueyo Gutiérrez (2002) mentions that public opinion is based on social thoughts and mental images collectively shared rather than on individual constructions. For their part, Benjamin Cabanes, Blanche Segrestin, Benoit Weil & Pascal Le Masson have also highlighted the same point by using it as the basis to define the notion of collective imagery as “a set of propositions having existence only in the imagination and shared by a collective” (2014, p.1). In addition to its relevance for media studies, the concept of collective imagery has also caught the attention of an important number of scholars working on other fields, including social sciences (e.g. Jameson, 1981; Maffesoli, 1996; Taylor, 2004), psychology (e.g. Castoriadis, 1987; Hopper, 2001), linguistics (e.g. Rudzka-Ostyn, 1988; Arriaza & Arias, 1998; Dörnyei & Chang, 2013) or sociology (e.g. Richardson, 1988; Frank, Dirven, Ziemke et al., 2008).

2.3.3. Archetypes, stereotypes and national identities

Theories of social imagery prove that collectively shared beliefs, thoughts and images can be constructed through imagination rather than through reason (Croteau & Hoynes, 2014; Fueyo Gutiérrez; 2002; Cabanes, Segrestin, Weil & Le Masson, 2014). In this regard, to fully understand how cultural identities are performed within collective imaginaries through opinions and images socially shared, it is necessary to consider two key concepts: *archetypes* and *stereotypes*.

Philip E. Wheelwright (1962) highlighted the existence of a collective unconscious that is valid and true for the whole of humanity. He called these common images shared by all mankind *archetypes*. On his side, Northrop Frye (1957) developed the concept in order to apply it to the study of literature and described archetypes as symbols or images used by literary works in such a recurrent way that they end up being easily recognisable by audiences who, therefore, assimilate them. This conceptualisation of archetypes supports the idea that plotting relevant aspects of stories into a concrete set of images is something feasible. In such a way, an image or a *pattern* could be delimited after having extracted enough shared common lines from a significant number of stories. Thus, a line approaching the pattern detected could be drawn. This line is what Frye (1957) considers to be an archetype. He also mentioned that error margins should be taken into account since not every story contains exact archetypes. From the moment that Frye published these ideas, the recognition of common patterns operating through different texts became an extended method to study cultural products such as novels, articles and speeches but also, as in this thesis, audio-visual materials such as films, and the written discourse that they generate.

It was in the process of making archetypes more concrete where the concept of *stereotype* raised. While archetypes are basically pre-existing prototypes that can be used to create further models, stereotypes represent these further models with concrete ideas made from specific perceptions or points of view. Thus, stereotypes can be claimed to be more subjective than archetypes and their meaning can vary depending on the individual or the community that is processing and interpreting them (Brenner, 2003; Pietroni, 2008).

As already discussed, the work that Lippmann (1956) did analysing the role played by stereotypes in media through public opinion is especially relevant for this thesis. For him, stereotypes are specific modes of representation based on social constructions. According to his view, which was also further developed by Richard Dyer (1999), stereotypes can consequently play a decisive role on the creation of features for fictional characters that are easily recognisable by audiences:

The type is any character constructed through the use of a few immediately recognizable and defining traits, which do not change or 'develop' through the course of the narrative and which point to general, recurrent features of the human world (whether these features are conceptualized as universal and eternal, the 'archetype', or historically and culturally specific, 'social types' and 'stereotypes') (1999, p.2).

Stereotypes have been linked to the already-discussed notion of *self-exoticism* in the *Theory of the Stereotype Threat*. Claude M. Steele and Joshua Aronson were probably the first scholars who coined the term *stereotype threat* to refer to “being at risk of confirming, as a self-characteristic, a negative stereotype about one's social group” (1995, p.797). Their theory, which was initially applied to study stereotype-biased performances in school tasks completed by non-white students in contrast with their Caucasian pairs, has been further developed and applied to other contexts. For instance, David M. Marx & Diederik A. Stapel (2006) concluded that the conditions causing stereotype threat seem to be generally connected to self-associations that people make between concrete social categories or groups with negative perceptions. Thus, in situations where the negative stereotype causing the threat is present, the group associated with it could underperform a task simply because they have previously assumed their alleged and stereotyped inferiority as real. As will be explained later in a more detailed way and using concrete examples extracted from the corpus compiled and analysed, a stereotype threat can be behind the negative views that Spaniards appear to have on themselves when describing their identity in contrast with other nationalities.

2.3.4. National, international and transnational cinemas

In parallel with the development of the notion of nation, other related concepts have been gradually appearing to note its different dimensions. Some illustrative examples of these terms are those of *national identity*, *national stereotypes* and *national cinema*.

Writing about national cinemas and identity, Crofts (1998) highlights that the label of national cinema has been used to promote, distribute and review non-Hollywood productions along with the name of their directors. For him, these national labels serve as a marketing strategy that premises “varieties of ‘otherness’—of what is culturally different from both Hollywood and the films of other important countries.

Like Crofts, Andrew Higson also presented the idea of national cinema as opposed to Hollywood’s and indicated that, at least as far as he saw them, “*domestic cinema* and *national cinema* were synonyms” (1989, p.36). Crofts used both adjectives—national and domestic—to conceptualise groups of films exclusively produced to be consumed within the borders of a concrete country. Furthermore, he argued that since there was not a single universally accepted definition for transnational cinema, the term could be used to broadly refer to different kinds of films sharing common characteristics. In such a way, the notion could be then approached from at least two different points of view. On the one side, from an economic perspective which highlights that some films are particularly made for being exclusively consumed in one concrete country, in which case they can be considered *domestic cinema*. On the other side, he defended that national cinema could be also addressed from a text-based approach which allows to analyse topic(s), style(s), genre(s), etc. From this second perspective, every national cinema would have a set of preferred topics, genres and styles that would make its cinematic production distinguishable from other national cinemas.

Higbee and Song Lim have noted that the term *national cinema* frequently comes to scene in academic writing with the aim of referring to the links that films keep with cultural and social elements that they have called “cross-border cinematic connections” (2010, p.10). They also mention that, although transnational cinema has caught the attention of films scholars, an agreement on the most appropriate term to refer to it has not been yet agreed. A variety of labels with different levels of acceptance—including *diasporic*, *accented*, *postcolonial*, *interstitial*, *intercultural* or *multicultural cinema*—have been introduced by the literature published on the issue so far. However, Higbee and Lim justify their preference for the adjective *transnational* due to its “association with modes of film production that transcend national borders

and bring into question the fixity of national cultural discourse”, albeit they recognise the term still presents some weaknesses mostly associated with the position of minority cultures enclosed by supra-national states (2010, p.13-14).

With regards to the Spanish national cinema, it is important to note that Spanish productions have been widely studied, especially by Hispanists from English-speaking countries (e.g. Aldgate, 1979; Besas, 1985, 2002; Evans, 1995; Jordan, 1998; Jordan & Allison, 2005; Fiddian, 1988; Faulkner, 2006, 2013; Garland, 1991; Kinder, 1991; Higginbotham, 1988; Perriam, 2003; Triana-Toribio, 2003; Willis, 2005; Zecchi, 2014; Whittaker, 2020). Exclusively focusing on Spanish transnational cinema, the number of works is still limited although it has increased in recent years (e.g. Amago, 2013; Benet, 2015; Denninson, 2015; D’Lugo, 2006; Martínez Expósito & Fouz Hernández, 2020; Marsh, 2020; Oliate Aldea, Orian & Tarancon, 2016; Triana Toribio, 2007).

Nuria Triana Toribio (2006) has highlighted that the line separating Spanish cinema from Spanish transnational cinema is extremely blurred. In fact, she claims that “the common-sense idea of a Spanish national cinema applies perfectly to Spanish art cinema of the 1960’s, that is, to the auteurist traditions which should be familiar to any student of Spanish cinema” (2006, p.2). Among the Spanish directors that can be included within this Spanish auteurist tradition are Luis García Berlanga, Luis Buñuel, Carlos Saura, Basilio Martín Patino, Victor Erice, José Luis Borau, Bigas Luna, Pedro Almodóvar and Julio Médem. However, to point that this auteurist tradition is not applicable to all the Spanish directors, Triana-Toribio uses a quote from Alex de la Iglesia that reads: “La comunidad’ is not, what do you call it a homenaje [homage] to directors like Berlanga, Cukor, George Lucas. I am not paying homage. I’m just copying. I’m not really a director. I’m more of a barman, I make cocktails” (2006, p.164)¹¹. She also defends that some Spanish films “are at once not Spanish enough and too Spanish to be included in a canon of a (Spanish) national cinema” (2006, p.2). This point connects with Deborah Shaw’s thoughts on the notion of transnational films, which she believes to have emerged because of a growing awareness on “the limitations of conceptualising films in terms of national cinemas” and as a way to acknowledge “the changing nature of film production and distribution as a part of wider patterns of globalisation” (2013, p.47).

Martínez Expósito’s book “Cuestión de imagen: cine y marca España”, published in 2015, is of particular relevance to this thesis. Throughout its four chapters, this work analyses the image of Spain through its country brand, the aporias of authenticity

¹¹ Trinidad Toribio specifies in the notes of her book that she took this quotation from Alex de la Iglesia’s talk in the Seventh Viva Spanish Film Festival, 15 March 2001, Manchester (Triana Toribio: 2006:2 &164).

associated with the country, film tourism with Spain as its epicentre and the aesthetics of key locations. It is, therefore, a fundamental work for understanding the direct feedback relationship that has historically existed between Spanish film production, national stereotypes and the country brand.

In the following chapters, this thesis will address the importance that English-speaking cinema seems to have in shaping, expanding or even perpetuating certain stereotypical images and specific semantic domains when it comes to constructing Spain and Spaniards before international audiences. Focusing on transnational English-speaking fictional productions that have received public funding from Spain between 2000 and 2019, an in-depth study will be conducted on the representation of the country and its people as well as on the means of realisation and semantic domains used in non-professional film-reviews published in film-rating websites from the UK, the US and Spain. In addition to delimiting specific images, characteristics and semantic fields, the analysis carried out will enable a comparison between the domestic audiences of the UK, the US and Spain itself. Furthermore, the role that Spanish public institutions have historically played in shaping the imagery that surrounds Spain and its people will also be addressed.

CHAPTER 3. SPANISH IDENTITY: HISTORY OF STEREOTYPED IMAGES AND CLICHÉS

This chapter explores the historical conformation of stereotypes and clichés around Spanish identity from two different perspectives. The first one addresses the specific images that have recreated Spain and its people(s) before the eyes of the world from a historical point of view. The second goes into these concrete images and clichés and how they have been used by the Spanish government to promote the country abroad on the one side and embodied by the Spanish stardom in mainstream Hollywood's cinema on the other. Before commencing this exploration on images, stereotypes and clichés, it appears necessary to introduce two key concepts for this analysis, those of *image* and *identity*.

According to María Luisa Blanco Gómez (2013), *image* and *identity* are two different notions that can be sometimes mistakenly seen as synonymous, especially while they are referring to the image of a country outside its borders. To this regard Keith Dinnie clearly distinguishes both by stating that “identity refers to what something truly is, its essence, whereas image refers to how something is perceived” (2009, p.42). Consequently, while identity can be seen as real, images—and, by extension stereotypes and clichés—are constructions based on human perceptions. Therefore, gaps between image and identity should not be as common as they are since one is supposed to reflect the other. However, this intrinsic relation between image and identity is not always kept intact as humans construct “reality” from their subjective points of view. In this respect, Blanco Gómez (2013) suggests that the intervention of governments and other public institutions can be crucial to manage the relation between the image of any country and its identity.

3.1. The image of Spain abroad: from the first representations to the current situation

The Royal Institute Elcano [*Instituto Real Elcano*] is an interdisciplinary Spanish public research institution that analyses “world events and trends from a Spanish, European and global perspective” by focusing on different topics that include “energy and climate change, security and defence, international terrorism, Spain's image abroad, and demography and migrations”¹². In 2002, the Elcano Institute asked Professor Francisco J. Noya Miranda to carry out a comprehensive research study on the image of Spain and its people abroad. This research resulted in a report entitled *La imagen de España en el extranjero: estado de la cuestión* [The image of Spain

¹² Quotations available at http://www.realinstitutoelcano.org/wps/portal/rielcano_en/about-elcano/presentation. Last date accessed: 16/09/2022.

abroad: state of the matter]¹³. Noya concluded that the main weakness of the image of Spain abroad is linked to the lack of knowledge on many of its geographical areas and its excessive association with sun and passion. With regards to stereotypes, he mentions good weather and beaches as the most prevailing images about the country abroad while the stereotypes of Spanish people(s) revolve around passion, happiness and beauty.

In the above-mentioned study, Noya also dealt with the auto-perceptions that Spaniards have about themselves and their own collective identity. In this regard he concluded that Spaniards seem to have assimilated most of the stereotypes and clichés existing about them and their country abroad. However, he also mentions that the visions they have of themselves are normally much more negative than those of international visitors, which could be evincing the existence of a stereotype thread operating on them.

Also paying attention to stereotypes and clichés associated with Spain, Estela Mariné-Roig (2011) specifically argues about the importance that old images related to flamenco and bullfighting still have for the international imagery existing around the country and its people(s) abroad. In a more precise way, she points out that any international visitor just needs to walk across any major touristic destination anywhere in Spain to realise that flamenco dresses and bull motif merchandising are still the most typical souvenirs to take home. She believes this fact can be very shocking from the inner perspective of Spaniards, especially if these souvenirs are offered in local shops from Spanish regions where flamenco is not representative and/or where bullfighting has been banned.

Looking for the roots of the recurrent association of Spanish stereotypes and clichés with flamenco and bullfighting, Ryan Rockmore (2015) has stated that Franco's attempt to eradicate cultural difference in the country by creating a new Spanish national identity to be shared by all Spaniards under his dictatorship could have been a determine factor for this association. Rockmore, a British scholar who has carried out research on the expression of masculinities in European folk dances, observed that flamenco is frequently used to represent the whole Spanish national folklore when the genre itself originated and developed almost exclusively in one single region of the current Spanish state, Andalusia.

In 2007 Sebastian Balfour and Alejandro Quiroga openly talked about what they called the *Andalucization* of Spanish identity. They have widely studied the current

¹³ The report is available online through the following link: http://www.realinstitutoelcano.org/wps/wcm/connect/1c9cbb004f0195cd88d6ec3170baead1/Noya_Imagen_Espana_Exterior.pdf?MOD=AJPERES. Last date accessed: 16/09/2022.

Spanish identity¹⁴ and refer to the concept of *Andalucization* to describe the importance that bullfighting and flamenco music have historically had upon the national Spanish identity as a whole:

toros [bulls] and flamenco, the 'Andalucization' of Spain, and the idealization of rural life promoted the image of a backward nation. Internally the slogan ['Spain is different', which was used between the forties and the fifties by Francoism to promote Spain as a holiday destination abroad] became the byword for the endemic problems of a country and even today is used to encapsulate the supposedly chronic ills of Spanish society (Balfour and Quiroga, 2007, p.40).

Núñez Florencio (2015) goes beyond the bulls and flamenco conceptualisations of the country that Noya (2002), Balfour and Quiroga (2007), Mariné-Roig (2011) or Rockmore (2015) mention in their works. On his side, he believes that to understand how Spain is seen abroad nowadays, we should fully comprehend first what the country has been throughout its history and how this past is conditioning whatever it might be nowadays.

In line with Núñez Florencio, Noya (2013) also paid attention to the historical conformation of a Spanish identity. In this respect, he claims that the first ideas characterising the country internationally started to be generated and to grow in the Middle Ages. It was indeed during this period when the crusades, the Catholic Reconquest and the Way of Saint James started to generate the first impressions about Spain and Spaniards before the eyes of the world (Lucena Giraldo, 2006). Some examples of these first impressions can be found in the *Codex Calixtinus*, a 12th-century illuminated manuscript that gathered recommendations for international pilgrims who intended to follow the Way of St. James to the city of Santiago de Compostela. In this manuscript, Spaniards from the north of the Iberian Peninsula were mostly described as sharp, poor, deprived and xenophobic people (Moralejo et al. et al. 2004).

By the end of the Middle Ages, the situation of Spain began to improve while it was expanding its colonies all over the world. As Núñez Florencio (2015) points out, by the end of the Late Middle Ages, Spain started to stand out as the first imperial power of Modern History. The expansion of its overseas territories progressively contributed to making the country the world most important colonial empire at the time and the first modern European colonial power. This flourishing period was extended

¹⁴ Sebastian Balfour and Alejandro Quiroga published the book *The Reinvention of Spain: Nation and Identity since Democracy* (Oxford University Press) in 2007. Their work analyses the formation of the current Spanish identity from a sociological point of view. To do so, they carried out a detailed historical review of the different social and historical events that have played an important role in the formation of the current national identity of the country.

along the sixteenth and the seventeenth centuries and saw Spain become the world's strongest colonial force until England took over in the eighteenth century. Hamilton described this period of the Spanish history as '*glorious*', highlighting the following:

the union of Castile and Aragon, the overthrow of the Moslem Kingdom of Granada, the discovery of America, the conquest of Naples, and the annexation of Navarre under the Catholic Kings; the acquisition of Burgundy, Flanders, the Low Countries, Franche-Comte, and Milan under Charles V: and the addition of Portugal, with its vast oriental possessions, under Philip II gave Spain political hegemony of Europe and an empire far greater than any other nation have ever controlled (1938, p.168).

After the above-mentioned period of prosperity, Spain started to lose its colonies and, consequently, its world relevance. By the end of the seventeenth century, the rise of Protestant states in northern Europe and the Ottoman Empire in the Mediterranean began to dampen the hegemonic role of the Spanish empire. Britain gradually commenced to gain importance and became the new ruling imperial power of Europe and the world. In this concern, Grafe & Irigoin (2006) claim that both the Spanish and the British empires can be considered the two most prevailing colonial master powers of all times since both always stuck out among their Portuguese, Dutch and French counterparts in territorial terms.

Balfour (1997) highlighted that Spain got to lose its empire twice; the first time in the early nineteenth century, when the Spanish colonies in America were transferred to other states; and a second time at the end of the same century, when the last remaining overseas colonies were lost after the Spanish-American wars of 1898. This progressive decline of Spain together with other obscure episodes of its history, mainly related to the Spanish Inquisition and extreme Catholicism, generated the so-called Spanish *Black Legend*. Juderías (1914) introduced this term for the first time to describe the economic, cultural and social devastation caused by the inquisitorial policies that the Catholic Kings and their descendants followed while ruling the country and its colonies. In his book *The Black Legend*, Juderías (1914)¹⁵ pointed out that all the totalitarian principles implemented by the Spanish monarchy in times of the Spanish Empire led the country and its people(s) immersed in a catastrophic situation characterised by poverty, illiteracy, violence and, what is more, without any hope for social or cultural progress. Ucelay (1990) stressed that the visions on Spain prevailing

¹⁵ Original quotation in Spanish: "Entendemos por leyenda negra, la leyenda de la España inquisitorial, ignorante, fanática, incapaz de figurar entre los pueblos cultos lo mismo ahora que antes, dispuesta siempre a las represiones violentas; enemiga del progreso y de las innovaciones." (Juderías 1914: 5).

in European public imaginaries at the time were anything but negative, even within the boom period of the Spanish hegemony during the sixteenth century. According to this author, any community or nation wishing to establish a national or religious identity in the *cinquecento* had to do it against what Spaniards were considered to be¹⁶. A century after Juderías wrote those concerns about the devastating inquisitorial legacy, the sociologist Núñez Florencio (2015) restored the same idea by claiming that over the course of the centuries Spain has continued to be associated to negative ideas such as retardation, chains, absolutism, cruelty and blood¹⁷. Within this context, it seems clear that negative visions about Spain are a well-documented reality among scholars. However, other authors such as Engstrand (1985), Bellman (1998), Jiménez & Prats (2006), García Cárcel (2013) or Núñez Florencio himself (2015) recognise that a negative–positive dichotomy has always existed around the image of the country beyond its national borders. On the one hand, the negative aspects appear to have been historically linked to the extreme beliefs and practices of the Spanish Inquisition, the totalitarianism of the Spanish Empire and the generalised idea of cultural and social backwardness passed on by the Civil War and the Francoist regime. On the other hand, the positive facets of “the Spanish” seem to rely on the exotic and romantic air that the country embodies against its Western European counterparts, the flourishing period of the Spanish Golden Age and the Enlightenment (Bellman, 1998; Engstrand, 1985; Iliffe, 2003).

It is also relevant to mention that an increasing interest towards Spain started to flourish in times when the Grand Tour¹⁸ began to become popular (Noya, 2013). While Spain initially did not feature among the paths followed by travellers—whose main routes went over Italy and France—, Jiménez and Prats (2006) argues that some voyagers commenced to visit the north of Spain lured by the southern exoticism of the country and the protection offered at the time by the control of Napoleon¹⁹. In line with

¹⁶ Original quotation in Spanish: “en el contexto de la hegemonía española del cinquecento cualquier comunidad que pretendiera establecer una identidad de grupo nacional y/o religiosa lo tenía que hacer contra “el español.” (Ucelay, 1990, p.26).

¹⁷ Original quotation in Spanish: “(...) a lo largo de los siglos, para la publicística foránea – incluyendo aquí no solo la propaganda o las estimaciones superficiales, sino hasta los estudios eruditos-, lo español se asocia de manera natural con el atraso, las cadenas (reales y metafóricas), el absolutismo, la brutalidad, la sangre...” (Núñez Florencio 2015, p.176).

¹⁸ The term Grand Tour was coined for the first time by Richard Lassels (1670) in the book *Le Voyage d’Italie* [The travel of Italy] to describe the voyage that British aristocrats pursued to different points of Europe, mainly to Italy and France, with the aim of complete their education and get to know the pillars of the classic cultures of Rome and Greece, the French and Italian Renaissance and, lately, the Spanish Enlightenment.

¹⁹ Original quotation in Spanish: “Cataluña quedó al margen de los circuitos del Grand Tour, pero no por ello dejó de ser visitada por viajeros ilustrados y románticos que siguieron, con intereses dispares, los caminos abiertos por él: los ilustrados del siglo XVIII y principios del XIX, animados por un espíritu enciclopédico y al amparo del marco de seguridad que suponía

Jiménez and Prats, Núñez Florencio (2015) mentions that, although Spain was off-site the main routes towards Italy and France from the UK or from the north of Europe, travellers found in the Iberian Peninsula a sort of mixture between the European and the exoticism of the Hispanic²⁰ that rapidly caught international attention. In parallel to this rising interest in Spain as a destination for the Grand Tour, the country was undergoing one of the most thriving stages of its history, the Golden Age.

The Golden Age is defined by the Encyclopædia Britannica as “the period of Spanish literature extending from the early 16th century to the late 17th century, generally considered the high point in Spain’s literary history”²¹. Bellman (1998) went beyond this definition and included within this period the pictorial works of Velazquez and the role that the enlightened Spanish monarchy played to promote research and knowledge. Moreover, Bellman (1998) also pointed out that the renewed images around Spain brought by the Spanish Golden Age contrasted with those based on the exoticism and backwardness of the country that, at the time, had already been widely spread all around Europe.

The eighteenth century was known as the Age of Enlightenment in Europe due to the intense proliferation of ideas, science and arts that took place all around the Old Continent²². On this occasion Spain was not an exception and the country could extend its Golden Age alongside with its own Enlightenment period. Engstrand (1985) said about the Spanish Enlightenment that it opened new ways of approaching and understanding the world and introduced the fight for human equality. In the same line, Iliffe (2003) added that the Spanish monarchy led by Charles III attempted to enhance the Spanish Enlightenment as much as possible by focusing on trying to understand nature and its applications for everyday life. Despite these efforts, the Spanish Enlightenment was not as splendid as it could have been in terms of educational or social development. Although Ferdinand VI and Charles III supported the development of the state through economic, political and educational reforms, during their reigns the Catholic Church continued to retain much of its power, especially in the political and

la dominación napoleónica (a veces directamente a su servicio), los románticos, en mayor número, durante el siglo XIX, en busca del exotismo del sur.” (Jiménez and Prats, 2006, p.154).

²⁰ Original quotation in Spanish: “(...) *encontraban la contrafigura de lo europeo y el exotismo hispano (oriente, pasado glorioso, montañas descarnadas, paisaje desértico, palmeras, despoblados, habitantes rudos y míseros, etc.)*.” (Núñez Florencio, 2015: 180).

²¹ Date accessed: September 2, 2021. Available at: <https://www.britannica.com/art/Golden-Age-Spanish-literature>

²² The Encyclopædia Britannica reflects in its online entry that the Enlightenment was ‘a European intellectual movement of the 17th and 18th centuries in which ideas concerning God, reason, nature, and humanity were synthesized into a worldview that gained wide assent in the West and that instigated revolutionary developments in art, philosophy, and politics.’ Date accessed: September 2, 2021. Available at: <https://www.britannica.com/event/Enlightenment-European-history>

educational spheres. In fact, thinkers such as Menéndez Pelayo (1883) and Ortega y Gasset (1922) would consider the Spanish 18th century as the cause of the decadence that the country would experience in the following two centuries, until the Napoleonic Invasion of 1808 put an end to the Inquisition. In that ultra-conservative morality of the Spanish Catholic Church, which was to form the ideological basis of the Inquisition, there seemed to be no place for reason.

During the 18th century, the ideological struggle between liberals and (ultra)conservatives in Spain became more than evident. The social derision to which liberal intellectuals were subjected, especially those who dared to question the power of the Church more openly, was normalised. A linguistic example of this tension was the appearance of the term “*afrancesado*” [Frenchified] in the context of the French Revolution. Used to refer disparagingly to liberals who supported the principles of the revolution, including secularism and equality, the term clearly had misogynistic connotations that associated freedom and critical thinking with unmanliness and femininity.

The 19th century plunged Spain into a period of decadence caused by its political instability. Even though the disentailments of Mendizábal, the Revolution of 1868 and the establishment of the First Spanish Republic took place in the first decades of this century, the tensions between liberal intellectuals and (ultra)conservatives continued, which served to reinforce the revival of the Spanish Black Legend that Juderías (1914) had earlier described. While most countries in Europe were getting immersed into the emerging industrial revolution and, at the same time, the roots of the modern nations they are nowadays were being created, Spain did not experience such progression, receding to the deep Catholic traditionalism that Carlism²³ brought to most of the country’s regions (Lawrence, 2010)²⁴. In this concern, MacClancy (2010) points out that Carlists were against any form of industrialisation and central state control but in favour of pro rural life:

in place of such evils [industrialisation and centralisation] they [Carlists] advocated a traditionalist form of Roman Christianity and the maximum degree

²³ The Encyclopædia Britannica defines Carlism in its online entry dedicated to the term as a ‘Spanish political movement of traditionalist character, originating in the 1820s in the apostólico or extreme clerical party and mobilized in 1827 in the form of paramilitary Royalist Volunteers. This opposition to liberalism crystallized in the 1830s around the person of Carlos María de Borbón (Don Carlos), younger brother of King Ferdinand VII (...)’. Date accessed: September 5, 2021. Available at: <https://www.britannica.com/topic/Carlism>

²⁴ Dr Mark Lawrence, review of Thompson, G. (2010): *The Birth of Modern Politics in Spain: Democracy, Association and Revolution, 1854-1875*. Review no. 956. Date accessed: September 3, 2021. Available at: <http://www.history.ac.uk/reviews/review/956>

of local autonomy (...) while remaining within the frame of the Spanish State (2010, p.7).

According to authors such as Andrés-Gallejo (1981), Winston (1985), Clemente (1999) and De Cal & Canal (2005), it is in this Carlist context where the main peripheral nationalisms that can be found within the Spanish State nowadays started to conform. These circumstances brought the idea of the Spanish Black Legend to the fore once again and made the Spanish 19th century look more like any dark time of the Middle Ages than the anti-conformist period with renewal strivings in which the rest of Europe was immersed. In such a way, whereas other European states were establishing new colonies, Spain was losing its own; whereas Spain's peer countries in Europe were involved in the creation of major state nationalisms, the Spanish peripheral nationalist movements of Catalonia and the Basque Country were starting to take their roots; whereas in most countries of the Old Continent the Marxist socialism began to develop, Spain hosted the strongest anarchist movement of Western Europe (Lawrence, 2010). Unsurprisingly, European and world views on Spain were inevitably affected one more time by its differences with neighbouring states and the alleged exoticism that these differences generated.

Both the French invasion of Spain and the earlier conflicts with the United Kingdom over territories such as Menorca and Gibraltar appear to have served to perpetuate the image of a Spain incapable of progressing at the level of its northern neighbours. According to Saglia (2014), the exiled Spanish Romantics also played a key role in the creation and expansion of this Orientalism. The ideas linking Spain to a sort of oriental enclave surrounded by the flourishing and industrialised nations of Western Europe, including England and France, are thereby reinforced from different contexts. In this respect, Noya (2013) adds that Spain and its people(s) began to be victims of the oriental and ethnocentric views that started to emerge about them in the industrialised areas of Western Europe by the end of the nineteenth century. It is not surprising that Spain was represented within European collective imaginaries as a sort of land in between worlds, that is, bridging between Europe and Africa and between the civilised Western and the feral Eastern (Noya, 2013)²⁵.

Paying attention to the oriental and exotic visions that Europeans began to recuperate about Spain at the end of the nineteenth century, Ricardo García Cárcel (1998) coined the term *Yellow Legend* to describe them. This term intentionally contrasted with that of the *Black Legend* introduced by Juderías (1914). Unlike the

²⁵ Original quotation in Spanish: "España es una víctima más del orientalismo, el etnocentrismo occidental que deforma la imagen del Otro que, en este momento, no está cruzando el Mediterráneo, sino los Pirineos" (Noya 2013, p. 64).

Black Legend, the Yellow Legend did not focus exclusively on the negative connotations of the image of Spain. On the contrary, García Cárcel wanted to gather both the positive and the negative views existing about Spain within foreign collective imaginaries. As has been previously mentioned, this positive-negative dichotomy underlying the characterisation of the Spanish image beyond its borders has been observed by several authors such as Engstrand (1985), Bellman (1998), Jiménez & Prats (2006), García Cárcel (1992, 2013) or Núñez Florencio (2015) among others.

Due to the generalised proliferation of war conflicts all around the planet but, especially, in Europe, the twentieth century can be seen as tumultuous. According to Ferguson (2012), the twentieth century can be considered the bloodiest in the history of humanity. Spain was not an exception and although it officially remained neutral in the two World Wars²⁶, it suffered a ferocious civil war and a later inner dictatorship that ended up being the second largest in Europe after Salazar's in Portugal (Santana-Pereira, Raimundo & Costa Pinto, 2016). However, according to Ucelay (1990), the Spanish Civil War was not an obstacle for restraining the formation of images about Spain and its people(s) within foreign collective imaginaries since travellers from around the world kept on visiting the country during the conflict and the later dictatorship. In this regard, Rafael Núñez Florencio (2015) has noted that, in this period, all the stereotypes previously associated with Spain, such as those around the figure of Don Quixote de La Mancha, Don Juan, bulls and bullfighters, passion, violence and hope for freedom and individualism were still recurrent to portray the country outside its borders²⁷. Once the Spanish Civil War was over and Franco's regime settled down, the ideas of Spain as a piece of Western Europe stuck in the past and incapable of evolving were gradually updated and adapted to the new century. Republican exiles who were forced to leave Spain during the civil war and Franco's fascist regime also seem to have contributed to expanding these visions of Spain as a country closed to progress, totalitarian, violent and ultraconservative.

While in power, Franco started to intentionally control the visions on Spain and Spaniards with the aim of attracting visitors who could introduce foreign currency into his regime (Sánchez, 2001). With this objective in mind, the ultra-Catholic Francoist morals tried to get rid of the sexual connotations that were already associated with

²⁶ Morales Lezcano (1940) and Saez Rodríguez (2010) claim that Spain indirectly took part in the Second World War with minor actions justified by the affinity that Franco showed towards Hitler's regime.

²⁷ Original quotation in Spanish: "todos los tópicos y estereotipos acerca de Don Quijote y el qui jotismo, el toro y el torero, el pueblo puro, el ansia de libertad, el individualismo y la violencia se daban de nuevo cita en las interpretaciones más extendidas fuera de nuestras fronteras" (Núñez Florencio 2015, p.182).

Spanish women abroad, reinforcing instead images of the country linking it to partying and bullfighting (Noya, 2013). These efforts bore fruit and Spain started to gradually attract an important part of the mass tourism that was developing in industrialised nations of North America and Western Europe. Since then, Spain has systematically remained as one of the top tourist destinations in the planet year after year²⁸.

The idea of considering tourism as a beneficial activity for the Spanish state initially took root under Primo de Rivera's dictatorship but experienced its climax under Franco's, who took the decision to abolish visas for Western European citizens who wanted to visit Spain from 1959 onward. In 1974 Spain already managed to earn in gross terms from tourism more than any other European country (Wright, 1977). The importance of tourism for the Spanish economy has remained crucial ever since. According to the World Tourism Organisation's report *UNWTO Tourism Highlights Edition 2018*, Spain was the second country in the world in terms of income generated by tourism after China. Within this context, the cultural and artistic exoticism that was initially associated with Spain through its peculiar history and some of its internationally renowned artists—mostly painters as Velázquez and Goya firstly or Picasso and Dalí in a later stage—began to turn into the more touristic version that we know today and in which partying, good weather, sea and "all inclusive" play an important role, especially for the British and Northern European markets.

Although some positive changes have happened, the current image of Spain abroad is still mostly based, in a way or another, on old stereotypes related to the imperial past of the country, its romanticism or the backward lands that Don Quixote travelled (Núñez Florencio, 2015)²⁹. Furthermore, Núñez Florencio also claims that even though the visions on the country are good in leisure, gastronomy, party, entertainment, art and creativity, they turn into negative in terms of efficiency, reliability, trust, daily work, research, science, education, business, industries, technology³⁰, etc.

²⁸ In 2017, Spain was the second country in the world by international arrivals of tourists with 81,8 million visitors. France was the first one with 86,9 million (UNWTO Tourism Highlights, Edition 2018, World Tourism Organization: Madrid).

²⁹ Original quotation in Spanish: "Pese a los cambios, España sigue siendo reconocible para millones de personas en todo el mundo por una serie de rasgos que vienen de los estereotipos anteriores, de la España imperial, la España romántica o la España quijotesca" (Núñez Florencio, 2015, p.183)

³⁰ Original quotation in Spanish: " Incluso en el mejor de los casos, cuando la imagen es ciertamente positiva, no debe olvidarse que millones de los turistas que nos visitan [en España] anualmente identifican el país exclusivamente con el ocio barato, la diversión sin trabas, la permisividad absoluta, los excesos étlicos, las fiestas populares...Dicho de otro modo, la imagen o caracterización de España es buena en ocio, gastronomía, fiestas, diversión, manifestaciones artísticas o creatividad, pero es mala o muy mala en eficiencia, seriedad, rigor, trabajo cotidiano, investigación, ciencia, universidades, empresas, industrias, tecnología, etc." (Núñez Florencio, 2015, p.184).

With the empiric data that Núñez Florencio compiled and analysed in his study he was able to verify the updated legitimacy of the positive-negative dichotomy that García Cárcel (1994) described under what he called the *Yellow Legend* of Spain.

The Spanish Transition to democracy³¹ or the *Movida Madrileña*³² together with international events such as the Olympic Games of Barcelona in 1992 or the Universal Exposition of Seville in the same year contributed to spreading positive images about Spain abroad (Núñez Florencio, 2015). This time, the existing visions of decline turned into vitality and positive vibes that became intertwined with the consolidated romantic ideas about the country and its people(s). After Spain's democratisation process, which took place in the second half of the 1970s, the state considerably increased its international political presence by joining the EEC (now the European Union) in 1977 and NATO in 1982.

Finally, the 2008 financial crisis that affected the whole Eurozone but, especially, Mediterranean countries including Spain, appears to have also played a part in the image of the country abroad along the last decade. In this regard Noya (2013) has pointed out that a new period of the *Black Legend* seems to be taking place. According to his thoughts on the issue, within the European Union, Nordic countries are carrying out a smear campaign against their southern partners, Spain included, which is contributing to expand negative perceptions about them in the world.

Taking into consideration the different historical views on Spain and its people(s) covered in the previous paragraphs, it can be claimed that Spain has been historically conceived within foreign collective imaginaries as a very particular Western European country attached to a very peculiar past and where travellers could experience old-fashioned lifestyles already extinct in other Western European nations. Consequently, some romantic myths about Spain and its people(s) seem to have laid

³¹ The term *Transición* refers to the Spanish transition from the dictatorship of Franco to the democratic system that rules in the country nowadays. As some authors point out (Powell, 1993; González Saez, 2012), there is no agreement on the exact dates on which it occurred.

³² Wharton (2008) states that 'The *movida madrileña* of the 1980's is probably one of the most celebrated European cultural movements of the latter part of the twentieth century. As a natural reaction to the end of over forty years of reactionary conservatism under the Francoist regime, the *movida madrileña* was an event which had been waiting to happen for a long time and its close association with a great period of political, social and economic change in contemporary Spain has only helped to add to its cultural currency and mystique since then. The continuing presence in the Spanish cultural scene of leading *movida madrileña* figures such as Pedro Almodóvar and Agatha Ruiz de la Prada is a further factor which has helped to cement the idea of this movement or scene as the major cultural movement in 1980's Spain and indeed, the source and direct inspiration for radical socio-cultural change in a post-Francoist Spain.' (Wharton 2015, p.51).

the foundations for the present Spanish national stereotypes and clichés as an important number of authors have stated in their works³³.

3.2. Spain advertises Spain: selling a self-constructed product

The Spanish government started to play an active role in promoting the country abroad during Franco's fascist dictatorship. Since then, the Spanish institutions in charge have made use of images representing its territories and its people(s) beyond its borders in several marketing campaigns (Mariné-Roig, 2011; Noya, 2013; Núñez Florencio, 2015, Martínez Expósito, 2015).

Regarding the role that any given country could play in promoting and monitoring its own national identity beyond its frontiers, Carmen Altés Machín (1993) claimed that governmental institutions should lead the provision of services, resources, infrastructures and promotion needed for the development of tourism. In the same line, Jorge Dahdá (2006) added that promotional activities implemented by public institutions should focus on placing value on touristic attractions but also on cultural heritage and people, facilitating the development of touristic activities in a concrete territory benefit both its public and private organisations. According to Manuel Garrido (2005), while the private sector focuses on generating profits, state institutions should control and stimulate the country's brand instead.

The nineteenth century saw Spain start its promotion abroad with the initial aim of attracting international attention through which to generate new sources of income (Sánchez, 2001; Noya, 2013). However, considering that the Spanish government has been investing public funds in promoting the country abroad for more than one century now, it is rather surprising that its authorities only started to monitor the performance of its international image and country brand a short while ago. Indeed, the first organisation specifically created to deal with the country's public image abroad—The *Alto Comisionado del Gobierno para la Marca España* [High Government Commission for the brand Spain]—appeared in 2012. In its articles of association³⁴, the Commission stated that its *raison d'être* followed the initiatives of other states to control the public performance of their country-brands. According to the definition offered by the official website of *marca España* [brand Spain]³⁵, the brand is:

³³ Apart from all the authors previously mentioned in this chapter, the group of academics and artists that have focused on the characterization of Spain and its people in their works throughout history has been large. Of special interest are the works of Álvarez Junco (1994), Aymes (1983), García Felguera (1981), González Troyano (1987), Hoffman (1961), Roberston (1988), Calvo Serraller (1995) and Ortas Durand (2005).

³⁴ The articles of association for the High Commission for the brand Spain were published in the Spanish Royal Decree-Law 998/2012 of 28th June.

³⁵ <http://marcaespana.es/en/about-marca-espana>. Dated accessed: 7th September 2022.

a long term State policy, aimed at strengthening our country's image, both among Spanish citizens and beyond Spanish borders. A Royal Decree 998/2012, of 28 June, created the position of a High Commissioner of the government for Marca España. Its tasks are planning, encouraging, and coordinating all activities carried out by all public and private agencies seeking to promote a stronger image of Spain.

The first public organism to deal with tourism in the history of Spain—the *Comisión Nacional de Turismo*³⁶—saw the light in 1905. The main objective of this commission was to attract high purchasing-power tourists who could bring foreign money to Spain, which at the time was an impoverished land after having suffered different wars in which its last colonies were lost³⁷. Spain participated then in some international events to promote its new policies supporting the development of tourism within its territory (Bayón, 1999). Special attention was paid to the United States since, among wealthy countries, its economy was one of the less affected by World War I (Braun & McGrattan, 1993).

With the advent of the twenties, the catastrophic consequences that World War I brought into the economic situation of Europe started to progressively improve and led the boom of the *Roaring Twenties*³⁸ to begin. Spain did not want to miss the opportunity that such a splendid moment in the world's economy could imply for its own finances and started to pay a deeper attention to the organisation and development of tourism. This way the country began to take its first steps toward the professionalisation of the sector (Bayón, 1999). Unfortunately, this ideal situation for developing new economic activities along the twenties drastically faded away in the thirties because of the onset of the Spanish Civil War (1936-1939) and World War II (1939-1945). However, despite all the difficulties that both wars implied for Spain and for the rest of Europe respectively, the Spanish authorities did not stop the promotion of the country abroad.

The first efforts made by the Spanish state to promote its territories as international tourist destinations were concretised in the first recorded graphic materials to advertise the country, that is, four posters launched in 1914 (Fernández Poyatos & Valero Escandell, 2014). As can be seen in these four posters, included in

³⁶ The *Comisión Nacional de Turismo* [National Tourism Commission] was created with the aim of dealing with “la industria de los forasteros” [the industry of foreigners] (Gonzalez, 2005-17).

³⁷ In 1898, The Treaty of Paris officialised that Spain had lost Puerto Rico, Cuba and the Philippines after the short Spanish-American War that took place the same year.

³⁸ Streissguth (2007) defines the period of the Roaring Twenties in the preface of its book *The Roaring Twenties* as “the true beginning of the 20th century, a time when cars, automation, and scientific management transformed daily life and work and entertainment in all its forms became big business”.

the following pages, the first concrete attempt of Spain to promote the country abroad made use of references to the beauty of Spanish women (posters one and four), the Spanish sun (posters one and three), the singularity of the Spanish culture (posters two and four) and that of the Spanish people(s) (poster four).

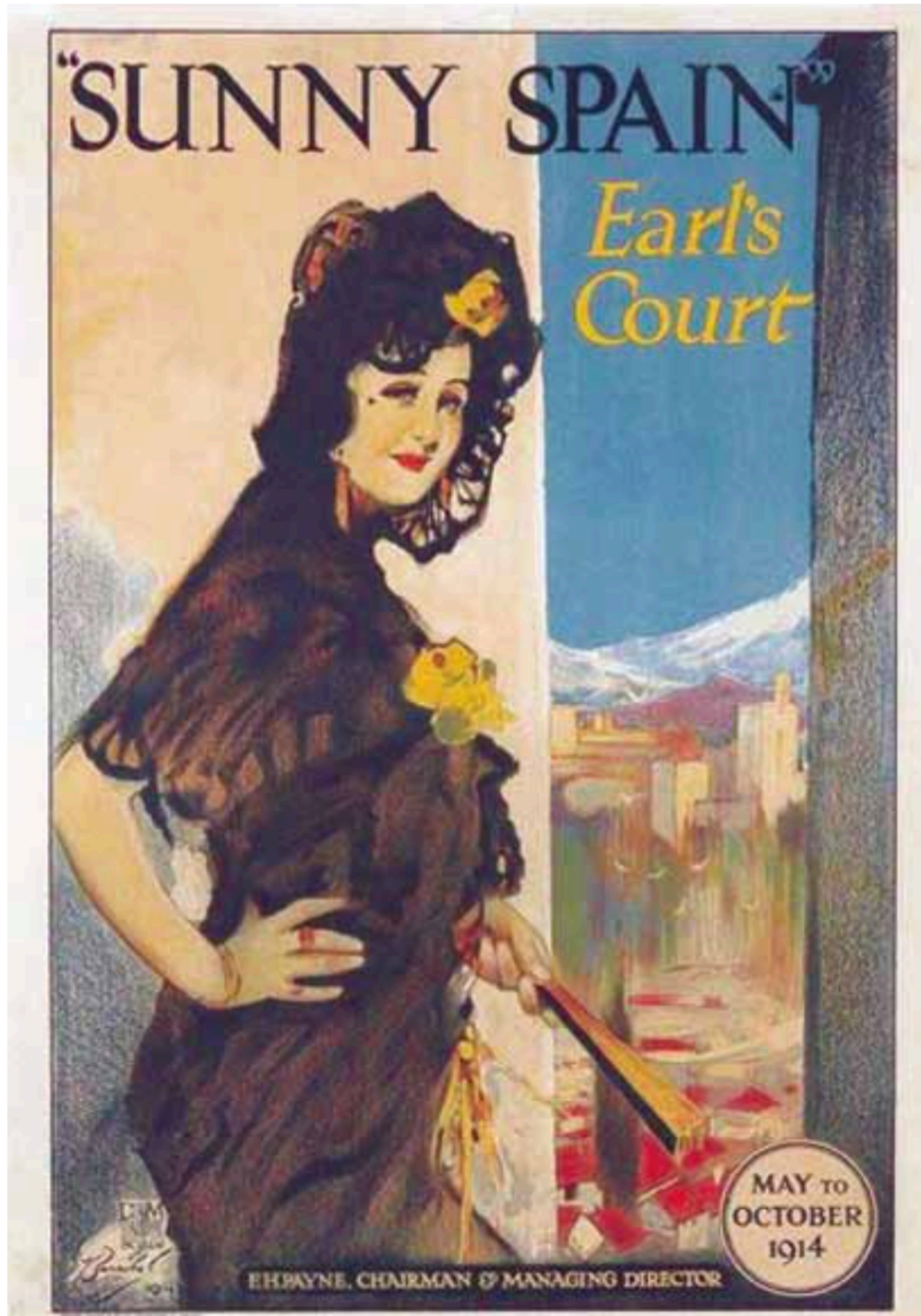


Image 3. Poster 1: Sunny Spain. Source: Fernández Poyatos, M.D. & Valero Escandell (2015). It was specifically created for a tourism fair that took place in Earls Court (London) in 1914. The Spanish government used there for the first time a slogan referring to the country as a sunny destination. It is remarkable that a Spanish woman wearing a make-up and a mantilla dress is presented in the foreground of a sunny image of the Alhambra of Granada and Sierra Nevada mountains.



Image 4. Poster 2: Un voyage en Espagne est une date dans la vie [A travel to Spain is a date in life]. Source: Instituto de Estudios Turísticos. Catálogo de carteles, <http://www.iet.tourspain.es/img-iet/Carteles/30-07>. Date accessed: 16 July 2022. Created in 1930, this poster had at least one version in Spanish and the one in French presented hereafter. While the Spanish version talked about the city of León as a royal pantheon, the French version described Spain as a long-lasting life experience, a new conception of tourism in the country (Fernández Poyatos & Valero Escandell, 2015, p.184).



Image 5. Poster 3: Plage d'or-Sitges (Barcelona) Station d'hiver. Source: Instituto de Estudios Turísticos. Catálogo de carteles, <http://www.iet.tourspain.es/img-iet/Carteles/30-06>. Date accessed: 21 July 2022. Created in the mid-thirties by Josep Morell, a recognised screen printer that collaborated with the Spanish government before and after the Spanish Civil War (Fernández Poyatos & Valero Escandell, 2015, p.182), this poster focused on the promotion of the Catalan town of Sitges, in Barcelona's seafont.

SPAIN



SPAIN IS DIFFERENT

For information apply to the principal tourist agencies and to the Patronato Nacional del Turismo (Spanish State Tourist Department) 111, Boulevard de la Métropole, Paris and 1, Gran Via del Marquès, Madrid

Image 6. Poster 4: Spain is different. Source: http://cartellistes.blogspot.com.es/2013_05_01_archive.html. Date accessed: 21 July 2022. With a picture by Francisco Andrada Escribano of a group of three people—two men and one woman—who were all wearing traditional Castilian folk costumes (Fernández Poyatos & Valero Escandell, 2015, p.181), this poster was launched in 1935.

As shown directly in poster 4 and indirectly in the other three posters, one of the first ideas that the Spanish government exploited to promote the country as a destination abroad was the alleged singularity of its territory and its people(s). To this regard, Sasha Pack claims that “despite certain indigenous origins, the history of leisure and tourism in Spain became entangled in an often-obsessive struggle to overcome the stigmas of national difference and an alleged incapacity to adapt to modern ways” (2008, p.1). The famous slogan “*Spain is different*” leaves no doubt about this position (see image 7).

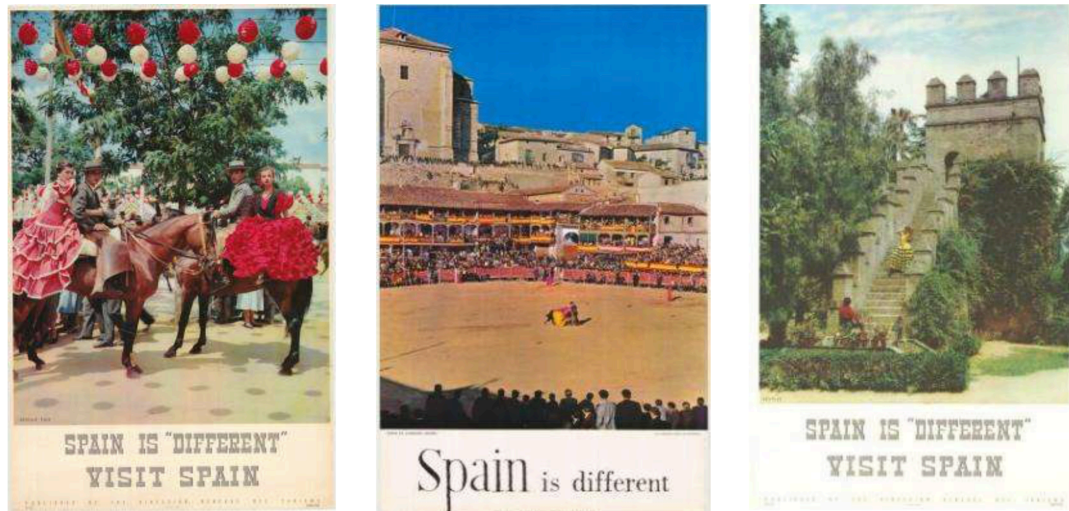


Image 7. Different posters with the slogan “Spain is different” next to images of Spaniards wearing flamenco dresses, a bullfighting arena and a castle. Source: Estrategia de Marketing de Turespaña. Available on: <http://ww2.ac-poitiers.fr/espagnol/IMG/pdf/estrategia-mk-turespana.pdf>. Date accessed: 9 September 2022.

Luis Fernández Fuster places the birth of the slogan “*Spain is different*” in 1948, when three posters included it with some minor modifications. The inscription shown in these three posters was “*Spain is beautiful and different. Visit Spain*”. The same idea was utilised again in 1957 but, on this occasion, already in its final form as “*Spain in different*” (Bayón, 1999). Since then, the slogan remained the only one used by the Spanish institutions to promote the country as a touristic destination abroad until 1984. That year, the first marketing campaign of the new Spanish democratic state created after Franco’s death saw the light. That first campaign changed the slogan “Spain is different” for “Spain, everything under the sun” (see image 8).



Image 8. Posters including the slogan “Spain. Todo bajo el sol” or its English version “Spain. Everything under the sun”. Source: Muñoz Medrano, MC (2017).

Garrido (2005) points out that, after the new democratic Constitution was passed in 1978, the control over communication campaigns to promote the new Spanish state abroad was transferred from the central government to its different constituent regions or *comunidades autónomas*. This author also highlights that this transfer meant that the different Spanish national identities became intertwined with the promotion of the country’s territories abroad. According to the Spanish Constitution of 1978, still in force nowadays, the Spanish central government is in charge of promoting the entire state as a unique and uniform destination while its different regions or *comunidades autónomas* require an authorisation to be able to promote their territories themselves. This prerogative generated, and still generates, some disagreements between the central government and the governments of some of the Spanish constituent regions³⁹.

³⁹ Original quotation in Spanish: “El control de la comunicación turística por el Gobierno central se rompe como consecuencia de la implantación de la Constitución democrática de 1978, que permite que las comunidades autónomas y otras entidades administrativas menores organicen y promuevan sus territorios como destinos turísticos. Al Gobierno de la nación se le mantiene la competencia para promocionar la nación en el extranjero, mientras que las comunidades autónomas sólo podrán realizar libremente publicidad turística destinada a los consumidores españoles, necesitando autorización administrativa previa para realizar publicidad en el extranjero. Esta última prerrogativa ha generado algunos desencuentros entre el Estado y las comunidades periféricas, especialmente con la Generalitat de Catalunya, que, a través de algunas campañas publicitarias difundidas en el extranjero, ha manejado hábilmente una cierta concepción de la nacionalidad o la independencia política. De nuevo, publicidad e ideología se encuentran en el escenario público” (Garrido, 2005, p.128).

With the Spanish Constitution of 1978 in force and a new democracy settling down, the promotion of the state's territories abroad became immersed into a brand-new era throughout the eighties (Bayón, 1999). Within this context, in 1984 the Spanish authorities decided to adopt a logo based on an illustration created by the Catalan artist Joan Miró. Miró surrendered the exploitation rights of the image—known as *The Sun of Miró*—to the Spanish authorities. Since then, this illustration has served as the only official logo allowed to promote Spain abroad (Bayón, 1999). As image 9 shows, this logo contains, again, a clear reference to the Spanish sun.



Image 9. The Sun of Miro, the logo that Spain as used to identify its country brand in the world since 1984. Source: <http://www.tourspain.es/en-us/Marketing/Paginas/default.aspx>. Last date accessed: 9 September 2022.

With the adoption of its first logo in 1984, Spain started to build a new chapter on the history of its promotion as a brand. Turespaña [*Tourspain*, the National Spanish Institute for Tourism] was also created in 1984 as part of the Spanish Ministry of Industry, Commerce and Tourism “to promote Spain as a destination abroad”⁴⁰. Since its establishment, tourism in Spain has been officially institutionalised and all the later campaigns launched to advertise the country's territories up to the present time have been created and monitored by this institution.

In 1992 Spain managed to boost its world presence enormously since two of the world's biggest international events took place in the country. On the one hand, Barcelona hosted the Olympic Games. On the other, the World Exposition was held in Seville. With these two international events in mind, a new communication campaign with the slogan “*Spain. Passion for life*” saw the light one year earlier, in 1991. Chris Cooper points out that this campaign “faced with the loss of a strong Spanish image for its resort areas, embarked upon an exercise to reposition and rebrand the country. The history, culture, traditions and inland areas had been under promoted and weakly

⁴⁰ Quotation extracted from the official website of the Spanish Ministry of Foreign Affairs, European Union and Cooperation. Source: [https://www.exteriores.gob.es/Embajadas/canberra/en/Embajada/Paginas/National-Tourist-Office-\(TURESPAÑA\).aspx](https://www.exteriores.gob.es/Embajadas/canberra/en/Embajada/Paginas/National-Tourist-Office-(TURESPAÑA).aspx). Date accessed: 09/09/2022.

communicated” (2008, p.616). Crain suggests that the main aim of the campaign was to leave the clichéd image of a sunny country behind to concentrate instead on its culture and arts:

An earlier focus and the beach culture was replaced by images and written texts that touted Spain’s unique cultural and artistic heritage. This strategy redirected attention towards the nation’s sophisticated urban centres and historic landmarks during 1992, a year in which Madrid was chosen as the cultural capital city of Europe, Barcelona as the host of the summer Olympics, and Seville, as the site of World’s Fair (1996, p.29).

To be coherent with its aim, the images included in “*Spain. Passion for life*” opted for making references to the Spanish gastronomy, its national athletes and the alleged passionate character of its people(s) while placing attention on positive nouns such as *triumph*, *talent* and *warm* (see image 10).



Image 10. Three examples of promotional materials included in the campaign “Spain. Passion for Life”, which was launched in 1991. Source: <http://www.tourspain.es/es-es/marketing/Publicidad/Campanas/Paginas/Smile.aspx>. Date accessed: 9 September 2021.

Four years after “*Spain. Passion for life*” was launched, a new campaign known as “*Spain by...*” was aired. According to the records that Tourspain keeps in its website, the intention of “*Spain by...*” was to present different visions of the country through the eyes and works of some of the most renowned photographers at the time⁴¹.

⁴¹ Original quotation in Spanish: “Ésta es una campaña de imagen en la que algunos de los fotógrafos de mayor renombre en el mercado internacional interpretan su visión de España. Imágenes de Herb Ritts, Elliot Herbitz o Annie Leibovitz muestran un país con estilo, diferente e impactante. Una evolución de esta campaña emplea con el mismo eslogan imágenes menos personales pero con una estética también muy cuidada, que presentan con mayor claridad la A.Terrón Barroso, PhD thesis, Aston University 2022 79

This campaign was not finally as successful as could have been expected. In fact, authors such as Nagel Morgan & Annette Pritchard (2002) considered it to be a complete failure.

From an iconic point of view, “*Spain by...*” had no qualms about sexualising the image of Spaniards worldwide through the inclusion of naked bodies of both men and women among its materials (see image 11).



Image 11. Three pictures used in the campaign “Spain by...”. Each image represents the vision that its authors —Er Witt, Ritts and Leibovitz— had of the country. Source: <http://www.tourspain.es/en-us/marketing/publicidad/campanas/paginas/Smile.aspx>. Date accessed: 12 September, 2022.

Replacing “*Spain by...*”, “*Bravo Spain*” was launched in 1998. Morgan & Pritchard claim that this new campaign:

was tested in the key markets of the UK, Germany and France, where it was seen positively: the word Bravo conjured up images of approval, allaying fears in Spain of any negative connotations of its association with bullfighting (2002, p.72).

According to Tourspain, the word *bravo* was easily pronounceable in all languages and, at the same time, perfectly carried the messages that the campaign intended to communicate. Its main objectives were to gain the loyalty of regular visitors, advertise inner parts of the country as cultural destinations and attract new tourists with a higher purchasing power⁴². John Lennon et al. highlight that *Bravo Spain* was “the first attempt

diversidad de la oferta del destino”. Available on: <https://marketingcms.wordpress.com/tag/spainmarks/>. Date accessed: 16/09/2022.

⁴² Original quotation in Spanish: “En 1998 y bajo el eslogan “Bravo Spain”, se crea una nueva campaña de comunicación con un slogan rotundo y memorable, de fácil e igual pronunciación en todos los idiomas. Transmite una imagen de España como un país moderno, con calidad y diversidad, y persigue fidelizar a sus visitantes en productos alternativos al sol y playa, A.Terrón Barroso, PhD thesis, Aston University 2022

at moving away from Spain’s dependence on sun and beach and developing a new brand image—e.g., as a cultural and gastronomical paradise” (2006, p.219). *Bravo Spain* also resulted in the first campaign launched by the Spanish government abroad that did not include any reference to stereotypes or clichéd images around the Spanish people since it exclusively concentrated on historical sites and landscapes. However, the sunlight was one more time one of its central elements (see image 12).



Image 12. Three examples of the Bravo Spain campaign’s materials showing a beach in the Canary island of Lanzarote, the Mosque-Cathedral of the city of Cordoba in Andalusia and the Guggenheim Museum in the city Bilbao in the Basque Country. Source: <http://www.tourspain.es/en-us/marketing/publicidad/campanas/paginas/Smile.aspx>. Date accessed: 12 September, 2022.

A new campaign, “*Spain marks*”, was launched in 2001. It has been seen as one of the most original and innovative campaigns by Tourspain. In this respect, Lennon et al. (2006) claim that it “highlights the different attractions and activities available to tourists in different parts of Spain—goes a few steps further, positioning the destination in terms of lifestyle as well as attractions” (2006, p.219). Its materials mainly focused on the relevance of Spanish art, its cultural heritage and national gastronomy (see image 13).

captando un turismo de mayor capacidad de gasto”. Available on: <https://marketingcms.wordpress.com/tag/spain/>. Date accessed: 16/09/2022.



Image 13. These six different posters that were part of the “Spain marks” evoke Spain through gastronomy art and/or the land. Source: <http://www.tourspain.es/es-es/marketing/Publicidad/Campanas/Paginas/Smile.aspx>. Date accessed: 11 September 2022.

Nonetheless, in terms of representation, “*Spain marks*” once again sexualised Spain’s image since it:

presented images of both male and female models with “marks” on their bodies associated with Spain, including the naked back of a woman showing the tan line of a thong, a male model with the tan line of a diving mask on his face and a pair of feet with the tan line left by beach shoes” (Soriano Procas and Terrón Barroso, 2021, p.192).

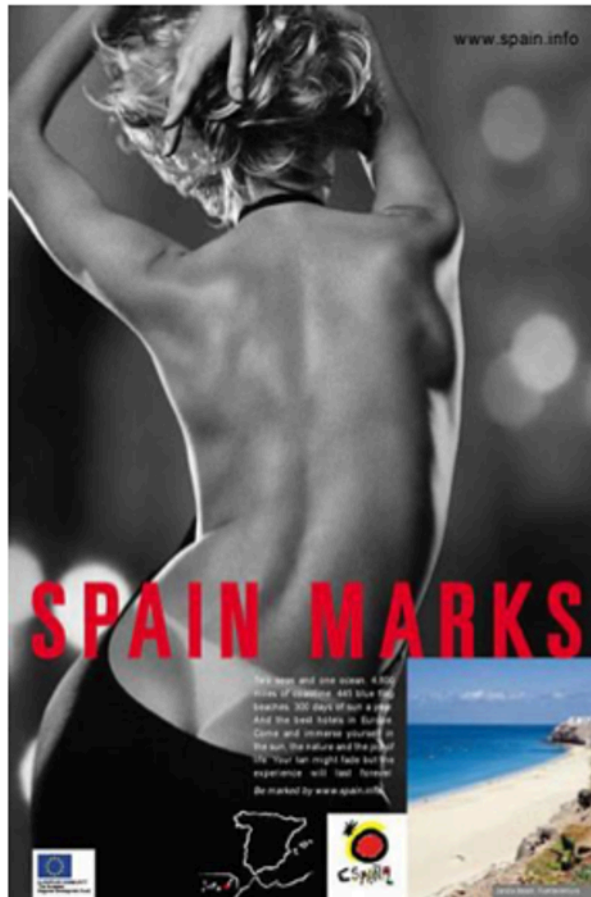


Image 14. The naked body of a woman showing the sun mark left by a thong in her back (Spain marks). Source: Porres-Guerrero & Foronda-Robles (2019).

“*Smile! You are in Spain*” replaced “*Spain marks*”. Its focus was on the symbolic value of some Spanish emblematic constructions such as the Alhambra of Granada, the Sagrada Familia or the Agbar Tower in Barcelona, the Guggenheim Museum in Bilbao or the Square of Chueca in Madrid (Berganza, 2015). It cannot be taken for granted that the first direct reference to LGBTIQ+ tourism ever made in a campaign supported with public funds in the history of Spain appeared on a poster included in “*Smile! You are in Spain*”. This image represented a couple of two men posing in the Square of Chueca in Madrid. Leaving aside this novelty, the campaign opted for including images of a flamenco dancer and a mix-gender group of people who seemed to be doing business and socialising after work in a historical site (see image 15).



Image 15. The Alhambra de Granada with a flamenco dancing show, a business meeting near Montjuic in Barcelona and a couple of two men in the main square of Chueca in Madrid are some of the images that featured the campaign Smile! You are in Spain. Source: <http://www.unir.net/empresa/revista/noticias/marca-espana-la-buena/549201453183/>. Date accessed: 12 September 2022.

On the 25th anniversary of the adoption of Miró's sun as the official logo of Tourspain, the campaign "*Spain, 25 years beyond the Sun*" was launched in parallel to "*Smile! You are in Spain*". The aim of this new campaign was to commemorate the birth of Tourspain and the adoption of the logo with a series of images created from the combination of old pictures with modern ones (Tourspain, 2016)⁴³. "*Spain, 25 years beyond the Sun*" did not include any references to classical Spanish stereotypes or clichés except for having the word "sun" in its name (see image 16).



Image 16. Collages combining old and new images included in the campaign "*Spain, 25 years beyond the Sun*". Source: <http://www.tourspain.es/es-es/marketing/Publicidad/Campanas/Paginas/Smile.aspx>. Date accessed: 12 September, 2022.

⁴³ Source: <http://www.tourspain.es/es-es/marketing/Publicidad/Campanas/Paginas/Smile.aspx>. Date accessed: 12 September 2022.

“I need Spain” saw the light in 2010 with two objectives. On the one hand, the campaign strived towards the reinforcement of the image of the country as a consolidated destination which offers numerous diversified and quality enclaves. On the other hand, it attempted to access the emerging Asian markets with a well-defined and established brand. To achieve these two objectives, prominent Spanish personalities such as Julio Médem (film director), Gisela Pulido (athlete), Ferran Adrià (chef) and both the Spanish national teams of basketball and football participated in the campaign, which was aired in different formats and platforms but paying special attention to social networks. An example of this attention was the creation of the website www.ineedspain.com and the sub-campaign “Spain addicts”, which was exclusively aired on social media⁴⁴. One more time, “Spain addicts” included the sunlight as a central element to depict the Spanish landscapes together with images of beaches, party, sports and gastronomy (see image 17).



Image 17. Examples of promotional materials included in I need Spain. Source: <http://www.tourspain.es/es-es/marketing/Publicidad/Campanas/Paginas/Smile.aspx>. Date accessed: 12 September 2022.

⁴⁴Source: <http://www.tourspain.es/es-es/marketing/Publicidad/Campanas/Paginas/INeedSpain.aspx>. Date accessed: 12 September 2022.

A new campaign, “*Spain is part of you*” was launched in 2016. According to the video that presented it in the press section of its official website⁴⁵, its main objective was to attract tourists with a higher purchasing power who could enjoy the Spanish art, cities and gastronomy. This video specifically mentioned that one of the purposes of the campaign was “to leave bullfighting, sun and *paella* behind”. The different audio-visual materials created for “*Spain is part of you*” included four videos, each for one specific segment of its target audiences, that is, individuals, families, seniors and far markets. Apart from these four videos, the campaign also incorporated twenty different posters also in line with its target audiences. Out of these twenty posters, six were based on specific monuments and/or cities, four presented the sea in the foreground, two showed gastronomical elements and two were shopping boutiques. The presence of male and female models in this campaign was anecdotal and exclusively limited to background images.

The last campaign launched before COVID spread worldwide came to light in April 2018. According to Tourspain, it was:

spearheaded by 12 prominent Spanish personalities from the fashion & art, culture, sports and entertainment sectors and drawing on their personal experiences showcasing Spain as a travel destination. Launched via Spain’s official social media channels, each ambassador highlights what they love about Spain through a series of short videos, encouraging other social media users to do the same⁴⁶.

Some of the personalities who participated in the campaign are Luis Rojas-Marcos (scientist), Carolina Marín (Olympic champion), Elsa Pataky (actress), Juan Mari Arzak (chef), Paz Vega (actress), Tamara Rojo (director of the English National Ballet), Javier Fernández (Olympic champion), Agatha Ruiz de la Prada (fashion designer), Sergio García (golfer), Rafael Nadal (tennis player) and Fernando Alonso (Formula 1 world champion). Each of them introduced at least two videos of their favourite destinations in Spain and explained why they fell in love with them. The creative theme of the whole campaign was based on “a study saying that it’s possible to fall in love just by staring at someone for a few seconds. Something very similar to what you feel each time you visit Spain”⁴⁷. Apart from the fact that the main idea of the campaign clearly strengthens the association of Spain with passion, emotions and

⁴⁵ Source: <http://press.spainispartofyou.com>. Date accessed: 1 July 2022.

⁴⁶ Source: <http://socialnewsroom.spain.info/the-spanish-tourist-office-launches-new-campaign-spain-in-10-seconds>. Date accessed: 1st July 2022.

⁴⁷ Source: <https://www.spainin10sec.com>. Date accessed: 1st July 2022.

love, its materials mainly depicted natural and urban landscapes accompanied by the comments of a Spanish personality each.

3.3. Performing Spanishness: Hispanophilia, Hispanophobia and the Spanish stardom

As already mentioned, the entire analysis carried out in this thesis lies in the premise that nations and national identities can be approached as two cultural notions socially constructed through human interpretations made of different elements such as historical events, media representation, arts, international relations, economic and political positions, etc. (Anderson, 1983; Leerssen, 1996; Patke, 2006; Staszak, 2008; Wolff, 2007; Wodak et al. 2009).

Considering the review on different historical perceptions around Spain and Spaniards that have been presented in the previous sections of this chapter, it seems clear that the country and its people(s) are/have been associated with a series of different images. Some of these images were created and promoted by Spain itself through its institutional marketing campaigns but some others found their roots in perceptions and preconceptions conformed outside the Spanish state and without its control. According to Manuel Lucena Giraldo (2006), national stereotypes and clichés are always conformed at least by two elements: one internal and one external. While the internal generates the self-image of the country, the external reflects a new image that can be different from the internal. Images of self-representation, or inner images, can be therefore combined in different ways with other images created from international perspectives. With regards to these inner images, while writing about transnational cinema Triana Toribio pointed out that “a nation is nothing without the stories it tells about itself” (2003, p.6). Cinema, but also television, literature and arts can be considered “platforms” where any pattern of society can be traced (Boyd, 2015). These social “platforms” can consequently serve us—nations, individuals or communities—to create, normalise, expand, modify or even perpetuate specific social pattern of conduct and, therefore, also of identity.

Going back to the images associated with Spain, Lucena Giraldo (2006) classifies the stereotypes associated with Spaniards in three categories: the indolent militant Spaniard, the bandit and *Carmen*. This author specifically mentions that these three images were created, expanded and modified in different ways throughout history and, consequently, they have had different levels of intensity and acceptance in different periods of time. To this particular concern, he highlights that Romanticism first and the Spanish Civil War later served as the perfect platforms to disseminate images of Spanish men as bandits and Spanish women as *Cármenes*. In the same

way, other periods such as the *Movida Madrileña* or the current political movements developed in the country⁴⁸ can also be seen to influence the image of the indolent militant Spaniard. Nowadays, these romantic and oriental visions around Spain appear to coexist together with others portraying the country as a modern European State. According to Lucena Giraldo (2006), the perceptions that characterised Spaniards during the *Black Legend* period are still alive nowadays but adapted to the present. For him, Spanish men and women are seen as authentic, passionate, free but unable to behave rationally and, in contrast to this, they can also be perceived as cold and civilised at times⁴⁹. In such a way, the classical views on Spaniards as passionate and indolent are coexisting with the pragmatism and civilised manners attributed to Western and Northern Europeans.

Other works about perceptions on Spain, its culture(s) and/or its people(s) that deserve attention are those carried out by Noelia González Verdejo, Verónica Grande Rodríguez & María I. Rodríguez González (2003) and José L. Atienza Merino & Margarita Blanco Hölcher (2006). Grande Rodríguez & Rodríguez González (2003) studied concrete stereotypes about Spain through their presence on the Internet. After having analysed several websites, they concluded that the two predominant semantic fields used to characterise Spain were related to party and leisure. On their side, Atienza Merino & Blanco Hölcher (2005) carried out an interesting study about the perceptions that international students attending the University of Oviedo had about Spain in contrast with their thoughts about their own countries of origin. The results showed that the positive aspects of Spaniards more frequently highlighted by students were related to being open-minded, nice, sociable or communicative, well-mannered and affectionate. On the negative side, Spaniards were frequently described as rude, loud-speakers, unpunctual, drinkers, prideful and chauvinist.

3.3.1. Hispanophilia and hispanophobia

Hispanophilia and *Hispanophobia* appear to be two key movements in the processes of creation, expansion and perpetuation of images associated with Spain

⁴⁸ Richard Gunther, Giacomo Sani & Goldie Shabad (1988) focus on the new Spain built after Francoism, Taggart (1999) talks about the new populist parties developing all around Western Europe and Hughes (2011) pays attention to the Spanish 15M movement.

⁴⁹ Original quotation in Spanish: "(...) en la actualidad conviven las imágenes a ella vinculadas, que conciben a España como un país europeo, arrogante y altivo, ineficaz y mal gobernado, intolerante y religioso, una visión denigrante pero que suscita temor, y las que derivan del romanticismo, que concibe a España como un país exótico y orientalizante, más premoderno que decadente, constituido por hombres y mujeres "auténticos", amantes de la libertad inmediata y sin fronteras, apasionado pero incapaz de comportamientos racionales, fríos y civilizados, una imagen amable, pero negativa."

and its people(s) internationally. On this basis, a brief overview on both is offered in the coming lines by focusing on a selection of works that have represented some of the most prevailing hispanophile and hispanophobic visions around Spain and its people(s) among English-speaking scholars.

Hispanism and *hispanophilia* are two different terms closely related to each other. Sebastiaan Faber (2008) claims that both refer to the admiration that can be felt towards Spain, its culture(s) or its people(s), but from a general point of view in the case of *hispanophilia* and from an academic sphere in the case of *Hispanism*. With the aim of tracing back the origin of both terms, Gerald Brennan gave the title “Hispanophilia” to a review he wrote in 1967 of Ford’s book *A handbook for Spain, 1845*⁵⁰. In this review Brennan described what he considered to be a paradox of the Spanish character, which clearly reflects the positive-negative dichotomy around the country’s image that Engstrand (1985), Bellman (1998), Jiménez & Prats (2006), García Cárcel (1992, 2013) or Núñez Florencio (2015) would later describe in their works:

The need for reconciling the frankness, friendliness, dignity, and lack of subservience that one meets with in most Spaniards with so much inefficiency, official red-tape, and religious mummery has helped to stimulate the mind. Spain has been seen as the land of paradox where a people of great independence of character allowed themselves to be governed by corrupt and arbitrary rulers (Brennan, 1967).

Allen Josephs (1991) reutilised the term *hispanophilia* in his article *The Hispanophile Imperative: The End of an Era?* In this paper he described the term as “the utter inability to avoid writing about Spain”. Furthermore, he stated that *hispanophilia* exists “because over the millennia Spain has fascinated the travellers who ventured here. Spain (...) intrudes into the imagination. Some love it and some despise it but few remain unaffected or neutral”. Apart from discussing the concept of *hispanophilia*, Josephs also provided the reader with a comprehensive list of literary works published by international writers about Spain and his personal views on them:

Richard Ford, George Borrow, Alexandre Dumas, Gustave Dore, Rilke, Merimee, Bizet, Byron, Washington Irving, to name a few of the most famous, found a world in Spain and especially in Andalusia that they reflected with

⁵⁰ The review was published on January the 26th 1967 and it is available online on <http://www.nybooks.com/articles/1967/01/26/hispanophilia/>. Date accessed: 15 September 2022.

varying fortune, sometimes to the detriment of our understanding of Spanish culture. Somerset Maugham, Montherlant, Hemingway, Dos Passos, Malraux, Walter Starkie, Gerald Brennan and Michener, again to quote but a few, confirmed the tradition, often in great style but not in every instance with the greatest accuracy (1991, p.72-73).

Like Brennan, Josephs also pointed out the existence of clichés around the country and its people(s) in the works of the authors he analysed. For instance, he specifically mentioned the recurrent representations of Spanish women either as *cármenes* or virgins, Andalusians as *sevillanas* or bullfighters and the whole nation as cruel. In this vein, he highlighted that Dumas even “declared roundly that Africa began in the Pyrenees” and that Maugham “believed all Andalusians to be potential bullfighters, thought the key to Andalusian beauty was nothing less than the 6,000 sevillanas on display at the tobacco factory, and maintained that Spaniards were cruel to animals” (1991, p.72-73).

Clearly opposed to the notion of *hispanophilia*, *hispanophobia* is used to refer to the “fear, distrust, aversion, or discrimination of Hispanic people, Hispanic culture and the Spanish language” (Miller, Vandome & McBrewster, 2009, p.105). *Hispanophobia* is seen as a historical phenomenon with three different stages (Holsman, 2014). The first one saw the light in the 16th century and refers to the image of Spain before its European counterparts as a close-minded, cruel and extremely catholic country: “from a British perspective the rivalry with Spain for the control of trade and colonies in the Americas ignited this sentiment of hostility” (Holsman, 2014, p.8). The second period developed in the 19th century as the result of the military fights that Spain held against the colonies that it was gradually losing. According to Frederic Miller, Agnes Vandome & John McBrewster (2009), the third period is currently taking place in the United States, and it is mainly caused by a certain aversion against the Hispanic promoted from some sectors of North American society. In this regard, Michal Bilewicz & Wiktor Soral (2020) have recently evidenced how radicalised groups who supported Donald Trump are contributing towards the conformation of an anti-immigration hate speech targeting any ethnic minority in the US but especially the Hispanic one. Paying attention to the UK, it is important to note that its rhetoric seems to have resulted in an increase of racist attacks in Britain (Anderson & Wilson, 2018;

Brahic & Lallement, 2018). As covered by Spanish⁵¹ and British newspapers⁵², some Spanish citizens have been the objective of racist attacks in the UK in recent years.

3.3.2. Embodying Spain: Spanish stardom in mainstream cinema in English

The main aim of this research project is to analyse the construction of Spanish identity in the discourse generated by two types of texts: films and film reviews. In a more precise way, on the one hand attention is paid to the twenty English-speaking transnational films selected and the way(s) they visually construct Spain and Spaniards before the audience. On the other hand, the English-Spanish bilingual corpus of written film reviews specifically compiled for this project about the same productions is analysed. In both cases the specific semantic threads and means of realisation used to represent and describe the country, its people(s) and its culture(s) are addressed. The semantic threads are shown through the characterisation of Spanish actresses, actors and the roles they play—physical appearance, behaviours, professions, accents, costumes, relations with other characters, etc.—, the characterisation of the Spanish settings chosen to set the films—specific regions and cities, scenery, light, background elements, etc.—and certain linguistic features—adjectives, pronouns, verb forms, comparisons, etc.—included in the written reviews. Before going into any further details on the analysis carried out on the twenty films selected and the 3,460 film reviews compiled, which is extensively covered in the following chapters, we will briefly focus on the roles played by the Spanish stardom in mainstream cinema in English in the last decades. These roles and their particular set of shared characteristics could be also playing a part upon the preconceived ideas that reviewers from the UK, the US or even Spain have around Spain and Spaniards. Moreover, the commonalities of these characters may mean that Spanish actresses and actors can only have access to certain types of roles in international productions.

The term *stardom* is used to designate the selection of the most notorious stars in a particular field of arts, especially in music and cinema. In the specific case of cinema, Susan Hayward defines the stars that conform a particular stardom as the group of actresses and actors who become “mediators between the real and the imaginary” (1993, p.34). In the concrete case of Spain, its national stardom has

⁵¹ “Post-Brexit Britain? Two assaults in UK involving Spaniards go viral”. Source: https://english.elpais.com/elpais/2016/10/24/inenglish/1477303145_005915.html. Last date accessed: 23/08/2022.

⁵² “Woman 'brutally punched' for speaking Spanish in racist attack on London Overground train”. Source: <https://www.independent.co.uk/news/uk/crime/woman-punched-racist-attack-london-overground-speaking-spanish-tfl-police-a8604436.html>. Last date accessed: 23/08/2022.

generated a rising interest among academics working on Film Studies. Some examples of this interest can be found in the works carried out from the United Kingdom by Chris Perriam (2003, 2005), Ann Davies (2004) and Santiago Fouz Hernández (2013) and those by Joseba Gabilondo (2006), Cristina Sánchez Conejero (2006) or Kathleen Vernon & Eva Woods Peiró (2013) from the United States.

Vicente Benet (2015, 2017) and María Castejón Leorza (2013, 2015), two scholars working on Film Studies from Spain, have both included a gender perspective in their respective analysis on the filmic iconography surrounding Spain and Spaniards. Gabilondo (2006) and Fouz Hernández (2013) have dealt as well with the part that gender seems to play in this filmic conformation of Spanish identity but concentrating on the representation of different masculinities. In the conclusions of all their respective works, the four above-mentioned authors have coincided in stating that the different expressions of the Spanish masculinities and/or femininities in cinema are still mainly based on images of machos and bandits in the case of men and femme fatales in the case of women.

If we focus on the specific Spanish actors and actresses that have caught most of scholars' attention, Perriam (2003) and Fouz Hernández (2013) have delved into the works of Imanol Arias, Antonio Banderas, Carmelo Gómez, Javier Bardem, Jordi Mollá and Jorge Sanz while Gabilondo (2006) have concentrated on Antonio Banderas. In the case of Spanish female actresses and the representation they have made of Spanish femininities in Hollywood's cinema, Penélope Cruz has caught the attention of Perriam (2005) and Davies (2004).

Among the actors and actresses studied by Perriam (2005), Davies (2004), Powrie (2006), Gabilondo (2006) and Fouz Hernández (2013), three actors—Eduardo Noriega, Javier Bardem and Antonio Banderas—and one actress—Penélope Cruz—have at least one role each in the corpus of films selected for this thesis. More precisely, Eduardo Noriega embodies the character of Carlos, a Spanish traveller who is carrying drugs from Beijing to Moscow in *Transsiberian*; Antonio Banderas gives life to Greg Clemente, a wealthy art dealer settled in London in *You Will Meet a Talk Dark Stranger*; and both Javier Bardem and Penelope Cruz appear in two films each. While Bardem becomes a Spanish lothario artist in *Vicky Cristina Barcelona* and a corrupted scholar in *The Gunman*, Cruz plays the role of a fierce open-minded artist in *Vicky Cristina Barcelona* and embodies the tormented Spanish actress Lupe Sino in *A Matador's Mistress*.

Apart from their roles in the productions analysed in this thesis, Eduardo Noriega, Javier Bardem, Antonio Banderas and Penelope Cruz have all recently

played other significant roles in mainstream productions in English that deserve to be mentioned. For instance, Eduardo Noriega has embodied a Spanish police officer investigating a terrorist attack against the president of the United States while visiting the Spanish city of Salamanca in *Vantage Point* (Pete Travis, 2008) and a narco-trafficker in *The Last Stand* (Kim Jee-Woon, 2013).

Penelope Cruz has played an important number of roles including a Brazilian chef in *Woman on Top* (Fina Torres, 2000), a Hispanic student living in New York in *Vanilla Sky* (Cameron Crowe, 2001), a Hispanic WHO doctor in *Sahara* (Breck Eisner, 2005), a prostitute in *To Rome With Love* (Woody Allen, 2006), an Italian dancer and singer in *Nine* (Rob Marshall, 2009), a Hispanic banker in *Sex in the City 2* (Michael Patrick King, 2010), the fiancé of a corrupted lawyer in *The Counsellor* (Ridley Scott, 2013) and an Interpol agent in *Zoolander 2* (Ben Stiller, 2016).

Javier Bardem has also had a prolific career in mainstream English-speaking productions in the last two decades. Some of the roles he has played include the Cuban writer Reinaldo Arenas in *Before Night Falls* (Julian Schnabel, 2000), a mentally unstable murderer in *No country for Old Men* (Joel and Ethan Coen, 2007), a Brazilian businessman in *Eat Pray Love* (Ryan Murphy, 2010), a drug dealer in *Skyfall* (Sam Mendes, 2012), a Catholic priest in *To the Wonder* (Terrence Malick, 2012), a corrupted businessman in *The Counsellor* (Ridley Scott, 2013) and a Hispanic captain in *Pirates of the Caribbean: Dead Men Tell No Tales* (Joachim Ronning and Espen Sandberg, 2017).

Among the roles played by Antonio Banderas in mainstream English-speaking cinema outside the twenty films included in this thesis' corpus, his works as the Hispanic boyfriend of Tom Hanks' character in *Philadelphia* (Jonathan Demme, 1993), the legendary Zorro in *The Mask of Zorro* (Johnston McCulley, 1998), a Catholic priest in *The Body* (Jonas McCord, 2001), a Hispanic singer in *Nine* (Rob Marshall, 2009), a Chilean miner in *The 33* (Patricia Riggen, 2015), the Spanish jurist and archaeologist Marcelino Saenz de Sautuola y de la Pedrueca in *Finding Altamira* (Hugh Hudson, 2016), a Hispanic lawyer fighting for justice in *Acts of Vengeance* (Isaac Florentine, 2017) and an olive plantation landowner in *Live Itself* (Dan Fogelman, 2018) deserve to be highlighted.

Finally, it is important to note that the only two Spanish actors that have ever won an Academy Award up to the present are Javier Bardem, who received *the Best Supporting Actor award* in 2007 for his role in *No Country for Old Man*, and Penélope Cruz, who won the same prize one year later for her role in a film included in this thesis, *Vicky Cristina Barcelona*. In addition, it is also relevant to mention that both Penélope

Cruz and Javier Bardem act together in *Vicky Cristina Barcelona*, the film which has been by far the most reviewed one among the twenty selected.

3.4. Partial conclusions

This chapter has presented a review of the origins of stereotyped images and clichés about Spain, its people(s) and its culture(s). Special attention has been paid to the roles played by the Spanish government in promoting the country abroad on the one side and by the Spanish stardom in English-speaking mainstream productions in the last decades on the other.

In the case of the campaigns launched by the Spanish government to promote the country abroad, they have historically made a recurrent use of stereotyped images and clichés associated with Spain and Spaniards until recently. However, the last campaigns have tried to draw attention away from them. In a similar way, the roles played by the Spanish stardom in mainstream cinema in English throughout the last decades seem to be reduced to a particular set of characters and characteristics which appear to limit their presence to mainly embody Hispanic immigrants in the US in secondary roles. In their professional sphere, the characters played by Spanish performers appear to be frequently related to arts and/or tend to be involved in illicit activities such as corruption and/or drugs possession. Considering the above, the stereotyping of both Spanish actors and the characters they play becomes evident.

Apart from the use made of stereotypes associated with Spain and Spaniards in the campaigns launched by the Spanish institutions to promote the country abroad and the roles played by the Spanish stardom in mainstream cinema in English in the last decades, the works published by an important number of authors⁵³ about the stereotyping of Spain and its people(s) should be also considered. Taking all this into account it seems clear that some of the old perceptions that conceived Spain as a sort of Oriental and exotic enclave within Western Europe in the nineteenth century (Juderías, 1914; Ucelay, 1990; García Cárcel, 1998, Noya, 2013; Benet, 2015) persist nowadays. Nevertheless, these perceptions are not exclusively negative nor positive and, consequently, they could be contributing to the present expansion—or even perpetuation—of the well-documented positive/negative dichotomy historically

⁵³ Including Aymes (1983), Atienza Merino & Blanco Höscher (2005), Balfour & Quiroga (2007), Bayón (1999), Bellman (1998), Blanco Gómez (2013), Calvo Serraler (1995), Fernandez Poyatos and Valero Escandell (2014), García Cárcel (1998), García Felguera (1981), González Verdejo (2003), Holsman (2014), Josephs (1991), Juderías (2014), Lamo de Espinosa (1993), Lucena Giraldo (2006), Mariné Roig (2011), Noya (2002 and 2013), Núñez Florencio (2001, 2015), Ortas Durand (2005), Thompson (2007), Ucelay (1990, 1992) and Wharton 2008.

associated with the Spanish national identity (Engstrand, 1985; Bellman, 1998; Jimenez & Prats, 2006; García Cárcel, 2013). In line with Núñez Florencio's claims (2015), the Spanish marketing campaigns and some of the roles played by the Spanish stardom in mainstream English-speaking cinema discussed also appear to support that the current perceptions about Spain and Spaniards abroad are good in leisure, gastronomy, party, entertainment, art and creativity—soft power factors—but negative in efficiency, reliability, trust, daily work, research, science, education, business, industries and technology—hard power factors.

Focusing exclusively on the representation of Spaniards in contemporary cinema, Perriam (2003), Gabilondo (2006) and Benet (2015) have stated that Spanish actresses have frequently embodied the archetype of the *femme fatale* in their roles while Spanish actors that of the *macho*. As will be explained in further detail in chapter 6, in the twenty films included in this work, clear references linking Spanish women to the archetype of the *femme fatale* and Spanish men to that of *macho* or *Casanova* can be easily found in several characters. More precisely, the characters of Lena (María Botto) and Lala (María Adán) in *My life in Ruins*, María Elena (Penélope Cruz) in *Vicky Cristina Barcelona*, Blanca (Elena Anaya) in *Savage Grace*, Lupe Sino (Penelopé Cruz) in *A Matador's Mistress*, Silvia (Lucía Jiménez) in *The Kovak Box* and Ilze Kadeģis (Elsa Pataky) in *Mr Nice* could be considered reinterpretations the myth of *Carmen* as they are all presented as exuberant women that can manipulate men thanks to their attractive physical attributes. On the other hand, the characters of Juan Antonio (Javier Bardem) in *Vicky Cristina Barcelona*, Carlos (Eduardo Noriega) in *Transsiberian*, Black Jake (Unax Ugalde) in *Savage Grace*, Charlie (Iván Morales) in *The Kovak Box* and all the Spanish male characters of *The Backwood* can be seen as reinterpretations of the Spanish *macho* or *Casanova* for the references they all made to toxic forms of masculinity.

CHAPTER 4. CORPUS

Media critics have historically played a key role in the evaluation of cultural products, whose social legitimation have come to depend to a large extent on their criticism (Bourdieu, 1993; Baumann, 2001; Janssen et al., 2008). Furthermore, cultural audiences tend to consider the opinions of critics in shaping their own collective views (Baumann, 2007). Due to their generalisation through the Internet, the growing importance of the opinions of non-specialist publics for the creation of collective views deserves special attention when it comes to analysing their formation and/or evolution (Hargittai and Walejko, 2008; Van Dijck, 2009). In this sense, the emancipation of public from mainstream media is having an impact on knowledge and opinions (Ranci re, 1991).

The data analysis carried out in this thesis revolves around two interconnected cultural products: English-speaking fiction films co-produced by Spain together with the UK and/or the US on the one side and non-professional written reviews in English and Spanish based on the same films on the other. All reviews have been published openly on free film-rating websites where anyone with Internet access can post a comment.

The criteria applied to select the films, the film rating websites and the film reviews included in the corpus specifically compiled and analysed for this research project as well as their main characteristics are explained in the following sections of the present chapter.

4.1. Films

As discussed in chapter three, academics do not seem to reach an agreement on a single definition for transnational cinema (Crofts, 1998; Triana Toribio, 2007; Higbee and Lee, 2010; Denninson, 2015; Oliate Aldea & Taranc n, 2016) and different criteria can be applied to categorise films as transnational. For this thesis I have decided to follow the economic criteria that Crofts (1998) used to label films as transnational. Thus, all the films included in this study have been produced with the economic participation of two or more countries, with Spain always being one of them, together with the United Kingdom and/or the United States.

Apart from being feature co-productions made by Spain together with the UK and/or the US, all the films included in this thesis' corpus also fulfil the following criteria: a) they are fiction, b) their main language is English, that is, at least a half of the dialogues or the narration are in English, c) they include at least one Spanish actress/actor and/or one scene set in Spain, d) they were released in Spain, the UK

and/or the US between 2000 and 2019 and e) according to the Spanish Institute of Cinema and Visual Arts [*Instituto del Cine y las Artes Visuales*], they received public funds from Spain. The following twenty films fulfilled these criteria: *Ae Fond Kiss...* (Ken Loach, 2005); *Cargo* (Clive Gordon, 2006); *The Kovak Box* (Daniel Monzón Jerez, 2006); *The Backwoods* (Koldo Serra, 2006); *Goal 2: Living the Dream* (Jaume Collet Serra, 2007); *Transsiberian* (Brad Anderson, 2008), *Little Ashes* (Paul Morrison, 2008); *Savage Grace* (Tom Kalin, 2008); *Vicky Cristina Barcelona* (Woody Allen, 2008); *My Life In Ruins* (Donald Petrie, 2009); *You Will Meet A Talk Dark Stranger* (Woody Allen, 2010); *Mr Nice* (Bernard Rose, 2011), *There Be Dragons* (Roland Joffé, 2011); *A Matador's Mistress* (Menno Meyjes, 2011); *The Gunman* (Pierre Morel, 2014); *Bakery In Brooklyn* (Gustavo Ron, 2015); *Summer Camp* (Alberto Marini, 2015); *Anchor and Hope* (Carlos Marqués Macet, 2017); *Feedback* (Pedro C. Alonso, 2019); and *Remember Me* (Martin Rosete, 2019).

Table 4. Films selected for this study with their titles in English, directors, year of production, production countries, countries of release, roles played by Spanish actors/actresses and Spanish locations.

<i>Title in English Direction Year⁵⁴</i>	<i>Production Countries⁵⁵</i>	<i>Release Countries⁵⁶</i>	<i>Roles⁵⁷(Spanish actor/actress)</i>	<i>Scene(s) set in Spain⁵⁸</i>
Ae Fond Kiss... Ken Loach 2005	Germany (20%) Italy (10%) Spain (10%) UK (60%)	Spain UK USA	No	Yes (Malaga)
Cargo Clive Gordon 2006	Spain (50%) Sweden (10%) UK (40%)	UK USA	Baptist (Luis Tósar) Sacha (Carlos Blanco)	No
The Kovak box Daniel Monzón Jerez 2006	Spain (80%) UK (20%)	Spain UK USA	Silvia (Lucía Jiménez) Jaume (Gary Piquer)	Yes (Balearic Islands)
The Backwoods Koldo Serra 2006	France (20%) Spain (70%) UK (20%)	Spain UK USA	Isabel (Aitana Sánchez-Gijón) Lechón (Ion Ariño) Paco (Lluís Homar)	Yes (The Basque Country)

⁵⁴ Release year in Spain. Information extracted from the Internet Movie Database (www.imdb.com). Last date accessed: 09/03/2022.

⁵⁵ Information extracted from the Spanish Institute of Cinema and Visual Arts database [*Instituto del Cine y las Artes Visuales de España*] available at <http://www.mecd.gob.es/bddpeliculas/cargarFiltro.do?layout=bddpeliculas&cache=init&language=es>. Last date accessed: 09/03/2022.

⁵⁶ Information extracted from the Internet Movie Database (www.imdb.com). Last date accessed: 09/03/2022. We only have included in the table the UK, the United Kingdom and Spain even though most part of the movies were also released in other countries.

⁵⁷ Information extracted from the viewing of the film and its credits.

⁵⁸ Information extracted from the viewing of the film and its credits.

<i>Title in English Direction Year⁵⁴</i>	<i>Production Countries⁵⁵</i>	<i>Release Countries⁵⁶</i>	<i>Roles⁵⁷(Spanish actor/actress)</i>	<i>Scene(s) set in Spain⁵⁸</i>
Goal 2: Living the Dream Jaume Collet Serra 2007	Germany (25%) Spain (30%) UK (45%)	Spain UK USA	Burruchaga (Carmelo Gómez) Iker Casillas (himself) Iván Helguera (himself) Sergio Ramos (himself) Florentino Pérez (himself) Raúl González (himself)	Yes (Madrid)
Transsiberian Brad Anderson 2008	Germany (20%) Lithuania (10%) Spain (60%) UK (10%)	Spain UK USA	Carlos Ximénez (Eduardo Noriega)	No
Little Ashes Paul Morrison 2008	Spain (70%) UK (30%)	Spain UK USA	Lorca (Javier Beltrán) Magdalena (Marina Gatell) Paco (Bruno Oro) Adela (Esther Nubiola)	Yes (Catalonia, Madrid)
Savage Grace Tom Kalin 2008	Spain (80%) USA (20%)	Spain UK USA	Pilar Durán (Belén Rueda) Carlos Durán (Abel Folk) Blanca (Elena Anaya) Jake Martínez (Unax Ugalde)	Yes (Balearic Islands)
Vicky Cristina Barcelona Woody Allen 2008	Spain (50%) USA (50%)	Spain UK USA	María Elena (Penélope Cruz) Juan Antonio (Javier Bardem)	Yes (Catalonia, Asturias)
My Life in Ruins Donald Petrie 2009	Spain (31%) USA (69%)	Spain UK USA	Lala (María Adán) Lena (María Botto)	No
You Will Meet a Talk Dark Stranger Woody Allen 2010	Spain (50%) USA (50%)	Spain UK USA	Greg Clemente (Antonio Banderas)	No
Mr. Nice Bernard Rose 2011	Spain (30%) UK (70%)	Spain UK USA	No	Yes (Alicante)
There Be Dragons Roland Joffé 2011	Spain (60%) USA (40%)	Spain USA	Don José (Jordi Mollà) Pedro Casciano (Unax Ugalde) Doña Dolores (Ana Torrent)	Yes (Madrid, La Rioja)
A Matador's Mistress Menno Meyjes 2011	Spain (60%) UK (20%) USA (10%)	Spain UK USA	Lupe (Penélope Cruz) Guillermo (Santiago Segura) Pepe Camará (Juan Echanove) Enrique Agumada (Josep Linuesa) Luis Miguel Domínguez (Nacho Aldeguer)	Yes (Madrid, Andalusia)

<i>Title in English Direction Year⁵⁴</i>	<i>Production Countries⁵⁵</i>	<i>Release Countries⁵⁶</i>	<i>Roles⁵⁷(Spanish actor/actress)</i>	<i>Scene(s) set in Spain⁵⁸</i>
The Gunman Pierre Morel 2014	Spain (64%) UK (37%)	Spain UK USA	Felix (Javier Bardem)	Yes (Barcelona)
Bakery in Brooklyn Gustavo Ron 2015	Spain (70%) USA (30%),	Spain USA	Daniella (Blanca Suarez) Fernando (Aitor Luna) Dimitry (Enrique Arce)	Yes (Madrid, Valencia)
Summer Camp Alberto Marini 2015	Spain (90%) USA (10%)	Spain UK USA	Antonio (Andrés Velencoso) Marcos (Àlex Monner) Javier (Xavier Capdet)	Yes (Barcelona)
Anchor and Hope Carlos Marqués Macet 2017	Spain (80%) UK (20%)	Spain UK USA	Eva (Oana Chaplin) Kat (Natalia Tena) Roger (David Verdaguer)	No
Feedback Pedro C. Alonso 2019	Spain (90%) USA (10%)	Spain UK	Claire (Ivana Baquero) Samuel (Nacho Aldeguer)	Yes (A Coruña)
Remember Me Martin Rosete 2019	Spain (66%) France (11.5%) USA (22.5%)	Spain USA	Señorita Marcos (Verónica Forqué) Sara (Isabel García Lorca) Patient Origami (Javier Vidal) Eve (Matilde Fluixá)	Yes (Pamplona and Madrid)

4.1.1. Genres

I would like to recall one more time that, due to the nature and objectives of this project, I decided to exclusively focus on fiction feature films. This choice was motivated by the main aim of this work, which is to study the characterisation of Spaniards, Spanish actors/actresses and Spanish locations in fictional contexts as well as their reception and construction by reviewers from the UK, the US and Spain.

In order to approach the different film genres represented by the twenty films include in this project's corpus, I have considered the information provided by the IMDB, which distinguishes between twenty-seven different genres: drama, comedy, documentary, fantasy, crime, biography, adventure, horror, family, musical, reality-tv, sports, western, film-noir, romance, thriller, mystery, sci-fi, action, music, animation, history, news, talk-show, war and game-show. Not all these genres are applicable to the twenty films selected for this study since they have been exclusively limited to fictional feature productions due to its nature and objectives.

Table 5. Genres of the twenty films selected according to the information provided by the IMDB.

<i>Film</i>	<i>Genre(s)</i>
Ae Fond Kiss... (Ken Loach, 2005)	Drama, romance
Cargo (Clive Gordon, 2006)	adventure, drama, thriller
The Kovak Box (Daniel Monzón Jerez, 2006)	mystery, science-fiction, thriller
The Backwoods (Koldo Serra, 2006)	drama, horror, thriller
Goal 2: Living the Dream (Jaume Collet Serra, 2007)	adventure, drama, sport
Transsiberian (Brad Anderson, 2008)	crime, drama, mystery
Little Ashes (Paul Morrison, 2008)	biography, drama, romance
Savage Grace (Tom Kalin, 2008)	drama, mystery, war
Vicky Cristina Barcelona (Woody Allen, 2008)	biography, comedy, crime
My Life in Ruins (Donald Petrie, 2009)	drama
You Will Meet A Talk Dark Stranger (Woody Allen, 2010)	comedy, romance
Mr. Nice (Bernard Rose, 2011)	comedy, drama, romance
There Be Dragons (Roland Joffé, 2011)	biography, drama, romance
A Matador's Mistress (Menno Meyjes, 2011)	biography, drama, war
The Gunman (Pierre Morel, 2014)	action, crime, thriller
My Bakery in Brooklyn (Gustavo Ron, 2015)	comedy, romance
Summer Camp (Alberto Marini, 2015)	horror
Anchor and Hope (Carlos Marqués Macet, 2017)	comedy, drama, romance
Feedback (Pedro C. Alonso, 2019)	action, adventure, fantasy
Remember me (Martin Rosete, 2019)	comedy, romance

The most common genre among the twenty films that fulfilled the criteria to be included in this study has been *drama*, a category that the IMDB has applied to label more than half of them. More precisely, eleven films out of the twenty selected are categorised as such, which results in a percentage of 55%. After *drama*, the second most frequent genre has been *comedy*, with seven films classified as such (35%). *Romance* is the third most common genre with five films (25%), followed by *biography*

and *thriller*, both in fourth place with four films each (20% each). Apart from the four films classified as biographies by the IMDB (*Little Ashes*, *Mr Nice*, *A Matador's Mistress* and *There Be Dragons*), one more—*Savage Grace*—would perfectly fit into this category since it is based on the real assassination of Barbara Daly Baekeland. The fifth most common genre has been *crime*, with three films (15%). In sixth place we find two different genres, *horror* and *mystery*, with two films each (10% each). Finally, other genres included in this work's corpus are *science fiction*, *fantasy*, *sport* and *war* with one film each (5% each).

4.1.2. Public funds from Spain

According to the records of the Spanish Institute of Cinema and Visual Arts [*Instituto del Cine y las Artes Visuales*], the public funding from Spain received by the twenty films included in this study was irregularly allocated. From the total amount of €11,971,354.85 granted to the twenty films selected, five productions received more than one million euro each and concentrated 43.7% of the total amount of funds. These four films were *Transsiberian* (Brad Anderson, 2008), *Vicky Cristina Barcelona* (Woody Allen, 2008), *You Will Meet a Talk Dark Stranger* (Woody Allen, 2010), *There Be Dragons* (Roland Joffé, 2011) and *The Gunman* (Pierre Morel, 2014). Among these five films, *You Will Meet a Talk Dark Stranger* and *There Be Dragons* individually reached the figure of one and a half million euro, which implies that these two movies concentrated a quarter of the total funding received by the twenty films considered.

Table 6. Distribution of Spanish public funding among the films included in this study.

Ae Fond Kiss... (Ken Loach, 2005)	€ 157,914.13	1.32%
Cargo (Clive Gordon, 2006)	€ 677,097.45	5.66%
The Kovak box (Daniel Monzón Jerez, 2006)	€ 973,164.45	8.13%
The Backwoods (Koldo Serra, 2006)	€ 681,346.45	5.69%
Goal 2: Living the Dream (Jaume Collet Serra, 2007)	€ 66,912.40	0.56%
Transsiberian (Brad Anderson, 2008)	€ 1,142,025.30	9.54%
Little Ashes (Paul Morrison, 2008)	€ 35,000.00	0.29%
Savage Grace (Tom Kalin, 2008)	€ 361,859.69	3.02%
Vicky Cristina Barcelona (Woody Allen, 2008)	€ 1,000,000.00	8.35%
My Life in Ruins (Donald Petrie, 2009)	€ 926,421.77	7.74%
You Will Meet a Talk Dark Stranger (Woody Allen, 2010)	€ 1,500,000.00	12.53%
Mr. Nice (Bernard Rose, 2011)	€ 129,952.71	1.09%
There Be Dragons (Roland Joffé, 2011)	€ 1,590,000.00	13.28%
A Matador's Mistress (Menno Meyjes, 2011)	€ 33,950.00	0.28%
The Gunman (Pierre Morel, 2014)	€ 1,283,783.56	10.72%

Bakery in Brooklyn (Gustavo Ron, 2015)	€ 120,045.00	1.00%
Summer Camp (Alberto Marini, 2015)	€ 137,983.59	1.15%
Anchor and Hope (Carlos Marqués Macet, 2017)	€ 365,150.52	3.05%
Feedback (Pedro C. Alonso, 2019)	€ 88,747.83	0.74%
Remember Me (Martin Rosete, 2019)	€ 700,000.00	5.85%
TOTAL	€ 11,971,354.85	100.00%

Source: own elaboration based on data from the Spanish Institute of Cinema and Visual Arts [Instituto del Cine y las Artes Visuales].

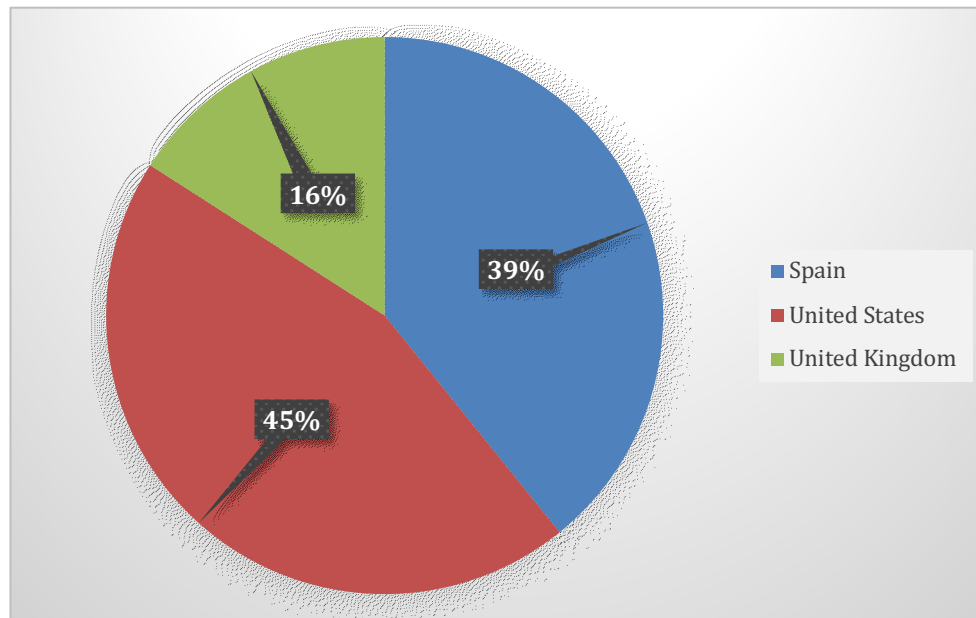
The Spanish Institute of Cinema and Visual Arts [*Instituto del Cine y las Artes Visuales*] does not publicly share any information on the criteria followed to distribute funding. That being the case, it should be mentioned that only six films (30%) out of the twenty included in this work have been directed by Spaniards. The average funding received by these six films was €499,227.78 while the average for the remaining fifteen, signed by international directors, was €598,399.21, which makes an average difference of €99,171.44 per film.

4.2. Film reviews

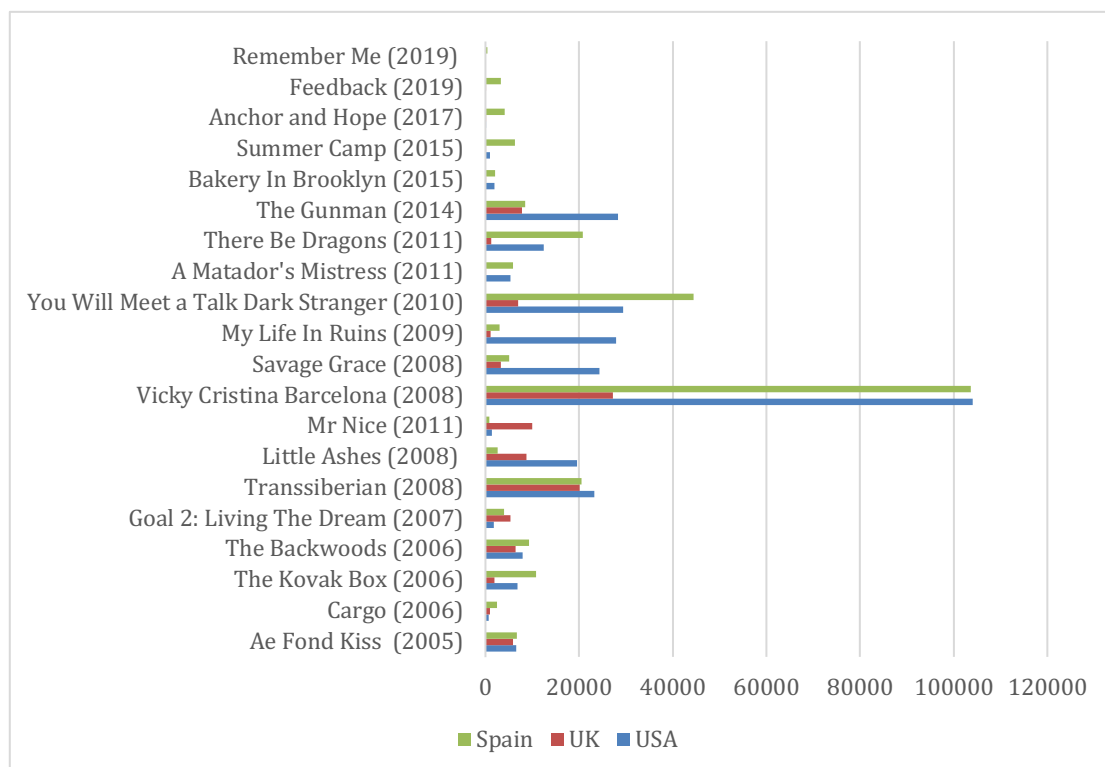
This research project focuses exclusively on written film-reviews rather than considering any other type of texts such as interviews, questionnaires, professional reviews, academic criticism of these films, etc. for a few reasons. The first is that in order to find out how general audiences in the three countries considered in the study, I needed to find texts that had been published freely and were not subject to very strict rules of either editing or content. On the other hand, it was also important that the texts were as free and spontaneous as possible in order to avoid bias as much as possible. Reviews that are written and published freely on film-rating websites such as the ones selected fulfill these requirements, since anyone can enter them, even under a name that does not have to be real. This inherent naturalness that can be expected from anonymous reviews is much more difficult to achieve through interviews or in professional publications where the author's name is always included.

The written part of this project's corpus is composed of 674,545 words that are openly published on the film rating section of three websites: *the Internet Movie Database* (IMDB), *Amazon* and *Filmaffinity*. These 674,545 words are distributed in 3,460 reviews, being 1,897 from the US (302,753 words), 1,039 from Spain (264,346 words) and 524 (107,446 words) from the UK. This classification has been made considering the country indicated by each reviewer in their public profiles.

Focusing on languages, this project's written corpus contains 264,346 words in Spanish distributed in 1,039 reviews and 410,199 words in English distributed in 2,421 reviews.



Graph 1. Distribution of words per country.



Graph 2. Distribution of words per film and reviewer's country.

As could be expected, those films that could be labelled as mainstream Hollywood productions have received more attention from the public and,

consequently, have been much more reviewed also. This is the case of *Vicky Cristina Barcelona* (Woody Allen, 2008), which has been by far the most reviewed film of this project. *You Will Meet a Talk Dark Stranger* (Woody Allen, 2010) has been the second most reviewed production, followed by *The Gunman* (Pierre Morel, 2014) in third place and *Transsiberian* (Brad Anderson, 2008) in fourth. As indicated in Graph 2, reviewers from the three countries considered in this study have shown a similar behaviour in terms of the films they have reviewed, with the two most reviewed films of this project's corpus signed by the same director, Woody Allen.

4.2.1. Film-rating websites

The English reviews compiled in the corpus of this work were extracted from three different websites: imdb.com (The Internet Movie Database), amazon.com (Amazon USA) and amazon.co.uk (Amazon UK). In the case of the Spanish reviews, they were extracted from two different websites: filmaffinity.com and amazon.es (Amazon Spain).

Table 7. Distribution of words according to the website they come from.

WEBSITE	WORDS	%
Filmaffinity	264,166	39.16
IMDB	198,279	29.39
Amazon Spain	190	0.02
Amazon USA	159,965	23.71
Amazon UK	51,955	7.70
TOTAL	674,545	100

Table 8. Distribution of reviews according to the website they come from.

WEBSITE	REVIEWS	%
Filmaffinity	1,037	29.97
IMBD	692	20
Amazon Spain	2	0.06
Amazon USA	1,372	39.65
Amazon UK	357	10.32
TOTAL	3,460	100

The reasons for not having used the same film-rating websites to extract all the written reviews compiled are three. The first one is due to the fact that the *Internet Movie Database* only contains reviews in English. The second is related to the different configuration that *Filmaffinity* has for its different versions in English and Spanish (the configuration for the English language only allows registered users to have access to friend's reviews while in the configuration for Spanish all the reviews are visible for all

registered users). The third reason is that the *Internet Movie Database* changed its configuration and stopped displaying information about the nationality of its users while the written corpus of this project was being compiled. This is why there are no reviews extracted from imdb.com from 2015 to 2019. To compensate this unexpected change and compile a more significant number of words and reviews, those published in the three domains of Amazon that correspond with the three national audiences considered—the UK (amazon.co.uk), Spain (amazon.es) and the USA (amazon.com)—were added.

CHAPTER 5. LINGUISTIC STRATEGIES CONSTRUCTING SPANISH IDENTITY IN NON-PROFESSIONAL WRITTEN REVIEWS

The present chapter contains the first part of the analysis carried out on the written corpus of this project, that is, on the 3,460 non-professional film reviews from the UK, the US and Spain compiled. More precisely, this chapter focuses on the means of realisation deployed to construct Spanish identity in the 674,545 words contained in these reviews. In the next three chapters attention will move onto the different semantic fields detected in the coding made of the same reviews using NVivo on the one hand and onto the representation of Spaniards, Spain and the Spanish culture(s) in the films selected on the other.

The discourse analysis methodology that has been followed to study the written part of this project's corpus is based on the model that Wodak (1999, 2009) defined to approach the construction of national identities. The adaptation of their model to make it suitable for the objectives and nature of this project has consisted of adding the perspective of constructing a foreign identity rather than focusing exclusively on the own national identity. This way, the main difference between Wodak's study and the present one is that while hers focuses on the construction of an Austrian national identity in texts produced in Austria, mine pays attention to the construction of a Spanish national identity in texts produced in Spain but also in the United Kingdom and the United States.

The analysis presented in this chapter has exclusively concentrated on Wodak's micro-strategies of construction⁵⁹. This methodological decision is based upon the fact that this group of micro-strategies are the most appropriate ones for this project's objectives since they make it possible to approach the different ways in which reviewers from the United Kingdom, the United States and Spain are respectively receiving and processing visions on Spain, Spaniards and the Spanish culture(s).

For each group of macro-strategies Wodak (2009) defined a set of micro-strategies and linguistic resources they called *means of realisation*. For the group of construction macro-strategies, three groups of micro-strategies were identified. The first group included *micro-strategies of assimilation, inclusion and continuation*; the second group *micro-strategies of singularisation*; and the third group *micro-strategies of dissimilation, exclusion and continuation*. These three groups of micro-strategies

⁵⁹ The macro-strategies that Wodak described to construct the Austrian national identity were divided into macro-strategies of justification and relativisation, macro-strategies of construction, macro-strategies of perpetuation, macro-strategies of transformation and, finally, macro-strategies of demontage and destruction.

correspond each with the three pillars around which national identities can be formed, that is, *sameness, singularity and difference*.

Turning into the structure of each subgroup of construction micro-strategies, it is important to highlight that each of them is performed by a delimited set of argumentative schemes. These argumentative schemes are demonstrated through different linguistic resources—*means of realisation* in Wodak's words—that include personal references (pronouns, quantifiers, anthroponym terms, etc.), spatial reference (placenames, place adverbs, people's names, prepositional phrases such as “with us”, “with them”, etc.) and temporal reference (prepositions, adverbs, conjunctions, time references expressed through nouns and prefixes, etc.)⁶⁰.

The following sections of this chapter address the different argumentative schemes and means of realisation used to construct a Spanish national identity in the written reviews and a selection of references directly extracted⁶¹ from them to exemplify their use. Due to the large number of strategies found for some of the means of realisation, a maximum of two examples per mean and country is included hereafter. The full lists containing all the strategies found in the entire written corpus studied can be consulted on the three appendices included at the end of this document (Appendix 2: United Kingdom, Appendix 3: United States and Appendix 4: Spain).

5.1. Micro-strategies of assimilation, inclusion and continuation

The first pillar on which Wodak and her team based the construction of national identities through written discourse is *intergroup sameness and similarity*, that is, the common features that different nationalities appear to share according to a particular collective imagery. These shared features can consequently make different national identities close to each other in some respects but also distance them in others. The importance of *sameness and similarity* among different national identities lies in the creation and consolidation of communities and supra-communities. In this work's corpus, for instance, numerous examples of strategies constructing the Spanish national identity in an isolated way but also as part of supra-national identities—including the European, the Mediterranean, the Hispanic and the Latin—have been found. The argumentative schemes that these strategies deploy have been mostly implicit and explicit comparisons reinforcing common characteristics through linguistic

⁶⁰ All these argumentative schemes and their respective means of realisation are explained in more detail throughout section 1.5.2, which also included examples extracted from this project's corpus of written reviews for each of them.

⁶¹ Examples of strategies appear as they were published. This is why some of them may contain typos or mistakes.

resources such as lexemes with levelling components, anthroponyms, toponyms or personal pronouns.

The following examples show the construction of a Spanish national identity in an isolated way and as part of a supranational identity. The nationality of the reviewer is indicated at the beginning of each example while the film that is being reviewed in each case is specified in brackets at the end. The same structure will be kept for all the examples included in this chapter and in the coming ones.

- Examples of strategies constructing the Spanish national identity in an isolated way:
 - *USA: There is good acting to see too, Pattison while getting a few things wrong, still manages to feel like a Spaniard, and the Irish guy playing Luis Bunuel does some interesting stuff (Little Ashes).*
 - *USA: Still, the film does contain enough shock, action and beautiful locations (not to mention sultry Spanish chicks) to hold most Americans attention! (The Kovak Box).*
 - *UK: Touring Barcelona the two come upon a seemingly narcissistic famous painter Juan Antonio Gonzalo (Javier Bardem), who offers them a proposal only a fiery Spaniard could make - fly with me to Oviedo, where the three of us will have luscious sex (Vicky Cristina Barcelona).*
 - *UK: Robert Pattison looked more like Dracula in a bad wig, than the avant garde artist Salvador Dali. His voice went from American Hollywood, to Irish, to really patronising Spanish. Pronouncing your TH..., does not a Spaniard make (Little ashes).*
 - *SPAIN: Los españoles nos metemos a producir cine comercial y, como siempre, la cagamos. (Cargo).*
 - *SPAIN: El genio y los esperpénticos lugareños (Vicky Cristina Barcelona).*
- Examples of strategies constructing the Spanish national identity as part of a supra-national identity.
 - *USA: This film ultimately leads nowhere and of course, depicts Mediterranean Europeans as these emotional, unpredictable, sex wild artists constantly in turmoil (Vicky Cristina Barcelona).*
 - *USA: Also of note Javier Bardem, playing the Spanish Latin lover (Vicky Cristina Barcelona).*
 - *UK: Even Western Europeans are not necessarily to be trusted; Roy and Jessie discover to their cost that their Spanish fellow traveller Carlos may be as big a threat to them as any Russian (Transsiberian).*
 - *UK: As Roy aimlessly wanders around the apartment he captures a glimpse of Dia (Freida Pinto), who lives opposite him, leading him to obsess about the attractive Latino. Meanwhile Sally finds her own Latin obsession in Greg (Antonio Banderas), her gallery boss with an aptitude for pointless flirtation (You will meet a talk dark stranger).*
 - *SPAIN: Cual César, Woody Allen vino a España, vio y venció. La incursión mediterránea del genio de la Gran Manzana se ha saldado con un resultado más que satisfactorio, un alegre y fresco producto que si bien no entraría a consideración como uno de los grandes títulos del maestro, sí que se hace con un hueco privilegiado por diversas razones (Vicky Cristina Barcelona).*

- SPAIN: Pero el auténtico catalizador mediterráneo del film aparece con la irrupción personaje de Penélope Cruz, personaje pasional e inestable, con carácter y desparpajo latino, que de inmediato nos remitirá al universo de Almodóvar, a su vez con influencia felliniana (Vicky Cristina Barcelona).

5.1.1. Argumentation scheme of comparison: topos of similarity (locus minore)

The argumentation scheme of comparison serves to compare members of the Spanish community through the features they are supposed to share. This way, the idea of a common identity is reinforced. Wodak (2009) described eleven different means of realisation for this scheme. The use of each of these means in the written reviews analysed is explained and exemplified hereafter.

- Mean of realisation 1. Lexemes with levelling components and lexical components

Reviewers from the three audiences have shown a preference towards the same levelling and lexical components, which include the terms *local/s*, *villager/s*, *everyone* and *people* in English and their equivalents in Spanish (*local/es*, *habitante/s*, *gente* and *todo/a/s*).

- English: *Local/s*, Spanish: *lugareño/a/s*
 - UK: And as for other comments here saying the acting of the Spanish locals, is substandard just ignore, as they unlike a lot of films with characters playing these roles, show depth and an almost sorry we didn't want to do this even without speaking (The Backwoods)
 - UK: Anyone who's seen 'Notting Hill' or 'Amelie' will be familiar with the type of film that offers a view of a city dreamed of in a tourist guide, without much resemblance to reality. 'Vicky Cristina Barcelona' does the same for the Catalan city, with the added proviso that it's not even made by a local, but by Woody Allen. (Vicky Cristina Barcelona)
 - USA: During the hunt for the girl, one of the locals decides he wants some time with Ledoyen, but he didn't count on Norman (Considine) possessing some cajones. (The Backwoods)
 - USA: The emotions of the visitors are almost palpable, and some of the locals' own feelings come through. (Vicky Cristina Barcelona)
 - SPAIN: Aunque para terrorífico el doblaje: supuestamente los protas hablan inglés, y no se entienden con los hoscos lugareños, que hablan español, pero con el doblaje todo Dios habla perfecto castellano. Pff, muy mal... (The Backwoods)
 - SPAIN: El carácter de los lugareños españoles es muy liberal, muy dados a la práctica de trios amorosos, así que le aconsejamos si en su país de origen no es muy dada esta práctica, no se sienta ofendido si dos mujeres le proponen tal práctica, recházela con total naturalidad. (Vicky Cristina Barcelona)
- English: *everyone*, Spanish: *todos/as*
 - UK: Some poor naive person is going to think that living in Europe is some sort of cultured fairytale, where everyone drinks fine wines and talks about art in beautiful sun

- dappled villas. (Vicky Cristina Barcelona)
- UK: *But as a would-be penetrating expose, it's too polite, too compromised and stagy. Perhaps owing to its modest £1.4m budget, it looks - and sounds (everyone ees speekeeng like thees) like a teleplay, featuring stilted dialogue and heavy-handed symbolism, such as a scene of a heartbroken Lorca transposed with that of a slain bull in the ring. (Little Ashes)*
 - USA: *Everyone is just so sensual, artistic, living in the moment, passionate - life is just one never-ending candle-lit dinner, being serenaded by a guitar player, wine-tastings, art gallery openings, poetry readings and so on. That's life in Spain, where no one seems to work or have any other job other than being an artist. (Vicky Cristina Barcelona)*
 - USA: *Instead, this is a movie where everyone and everything is a cliché, but some clichés reached the point of self-parody-the Spaniard is so unconventional that he lives with his ex-wife and they have threesomes with his girlfriends. (Vicky Cristina Barcelona)*
 - SPAIN: *El retrato es penoso a varios niveles, y en su hórrido maniqueísmo encontramos su mayor pecado: los españoles de la Segunda República son todos unos cabezahuecas que quieren pegar a los curas, los republicanos son unos revolucionarios románticos que quieren pegar a los curas, y los nacionalistas, como hay que pintarlos mal y no pegan a los curas, pues son nazis. Olé. (There Be Dragons)*
 - SPAIN: *Una sola letra hace falta para que el corazón se salga del pecho, hablo de la letra Pe. Ya sé, todos los españoles la odiamos, me incluyo (es lo que trae ser mujer y famosa, nos pasa con casi todas las actrices españolas, pongo por ejemplo a Victoria Abril, denostada en España y tan apreciada en Europa). (Vicky Cristina Barcelona)*
- English: *villager/s*, Spanish: *habitante/s*, *autóctono/a/s*
 - UK: *The villagers demand the little girl's return, and her rescuers refuse to give her up. (The Backwoods)*
 - UK: *After keeping low for 8 years, Terrier (Penn) and his fellow villagers get randomly attacked by a group of thugs so he uses his killer instinct to save his life and his friends. (The Gunman)*
 - USA: *Should the British couples just walk away, turn a blind eye and leave the villagers to resolve their own sociological problems? (The Backwoods)*
 - USA: *The villagers have a point when they continually warn that the outsiders should not have stuck their nose into Backwoods business. (The Backwoods)*
 - SPAIN: *Tópicos muy típicos, estereotipos muy sobados sobre la imagen que tienen los americanos de los habitantes del viejo continente. A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico). (Vicky Cristina Barcelona)*
 - SPAIN: *La tensión entre el grupo de guiris y los autóctonos pronto la percibiremos, con todos los estereotipos posibles en la escena del bar, y aflorará aún más cuando el bueno de Gary Oldman y los suyos encuentren a una niña encerrada en una cabaña en medio del monte. A partir de aquí, la persecución habrá comenzado. (The Backwoods)*
 - English: *people*, Spanish: *gente*
 - UK: *Within a very short period of time I was at a loss as to what was going on as Terrier jumps from one location to another to meet one character or another who usually tell him "Okay mate see (Another character) at (Another location) and they'll tell you to meet another character at another location, but be careful because there's people out to get you". (The Gunman)*
 - UK: *The way Barcelona is portrayed, firstly, is like a tourist ad as others have said, all*

sanitised and stereotypical, where people randomly play Spanish guitar and there aren't any muggers or other unpleasantness. (Vicky Cristina Barcelona).

- USA: And that is what made most of the story interesting (that and the beautiful people surrounded by the beauty of Barcelona).
- USA: Still, Allen crafts a beautiful and charming story set in the gorgeous, sunny Barcelona with stunning buildings, attractive people and a meditative tale about what happens when art and life collide, and the lasting effects it can have. (Vicky Cristina Barcelona).
- SPAIN: La verdad es que se han gastado un dineral en hacer la película, la ambientación está muy conseguida (dentro de lo que cabe, reproducir a nuestra gente de los años 30, escuálida, sufrida, cetrina, con actores altos, rubios, generación colacao, pues como que no es), y los detalles y atrezzo están a un nivel muy alto para el nivel medio de la película española guerracivilista (los dolares se tienen que hacer notar). (There Be Dragons)
- SPAIN: Es curiosísimo como a la gente de repente le brota el fervor patrio y se ofende porque el bueno de Woody no haya retratado de forma fidelísima lo que cada cual considera que debería ser la imagen real de su sacrosanta tierra. (Vicky Cristina Barcelona)

- Mean of realisation 2. Referential assimilation: spatial and personal reference (anthroponyms, toponyms⁶², personal pronoun 'they'⁶³, realisations and tropes (synecdoche, metonymy and personification)

Referential assimilation expressed by anthroponyms and toponyms has been widely used in the reviews of the three countries included in this study. In the case of anthroponyms, it is not surprising that the most common Spanish names are those of the Spanish actors casted for the films reviewed (see table 9). Some Spanish film directors (see table 10) and Spanish personalities (see table 11) have also appeared in several strategies. On the other hand, the most widely used toponyms in the reviews are by far *Barcelona*⁶⁴ and *Spain*, although other place names such as Catalonia or Madrid have also appeared on numerous occasions (see table 12).

Table 9. Absolute frequencies of names of Spanish actors/actresses in the film reviews.

	United Kingdom	United States	Spain
Bardem	42	474	476
Cruz	92	355	279
Banderas	4	27	56
Jimenez/Gimenez	1	14	28
Anaya	-	4	8
Molla	-	2	8

⁶² Even though Wodak did not include the use of place names in her study, I have decided to include them due to their frequent presence in this project's corpus.

⁶³ Wodak focused on the use of first-person pronouns such as "we", "us" and "our" while we have opted for third person pronouns such as "they", "them" and "their" to study the construction of a foreign identity rather than the own one.

⁶⁴ The toponym 'Barcelona' has not been quantified when it appears as part of the title of the film *Vicky Cristina Barcelona*.

Ugalde	-	2	4
Rueda	-	-	9

The two most mentioned Spanish actors by reviewers from Spain, the United Kingdom and the United States are Penélope Cruz and Javier Bardem. This fact is not surprising if we consider that each of them have roles in two out of the twenty films reviewed (Cruz in *A Matador's Mistress* and *Vicky Cristina Barcelona* and Bardem in *The Gunman* and *Vicky Cristina Barcelona*). After Cruz and Bardem, Antonio Banderas is the third most mentioned Spanish actor by reviewers from the United Kingdom, the United States and Spain.

With regards to the presence of Spanish film directors' names, *Buñuel* has been the most frequent one in the three audiences considered, which could be due to his appearance as a character in two of the films reviewed (*Little Ashes* and *Midnight in Paris*).

Another Spanish film director, Pedro Almodóvar, who does not participate in any of the films reviewed nor appears as a character in any of them, has been the second Spanish film director most widely mentioned by reviewers from the United Kingdom and the United States, being the fourth one among Spaniards (see table 11). This presence shows Almodóvar's relevance for the three national audiences studied.

Table 10. Absolute frequencies of names of Spanish film directors in the film reviews.

	United Kingdom	United States	Spain
Buñuel	11	38	79
Almodovar	8	12	29
Serra	3	-	38
Monzon	-	2	32
Berlanga	-	-	3

In terms of Spanish personalities, Dalí has been the name that appears the most in the reviews written from Spain, the United Kingdom and the United States. This fact is not surprising either if we take into consideration that he is a character in two of the films reviewed (*Little Ashes* and *Midnight in Paris*) and his artistic work is shown in various scenes of another film (*Vicky Cristina Barcelona*). After Dalí, Lorca is the second most frequent name of a Spanish personality in the reviews from the United Kingdom and the United States while he comes third in those from Spain after Gaudí. Lorca is also a character in one of the films included in this study (*Little Ashes*).

Table 11. Absolute frequencies of the most frequent names of Spanish personalities (excluding actors, actresses and film directors) per country.

	United Kingdom	United States	Spain
Dali	53	157	159

Miro	8	2	7
Gaudi	4	12	27
Lorca	19	56	23

Focusing on toponyms, *Barcelona* has been the most frequent one among the three audiences considered. After *Barcelona*, *Spain* has come second followed by *Europe* in the reviews written from Spain and the United Kingdom and by *Catalonia* in those written from the United States.

Table 12. Absolute and relative frequencies of the most frequent Spanish toponyms in the film reviews.

	United Kingdom	United States	Spain
Europe	24	12	116
Spain	30	152	173
Catalonia	3	22	15
Barcelona	54	253	215
Madrid	17	14	76
Mallorca	2	4	17
Oviedo	3	8	105
Asturias	-	1	24
Andalusia	1	1	8
Basque country	1	4	5
Canary Islands	-	-	4
Valencia	-	1	3
Alicante	-	-	5
Cadaques	-	1	5

If we pay attention to the distribution of adjectives describing geographical origin, *Spanish* has been the most frequent one in the three countries considered. In the reviews written from the United Kingdom and the United States the second adjective of geographical origin by frequency has been *European* while in those from Spain *Hispanic*. *Catalan* has come third in reviews from the three countries. Finally, the adjective *Mediterranean* has never been used in the United Kingdom while it has respectively appeared 17 and 6 times in reviews written from Spain and the United States. This greater presence in texts written from the United States could be due to the interest that Mediterranean Europe seems to have for this audience, which could be linked to cultural heritage. The distance between the two continents could also be playing a key role in the apparent homogenisation of Mediterranean national identities observed in reviews written from the United States. In the case of the British public, geographical proximity and the greater frequency of cultural, social and political exchanges with specific Mediterranean countries could be behind the lower recognition of Mediterranean supranational identity.

Table 13. Absolute and relative frequencies of the most frequent adjectives of geographical origin in the film reviews.

	United Kingdom	United States	Spain
European	20	29	68
Spanish ⁶⁵	48	151	278
Catalan ⁶⁶	10	11	79
Latin	3	6	32
Hispanic	2	1	10
Other Spanish territories ⁶⁷	2	4	24
Mediterranean	-	6	17

Focusing now on personal pronouns constructing similarity among Spanish people, a distinction should be made between the two English-speaking countries considered and Spain. While reviewers from the United Kingdom and the United States have made use of third-person pronouns referring to Spaniards as a homogenous group, Spaniards have substituted these third person pronouns by first person ones and their corresponding verbs forms (the subject is not mandatory in Spanish, and it is always reflected on the verb inflection/conjugation). As could be expected, this difference shows that Spaniards construct their similarity with pronouns such as "we" or "I" while reviewers from the UK and the US, as opposed to Spaniards, construct a national identity that is foreign to them with pronouns such as "they", "he" or "she".

- Third person pronouns: *they, their*
 - UK: *Better to have a cast of native English speakers. Or make sure to hire some good speech trainers. It was obvious the actors were not comfortable with what they were saying and it really hurt their performances. (Little Ashes)*
 - UK: *I know it's not supposed to be about them, it's about a couple of girls spending their summer in Barcelona. Barca looks great, but why fly 3,000 miles, to a city by the sea with mountains behind, where they speak Spanish, when you could have gone to L.A.?(Vicky Cristina Barcelona)*
 - UK: *If Lorca's the wound, Buñuel's the scab. And Dalí (Robert Pattinson) is trying so hard to be edgy and out there he loses sight of the fact he naturally is. The three consolidate their friendships, and as is often the way with trios, Buñuel pin- balls between Lorca and Dalí, who have initially become far closer. (Little Ashes)*
 - UK: *Bardem and Cruz are absolutely amazing - as usual - on their performance, Johansson a bit too simple, and Rebecca Hall very promising. (Vicky Cristina Barcelona)*
 - USA: *The trio of Spaniards first meet while at the university; they come together as they begin their career in the arts. (Little ashes)*
 - USA: *The villagers come a-lookin' for the little girl, suspecting that Paul and Norman know something they're not telling. They're right, of course. (The Backwoods)*

⁶⁵ I have not included any references to the term *Spanish* as a language.

⁶⁶ As with *Spanish*, I have not included any references to the term *Catalan* as a language.

⁶⁷ Within this category we have included those adjectives describing regional origin within the current State of Spain such as *Andalusian* or *Basque*. An exception has been made with adjectives expressing *Catalan* origin, which have been presented as an independent category due to their frequent appearance in this project's corpus of study.

- USA: Juan Antonio and his ex-wife reignite their passions ...with Cristina getting involved with both of them, if you know what I mean. (Vicky Cristina Barcelona)
- USA: They're right, of course. But are the villagers right in their treatment of the girl? Should the British couples just walk away, turn a blind eye and leave the villagers to resolve their own sociological problems? (The Backwoods)
- First person pronouns and verbs: *nosotros/as, nuestro/a/s, nos.*
- SPAIN: Los europeos somos así. Todos aquí tenemos una inagotable fuente de inspiración creativa , somos pintores, poetas, músicos, artistas... Para el amor somos abiertos, apasionados, liberales, polígamos, amantes de la vida y los placeres.... (Vicky Cristina Barcelona)
- SPAIN: España de los años 20. Pero todavía más vergüenza debería darnos no haber sido nosotros los que hiciéramos una película sobre esta maravillosa historia que fue la coincidencia en la residencia de estudiantes de todos esos personajes enormes que escribieron una de las páginas más importantes de nuestro arte y nuestro pensamiento (...). (Little Ashes)

With regards to realisations of Spanish identity through synecdoche, metonymy and personification, the most frequent mean in the three audiences studied has been the personification of Spain. This personification is shown in the following examples:

- UK: The films does give the impression that American go round the world in their own bubble and don't engage. This for me was a problem, at the end of the story Spain was a mess and America had completed their plans regardless of the personal cost. (Vicky Cristina Barcelona)
- UK: Allen is beyond both American and European clichés, so can play with both fairly well. We see two American tourists enchanted by the surface culture of Spain, and their own inward uncertainty. (Vicky Cristina Barcelona)
- USA: Whatever the historical relationship between these lovers, it has been taken up artfully into an exploration of the matador's psyche, and by extension, the psyche of Spain. (A Matador's Mistress)
- USA: We do see some very good landscapes in London, the Congo and in Spain that also gave us a bullfight arena. (The Gunman)
- SPAIN: La españa rural llevada con buen tino, las relaciones de parejas protas muy curradas, los lugareños excelente elenco, la niña un buen aliciente, el paisaje tenebre, la violéncia es así, depende del momento, la ocasión, y la sin razón, eso es la violéncia. (The Backwoods)
- SPAIN: Se nos muestra un Buñuel rebelde, cansado del sistema, asfixiado por la España del momento y que desea fervientemente marchar a la ciudad vanguardista del momento, París y poder desarrollar su definitiva vocación, el cine. (Little Ashes)

5.1.2. Topos of definition ('rebirth', 'zero hour') and topos of name interpretation (locus a nominis interpretatione)

The topoi of definition and name interpretation conform an argumentation scheme that Wodak (2009) defined to study the temporary continuity of a national identity through different means of realisation that include temporal references, referential vagueness, interpretation of proper names, metaphors such as the ship one

and the house one, lexemes and prefixes indicating continuity, particles constructing continuity, indefinite articles, parallelisms, allusions, evocations and non-distanced representations which create continuity. Both topoi are based on presupposing of/ emphasising on positive political continuity (at state/national level) or on the negation of an alleged discontinuity. The presence of each of the seven means of realisations described for both topoi in the reviews analysed is addressed hereafter.

- Mean of realisation 3. Temporal reference, indicating continuity: temporal prepositions, adverbs of time and adverbial constructions

Reviewers from the three countries included in this study have shared the use of similar temporal references, being the most common ones *always*, *never* and *since* in English and their equivalents in Spanish (*siempre*, *nunca* and *desde*).

- English: *always*, Spanish: *siempre*
 - UK: A story of love always seems to work better in these exotic climates. Perhaps because love itself is exotic and other, like the setting. (Vicky Cristina Barcelona)
 - UK: From the early moments when you see Vicky being stand offish to Juan's invitation you know that both women are going to end up sleeping with him, well these artistic types (Javier Bardem as Juan Antonio) always get the women in films and more freethinking they are then more the merrier. (Vicky Cristina Barcelona)
 - USA: I have always been fascinated with the Spanish Civil War, and it forms the background of this story of the founder of Opus Dei. (There Be Dragons)
 - USA: However, the ever-consistent Ben Kingsley is unsurprisingly effective hamming it up as the Russian heavy, as are the young Kate Mara and the always interesting Spanish actor Eduardo Noriega. (Transsiberian)
 - SPAIN: La imagen que se ofrece de España es, como siempre, "antigua"; como si aquí no tuviésemos urbes capaces de rivalizar con las "cities" estadounidenses. (Vicky Cristina Barcelona)
 - SPAIN: Siempre estamos con el mismo rollo que si doblaje si, que si doblaje no, que si en v.o mejor, no seré el que diga que mejor siempre en v.o, en España doblamos de maravilla las películas pero esto es una excepción sin duda (...). (Vicky Cristina Barcelona)
- English: *never*, Spanish: *nunca*
 - UK: If you've never been to Spain, Woody Allen's VCB will make you want to go. (Vicky Cristina Barcelona)
 - UK: We know from the films that Allen made in the UK that he has a tin ear for British English and he sets his stories in a bogus England that has never existed. I suspect that his Barcelona is equally bogus. (Vicky Cristina Barcelona)
 - USA: Bardem has never been sexier in English. (Vicky Cristina Barcelona)
 - USA: What I do, though, is that he could never have made this film anywhere but in Barcelona. The beauty, the intrigue, the exoticness; they all overpower the people moving through the story as well as us watching it all unfold. (Vicky Cristina Barcelona)
 - SPAIN: La España esa vista por Hollywood, en este caso por Allen, vuelve a

colocarnos la etiqueta de teta y pandereta de la que nunca hemos podido zafarnos. (Vicky Cristina Barcelona)

- SPAIN: Mientras vuelven a esa Barcelona donde todo el mundo es artista, bohemio y donde el verano del amor del 68 parece que nunca ha acabado porque la gente es liberal, romántica y hasta las putas de la calle San Ramón son encantadoras y los proxenetas no les rompen los morros al primero que ose sacar fotos a sus "protegidas". (Vicky Cristina Barcelona)
- English: *since/from*, Spanish: *desde*
 - UK: From the early moments when you see Vicky being stand offish to Juan's invitation you know that both women are going to end up sleeping with him, well these artistic types always get the women in films and more freethinking they are then more the merrier. (Vicky Cristina Barcelona)
 - USA: Particularly, Helena's unhappily married daughter Sally (Naomi Watts), like Flaubert's Emma Bovary before her (and there can be no doubt that Woody Allen deliberately plays on this precedent), goes to a performance of "Lucia di Lammermoor" with Greg, a man who wants to start having an affair with her (Antonio Banderas, better directed, and better made up than in any movie since he left his native Spain). (You Will Meet a Talk Dark Stranger)
 - UK: Then the character played by Javier Bardem. What's up with this guy? First of all, see any of his movies lately from the past five years and ALL his acting is the same, and just plain melodramatic. (Vicky Cristina Barcelona)
 - UK: By a quirk of fate, Wilson is transported back to the 1920s and meets the likes of Ernest Hemingway, Gertrude Stein, Salvadore⁶⁸ Dali, F. Scott and Zelda Fitzgerald, and so many others from that grand period. (You Will Meet a Talk Dark Stranger)
 - SPAIN: ¿Desde cuando en Barcelona se vive como si fuera la Provenza francesa? ¿Yendo en bicicleta por en medio del campo? ¿Desde cuando en Oviedo hay jardines andaluces con un guitarrista flamenco deleitándonos? (Vicky Cristina Barcelona)
 - SPAIN: La expectación ante la primera cinta de Javier Bardem y Penélope Cruz juntos desde su noviazgo, el morbo de ver el triángulo amoroso con la voluptuosa Scarlett Johansson, y la posibilidad de que dos actores españoles trabajaran con uno de los considerados "grandes" del cine como Woody Allen, inflaron la promoción de esta película - que para más inri, se desarrolla en España- en nuestro país, morboso como pocos. (Vicky Cristina Barcelona)

- Mean of realisation 4. Referential vagueness by means of personal pronouns, place adverbs and spatial reference through persons and toponyms

Referential vagueness has shown up in the reviews from the United Kingdom and the United States mainly through the term *location* and the spatial reference expressed by the term *country*. Reviewers from the United States have also expressed referential vagueness through the term *setting*. In the meantime, Spanish reviewers have mostly opted for the place adverb *aquí* (*here*) and the spatial reference contained in the term *país*, which is an equivalent of the English term *country*.

⁶⁸ Salvador.

- English: *country*, Spanish: *país*
 - UK: *Afterwards I questioned whether this was a fair reflection of that conflict because both sides come out of it badly, except the church. The dark past of Spain is not always seen outside of Spain. I was quite shocking in parts to see how divided the country was (and maybe still is). (There Be Dragons)*
 - UK: *We can overlook the coincidence that Santi's mother now lives in Spain, the country he's just moved to. (Goal 2)*
 - USA: *That the stiff and conservative Vicky would have travelled to a foreign country with the impulsive and directionless Christina to spend two months together is inconceivable. (Vicky Cristina Barcelona)*
 - USA: *You feel his confusion, frustration and love for art, his country and his family. (Little Ashes)*
 - SPAIN: *Bueno, bueno, bueno.... Si estuviese producida en los USA, con equipo y director norteamericanos dudo que se estrenase en este país directamente en nuestras salas de cine. (The Kovak Box)*
 - SPAIN: *Y es normal que a Woody le guste España, porque nos la retrata de tal forma que parece que en este país estamos todo el día de pinchos, de grandes cenas, y lo que es trabajo, mas bien poco. Que no digo que no pueda ser verdad, pero hombre, si dicen que la verdad duele, al menos suavízala. (Vicky Cristina Barcelona)*

- English: *location (United States and United Kingdom) and setting (United States)*
 - UK: *It's beautiful to look at, the locations are to die for, but it's just too boring and to self indulgent for it's own good. (Vicky Cristina Barcelona)*
 - UK: *The film has a very strong sense of its Spanish location, and all the cast are attractive and perform well, particularly Penelope Cruz, whose Maria Elena who is either excessively emotional or else mildly disturbed.. (Vicky Cristina Barcelona)*
 - USA: *Still, the film does contain enough shock, action and beautiful locations (not to mention sultry Spanish chicks) to hold most Americans attention! (Vicky Cristina Barcelona)*
 - USA: *The film's semantically curious title refers to its twenty-something central characters Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) along with its romance-inspiring setting (Barcelona). (Vicky Cristina Barcelona)*

- Spanish: *aquí*
 - SPAIN: *Cierto es que el sr. Allen suele contarnos historias un tanto disparatadas o extravagantes con un claro mensaje (como suele ocurrir un poco aquí con Almodóvar), y en esta última parece intentar contarnos lo indefinible que es el amor y las relaciones, pero es que a mí no me acaba de convencer.... (Vicky Cristina Barcelona)*
 - SPAIN: *Para ser vista en Guirilandia, que aquí no somos tontos y sabemos lo que hay. (Vicky Cristina Barcelona)*

- Mean of realisation 5. Proper names interpreted as indicating Spanish descent

Due to the nature of this project's written corpus, it is not surprising that the presence of Spanish proper names and toponyms have been frequent in the reviews from the three audiences considered. These names have mostly corresponded with names of Spanish actors and their characters, names of Spanish film directors, Spanish personalities and the Spanish locations where the reviewed films were shot

or localised (see the previous tables 10, 11, 12 & 13). Also, reviewers from the United Kingdom have made use of the Spanish language on several occasions while no use of Spanish has been found in the reviews from the United States.

- Spanish locations
 - UK: *The cinematography is lovely and there are some great shots of Catalanian* architecture, including La Sagrada Familia (studied intensively by Vicki yet who still refers to it ignorantly as "Gaudi's Church"). (Vicky Cristina Barcelona)*
 - UK: *You also get a bit of the Ramblas as well just to make sure that the tourist trail is followed. (Vicky Cristina Barcelona)*
 - USA: *I don't know if there is a rule about the finals of the champions being played at home, but even if it's allowed, what a coincidence that the finals for that year was played in the Bernabeu. (Goal 2)*
 - USA: *There are many outdoor shots of the city, especially of Gaudí's Park Güell. (Vicky Cristina Barcelona)*
- Spanish language (United Kingdom)
 - UK: *It all starts in a Barcelona bar when two rich and supposedly intellectual adventure-seeking American tourists catch the eye of a swarthy Spaniard who immediately abandons the company he's keeping to proposition the pair of them by inviting them to join him on a private plane ride to Oviedo⁶⁹ where he confidently asserts he will sleep with them both. Well girls, the Spanish word for "Police!" is "Policia", which is of course what anyone else would shout under the circumstances, but in Woody's world this is plot development so naturally they go with it and of course it duly happens. (Vicky Cristina Barcelona)*
 - UK: *Well, let's just hope the homophobic Buñuel doesn't find out about it. Caramba! Too late. (Little Ashes)*

- Mean of realisation 6. Ship metaphor, ship allegory and house metaphor

As it happened to Wodak and her team (1999, 2009) while studying the construction of an Austrian national identity in texts produced in Austria, I have also found some examples of Spaniards making use of the ship metaphor to construct their national identity. They have mostly done it through terms like *patria* (homeland), *tierra* (land) and *península* (peninsula). In English, the term *territory* has served for a similar purpose at times.

- Spanish: *patria*, *tierra* and *península*
 - SPAIN: *Bardem hace un trabajo solvente como artista de excesos Picassianos y Pe... hombre, en versión original queda gracioso el contraste de las salidas de tono patrias con voz de pito, pero de ahí a darle un oscar por su interpretación, no me salen las cuentas... (Vicky Cristina Barcelona)*
 - SPAIN: *En ocasiones, el guión da un tratamiento epidérmico, superfluo, a las relaciones de los personajes, a sus conflictos maritales, para dar luz a la trama principal de la cinta, aquella en la que se habla del contraste entre la civilización de la*

⁶⁹ Oviedo.

que vienen los ingleses y su choque con la cultura patria. (The Backwoods)

- English: *territory*
 - UK: Woody Allen's latest film is a return to comedy, after recent wanders into darker territory. It cannot be said to be a crushing, comic examination of humanity's madness in matters of love, but it is a subtle, clever and highly entertaining piece of humorous cinema which hits the spot quite expertly. (Vicky Cristina Barcelona)
 - UK: This is quintessential Almodovar. I've always noticed how much in common the Woody Allen and Pedro Almodovar have in common and no picture conveys it as well as when Allen goes into his Spanish counterparts territory filming a movie in Barcelona of all places. (Vicky Cristina Barcelona)
 - USA: His second woman is too predictable to describe. Woody has entered Almodovar territory, physically, sexually and emotionally. (Vicky Cristina Barcelona)
 - USA: And though Woody seems to be covering new territory with his recent extended European vacation, the ground he covers isn't dramatic, only geographic. (Vicky Cristina Barcelona)

- Mean of realisation 7. Particles constructing continuity

Some examples of particles constructing continuity have included terms such as *traditional* and *classic* in the reviews in English and their equivalents (*tradicional*, *clásico/a/s*) in Spanish, being the most frequent one among the three national audiences *stereotype/estereotipo*. In the case of the reviews written from Spain, the presence of the terms *típico* and *tópico* is also relevant.

- English: *traditional/classic*, Spanish: *tradicional(e,s)/clásico(a,s)*
 - UK: Of course, one of the ways in which Allen immediately distances himself from both his previous works, and the very idea of traditional, American-filtered romance is by shifting the location from skyscrapers and hot dog stands to villas and small markets. (Vicky Cristina Barcelona)
 - UK: Vicky, Cristina, Barcelona' (2008) showed Allen on directorial holiday in Spain. Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US. Penelope Cruz as the free-thinking, dynamic, past lover of Bardem's character, also led by the heart and her turbulent bipolar emotions (Vicky Cristina Barcelona).
 - SPAIN: A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico). (Vicky Cristina Barcelona)
 - SPAIN: Está bien dejar de dar una imagen clásica de España. (Vicky Cristina Barcelona)
- English: *stereotype, cliché*, Spanish: *estereotipo, cliché, tópico, típico*.
 - UK: I really wanted to like it...but cliché after pretentiousness cliché made me loath it I found it impossible to like the two American girls who come to Barcelona and meet (wait for the stereotype!!) Spanish Lothario artist. (Vicky Cristina Barcelona)
 - UK: I really wanted to like it...but cliché after pretentiousness cliché made me loath it I found it impossible to like the two American girls who come to Barcelona and meet (wait for the stereotype!!) Spanish Lothario artist. (Vicky Cristina Barcelona)

- USA: *The characters are out of a textbook of psychoanalytic and ethnic stereotypes. (Vicky Cristina Barcelona)*
- USA: *Unfortunately for these vapid young women, Juan is still emotionally involved with his ex-wife, Maria, who is portrayed as a stereotypical Latina spitfire with suicidal impulses. (Vicky Cristina Barcelona)*
- SPAIN: *Los personajes se ajustan más de lo razonable a los estereotipos hispánicos, como el del macho joven, conquistador, donjuanesco, picador de extranjeras, buscador de sexo sin compromisos y con despedidas dulces, o la de la mujer histérica, celosa, gritona y mandona. (Vicky Cristina Barcelona)*
- SPAIN: *Desde mi punto de vista está claro que los estadounidenses están confundiendo talento con el carácter propio de la mayoría de las gentes de nuestro país, esa manera de ser tipical spanish. (Vicky Cristina Barcelona)*

- Mean of realisation 8. Indefinite articles

Some examples of indefinite articles constructing a Spanish national identity have been found in the reviews from the three audiences considered in this study. The most common ones have been *a* and *some* in English together with their equivalents *un/una/unos/unas* in Spanish.

- English: *a* and *some*
 - UK: *Give me some Spanish dialogues to hear and try to understand and I will be happy. (Vicky Cristina Barcelona)*
 - USA: *An epic score with a Spanish feel, listeners are told a story of bravery and drama with their ears alone. (There Be Dragons)*
- Spanish: *un/una/unos/unas*
 - SPAIN: *¿Sabes aquel que dice?: Un americano, un ruso y un español viajan en tren. (Transsiberian)*
 - SPAIN: *La película es básicamente el retrato hagiográfico de un devoto beato que sólo quiere hacer bien en una España que está más revuelta que un panal agitado, y de el cómo de bueno es cuando todo el mundo es tan malo y no tiene un hobby mejor que ir por ahí pegando curas. (There Be Dragons)*

- Mean of realisation 9. Parallelisms, implicit and explicit comparisons

With regards to the use of parallelisms and implicit or explicit comparisons made to construct continuity over Spanish identity by the three national audiences represented by the reviews, three main trends have been found. The first one relates *the Spanish* to beauty. The second links the country and/or its people with the idea of being *foreign* in the case of reviews from United Kingdom and the United States and

with being *different* in those from Spain. Finally, the third trend makes a connection between *the Spanish* and sex.

All the different semantic threads/nodes that have been used to construct Spanish identity in the reviews, which will be all discussed in detail in the following chapters, could also be regarded as parallelisms. In fact, for the selection of threads/nodes that have been studied, the frequency of use of some of the parallelisms detected in this phase of the analysis were key. This is the case, for instance, of the nodes/threads of beauty, sex and foreignness, whose use as parallelisms is shown in the coming examples.

- Beauty

- UK: Great music throughout, in keeping with the film, really lovely location filming, and well acted, Timothy Hutton puts in a very good and *solid performance as Hutton*. (*The Kovak Box*)
- UK: It's beautiful to look at, the locations are to die for, but it's just too boring and to self indulgent for it's own good. (*Vicky Cristina Barcelona*)
- USA: One might imagine that all would have been well if Tony had avoided London and returned to bask in the beauty that is Spain. (*The Gunman*)
- USA: The anchors in this film are Juan Antonio (Javier Bardem), fresh from his Oscar win for 'No Country For Old Men', his fiery ex-wife Maria Elena (Penélope Cruz) and the stunning city of Barcelona. (*Vicky Cristina Barcelona*)
- SPAIN: La verdad es que da un poco de pena ver a Woody Allen realizando este anuncio, cierto es que muy correcto de la preciosa ciudad de Barcelona, con una escapada imagino que también económicamente justificada a la encantadora villa de Oviedo. (*Vicky Cristina Barcelona*)
- SPAIN: Ya que la película es mala por lo menos se disfruta de las maravillas de Barcelona y Oviedo. (*Vicky Cristina Barcelona*)

- Foreign (UK and US) / diferente (Spain)

- UK: All is not 100% with their relationship - is it ever? They become familiar with another couple, mixed-race Carlos & Abby. (*Transsiberian*)
- UK: It's about a Foreign man, polluting women by showing them outer beauty as well as inner beauty, all for satisfying his own desires, and it's a very pretentious affair. (*Vicky Cristina Barcelona*)
- USA: Take the character of Juan Antonio as an example. When he introduces himself, he struggles with his English and fumbles for the right words, then two sentences later, he uses the word "subterfuge". What foreigner do you know who struggles with the English language and who also use that word? What native English speakers do you know who uses that word? (*Vicky Cristina Barcelona*)
- USA: If it wasn't low budget and foreign, with non-U.S.-well-known writing and directing, and with higher "production values", it would have made big stink here. Or maybe not. (*The Backwoods*)
- SPAIN: Hasta la banda sonora es penosa... ¿dónde están los Charlie Parker, Django Reinhardt, Joe Venuti, etc. de todas las películas de Woody Allen? ¿Por qué la ha cambiado por la guitarra española? Además, el guitarrista (Emilio de Benito, que para más señas es madrileño y vive en Gijón, aunque parezca de

Cádiz) lo mismo aparece tocando en un restaurante al aire libre de Oviedo que en otro exactamente igual, pero en Barcelona, aunque el sitio bien podía ser de cualquier pueblo andaluz; claro que, a lo mejor no cayó que su cinta iba a ser vista aquí, en Spain, so different... (Vicky Cristina Barcelona)

- SPAIN: Aviso ¡está llena de tópicos! las españolas sexys y busconas (menudo papel que les han dado a María Botto y María Adán, casi mejor que se hubiesen ahorrado el viaje, porque para lo que hacen...), los americanos incultos, los australianos con un acento ininteligible... vamos, que trata de lo que te puede pasar en un viaje si mezclas a personas de diferentes culturas con una guía harta de las exigencias diarias y a punto de abandonar su trabajo. (My life in ruins)

- Sex

- UK: This as they encounter another young couple in Carlos (Noriega), a ruggedly handsome and somewhat sexualised Hispanic male travelling with Abby (Mara), a pretty but somewhat vampish American girl.
- UK: The surface of the film seethes with sexual possibility; the Iberian locations, inflections of accent and lose-clothing climate contribute to this as well. (Vicky Cristina Barcelona)
- USA: And isn't it suspicious that the Spanish hunk is the evil tempter, ergo the only character responsible for his misdeeds?(Transsiberian)
- USA: Eye Candy: Virginie Ledoyen & Aitana Sánchez-Gijón both bare all. (The Backwoods)
- SPAIN: Encontramos una parodia al temperamento "caliente" latino, y a la obsesión con la que el resto de occidente civilizado contempla europa, especialmente españa como un rincón de sexo, cultura y diversión de carácter exótico y cautivador que incrementa su leyenda con la distancia. (Vicky Cristina Barcelona)
- SPAIN: El tema es uno de ellos: un Allen más pasional, acorde con la cultura de nuestro país (esa es la fama que tenemos más allá de nuestras fronteras), que no duda en aportar a la historia cierto cariz sexual, y que incluso se atreve con un beso lésbico entre una despampanante rubia americana y una morenaza española: Scarlett Johansson y Penélope Cruz. (Vicky Cristina Barcelona)

- Mean of realisation 10. Allusions, evocations, non-distanced discourse representation creating continuity

As the following strategies exemplify, an allusion creating continuity in the reviews from the three national audiences included in the reviews has related Spanish actors and/or Spanish films to Pedro Almodóvar:

- UK: A stand-out performance is made by the Almodovar actress Penelope Cruz, but this is far from one of her better roles, especially in Spanish cinema. (Vicky Cristina Barcelona)
- UK: This is quintessential Almodovar. I've always noticed how much in common the Woody Allen and Pedro Almodovar have in common and no picture conveys it as well as when Allen goes into his Spanish counterparts territory filming a movie in Barcelona of all places. Unfortunately for Allen the comparison between the two doesn't speak too well of the New Yorker as the plot, the dialogue and the script in general seems to be taken from a forgotten Almodovar drawer full of his artistic failures.
- USA: Woody has entered Almodovar territory, physically, sexually and emotionally.

- (Vicky Cristina Barcelona)
- USA: Cruz merely has to show up in her passionate Almodovar kit. She's an emotional basketcase, a sexual genius, a painter. (Vicky Cristina Barcelona)
 - SPAIN: Tal vez para ser una 'opera prima' la peli de Serra no sea esa obra íntima y personal que muchos hubieran querido pero... ¡qué coño!, visto el panorama en estas latitudes (comedias tontorronas, historias de la posguerra, idas de olla almodovarianas y fuegos de artificio de jóvenes realizadores que se las prometían felices y nunca más se supo) resulta sumamente estimulante que vayan emergiendo en nuestra filmografía vernácula trabajos como "La noche de los girasoles" o la cinta que hoy nos ocupa. (The Backwoods)
 - SPAIN: El Oscar a "Pe" es incomprendible para cualquier aficionado al cine. Desempeña el mismo rol que cualquier personaje almodovariano y nos regala con unas cuantas histerias, gestos exasperados y caras de soliviantada. (Vicky Cristina Barcelona)

Other allusions found in the reviews have linked Spanish cinema with poor quality and very close theme lines, the country's history with war, violence and extreme Catholicism and the Spanish folklore with flamenco, the classic guitar and bullfighting. All these allusions will be discussed in more detail in chapter 8, which will specifically deal with the nodes/threads that have served to construct specific cultural elements associated with Spain.

5.2. Micro-strategies of singularisation

The second sub-group of construction strategies that have been studied is based on the *singularity and sameness* that individuals appear to perceive when imagining a national identity or contrasting different ones. These strategies make use of an argumentative scheme called *topos of lovely or idyllic place (locus amoenus)*, whose main purpose is to highlight the positive common characteristics of a national identity. The different means of realisation through which this topos can be performed include lexemes with semantic components constructing singularity and individualisation together with structures of parallelisms and repetitions.

5.2.1. Argumentative scheme of presupposition/emphasis on intra-national sameness/similarity

Different semantic fields—or in other words, threads/nodes—associating Spain with positive characteristics have been found in the reviews. Some of the most common ones among the three national audiences considered have served to emphasise a presupposed Spanish intranational sameness through *leisure, heat, sun* and *arts*. As all the semantic fields/nodes utilised to construct Spain will be extensively discussed throughout chapter 7, only a few examples of some of them are included

below with the aim of demonstrating their use as one of the multiple means of realisation described by Wodak (2009).

- Mean of realisation 11. Lexemes with semantic components, constructing singularity and/or individualisation

- Leisure

- UK: *Two couples on a Spanish holiday chance upon an imprisoned girl in an abandoned house, take her in and then find trouble from the locals when they find they have taken her. (The Backwoods)*
- UK: *Vicky, Cristina, Barcelona' (2008) showed Allen on directorial holiday in Spain. Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US. (Vicky Cristina Barcelona)*
- USA: *And the "Deleverence/Straw Dogs"-esquire story about an English couple vacationing at their friend's house in a remote part of Spain where they find a poor child locked away in chains and have to face the wrath of local villagers, started off well enough. (The Backwoods)*
- USA: *Gary Oldman (HARRY POTTER films) stars as Paul, an Englishman on holiday in Spain's backwoods with his wife and another couple when they run afoul of the locals who are hiding a young girl away in what seems to be sickening conditions (they find her tied by the ankle in a dilapidated home drinking from a dog bowl). (The Backwoods)*
- SPAIN: *Cuatro quiris se vienen de vacaciones a la España de finales del 70. ¿El lugar? Un pueblecito del norte perdido en las montañas y que muestra pocos indicios de civilización a excepción de cuatros casas y un bar. (The Backwoods)*
- SPAIN: *En definitiva, un producto entretenido del señor "Alien", una comedia bastante simpática, bastante con el roll de Penelope Cruz, que borda el papel, pero que si la analizas un poco, tiene muy poca chicha, que tampoco ofrece ni escenas de cama, a poder ser con la Johanson y viene, en cierta forma a pasar unas pequeñas vacaciones, a hacer de "quiri", el señor Allen. (Vicky Cristina Barcelona)*

- Heat, sun

- UK: *I was disappointed because I know Majorca, where much of the real-life drama was set, as well as the social scene and some of the people peripheral to the drama; but more so because this American tragedy cries out for an intense and absorbing study of wealth, social ambition and the tragic consequences of a family falling from the heights of scientific, commercial and cultural achievement to incest and murder. It's not really about watching attractive gay people lounging about in the sun and a few name-dropping suppers. (Savage Grace)*
- UK: *Woody Allen takes a trip to Barcelona in this movie and the sun and surroundings seem to agree with the man as it's his best film in a number of years. (Vicky Cristina Barcelona)*
- USA: *Still, Allen crafts a beautiful and charming story set in the gorgeous, sunny Barcelona with stunning buildings, attractive people and a meditative tale about what happens when art and life collide, and the lasting effects it can have. (Vicky Cristina Barcelona)*
- USA: *Idris Alba, Mark Rylance and Ray Winstone are also part of the cast, but the fact that the majority of the film takes place in sunny Spain (it culminates at a bullfight, of all places!) makes us suspect that the actors were looking more for an all-expenses-*

paid European vacation than any kind of cinematic legacy when they signed on to be a part of "The Gunman." (The Gunman)

- *SPAIN: La fotografía, de Javier Aguirresarobe ("Mar adentro", Armenábar, 2004), luminosa y colorista, respira juventud, aires estivales y atractivos de sol y playa. (Vicky Cristina Barcelona)*
- *SPAIN: Me imagino a miles de americanos buscando la idílica Oviedo por la Costa Brava en el mapa, como si del mismísimo Platón se tratara buscando la Atlántida, para ir el próximo verano de vacaciones. (Vicky Cristina Barcelona)*

- Mean of realisation 12. Parallelisms and repetitions of structures

The repetition of certain structures as means of realisation for Spanish identity have been observed in the reviews written from the United Kingdom and Spain but not in those written from the United States. This circumstance may be a mere fortuitous occurrence which could be due to a matter of style, since although the US reviewers may not have used this means of realisation, they have indeed made use of all the other means.

The following lines contain some examples of these repetitions. They have served to reinforce the most common parallelism or semantic threads/nodes detected (e.g., passion, sex and craziness).

- *UK: Into this heady mix comes the other gal: Penelope Cruz at her fieriest and most intensely Spanish, ranting, raving, loving, hating, cursing, firing pistols, sobbing, collapsing, springing up and having another go, - it is all so magnificent. (Vicky Cristina Barcelona)*
- *UK: The film is officially described as a Spanish-German-British-Lithuanian coproduction, and is probably the only example of a Spanish-German-British-Lithuanian co-production I have ever seen. Indeed, it is probably the only example of a Spanish-German-British-Lithuanian co- production anyone has ever seen. (Transsiberian)*
- *SPAIN: Scarlett está todo lo comedida y todo lo americana que requiere el papel de Cristina y Penélope está todo lo española y todo lo loca que su personaje requiere, y la ensombrece en la medida en la que Cristina tiene que ser ensombrecida por Maria Elena, me parece tremendamente fácil decir que Scarlett está floja cuando borda un papel que es como es, con su cliché premeditado y sus carencias emocionales. (Vicky Cristina Barcelona)*
- *SPAIN: Segunda escena. Cristina se pone enferma justo cuando iba a fornicar con el pintor. Pero tranquilos amigos, no hay problema, ya que Vicky la mas reticente en un principio, tiene un defecto. Es oír rasgar una guitarra española y nuestra amiga pierde las bragas, cual Superman con la criptonita. (Vicky Cristina Barcelona)*

5.3. Micro-strategies of dissimilation

Apart from continuity and similarity, a national identity can be also constructed through differentiation or dissimilation, which implies contrasting characteristics attributed to one national identity with those associated with another one. Therefore, differentiation is linguistically realised by implicit and explicit comparisons.

In the reviews compiled and analysed, some examples of comparisons between characteristics associated with *the Spanish, the Latin, the European or the Mediterranean* and those associated with other inner national identities (such as *the Catalan or the Basque*) have been observed. These comparisons have constructed Spanish identity as both superior and inferior to other national identities.

5.3.1. Argumentative scheme of presupposition/emphasis on Spanish differences in contrast with other national identities

The two following means of realisation (13 and 14) exemplify how dissimilation can be constructed in positive or neutral terms (mean of realisation 13) but also in negative ones (mean of realisation 14). As shown in the examples selected, positive differences of Spain or Spaniards have revolved around the semantic fields/nodes of passion, beauty and charisma while the negative ones around foreignness and backwardness.

- Mean of realisation 13. Lexemes with semantic components constructing difference

- *UK: However she (María Elena) inspires Cristina's own artistic ambitions as a photographer whereas Vicky later has to deal with whether she wants her safe fiancé or someone passionate like Juan. (Vicky Cristina Barcelona)*
- *UK: Touring Barcelona the two come upon a seemingly narcissistic famous painter Juan Antonio Gonzalo (Javier Bardem), who offers them a proposal only a fiery Spaniard could make - fly with me to Oviedo, where "the three of us will have luscious sex". (Vicky Cristina Barcelona)*
- *USA: Roy is completely innocent, and Jessie just allows Carlos opportunities to possibly pollute her now sane life with her husband..it's always there, that chance she might allow this seductive stranger to shatter a relationship through a fling. (Vicky Cristina Barcelona)*
- *USA: Woody Allen's brilliantly written, guilelessly directed and convincingly acted Spanish debut-and-swan song is not a comedy for the same reasons as nearly every other comedy Woody has made. It is a comedy essentially because of the culture clash. (Vicky Cristina Barcelona)*
- *SPAIN: Y bueno, Barcelona ahí está, como un personaje de lo mas secundario para los que la conocemos de sobras y además, presentada desde el punto de vista de un extranjero. (Vicky Cristina Barcelona)*
- *SPAIN: Especie de "Perros de paja" a la vasca, recorrido por el espíritu del Western por sus masculinas rivalidades forasteras. (The Backwoods).*

- Mean of realisation 14. Implicit or explicit comparisons constructing Anglo-Saxon superiority or Spanish inferiority

- *UK: It's about a Foreign man, polluting women by showing them outer beauty as well as inner beauty, all for satisfying his own desires, and it's a very pretentious affair. (Vicky Cristina Barcelona)*

- *UK: I can't help but be slightly worried about anyone that professes this to be the Best Movie Ever, it was really quite bad! I've marked it 2/10 purely for Beltran's performance but the rest... well, the accents made me wince & the acting was really quite wooden and awkward for the most part. (Little Ashes)*
- *USA: Its a story about backward locals, years of possible inbreeding and ancient cultural traditions that foreigners from more civilized parts don't comprehend and regrettably decide to take the matter into their own hands. (The Backwoods)*
- *USA: Maybe we were expecting a more "chilling" movie, but I took it for what it seems to be: a war among men, natives and foreigners, the primal versus a more civilized attitude but at the end: all primal. (The Backwoods)*
- *SPAIN: Erase una vez un director español que consigue la pela suficiente para rodar una película en la que puede contar con un actor americano de renombre. (The Backwoods)*
- *SPAIN: Sólo hay una cosa que encuentre verídica: dos americanas en España, y son todos los españoles los que se tienen que adaptar a ellas y hablar inglés. Sólo en un momento muy concreto de la película una hace un pequeño esfuerzo de intentar hablar español. (Vicky Cristina Barcelona)*

5.3.1.1. Argumentative scheme of presupposition/emphasis on inter-national differences: Spain in contrast with Anglo-Saxon nationalities

The following means of realisations (15 & 16) have served to explore how the notion of a Spanish national identity has been constructed by contrast with Anglo-Saxon identities.

- Mean of realisation 15. Referential dissimilation and exclusion through personal and spatial reference: demonstrative and personal pronouns, synecdochical or personified toponyms often used metonymically

- *UK: As good an actor as Pattinson is, this was a disastrous bit of casting - I thought he actually looked a bit embarrassed at times.... I do believe this would have been a lot better if the whole cast & dialogue was Spanish with some subtitles for us; the story itself is an interesting one and it would have been much more believable - and much less distracting - if that were the case. (Little Ashes)*
- *UK: None of this is subtitled, leaving large gaps in scenes. It almost seems like the Spanish lines are completely unnecessary and are just in there for 'colour'. Yet why should we sympathise with characters if the director can't be bothered providing their words and thoughts to the audience? With these issues resolved perhaps the film might have worked. (Little Ashes)*
- *USA: "Vicky Cristina Barcelona" explores the differences between the way different people approach relationships. It's about the difference between those who are artists and those who are not, and it's also about the difference between Americans and Europeans. (Vicky Cristina Barcelona)*
- *USA: It's a story about backward locals, years of possible inbreeding and ancient cultural traditions that foreigners from more civilized parts don't comprehend and regrettably decide to take the matter into their own hands. (The Backwoods)*

- SPAIN: *El doblaje es patético. Se hace extraño y resta puntos a unos actores con buenas voces (la mitad del trabajo actoral), un doblaje hecho por los propios protagonistas hubieran sido una manera de ganar en calidad para el público español. (Vicky Cristina Barcelona)*
 - SPAIN: *Y sin embargo una buena idea puede convertirse en un ejercicio de tortura (especialmente si el espectador es español), unas maravillosas intenciones pueden realizar un bodrio comparable a un telefilm o a una película para adolescentes. (Little Ashes)*
- Means of realisation 16. Pejorative attributions and hyperboles
- UK: *The Backwoods also suffers from awkward performances from the leading ladies (this may be because neither actress speaks English as their first language), poor pacing, a lack of genuinely disturbing violence (surely a prerequisite of the genre), and a weak denouement that leaves the viewer feeling more than a little cheated. (The Backwoods)*
 - UK: *Afterwards I questioned whether this was a fair reflection of that conflict because both sides come out of it badly, except the church. The dark past of Spain is not always seen outside of Spain. (There Be Dragons)*
 - USA: *Shades of STRAW DOGS and dabbles in DELIVERANCE, THE BACKWOODS is an exploration of deep south justice - in Spain. (The Backwoods)*
 - USA: *Nevertheless, Allen is able to overcome that critical handicap with a wonderful display of the complexity of human sexuality. I think the Spanish setting (and public funding) is what allowed him to do this. Spanish-language media frequently addresses sexual relationships which we in North America consider controversial. Incest is a theme I've seen in several Spanishlanguage novels (particularly in Isabel Allende's La Casa de los Espiritus) and films (Pedro Almodóvar's Volver). Multiple partners and exiting difficult marriages are also prevalent themes (especially in Lorca's plays). (Vicky Cristina Barcelona)*
 - SPAIN: *Cambio de ciudad-tapiz para Woody, y como ya hiciera en Londres con Scoop y Match point, "pasa" de retratar su verdadera gente, su verdadero ambiente para mostrarnos una atmósfera elitista, pija y folclórica de la misma. Su reflexión: Un empalagoso bucle sobre amor, sexo, infidelidades, matrimonio... Sobre lo aburridos que son allí y lo sodoma y gomorra que es la vida en España. (Vicky Cristina Barcelona)*
 - SPAIN: *Muy adecuada la ambientación en los 70 (y no sólo porque ayuda a enlazar con el espíritu de Peckinpah): Al no quedar muy bien esa España negra frente a esa Europa más avanzada (encarnada en Oldman, Ledoyen y Considine) siempre queda el consuelo de que "eran otros tiempos". Consuelo tal vez artificial. (The Backwoods)*

5.3.1.2. Argumentative scheme of presupposition/emphasis on inter-national differences: Spain in contrast with non-Anglo-Saxon nationalities

Through the following means of realisations (17 to 20), the way in which the notion of a Spanish national identity has been constructed in contrast with non-Anglo-Saxon identities has been analysed. These national identities have included *the Russian, the American, the French and the Italian.*

- Mean of realisation 17. Implicit and explicit comparisons among Spaniards and other non-Anglo-Saxon national identities

- UK: The Cold War may be over, but Russia is still a dangerous, hostile place for innocent Americans, a land of gangsterism and corrupt officialdom which may just be two sides of the same counterfeit coin. Even Western Europeans are not necessarily to be trusted; Roy and Jessie discover to their cost that their Spanish fellow traveller Carlos may be as big a threat to them as any Russian. (Transsiberian)
- UK: The villagers (Spaniards) demand the little girl's return, and her rescuers (foreigners) refuse to give her up. (The Backwoods)
- USA: Conventional wisdom suggests that when an American recipe is adapted into a Latin-style dish, the resulting feast should be a bit more exotic, thanks to spices, salsa, peppers and a greater tolerance by Latins for that which is decidedly hotter. Indeed, the decor may be contemporary Latin, but the cuisine itself is warmed over specials from the Woodman's standard deli menu. (Vicky Cristina Barcelona)
- USA: Jasmine Trinca, was actually good. The French missionary caught in a love triangle. No one can do that like the French. So kudos to her, well played. Her range of emotions and just sexiness had appeal. (The Gunman)
- SPAIN: Que si me dicen que la subvención es 100% del ministerio de turismo catalán y que el guión ha de contar con tales palabras en tales momentos puntuales me lo creo porque de propaganda tiene para dar y tomar, además de una ciudad que, leñe, yo he estado ahí y sí, vale que Gaudí y todo eso pero a mí, los paisajes, me recuerdan a la Toscana italiana. (Vicky Cristina Barcelona)
- SPAIN: ¿Desde cuando en Barcelona se vive como si fuera la Provenza francesa? (Vicky Cristina Barcelona)

- Mean of realisation 18. Lexemes and semantic component constructing difference (different, opposite, differ from, (not) to look like, etc.)

- UK: If Woody wants to regale us for the umpteenth time about the relationship between the sexes, with a little twist contrasting western reserve and Latin passion, he has to do it with a better written, played and directed piece than this. (Vicky Cristina Barcelona)
- UK: The idea of Catalan identity is not explored. It would have been better if the film were set in Seville or Madrid because there is such an irrational discrimination against spoken Spanish in Barcelona that borders on the absurd. Yes, Spanish is spoken by the majority but not in official circles. Universities do not allow Spanish to be spoken or written! (Vicky Cristina Barcelona)
- USA: Two Brits with their European wives on holidays in the backwoods of Spain, Paul and Isabel (Gary Oldman and Aitana Sánchez-Gijón), and Norman and Lucy (Paddy Considine and Virginie Ledoyen). (The Backwoods)
- USA: Bardem is necessary as a stabilizing force because he's the male character at the center of it all. Sure there's Doug (played easily by Chris Messina), Vicky's husband, but he's more of a caricature than a character. What I mean by that is, Doug serves as a film-long symbol of the average, working, corporate-world American. He's a dime a dozen, and Woody's not trying to hide that. (Vicky Cristina Barcelona)

- Mean of realisation 19. Implicit or explicit comparisons constructing Spanish superiority

- UK: The couple are Woody Harrelson's Roy and Emily Mortimer's Jessie, an odd twosome; a partnership that sees one half in Roy, a guy rather infatuated with a number of hulking, parked trains situated in and around train stop goods yards, waltzing around with his encyclopedic knowledge and somewhat typical appearance of someone of an 'anorak' nature. This as they encounter another young couple in Carlos (Noriega), a ruggedly handsome and somewhat sexualised Hispanic male travelling with Abby

- (Mara), a pretty but somewhat vampish American girl. (Transsiberian)
 - UK: Bardem is just so effortlessly sexual and sensual that he perfectly fits Allen's writing of this passionate, creative love versus the steady and frankly dull love of Messina's Doug. (Vicky Cristina Barcelona)
 - USA: Woody Allen has written and directed another European based film that feels like a view across the pond toward America: Allen is still Allen, but with the comparison of European attitudes with American narcissism makes this little film a bit more bitter than most of his others. (Vicky Cristina Barcelona)
 - USA: The movie is also a critique of American culture. Welch tells us that Vicky enjoys living with Juan Antonio because of his abstinence from consumerism. Allen's message is augmented by Cristina's husband's lack of desire to engage in anything other than consumerism. The effect works nicely. Again, this isn't my interpretation but Allen's obvious message which Welch delivers. (Vicky Cristina Barcelona)
 - SPAIN: La anécdota, un americano de New York pensando en denunciar a un ciudadano español por posesión irresponsable de un arma de fuego, ahí te has pasado tres pueblos Woody. (Vicky Cristina Barcelona)
 - SPAIN: Nunca pude imaginar que Woody Allen fuera el típico Americano medio con menos mundo que una pelusa de salón. (Vicky Cristina Barcelona)
- Mean of realisation 20. Referential dissimilation and exclusion through personal and spatial reference: demonstrative and personal pronouns; synecdochical antroponyms or personified toponyms often used metonymically

- UK: Western-Russia: Meantime Jessie goes off alone with Carlos (She's that dumb). He attempts to rape her in a remote spot. She kills him, gets back to the train. Now Roy turns-up with a new friend - A Russian cop. (Transsiberian)
- UK: The rest of the plot is based around a river being polluted with poisonous toxic waste from an illegal chemical dumping site run by a French baddie (nice for it not to be an English baddie for once!!). (The Gunman)
- USA: So the movie started slow like French or European cinema building the plot up. (The Gunman)
- USA: Having said all that "Niko", the other guide, seemed like a clichéd stereotype of an Italian, not Greek, to me). (My Life in Ruins)
- SPAIN: La película cuenta con una estética agradable, con gente bien vestida, pisos chulos, un color mediterráneo algo afrancesado, pero todo esto no es más que pura fachada para un viaje insulso. (Vicky Cristina Barcelona)

5.3.2. Argumentative scheme of terrible/horrible place (*locus terribilis*)

In addition to being a charming and/or beautiful place, Spain have been also constructed as unpleasant. This negative construction has been made through the argumentative scheme of the terrible place, which contrasts with that of the lovely or idyllic place seen above. According to Wodak (2009), there are two possible means of realisation (21 & 22) for this scheme to be materialised. As the following examples show, in the reviews analysed this materialisation has occurred through comparisons (mean 21) and/or pejorative attributions/hyperboles (mean 22).

- Mean of realisation 21. Implicit and explicit comparisons

- *UK: The films does give the impression that American go round the world in their own bubble and don't engage. This for me was a problem, at the end of the story Spain was a mess and America had completed their plans regardless of the personal cost. (Vicky Cristina Barcelona)*
- *UK: Roy and Jessie are the quintessential innocents abroad, good Godfearing American folks who blunder into a nightmare when they travel to foreign parts with the best of motives. The Cold War may be over, but Russia is still a dangerous, hostile place for innocent Americans, a land of gangsterism and corrupt officialdom which may just be two sides of the same counterfeit coin. Even Western Europeans are not necessarily to be trusted; Roy and Jessie discover to their cost that their Spanish fellow traveller Carlos may be as big a threat to them as any Russian. (Transsiberian)*
- *USA: But Vicky's engaged to a sanctimonious tool (Chris Messina), and then Juan Antonio's unstable exwife (Penelope Cruz) shows up as well. And it being Spain, everyone's got lust on the brain, and there's plenty of partner swapping. (Vicky Cristina Barcelona)*
- *USA: Soon after they return to Barcelona, Cristina is ensconced in Juan Antonio's house and Vicky is awaiting the arrival of his beau, who thinks it might be romantic to get married in Spain, to try out the show in the provinces before opening for family and friends in New York. (Vicky Cristina Barcelona)*
- *SPAIN: La verdad es que España en los años 70-80 da miedo, parecen auténticos talibanes, espero que no haya pueblos de interior donde se comporten así. (The Backwoods)*
- *SPAIN: Encontramos una parodia al temperamento "caliente" latino, y a la obsesión con la que el resto de occidente civilizado contempla europa, especialmente españa como un rincón de sexo, cultura y diversión de carácter exótico y cautivador que incrementa su leyenda con la distancia. (Vicky Cristina Barcelona)*

- Mean of realisation 22. Pejorative attributions and hyperboles

- *UK: This may be based on reality, because some years ago, there were political talks in Spain concerning lorry drivers travelling from countries like Morocco to Europe: the drivers would be fined heavily if any immigrant would try to pass through the border hidden in their vehicles. (Cargo)*
- *UK: Two couples—Paul and Isabel (Gary Oldman and Aitana Sánchez-Gijón) and Norman and Lucy (Paddy Considine and Virginie Ledoyen)—travel to a remote region of Northern Spain for a relaxing break and a spot of hunting (the guys having somehow brought a pair of shotguns with them through customs), but instead they incur the wrath of locals after freeing a young girl they find chained up in a run-down cabin. (The Backwoods)*
- *USA: This movie did it especially the liberating effect of forgiveness. I applaud Joffe for attempting to take on the Spanish Civil War, a very confusing period in the history of Spain. (Vicky Cristina Barcelona)*
- *USA: It's riddled with clichés of what people expect of Europe and Spain in particular. Everyone is just so sensual, artistic, living in the moment, passionate - life is just one never-ending candle-lit dinner, being serenaded by a guitar player, wine-tastings, art gallery openings, poetry readings and so on. That's life in Spain, where no one seems to work or have any other job other than being an artist. (Vicky Cristina Barcelona)*
- *SPAIN: Al parecer en Barcelona no hay chusma, las putas son sofisticadas, ejercen por gusto. Todos los personajes tienen alto poder adquisitivo y una sensibilidad artística sin parangón. Nadie ve telebasura, ni hay cutres conversaciones de política y fútbol. (Vicky Cristina Barcelona)*

- SPAIN: Es evidente que la ciudad es preciosa, moderna e intercultural, pero *ni turistas ni locales* compartirán de bien seguro esa imagen de postal que obvia la construcción desafortunada, el abuso, la suciedad, el conflicto étnico o la evidente falta de infraestructuras. (Vicky Cristina Barcelona)

5.4. Partial conclusions

Considering the previous analysis on the linguistic strategies and means of realisation that have served to construct the notion of a Spanish national identity in the reviews analysed, some conclusions have been drawn. They are going to be individually explained hereafter.

Firstly, it is important to highlight that the three pillars on which Wodak (2009) based their micro-strategies of construction (*sameness*, *similarity* and *difference*) have been reinforced for the case of a Spanish national identity through the reviews from the three national audiences considered. The examples found of micro-strategies of *assimilation*, *inclusion* and *continuation* together with those of *singularisation* and *dissimilation* have shown that reviewers from the United Kingdom, the United States and Spain are constructing the notion of a Spanish national identity by using very similar means of realisation.

Secondly, the strategies constructing the notion of a Spanish national identity in the reviews seem to be reinforcing a homogeneous set of characteristics that appear to be shared by the collective imaginaries of the United Kingdom, the United States and Spain when imagining Spain, its people(s) and its culture(s). This can be clearly inferred from all the examples of *micro-strategies of assimilation, inclusion and continuation* found, as well as from the analysis carried out on concrete semantic fields or threads/nodes used in them.

Thirdly, the construction of a Spanish national identity through *singularisation strategies* has been also important. Stereotypical images internationally spread about the country and/or its people(s) could be playing a relevant part in this singularisation—or exoticisation—of Spain, Spaniards and certain elements associated to a common Spanish national culture. The antagonistic schemes of the lovely place and the terrible place have clearly illustrated this singularisation.

Fourthly, with regards to the construction of a Spanish national identity through *dissimilation strategies*, they have contrasted it with supranational identities (such as the European, the Latin or the Mediterranean) but also with internal ones (such as the Catalan or the Basque). In this vein, within the European dimension, examples distinguishing among an inner dimension, the *Western European*, have been observed. In the case of reviewers written from Spain, the number of direct

comparisons among the Spanish and other inner or supranational identities has been considerably higher than in those written from the US and the UK. This could be explained by the greater critical sense that Spaniards might be expected to have on the construction of a common Spanish national identity. Another point of note to this respect is the association that has been observed in comparisons made between the Spanish, the Italian and the French on the one hand and between the Spanish and the Latin on the other. These associations were found in reviews from the three national audiences considered in this study, which indicates that the three of them clearly recognise the Southern European and the Latin as supranational identities playing a relevant role within the notion of the Spanish.

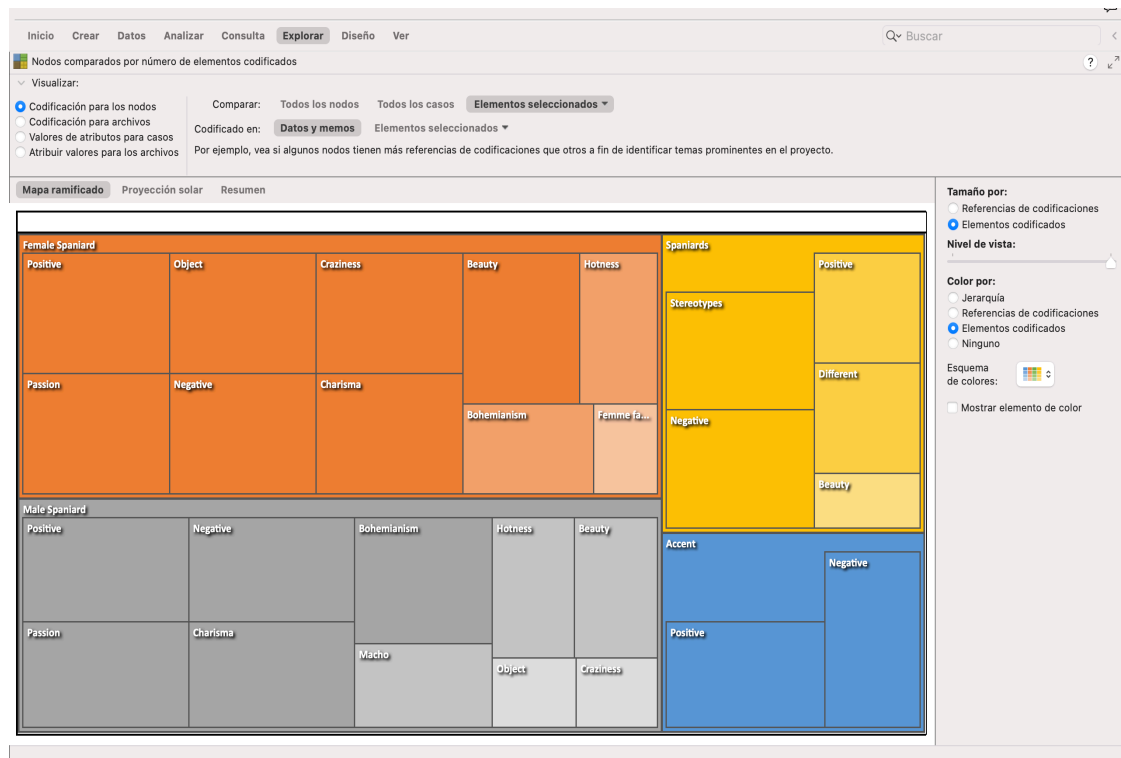
CHAPTER 6. SEMANTIC CONSTRUCTIONS OF SPANIARDS

Spain and Spaniards seem to be perceived abroad through a series of images that generated and expanded in different periods of time, but especially from the eighteenth century onwards. These images clearly reflect a positive-negative dichotomy, which appears to coexist to conceptualise both the country and its people(s) (Ucelay, 1990; Brennan, 1967; García Cárcel, 1998; Noya, 2013; Núñez Florencio, 2015). If we concentrate on its people(s), Spaniards have been considered to have a strong personality (Brennan, 1967) and to be sociable, educated and affectionate (Atienza Merino & Blanco Hölcher, 2005; Lucena Giraldo, 2006). On the negative side, they have been described as close-minded, inefficient, cruel and extremely Catholic (Brennan, 1967; Holsman, 2014); rude, loud, unpunctual, alcoholic, prideful and chauvinist (Atienza Merino & Blanco Hölcher, 2005) and unable to behave rationally (Brennan, 1967; Lucena Giraldo, 2006).

Regarding the imagery surrounding Spanish men and Spanish women, female Spaniards have been associated either with the archetypes of the virgin or the *femme fatale* on the one hand (Juderías, 1914; Ucelay 1990; Bayón, 1999; Noya, 2005; Lucena Giraldo, 2006; Benet, 2015) or with the Spanish stereotype of the *sevillana* on the other (Josephs, 1991; Balfour & Quiroga, 2007). In the case of male Spaniards, they have been mainly linked to the image of the bullfighter or the archetypes of the bandit, the *macho* and/or the *Casanova* (Juderías, 1914; Ucelay 1990; Josephs, 1991; Bayón, 1999; Perriam, 2003; Noya, 2005; Lucena Giraldo, 2006; Gabilondo, 2006; Balfour & Quiroga, 2007; Benet, 2015).

The analysis carried out on how the above-mentioned stereotyped images, clichés and archetypes are being used to construct the identity of Spaniards in the twenty films selected for this research project and in the written reviews compiled is presented in the following subsections of the present chapter. Attention is paid to the characters played by Spanish actresses and actors in the films and to the semantic threads/nodes used in the written reviews to describe them. The analysis carried out is classified into four categories, corresponding each to one semantic field and to one or several nodes codified with NVivo which, as already mentioned, is the software that has been used to study the construction of Spanish identity in this project's written corpus. More precisely, the four categories considered to study the construction of Spaniards have revolved around the construction of Spaniards as objects of desire, bohemians, passionate individuals and keepers of a negative side conformed around their foreignness, untrustworthiness and/or backwardness. Finally, the focus moves into the polarised perceptions observed around the Spanish accent in English of

actresses and actors and on the recognition of concrete stereotypes associated with Spaniards.



Graph 3. Codification for the nodes “male Spaniard”, “female Spaniards”, “Spaniards” and “accents” (hierarchical map generated by NVivo).

The previous graph (graph 3) shows the distribution of the different semantic threads codified within the nodes “male Spaniard”, “female Spaniards”, “Spaniards” and “accents” in a hierarchical map generated by NVivo considering the codification I have created and marked for this research project. The size of each node in the map is represented by a box that reflects its individual frequency with respect to the total number of references codified within each node in the entire corpus, that is, in all the written reviews compiled. The realisation of each of these nodes will be individually addressed in the following sections of the present chapter.

6.1. Objects of desire

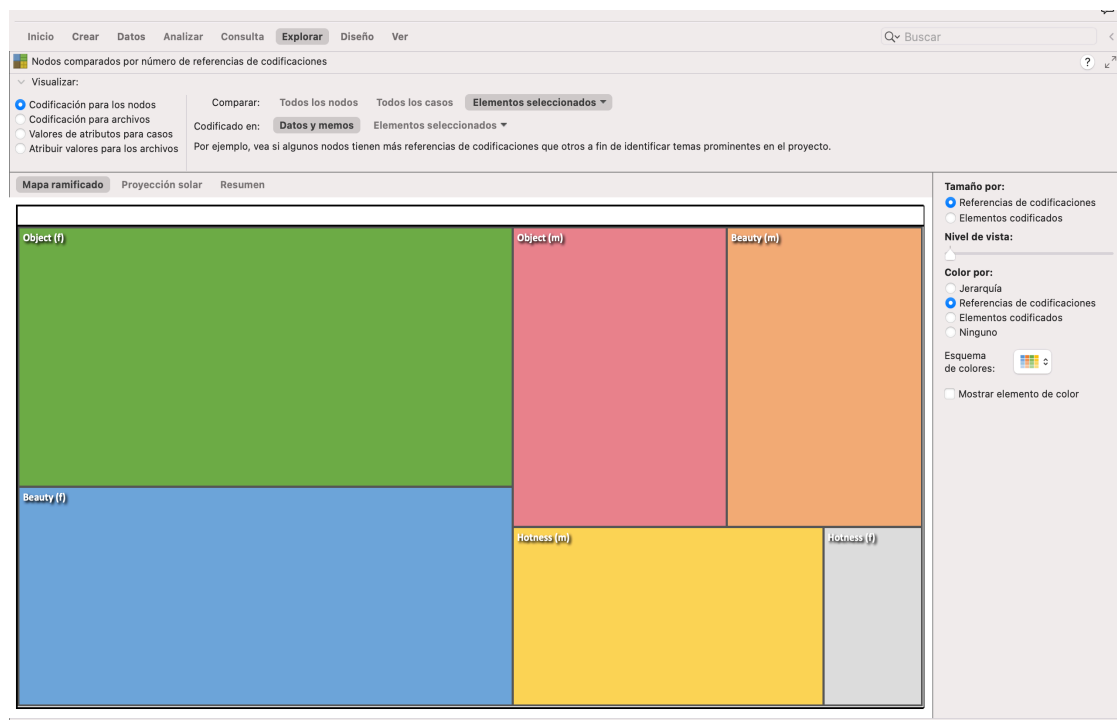
One of the physical features most found on the characters played by Spaniards in the films included in this study has been their normative beauty, which serves to trigger their construction as alluring individuals in the reviews. Consequently, this particular representation of Spaniards in the films seems to be behind the references linking them with beauty and desire in the reviews. These links that the identity of Spaniards seem to keep with beauty and desire in both the films and the written reviews lead some of the characters played by Spanish actors and actresses to be understood as current reinterpretations of the literary myths of *Carmen* (Prosper

Mérimée)—the Spanish *femme fatale*—and *Don Juan* (Tirso de Molina, Zorrila)—the Spanish *Casanova*. More specifically, the characters of Lena (María Botto) and Lala (María Adán) in *My Life in Ruins*, María Elena (Penélope Cruz) in *Vicky Cristina Barcelona*, Blanca (Elena Anaya) in *Savage Grace*, Lupe Sino (Penélope Cruz) in *A Matador's Mistress*, Silvia (Lucía Jiménez) in *The Kovak Box* and Ilze Kadegis (Elsa Pataky) in *Mr Nice* could be considered modern versions of the myth of *Carmen* since they all have strong personalities, appealing normative physiques and become objects of desire for the main characters of their respective films, who are interpreted in all cases by English-speaking actors. In the case of male characters, Juan Antonio (Javier Bardem) in *Vicky Cristina Barcelona*, Carlos (Eduardo Noriega) in *Transsiberian*, Black Jake Martínez (Unax Ugalde) in *Savage Grace*, Roger (David Verdaguer) in *Anchor and Hope*, Fernando (Aitor Luna) in *My Bakery in Brooklyn*, Greg (Antonio Banderas) in *You Will Meet a Talk Dark Stranger* and Antonio (Andrés Velencoso) in *Summer Camp* could be also seen as reinterpretations of the Spanish *Casanova* or *Don Juan* since the leads of the films in which they appear get sexually involved with them or show a predisposition to do so (Terrón Barroso, 2021)⁷⁰.

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Image 18. Film frame 1: Eddie Redmayne (as Antony Baekeland), Unax Ugalde (as Black Jake Martínez) and Elena Anaya (as Blanca) on a beach in Mallorca (*Savage Grace*, 2007).

⁷⁰ The connections between the characters played by Spaniards and the archetypes of the *femme fatale*, the *Casanova* and the Spanish myths of *Don Juan* and *Carmen* have been further studied and published in the following article (in Spanish): Antonio Terrón Barroso (2021): Reinterpretaciones de Carmen y Don Juan en cine transnacional en inglés subvencionado por España, 2005-2019, in *Miguel Hernández Communication Journal*, Vol. 12(2), pp. 333 a 353. Universidad Miguel Hernández, UMH (Elche-Alicante). DOI: 10.21134/mhjourn.v12i.1328.



Graph 4. Codification for the subnodes “object”, “beauty” and “hotness” within the nodes “female Spaniard” (f) and “male Spaniard” (m) (hierarchical map generated by NVivo).

The construction of Spaniards as beautiful and alluring individuals has been studied through three different but interconnected nodes, which are those of “object”, “hotness” and “beauty” (see graph 4). The node “hotness” contains examples—only in English—of adjectives such as “sexy”, “gregarious”, “suave” or “lusty”. Within the node “beauty” we find adjectives such as “beautiful”, “handsome”, “pretty” or “attractive” in English and some of their equivalents in Spanish, all of them derived from the feminine “guapa”. This is due to the fact that Spanish reviewers have exclusively used these three nodes to describe female individuals, which may be demonstrating that there is a discriminatory gender gap in their judgments. Finally, the node “object” has been employed to codify constructions that include nouns such as “chick”, “stud” and “hottie” in English and idiomatic expressions in Spanish such as “cacho de carne” (piece of meat) or “tener la furia de un toro” (have the fury of a bull).

It is relevant to mention that some of the references codified under the node “object” have clearly commodified both actresses and actors in English and in Spanish (e.g. “Cruz begins as a thinking man's totty”; “Cruz is hot (as always), so enjoy her if nothing else”; “eye Candy: Virginie Ledoyen & Aitana Sánchez-Gijón both bare all”; “sultry Spanish chicks”; “the Spanish hunk is the evil tempter”; “a studly Spanish artist” (Javier Bardem); “a Penélope Cruz se la trataba casi como a un bonito cacho de carne”; (Penélope Cruz) “tiene la furia del mejor toro”). This commodification shows

that both Spanish actresses and actors seem to be frequently judged by their physical attributes, which also seem to generate an interest in the audience with a clear sexual overtone.

The following table (table 14) gathers the frequencies and percentage of coverages of the three nodes that have been taken into consideration to study the construction of Spaniards as objects of desire, that is, “beauty”, “hotness” and “object”. The frequencies reflect the distribution of references codified within each subnode in absolute terms. The percentage of coverage indicates the relative frequency of each node within the reviews compiled for each of the three national audiences included in this study. As already mentioned in the methodology section, the unit for each of the coded nodes has been the full sentence, which in practice means that each reference codified is a full sentence. If the node has appeared in more than one sentence within the same review, it has been coded as many times as it has shown up.

Table 14. Frequencies and percentage of coverage of the nodes “object”, “beauty” and “hotness”. A, B & C refer to female Spaniards while D, E & F to male Spaniards.

	A : Beauty	B : Hotness	C : Object	Coverage	D : Beauty	E : Hotness	F : Object	Coverage
SPAIN	3	0	2	0.02%	0	0	0	0.00%
UK	13	3	7	0.33%	4	16	0	0.25%
USA	21	3	35	0.09%	16	3	22	0.03%

As the distribution and percentages of coverage show in table 14, reviewers from Spain have made use of the nodes “object”, “beauty” and “hotness” less frequently than their counterparts from the UK and the US. The fact that reviewers from Spain have also exclusively applied these nodes to describe female individuals while those from the UK and the US have indistinctively made use of them to describe both males and females is also relevant. This seems due to two reasons. The first, already mentioned, would be the presence of a discriminatory and misogynistic gender gap among Spanish reviewers, who have only commodified female subjects. The second, however, could be related to the reviewers' own gender identity. Gender identity does not appear in the profiles of the users from whom the reviews have been extracted. Therefore, this assumption cannot be verified. In this respect I am inclined to think that Spanish reviewers who identify as male would tend not to comment on the physical appearance of other men, which could be due to a greater heteronormative and misogynistic tension among the Spanish public, where, as already explained, the

historical weight of imposed Catholic (ultra)conservatism could be playing a relevant role.

With regards to the percentage of coverage of the nodes “object”, “beauty” and “hotness” among the three national audiences considered, the highest figures for both male and female constructions have corresponded to reviews written from the UK. This could be indicating that the construction of Spaniards as objects of desire has a greater penetration in the British audience than in the US and the Spanish ones.

Even though the entire codification can be consulted in the NVivo file attached to this thesis as its Appendix 5, some of the references included in each of the nodes studied have been included in this document as examples. They are organised considering the country of origin indicated by each reviewer and include in brackets at the beginning of each of them whether they refer to a woman or a man. At the end of each example, also in brackets, the film that is being reviewed in each case is indicated. The key word(s) or syntagma(s) for each node have been underlined in each example.

United States

1. (WOMAN) *A crazed scientist plays God on a gorgeous Mediterranean island, causing sexy Spanish sirens to jump off roofs) often naked!) in Manchurian-like premise (The Kovak Box).*
2. (WOMAN) *Hhhmmh, snooty Brits, Australian alcoholics, loudmouthed Americans with baseball caps and sneakers, sassy Spanish divorcees (Maria Botto and Maria Adanez), and even a haughty International House of Pancake workaholic executive, to make up a colorful lot for laughs (My Life In Ruins).*
3. (MEN) *If you want to remain in the world of mythic youthful beauty, leave the theatre or shut off the DVD player when he parts ways with the steamy Spanish boyfriend (Unax Ugalde) (Savage Grace).*
4. (MEN) *With a background in art, Sal finds work at a gallery run by the suave, handsome Greg (Antonio Banderas) (You Will Meet A Talk Dark Stranger).*

United Kingdom

1. (WOMAN) *No question which Cruz represents and she does it really, really well. Out of sight for the majority of the film she strikes like a thunder storm, totally wild and full of fire – but not to the point where she is unattractive or not tempting, which would have taken away from what she was trying to be (Vicky Cristina Barcelona).*
2. (WOMAN) *Penelope Cruz is as beautiful as ever - even playing a neurotic manic depressive - and Javier Bardem takes on the pseudo-Picasso style part with gusto (Vicky Cristina Barcelona).*
3. (MEN) *Bardem is just so effortlessly sexual and sensual that he perfectly fits Allen's writing of this passionate, creative love versus the steady and frankly dull love of Messina's Doug (Vicky Cristina Barcelona).*
4. (MEN) *As Roy aimlessly wanders around the apartment he captures a glimpse of Dia (Freida Pinto), who lives opposite him, leading him to obsess about the attractive Latino. Meanwhile Sally finds her own Latin obsession in Greg (Antonio Banderas), her gallery boss with an aptitude for pointless flirtation (You Will Meet a Talk Dark Stranger).*

Spain

1. (WOMAN) *Penélope Cruz se la trataba casi como a un bonito cacho de carne que había osado ir a Hollywood para nada* (Vicky Cristina Barcelona).
2. (WOMAN) *Ella (Penélope Cruz) está guapísima* (Vicky Cristina Barcelona).

As the examples above show, both Spanish men and women have clearly been constructed as objects of desire by British and US reviewers, while Spaniards have only constructed women in such terms. It seems clear, therefore, that Spaniards are subjected to a certain degree of commodification which is based on the sexual desire they seem to arouse. This commodification will be further discussed under the node of "sex" and, to a lesser extent, also under the node of "passion".

6.2. Passion

The nodes "passion", "charisma" and "craziness" have served to explore the construction of Spaniards as sociable, communicative and affectionate individuals (Atienza Merino & Blanco Hölcher; 2005) on the one side and the construction of their personality either as bold (Brennan, 1967) or passionate (Lucena Giraldo, 2006) on the other. Before going into any further details on these constructions, it is important to mention that the character of María Elena, played by Penélope Cruz in *Vicky Cristina Barcelona*, has been especially relevant for this semantic thread and for the three nodes through which it has been studied. As has been already stated, *Vicky Cristina Barcelona* is the most widely reviewed film in the reviews by the three national audiences included in this study. It was also one of the five films out of the twenty selected that reached the figure of one million euros in public funds received from Spain. Finally, and more importantly, her role in this film made Penélope Cruz to become the first and only Spanish actress to have ever won an Academy award. Her character, María Elena, a Spanish painter, has been described as a "frighteningly neurotic" who "arrives to reassert her place in her former residence, with her former husband" and "who operates on several levels at once and manipulates several people at once" (Girgus, 2008, p.56). This description of María Elena could also be extrapolated, in whole or in part, to almost all the roles played by the Spanish stardom in mainstream films in English. In fact, we cannot take for granted that Javier Bardem's role in *Vicky Cristina Barcelona* might be also playing a part within the semantic thread of passion/charisma/craziness since he embodies "the charming and charismatic Juan Antonio (...), a gifted artist and something of a genius with women" (Girgus, 2008, p.55-56). This being the case, it is not surprising that almost all the references classified under the node "passion" come from reviews based on *Vicky Cristina Barcelona* and the characters played by Javier Bardem, Penélope Cruz or their real selves.

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Image 19. Film Frame 2: Javier Bardem (Juan Antonio) and Penélope Cruz (María Elena) fighting in the streets of Barcelona after having an argument in Vicky Cristina Barcelona (Woody Allen, 2008).



Graph 5. Codification for the subnodes “passion”, “charisma”, and “craziness” within the nodes “female Spaniard” (f) and “male Spaniard” (m) (hierarchical map generated by NVivo).

The hierarchical map generated by NVivo for the subnodes "passion", "charisma", and "craziness" within the nodes "female Spaniard" and "male Spaniard" (graph 5) shows their distribution in the reviews. The most frequently used sub-node for female Spaniards has been "craziness" while for male Spaniards that of "charisma". Given this distribution, two questions arise. The first is what causes "madness" and "charisma" to be seen as a single characteristic or as two different ones (do we have to be crazy to have a personality?). The second question, which is related one more

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time to the misogyny reflected in the reviews, refers to whether the difference between these two constructs—"madness" and "charisma"—is based exclusively on the gender of the subject to which they are being applied. As the reviews analysed suggest, the "charisma" of Spanish men comes to be seen as "craziness" in Spanish women (is it gender then the key to differentiate "personality" from "craziness"?). As will be explained in the last chapter of this thesis, which will be devoted entirely to the conclusions and possible future projection of its results, the search for answers to the above questions could be one of the possible extensions of this research project.

The following table (table 15) presents the distribution of references codified within the three specific subnodes that have been taken into account to study the construction of Spaniards as passionate—"passion", "craziness" and "charisma"—together with their respective percentage of coverage for each of the three national audiences considered. While the node "passion" include adjectives such as "fiery", "raving" or "passionate" and expressions such as "full of fire" or "led by heart", the node "craziness" includes adjectives such as "hysterical", "fierce", "tangled", "unbalanced", "unpredictable" or "tempestuous"; nouns such as "emotions", "feeling" and "wrath"; and idiomatic expressions such as "hot-blooded", "in turmoil", "free spirit" or "living in the moment". Finally, the node of "charisma" contains adjectives such as "charismatic", "wild", "alternative" or "soulful"; nouns such as "storm" or "thunder" and verbs as "to inflame", "to burn", "to fire" or "to shoot". In Spanish, the node "passion" includes adjectives such as "pasional" (passionate), "dramático/a" (dramatic) or "gitano/a" (gypsy) and nouns such as "pasión" (passion). On its side, the node "charisma" gathers nouns as "temperamento" (temperament) or "fuerza" (strength) while the node "craziness" contains feminine adjectives such as "loca" (crazy), "borde" (rude, shameless) o "desequilibrada" (unbalanced).

Table 15. Frequencies of references and percentage coverage for the nodes of "passion", "charisma" and "craziness". A, B & C refer to female individuals while D, E & F to male individuals.

	A: Charisma	B: Craziness	C: Passion	Coverage	D: Charisma	E: Craziness	F: Passion	Coverage
SPAIN	1	20	8	0.08%	2	0	3	0.02%
UK	11	6	3	0.24%	16	0	3	0.78%
USA	17	19	6	0.06%	19	6	2	0.03%

The following references exemplify the use of the nodes of "charisma", "craziness" and "passion" in the reviews:

United States

1. (WOMAN) You can almost sum up the entire film with one word: Fling "Two attractive American girls go to Barcelona and have a fling with a studly Spanish artist." OK... and? "And he's got a crazy-fiery Spanish former lover." and then? "Then they go back home. The End." (Vicky Cristina Barcelona).
2. (WOMAN) Boy, Vardalos has some great teeth. She shows them constantly. However, the Spanish divorcées looking for action, show more interesting assets (My Life In Ruins).
3. (MEN) Juan Antonio seems like a walking stereotype of an artsy European, who sleeps around, has deep passionate emotions which seems more at home in a Danielle Steele novel than in the real world, and he treats Cristina pretty badly once his ex shows up (Vicky Cristina Barcelona).
4. (MEN) When they travel to Spain for the summer, the two best friends almost immediately find themselves entangled in a complex romantic relationship with Juan Antonio, an abstract painter who inflames the women with his cultured temperament, his devil-may-care attitude, his smooth-talking ways, his raw animal magnetism and his Old World passion for life (Vicky Cristina Barcelona).

United Kingdom

1. (WOMAN) To this heady mix comes the other gal: Penelope Cruz at her fieriest and most intensely Spanish, ranting, raving, loving, hating, cursing, firing pistols, sobbing, collapsing, springing up and having another go, - it is all so magnificent (Vicky Cristina Barcelona).
2. (MEN & WOMEN) Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US. Penelope Cruz as the free-thinking, dynamic, past lover of Bardem's character, also led by the heart and her turbulent bipolar emotions (Vicky Cristina Barcelona).
3. (MEN) Vicky, an engaged girl with safe and definite views on love, and her friend Cristina, who is much more given to passions, no matter how fleeting, have their worldviews challenged by their respective relationships with local artist, Juan Antonio, who embodies the passion that Cristina likes and the Catalan philosophy and lifestyle which Vicky adores (Vicky Cristina Barcelona).

Spain

1. (WOMAN) Sólo Cruz se esfuerza en dar "pasión gitana" a María Elena (Vicky Cristina Barcelona).
2. (WOMAN) Pe, extraordinaria en el papel de guarrona desequilibradilla (Vicky Cristina Barcelona).
3. (MEN) Juan Antonio es atractivo, simpático, seductor, bohemio, mujeriego y dependiente de Maria Elena (Vicky Cristina Barcelona).
4. (MEN) Juan Antonio (Javier Bardem), un pintor bohemio, ligón y atrevido (Vicky Cristina Barcelona).

The Spanish reviews compiled and analysed contain an important number of gender-based insults, pejorative constructions and disqualifying nick names that have been further analysed in a case study published on a Spanish academic journal specialising on Gender Studies⁷¹. Furthermore, reviewers from Spain have also made use of the nodes "charisma", "craziness" and "passion" much more frequently to describe female individuals while reviewers from the UK and the US have shown a

⁷¹ Terrón Barroso, A. (2020). Putas, históricas y maricones: Violencia de género en reseñas cinematográficas publicadas online por españoles. *Ambigua: Revista De Investigaciones Sobre Género Y Estudios Culturales*, (7), 333–353. <https://doi.org/10.46661/ambigua.5169>

more similar pattern of use between male and female individuals. However, the fact that the node “craziness” has been much frequently applied to construct the identity of female Spaniards by reviewers from the three national audiences considered is also important. In this case, it seems that reviewers from Spain, the United Kingdom and the United States share a misogynistic and discriminatory gender gap which highlights the normalisation that male chauvinism seems to enjoy in these three audiences but being much more pronounced in the Spanish one.

Focusing on the percentage of coverage, once again the highest figure has corresponded to reviewers from the UK (0.38%). This fact indicates a greater penetration and/or acceptance of the construction of Spaniards as passionate individuals among the UK’s audience. This greater penetration and/or acceptance appears to be related to various factors which include a greater cultural exchange between the UK and Spain for reasons of geographical proximity on the one hand, and on the other, for a paternalistic or even ethnocentric self-view of the British as civilised northern Europeans against the Spaniards as wild and unpredictable southerners.

6.3. Bohemian

The image of Spaniards as bohemian individuals has also been observed in the reviews and in the characters played by Spanish actors and actresses in the films analysed. According to the study conducted by Atienza Merino and Blanco Hölcher (2005) among international students, Spaniards are conceived as “open-minded”. Previously, Brennan (1967) had also highlighted this trait by using the adjectives “independent” and “daring” to characterise Spaniards as a whole. In the same vein, Lucena Giraldo (2006) opted for “authentic and free”. In view of the above conceptions, the bohemian air that Spaniards exude in the reviews and the films included in this project’s corpus is not groundless.

As for their personal characteristics, apart from possessing physical attributes easily identifiable with the current normative canon of beauty, both female and male characters played by Spanish actors and actresses in the twenty films selected share other traits, including having emigrated and/or being in professions related either to arts or humanities or to illegal activities. More specifically, twelve films out of the twenty selected (60%) have at least one character played by a Spanish actress or actor who has emigrated. This is the case of the Spanish crew of the merchant ship where the main plot of *Cargo* takes place; Silvia (Lucía Jiménez) in *The Kovak Box*, who resides in the United States; Isabel (Aitana Sánchez-Gijón) in *The Backwoods*, married to a British man and settled in the United Kingdom; Carlos (Eduardo Noriega), a traveller who claims to be a Spanish teacher but is actually a drug dealer in *Transsiberian*; Greg A.Terrón Barroso, PhD thesis, Aston University 2022

Clemente (Antonio Banderas), the owner of a London art gallery in *You Will Meet a Talk Dark Stranger*; Félix (Javier Bardem), an international aid worker first and a later academic who gets involved with corruption issues in *The Gunman*; Daniella (Blanca Suárez), Fernando (Aitor Luna) and Dimitry (Enrique Arce), who are respectively an interior designer, a TV chef and a homeless person in *Bakery In Brooklyn*; Antonio (Andrés Velencoso), a camp instructor based in the United States in *Summer Camp*; Roger (David Verdaguer), a newcomer in London who is looking for work and new experiences in *Anchor And Hope*; Ivana Baquero (Claire), an intern in a British radio station in *Feedback*; and Ms Marcos (Verónica Forqué), the director of a US home care for the elderly in *Remember Me*.

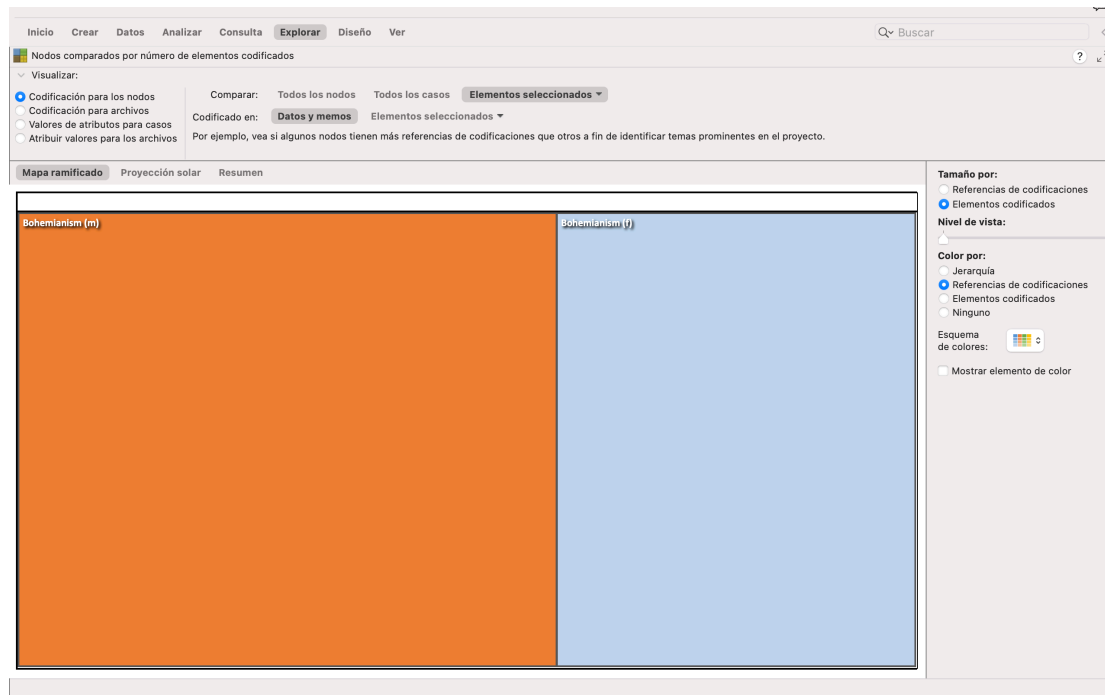
Focusing exclusively on arts and humanities, eight films (40%) include Spanish characters whose professions can be classified within these two fields. More precisely, the characters of Juan Antonio (Javier Bardem) and María Elena (Penélope Cruz) in *Vicky Cristina Barcelona* are painters; the film *Little Ashes* is based on three real Spanish artists—Dalí, Buñuel and Lorca, whose roles are respectively played by Robert Pattinson, Matthew McNulty and Javier Beltrán—; Daniela (Blanca Suarez) and Fernando (Aitor Luna) are an interior designer and a chef in *Bakery in Brooklyn*; Greg Clemente (Antonio Banderas) embodies an art gallery owner in *You Will Meet A Talk Dark Stranger*; Kat (Natalia Tena) is a wood restorer in *Anchor and Hope*; Carlos (Eduardo Noriega) claims to be a Spanish teacher working in Japan in *Transsiberian*; Félix (Javier Bardem) is an academic in *The Gunman*; and, finally, *A Matador's Mistress* revolves around the figure of the Spanish bullfighter Manolete (Adrien Brody) and the tormented relation he had with the Spanish actress Lupe Sino (Penélope Cruz).

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Image 20. Film frame 3: Penélope Cruz as María Elena working in one of her abstract pieces in *Vicky Cristina Barcelona* (Woody Allen, 2008).

Paying attention now the professions of the female characters played by Spanish actresses, some of them do not seem to have one, as there is no mention to it in the films. In these cases, Spanish actresses are relegated to the role of the mistress or, failing that, to the erotic desire of the male protagonist, who, moreover, is always of North American origin. This is the case of Blanca (Elena Anaya) in *Savage Grace*, the Spanish lover of both a wealthy American aristocrat and his son while they are living in the island of Majorca; Ilze Kadegis (Elsa Pataky) in *Mr Nice*, one of the mistresses of the leading character, the Welsh drug dealer Howard Marks; Isabel (Aitana Sánchez-Gijón), married to the leading male character, who is of British background, in *The Backwoods*; Lena (María Botto) and Lala (María Adán) in *My Life In Ruins*, two recently divorced Spanish friends who end up sleeping with the American lead of the film; and Silvia (Lucía Jiménez), who begins a romantic relationship with the main male character, also American, in *The Kovak Box*. From the above, the objectification and lack of agency to which Spanish female characters are subjected in the films is evident.

With regards to the specific construction of Spaniards within the semantic thread of bohemianism in the reviews, it has been studied through the subnode of “bohemianism”. This subnode includes adjectives in English such as “bohemian”, “artistic”, “artsy”, “abstract”, “alternative” or “creative” and some of their equivalents in Spanish (“bohemia/a”, “artístico/a”, “abstracto/a”, “alternativo/a”, “creativo/a”) together with nouns such as “artist”, “painter”, “writer” and “poet” and their equivalents in Spanish (“artista”, “pintor/a”, “escritor/a” and “poeta”).



Graph 6. Codification for the subnode “bohemian”, “within the nodes “female Spaniard” (f) and “male Spaniard” (m) (hierarchical map generated by NVivo).

As graph 6 and table 16 show, the fact that the semantic thread of bohemianism has been more commonly used to describe men by the three national audiences included in this project’s corpus is noticeable. Once again, this node is suggesting that a misogynistic gender gap exists to construct the identity of Spaniards. In this case, the gap seems to be shared by the three audiences included in this study with no significant differences, which could imply that the films analysed would be perpetuating the marginalisation of Spanish women as well as their commodification as mere sexual objects. If we look at the percentage of coverage calculated, the three audiences have shown low levels when compared to other constructions studied, with Spanish reviewers presenting the highest percentage of coverage within this subnode for both male and female individuals.

Table 16. Frequencies of references within the node “bohemianism”. A refers to female individuals while B to male ones.

	A: Bohemianism	Coverage	B: Bohemianism	Coverage
SPAIN	8	0.02%	38	0,06%
UK	0	0.00%	2	0.04%
USA	1	0.01%	7	0.01%

The following references codified under the node “bohemianism” show how reviewers from the three national audiences have constructed Spaniards by making use of this semantic thread:

United Kingdom

1. (MEN) *'Vicky, Cristina, Barcelona'* (2008) showed Allen on directorial holiday in Spain. Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US. Penelope Cruz as the free-thinking, dynamic, past lover of Bardem's character, also led by the heart and her turbulent bipolar emotions (Vicky Cristina Barcelona, UK).
2. (MEN) Bardem is just so effortlessly sexual and sensual that he perfectly fits Allen's writing of this passionate, creative love versus the steady and frankly dull love of Messina's Doug (Vicky Cristina Barcelona, UK).

United States

1. (WOMEN) Scarlett Johansson oozes sexuality as Cristina, and serves as the midway point between Maria Elena, and Vicky. She has some of Vicky's naturally embedded American conservatism in her, but she also has some of Maria Elena's creativity, and open-mindedness (Vicky Cristina Barcelona).
2. (WOMAN) Sure, everyone in the movie is little more than a stereotype (tempestuous Spanish woman, free spirit, over-planned American), but the actors make these characters more interesting than they really are (Vicky Cristina Barcelona).
3. (MEN) The gorgeous Penelope Cruz is outstanding as the passionate, angry Maria Elena, and Javier Bardem portrays Juan Antonio as one who accepts a Bohemian lifestyle as a matter of course (Vicky Cristina Barcelona).
4. (MEN) Little time is wasted getting the plot moving as the young women soon meet and are aggressively "courted" by Juan Antonio, a bohemian Spanish painter (Javier Bardem) (Vicky Cristina Barcelona).

Spain

1. (WOMAN) *La segunda es la patética interpretación de Penélope Cruz en su papel de neurótica artista bohemia, y en general el pedante estilo de vida de Bardem y familia (...)* (Vicky Cristina Barcelona).
2. (WOMAN) *Mª Helena era otra bohemia, artista total, pero ¡completísima!: pintura, música, fotografía...* (Vicky Cristina Barcelona).
3. (MAN) *Ya se sabe, ese atractivo de macho ibérico indomables, con dosis de rebeldía y meditaciones artístico modernas que son el no va más* (Vicky Cristina Barcelona).
4. (MAN) *Un pintor abstracto bohemio y pichabrava* (Vicky Cristina Barcelona).

As can be inferred from the previous references, the Spanish reviews tend to include negative connotations around the construction of Spaniards as bohemians. It seems, therefore, that the Spanish audience discredits ways of life perceived as unusual. On the other hand, this construction has been frequently criticised for being considered as another cliché through which the Spanish national identity is stereotyped before and by international audiences.

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Image 21. Film Frame 4: Robert Pattinson as Dalí and Javier Beltrán as Lorca in *Little Ashes* (Paul Morrison, 2008).

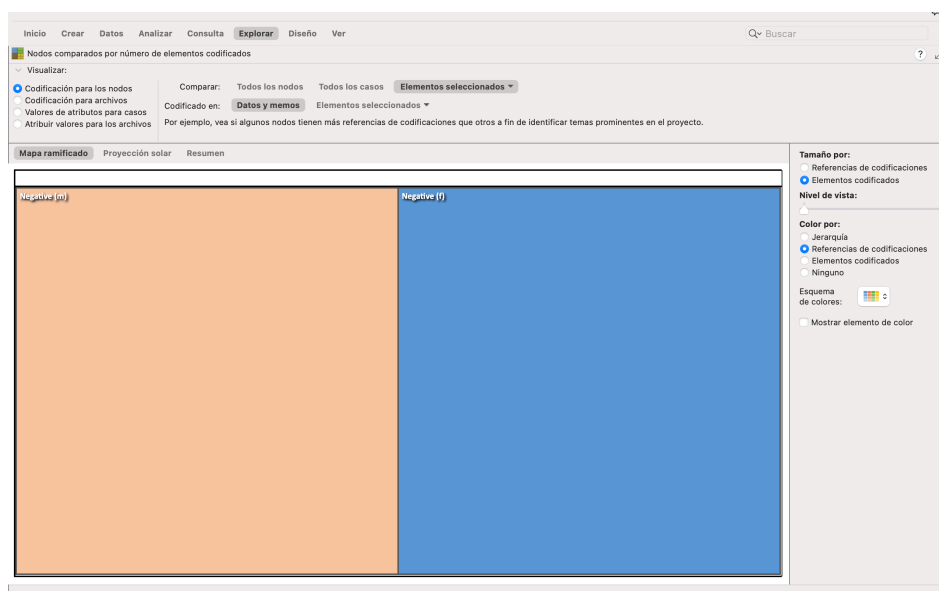
6.4. Spaniards' negative side

The characters played by Spanish actresses and actors in the twenty films included in this study tend to have professions that are limited to the fields of arts and humanities on the one hand and/or to illicit activities on the other. In the case of female characters, several do not seem to have a paid profession since nothing is mentioned in the films to this respect.

In a more precise way, twelve films out the twenty considered in this study (60%) have included characters played by Spanish actresses or actors that are involved with drugs—either as dealers and/or users—, corruption or even rape. For instance, Carlos (Eduardo Noriega) in *Transsiberian* and Black Jake (Unáx Ugalde) in *Savage Grace* are drugs dealers; Lupe Sino (Penélope Cruz) and Manolete (Adrien Brody) in *A Matador's Mistress*, Charlie (Iván Morales) and Silvia (Lucía Jiménez) in *The Kovak Box*, Black Jake (Unáx Ugalde) in *Savage Grace* and Ilze Kadegis (Elsa Pataky) are drug users; Baptist (Luis Tosar) and the rest of the Spanish crew in *Cargo* are involved in human trafficking; Lechón (Jon Ariño), Ignacio (Ramón Churruga) and Paco (Lluís Homar) keep a girl kidnapped under inhuman conditions and have no shame in committing rape in *The Backwoods*; Félix (Javier Bardem) is implicated in corruption and influence peddling in *The Gunman*; and Dimitri (Carlos Arce) is a homeless person living in the streets of New York in *Bakery In Brooklyn*. Furthermore, three films—*There Be Dragons*, *Littles Ashes* and *A Matador's Mistress*—are set in

the Spanish Civil War and/or the early years of Franco's dictatorship, depicting either the war conflict or the repression imposed on the population by Franco's fascist regime.

As could be expected from the above representation of Spaniards in the films, the reviews analysed have reflected negative perceptions on them. The subnode “negative” has served to explore these perceptions and their constructions, which have been generally based either on three interconnected ideas—untrustworthiness, backwardness and foreignness—or on the performances of Spanish actresses and actors. These three ideas have been more common in the reviews written in English than in those written in Spanish (see table 17). In the Spanish reviews, however, most of the negative constructions are based on Penélope Cruz and Javier Bardem's performances in *Vicky Cristina Barcelona*, which have been perceived as of bad quality and/or stereotypical.



Graph 7. Codification for the subnode “negative” within the nodes “female Spaniard” (f) and “male Spaniard” (m) (hierarchical map generated by NVivo).

Regarding the distribution of references constructing negative perceptions around Spaniards among the reviewers from the UK, the US and Spain shown in table 17, yet again, the UK audience has presented the highest percentage of coverage for this subnode. On the other hand, those from Spain have had the lowest percentage.

Table 17. Frequencies of references and percentage of coverage within the node “negative”. A refers to female characters and actresses while B to male characters and actors.

	A : Negative	A : Coverage	B : Negative	B : Coverage	Total Coverage
SPAIN	2	0.01%	3	0.01%	0.02%
UK	21	0.24%	19	0.29%	0.53%
USA	11	0.02%	11	0.01%	0.03%

Within the subnode “negative” references that make use of adjectives such as “foreign”, “hostile” or “dangerous” and nouns as “locals”, “intruders”, “villagers” or “foreigners” have been codified. In Spanish, this node includes adjectives such as “malo/a” (bad), “pésimo/a” (lousy), “chabacano/a” (vulgar), “paleta/a” (redneck) and “flojo/a” (lazy).

It is relevant to note the use of the adjective “mixed-race” to describe Carlos (Eduardo Noriega) (see example 2 from the United Kingdom below). In this respect, nothing is mentioned in *Transsiberian* about Carlos’ racial background apart from being Spanish⁷².

United Kingdom

1. (MEN) *It's about a man who has recently split up from his wife, meets two American girls in a bar, and tries to get his end away by taking them away for the weekend. It's about a Foreign man, polluting women by showing them outer beauty as well as inner beauty, all for satisfying his own desires, and it's a very pretentious affair (Vicky Cristina Barcelona).*
2. (MEN) *All is not 100% with their relationship - is it ever? They become familiar with another couple, mixed-race Carlos & Abby (Transsiberian).*
3. (WOMAN) *Looks good, and has a high-budget appearance, but the actors (who have probably been in better things) struggle to make anything of a lame script. And I guess my instincts should have warned me off when Cruz was in it (Vicky Cristina Barcelona).*
4. (WOMAN) *There were no good actors in this film, so how on earth Penelope Cruz was adjudged worthy of an Oscar is beyond me (Vicky Cristina Barcelona).*

United States

1. (MEN) 4) *Let strangers into your room when your alone* 5) *Leave said strangers with your stuff* 6) *Go 4 miles off any main roads ALONE with random strangers (Transsiberian).*
2. (MEN) *Gary Oldman (HARRY POTTER films) stars as Paul, an Englishman on holiday in Spain's backwoods with his wife and another couple when they run afoul of the locals who are hiding a young girl away in what seems to be sickening conditions (they find her tied by the ankle in a dilapidated home drinking from a dog bowl). Saving" the girl, they bring her back to their distant cabin and learn that some yocal-locals are looking for her ...and their carrying rifles (The Backwoods).*
3. (WOMAN) *Cruz is...well, she's not as bad as she is in everything else (Vicky Cristina Barcelona).*
4. (WOMAN) *Penelope Cruz cannot act and does not look hot (Vicky Cristina Barcelona).*

⁷² The use of this type of adjectives denoting different cultural, geographical or even racial origins of Spaniards and the Spanish in this project’s corpus has been presented in the paper “Spanish, Latin(o), Hispanic, Mediterranean, European and what else? The geographical dimensions of “the Spanish” in anonymously written film reviews from the UK, the USA and Spain” at the conference “Cosmopolitan Aspirations in English Speaking Cinema and Television” that took place in Saragossa (Spain) between the 8th and the 9th of September 2021. Conference website: <https://eventos.unizar.es/43243/programme/cosmopolitan-aspirations-in-english-speaking-cinema-and-television.html>. Last date accessed: 23/09/2022.

Spain

1. (MAN) *Bardem: Supuestamente es un importante pintor artístico y seductor, aunque para mí parece un pintor de brocha gorda, paleta y calzonazos, con todos mis respetos para el gremio de pintores (Vicky Cristina Barcelona)*
2. (MAN) *Un Bardem paleta y bruto (Vicky Cristina Barcelona)*
3. (WOMAN) *Si bien no queremos exculpar al propio director en esta película tan floja, los actores rematan la faena y tenemos que asistir a la interpretación rabalera y gritona de una Pe autóctona rodeada de un Bardem paleta y bruto en una especie de gira turística por España muy chabacana y que no transmite nada (Vicky Cristina Barcelona)*
4. (WOMAN) *Penélope Cruz, como siempre, haciendo su papel de gritona y desquiciada. Triste que esta actriz tenga un oscar por esta película (Vicky Cristina Barcelona)*

The above examples show that the construction of the Other, in this case the Spanish, become negative around two specific conceptions of foreignness. On the one hand, foreignness can be understood as a series of strange and/or uncivilised behaviours and traits. On the other, the same behaviours and traits can be taken to the extreme and become dangerous, indecent or even illegal. Therefore, the films included in this thesis are perpetuating to some extent the conception of the Spanish as the dangerous and/or strange Other as opposed to the respectable and highly civilised Anglo-Saxon.

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Image 22. Film frame 6: Carlos (Eduardo Noriega) and his American girlfriend Abby (Kate Mara) in *Transsiberian* (Brad Andersen, 2008).

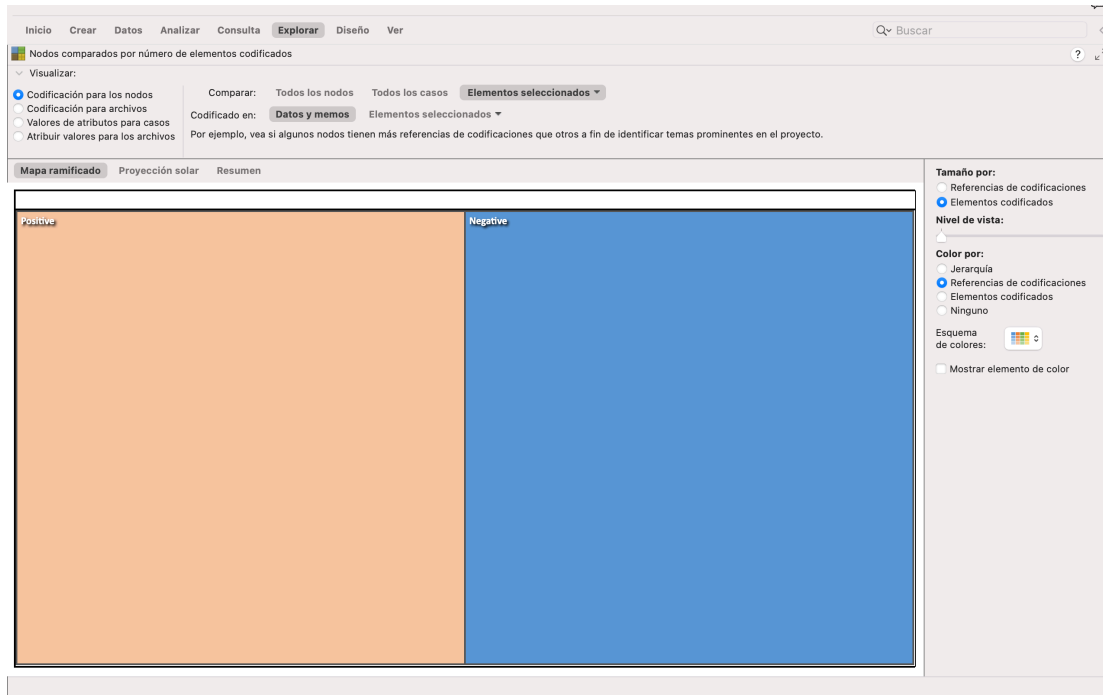
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Image 23. Film frame 7: Scrutinizing view of the Spanish locals upon the English vacationers in *The Backwoods* (Koldo Serra, 2006).

6.5. Spaniards' accent in English

The accent of the Spanish characters of the twenty films included in this project's corpus has caught the attention of English-speaking reviewers in a mixed way. The different views observed around the same element prove, again, that one feature or trait can be perceived either as positive or negative by the same audience. This fact is evincing one more time how the positive-negative dichotomy described by different authors (Engstrand, 1985; Bellman, 1998; Jiménez & Prats, 2006; García Cárcel, 2013; Núñez Florencio, 2015) about the country and its people(s) shows up and plays a part on the way Spaniards' accent in English is collectively perceived by the audiences of the United Kingdom and the United States.

Focusing on the concrete types of constructions observed around the Spanish accent in the reviews, its negative perceptions have been linguistically materialised by the use of adjectives such as "bad", "fake" or "thick" and verb phrases such as "can't understand", "make me wince" or "struggle with". On the more positive side, the Spanish accent has been associated with some of the previous threads/nodes, especially with those of beauty, hotness and passion. These positive constructions have included adjectives such as "beautiful" or "hot" and nouns such as "character", "depth" or "emotion" to describe the Spanish accent in English.



Graph 8. Codification for the subnode “negative” and “positive” within the node “accent” (hierarchical map generated by NVivo).

As shown in table 18, reviewers from the UK have constructed both positive and negative perceptions around the Spanish accent with the same frequency while those from the US have been mainly negative. In the case of the reviews written in Spain, constructions around the Spanish accent in English have been non-existent. If we focus on the percentage of coverage obtained for both constructions, one more time the highest figure has corresponded to reviewers from UK for both negative (0.16%) and positive positions (0.34%).

Table 18. Frequencies of references and percentage of coverage within the node “accent” and the subnodes “positive” (A) and “negative” (B).

	A: Negative	A: Coverage	B: Positive	B: Coverage	Total Coverage
SPAIN	0	0%	0	0%	0%
UK	10	0.16%	10	0.16%	0.34%
USA	22	0.03%	9	0.01%	0.04%

The following examples show the construction of both negative and positive connotations around the accent of Spaniards while speaking in English among the reviews from the United States and the United Kingdom:

United States

1. (NEGATIVE) *The sexy bombshell with the bad accent (Silvia Jiménez) (The Kovak Box).*
2. (NEGATIVE) *This movie also had the worst set of fake and bad accents I've seen. Besides Gary Oldman effecting a British accent, we have the two women⁷³, whom you can barely understand. (Fortunately, the direct to DVD release has subtitles) (The Backwoods).*
3. (POSITIVE) *Many people find Cruz's thick accent frustrating and difficult to decipher, but she really has a beautiful voice, one that you become hypnotized with in some of her Spanish-language films including "All About My Mother" and "Open Your Eyes," where you can experience it in it's natural habitat. In English, the accent acts as a kind of camouflage; if any of her American performances have been artificial, I wouldn't know, because EVERYTHING she says in English sounds artificial—the artificial of someone who's learning the language, however, not necessarily of a bad actress. Moreover, it gives her characters...um...character. And...well...it's kind of hot. (Vicky Cristina Barcelona, USA)*
4. (POSITIVE) *Bardem has never been sexier in English. (Vicky Cristina Barcelona)*

United Kingdom

1. (NEGATIVE) *The Backwoods also suffers from awkward performances from the leading ladies (this may be because neither actress speaks English as their first language), poor pacing, a lack of genuinely disturbing violence (surely a prerequisite of the genre), and a weak denouement that leaves the viewer feeling more than a little cheated (The Backwoods).*
2. (NEGATIVE) *I've marked it 2/10 purely for Beltran's performance but the rest... well, the accents made me wince & the acting was really quite wooden and awkward for the most part (Little Ashes, UK).*
3. (POSITIVE) *The film also seems to try to make it seem acceptable that a fat ugly middle aged man can perversely brain wash two young naive unsuspecting girls into his bed like some modern age romeo purely because of his accent, and that one of them would then be considering leaving her (soon to be) husband for a guy that spends time living and having sexual relations with her friend and his ex-wife - it's just a completely ridiculous film that is purely insulting towards anyone that is in a relationship (Vicky Cristina Barcelona).*
4. (POSITIVE) *This is a delight. I have seldom seen so much achieved with so little. What a crew! What accents! This reminds me of the Bill Hicks sketch where he recalls that Brits seldom have more than a soccer ball to threaten people with. (Little Ashes).*

As the above examples reflect, the perception of the Spanish accent in English reveals the enormous subjectivity and the binarism from which this type of constructions of the Other are carried out. On the one hand, the Spanish accent in English has presented exotic and appealing connotations associated with its foreignness. On the other, the same foreignness has made it be perceived as strange, awkward or even unintelligible. These two antagonistic positions are closely related to the nodes studied above, especially to those of passion and exoticism of Spaniards in

⁷³ These two women are the Spanish actress Aitana Sánchez Gijón (Isabel) and the French actress Virgine Ledoyen (Lucy).

the case of the (pseudo)positive views⁷⁴ on their accent in English, and to that of the negative side of Spaniards as foreigners in the opposite case.

6.6. Recognition of stereotypes

As already explained, several characters played by Spanish actresses and actors in the twenty films selected for this research project could be considered reinterpretations of the literary myths of *Carmen*—the Spanish incarnation of the archetype of the *femme fatale*—and *Don Juan*—the Spanish adaptation of the archetype of the *Casanova*. Their normative beauty, personality traits and, in some cases, even their accents, have made these characters and the actresses/actors embodying them to be perceived as alluring by reviewers from the UK and the US. This perception has become evident in the reviews through the references codified under the nodes “object”, “beauty” and “hotness”. Furthermore, some of these references have directly acknowledged the existence of the afore-mentioned myths, expressly or through generalisations. For this reason, I decided to create a subnode called “stereotypes” through which the recognition of specific stereotyped images, clichés and generalisations about Spaniards could be approached.

The node “stereotypes” has served to codify references containing concrete clichéd images and stereotypes associated with Spaniards such as those of the “Spanish macho”, the “Latin lover” or the “Latina/o”. It has also been used to codify generalisations made around adjectives such as “European”, “Spanish” and “Latin” or their respective nominalisations. As shown in table 19, the subnode “stereotypes” gathers references from the three national audiences considered. However, its coverage has been considerably higher, yet again, among reviews from the UK.

Table 19. Frequencies of references and coverage of the node “stereotypes”.

	Frequencies	Coverage
SPAIN	80	0.25%
UK	37	0.77%
USA	73	0.09%

The following references extracted from the node “stereotypes” exemplify the recognition of concrete stereotyped images, clichés and the use of generalisations around the identity of Spaniards:

⁷⁴ I consider these constructions to be pseudo-positive because although their wording may be considered positive initially, they continue to exoticize, sexualize and even commodify Spaniards.

United States

1. (MAN) Eduardo Noriega is also rather good as the films "homme fatale" (Transsiberian).
2. (MAN) Antonio (Javier Bardem) is the prototypical "Don Juan" and he oozes with European masculinity (Vicky Cristina Barcelona).
3. (MAN) Also of note Javier Bardem, playing the Spanish Latin lover (Vicky Cristina Barcelona).
4. (MAN) Javier Bardem is a sort of Spanish Casanova (Vicky Cristina Barcelona)
5. (MAN) This is a Spanish co-production so they've got to have some Spaniard play the role of the irresistible macho (Vicky Cristina Barcelona).
6. (WOMAN) Snooty Brits, Australian alcoholics, loudmouthed Americans with baseball caps and sneakers, sassy Spanish divorcees (My Life In Ruins).
7. (WOMAN) Maria Elena is portrayed as a stereotypical Latina spitfire with suicidal impulses (Vicky Cristina Barcelona).
8. (WOMAN) She manages to nail a certain Latin type that anyone acquainted with the genuine article will recognize immediately (Vicky Cristina Barcelona).
9. (WOMAN) Penélope Cruz, playing a prototypical Spanish firecracker (Vicky Cristina Barcelona).
10. (GENERALISATION) It's riddled with clichés of what people expect of Europe and Spain in particular. Everyone is just so sensual, artistic, living in the moment, passionate - life is just one never-ending candle-lit dinner, being serenaded by a guitar player, wine-tastings, art gallery openings, poetry readings and so on (Vicky Cristina Barcelona).
11. (GENERALISATION) Europeans as these emotional, unpredictable, sex wild artists constantly in turmoil (Vicky Cristina Barcelona).
12. (GENERALISATION) Conventional wisdom suggests that when an American recipe is adapted into a Latin-style dish, the resulting feast should be a bit more exotic, thanks to spices, salsa, peppers and a greater tolerance by Latins for that which is decidedly hotter (Vicky Cristina Barcelona).

United Kingdom

1. (MAN) Carlos (Noriega), a ruggedly handsome and somewhat sexualised Hispanic male (Transsiberian).
2. (MAN) Two beautiful young American women on holiday in Spain falling for the same mature Latin lover (Vicky Cristina Barcelona).
3. (WOMAN) Into this heady mix comes the other gal: Penelope Cruz at her fieriest and most intensely Spanish, ranting, raving, loving, hating, cursing, firing pistols, sobbing, collapsing, springing up and having another go, - it is all so magnificent (Vicky Cristina Barcelona).
4. (BOTH MALE AND FEMALE) Vicky, Cristina, Barcelona' (2008) showed Allen on directorial holiday in Spain. Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US. Penelope Cruz as the free-thinking, dynamic, past lover of Bardem's character, also led by the heart and her turbulent bipolar emotions (Vicky Cristina Barcelona).
5. (BOTH MALE AND FEMALE) I remember my Spanish assistant being irritated with the stereotyping, that Bardem and Cruz should lower themselves to these roles and that Allen, a favourite director of hers, should in turn create such a superficial film (Vicky Cristina Barcelona).
6. (BOTH MALE AND FEMALE) Living in Barcelona; Juan Antonio Gonzalo (Javier Bardem) plays the moody, seductive Picasso-ish artist who in turn sets out to seduce both girls alone or even both at the same time, a distraction part time, using what he needs to remain creative. Juan might even be looking for a re-placement of lost love as he clearly has not gotten over Maria Elena (Penélope Cruz) the passionate muse and fiery ex-wife who returns when mood suits (Vicky Cristina Barcelona).
7. (BOTH MALE AND FEMALE) But there is no doubt the Spanish players have it: presence and forthright energy, Javier Bardem as the artist; alpha male; Penélope

Cruz clearly stealing the show; everything she does and says seems to mean more, count for more, she certainly walks off with the film and an Oscar (Vicky Cristina Barcelona).

8. (GENERALISATION) Touring Barcelona the two come upon a seemingly narcissistic famous painter Juan Antonio Gonzalo (Javier Bardem), who offers them a proposal only a fiery Spaniard could make - fly with me to Oviedo, "where the three of us will have luscious sex" (Vicky Cristina Barcelona).
9. (GENERALISATION) Now the negatives. Yes, it was a cliched look at European (or more particularly Latin) (Vicky Cristina Barcelona).
10. (GENERALISATION) I know some found the Spanish characters stereotypical, but even if that is the case - and I don't agree that it is - it is an attractive stereotype. Really a stereotype of true creative people, rather than play-actors (the implied criticism of Johansson's flibbertigibbet) (Vicky Cristina Barcelona).

Spain

1. (MAN) El agreste y salvaje entorno rural español, con sus tontos del pueblo, sus solterones pirados, sus machitos de barra de bar (The Backwoods).
2. (MAN) Ya se sabe, ese atractivo de macho ibérico indomables, con dosis de rebeldía y meditaciones artístico modernas que son el no va más (Vicky Cristina Barcelona).
3. (MAN) Nuestro macho cabrío consigue al fin culminar con la Johansson (Vicky Cristina Barcelona).
4. (WOMAN) Penélope está todo lo española y todo lo loca que su personaje requiere (Vicky Cristina Barcelona).
5. (WOMAN) El personaje de Penelope ¿En serio un Oscar? A ver... Pe siempre hace el mismo personaje, el de latina caliente... aunque aquí lo hace más de loca. Y es que este personaje lo a interpretado a lo largo de su carrera una y otra vez. Es que no es nuevo su personaje y no entendí lo del Oscar... tal vez querían premiar a una actriz española y esa fue la excusa (Vicky Cristina Barcelona).
6. (BOTH MEN AND WOMEN) Los personajes se ajustan más de lo razonable a los estereotipos hispánicos, como el del macho joven, conquistador, donjuanesco, picador de extranjeras, buscador de sexo sin compromisos y con despedidas dulces, o la de la mujer histérica, celosa, gritona y mandona (Vicky Cristina Barcelona).
7. (BOTH MEN AND WOMEN) Lleno de tópicos, el superhombre ibérico, la apasionada esposa, la turista liberada y rubísima, la chica buena a la que le parten el corazón ¡Dios mío si perece una de Esteso y Pajares! (Vicky Cristina Barcelona).
8. (BOTH MEN AND WOMEN) Los típicos tópicos ibéricos: el "macho ibérico", la mujer pasional (interpretada por Penélope Cruz), el vino, etc (sólo se ha quedado fuera la paella y los toros) (Vicky Cristina Barcelona).
9. (GENERALISATION) En la película, los rusos siguen siendo lo malos, los latinos unos salidos y los norteamericanos unos tontos de remate (Vicky Cristina Barcelona).
10. (GENERALISATION) Cuando decía lo de que los españoles somos libre pensadores y bohemios me subió el azúcar. Ese concepto de España topiquero, medieval y monocromático es humillante. Dentro de España no hay nada más opuesto a Andalucía que Cataluña, lo cual es muy bueno. No soy catalán, pero me sentí ofendido y no pude seguir viéndola (Vicky Cristina Barcelona).

The previous examples make clear that there are specific clichéd images and stereotypes associated with Spaniards that the three national audiences included in this project's corpus recognise, such as the "Spanish macho", the "Latin lover" or the "Latina/o". The generalisations made around adjectives such as "European", "Spanish" and "Latin/o/a" or their respective nominalisations also reveal the existence of specific preconceived ideas that the collective imaginaries of the three national audiences included in this study seem to share. These ideas coincide to a large extent with the

previously studied nodes, especially with those of passion, exoticism and bohemianism.

6.7. Partial conclusions

Throughout this chapter the construction of the identity of Spaniards in both the films selected for this research project and in the written reviews compiled has been studied. On the one side, attention has been paid to the physical and personality traits of the Spanish characters included in the twenty films selected. On the other side, the use made of the semantic threads of desire, passion and bohemianism to construct the identity of Spanish people(s) in the written reviews through adjectives, nouns, verbs and idiomatic expressions has been addressed. Finally, the focus has moved into the construction of negative perceptions on Spaniards, the positive/negative dichotomy shown by the reception of their accent in English and the recognition of concrete stereotyped images, clichés and generalisations about them.

The fact that the reviews from the UK have shown the highest percentage of coverage among the three national audiences considered for the semantic threads of desire and passion, but also for the recognition of stereotypes, the construction of a negative side on Spaniards and the positive/negative perceptions observed around the Spanish accent in English is an indication that, historically, the penetration of stereotyped images and clichés about the Spanish national identity have been more pronounced in the British audiences than in those of Spain and the US. This fact evinces that the romantic visions of Spaniards defended by authors such as Gabilondo (2006), Newman, Carabí and Armengol (2012) or Benet (2015) are more deeply rooted into British society than into that of the United States. Geographical proximity and the greater cultural exchange between Spain and the UK throughout history justify this result, together with the exotic conception that northern European countries have of their southern counterparts. Furthermore, as the different absolute frequencies and percentage of coverage observed in the reviews written from the UK and the US have shown, sharing the same language—in this case, English—does not seem to play a decisive role on the construction of the above-mentioned semantic threads and perceptions, nor on the penetration of stereotyped images and clichés.

The three national audiences considered in this study have recognised the existence of concrete stereotypes that revolve around the identity of Spaniards—including the “Spanish macho”, the “Latin lover” and the “Latina/o”—while they have also made use of generalisations around adjectives such as “European”, “Spanish” and “Latin”. Through the specific stereotypes mentioned as well as the generalisations made around demonyms, we can see how the construction of the Other, in this case

the Spanish, is reflected in specific semantic fields that materialise its exoticisation. In this sense, three dimensions have been distinguished in this exoticisation. Firstly, the passionate character that characterises the Spanish, a trait presented in the gaze that creates them (directors and scriptwriters) and in the one that interprets them (reviewers). Secondly, the bohemian touch that alienates them by means of "peculiar" lifestyles which take them away from professions considered "productive" from a neoliberal point of view to focus instead on art and/or the humanities. Thirdly, the exoticisation observed becomes negative, turning difference into a problem of adaptation that can be seen as immoral or even become a threat. This (pseudo)positive-negative duality has been very clearly reflected on the connotations of the Spanish accent in English, which is attractive and even gets sexualised in some cases because of its "exoticism" but becomes repulsive in others because of its "strangeness".

Focusing on the reviews written from Spain, they have made use of the nodes "object", "beauty" and "hotness" less frequently than their counterparts from the UK and the US, having also exclusively applied them to describe female individuals. As the gender identity of reviewers is not indicated in their public profiles on any of the film-rating websites from which the written corpus of this project has been extracted, whether their gender identity is playing a part on the constructions studied cannot be known.

Another difference observed among the reviews written from Spain is that they have employed the nodes "charisma", "craziness" and "passion" more frequently to describe female individuals than male ones while the reviews from the UK and the US have shared a more similar pattern for both genders.

It has also come to my attention that the reviews from the three national audiences included have made use of the subnode "craziness" to construct the identity of female Spaniards more frequently than that of males. Moreover, the node "bohemianism" has been almost exclusively applied to male Spaniards. These common differences could be evincing the existence of a misogynistic gender-bias that seems to be equally shared by the three national audiences considered in this study.

Finally, the negative constructions around Spaniards based on their alleged untrustworthiness, backwardness and foreignness have been mostly observed in reviews written from the UK and the US. This highlights once again how the identity of the Other can be exoticized to stress its strangeness through a supposed cultural and social backwardness which places the judging identity in a superior position. On the contrary, most of the negative constructions around Spaniards found in the reviews written from Spain have been based either on Penélope Cruz's or Javier Bardem's

performances in *Vicky Cristina Barcelona*, being both perceived as stereotypical and/or misrepresenting Spanish identity. In this case, the Spanish audience has shown its rejection towards an identity that is not perceived as its own. To understand this position, we must not forget that, as already mentioned, Spaniards are usually sensitive to identity issues due to the variety of national identities that coexist nowadays in the current Spanish State on the one hand and to the political manipulation to which national identities has been historically subjected to in the country, especially during Franco's regime. These political connotations of Spanish identity have not been relevant to the British or US reviewers, which is an indicative of the lack of knowledge that their respective audiences appear to have about this particularity of Spain.

CHAPTER 7. SEMANTIC CONSTRUCTION OF SPAIN

Spain has attracted the interest of a considerable number of scholars not only because of the imagery surrounding its people(s) but also because of that of the country as a physical and cultural entity. Juderías (1914), Engstrand (1985), Ucelay (1990), García Cárcel (1998), Bellman (1998), Lawrence (2010), Noya (2013) or Benet (2015) are some examples of scholars who have described the imagery surrounding the country in different periods of time. Even though their works have been carried out from different perspectives, through different methodologies and in different periods of time, they all share the conceptualisation of the Spanish territory as a sort of exotic enclave within Western Europe.

In this chapter we will continue to delve into the construction of the Spanish as the Other. In nineteenth-century international travellers found in Spain an Orient à la carte: exotic enough to be interesting, but not so different as to be considered completely alien. Spain could not become a colony, but it could certainly be orientalisised through writing and travel literature, as indeed it was. Merimée's novel *Carmen* and Washington Irving's *The Alhambra: Tales of a Traveller*, for example, transformed the image of ultra-Catholic Spain into a mythical one that made the country an (even more) exotic space. This imagery, together with Franco's later efforts to develop tourist activity in the country by selling it as the land of sun, beach, flamenco and bullfighting, certainly seem to have had a clear impact on the current perception and construction of Spain abroad.

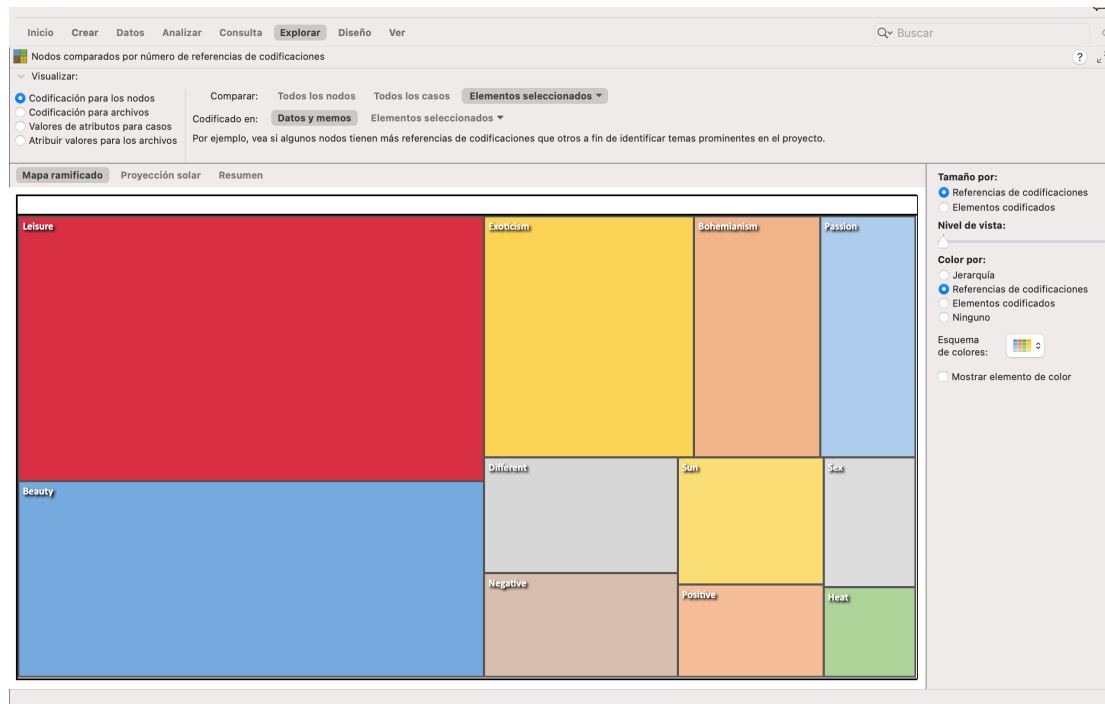
Through the lines of this chapter, we will explore the construction of Spain as a physical and cultural entity in this research project's corpus of films and films reviews. The structure that will be followed is very similar to that of the previous chapter—chapter 7—, which has been devoted to study the construction of Spaniards. In such a way, the sections have been also organised considering the semantic threads most widely used to describe and depict Spanish locations in both the films and the film reviews. The semantic threads used to construct Spaniards have been almost identical to those used to construct Spain (see table 20). This similarity involves a common imagery serving to conceptualise both Spain and Spaniards. As previously discussed, this imagery has frequently revolved around romantic and exotic conceptualisations (Hoffmann, 1961; Aymes, 1983; Bellman, 1998; Iliffe, 2003, Núñez Florencio, 2015). The romantic and/or exotic air that both the country and its people(s) have is clearly reflected on the semantic threads/nodes of “beauty”, “exoticism”, “bohemianism” and “passion”, which have been all used in this project's written corpus to describe both Spain and Spaniards. In the same vein, the construction of Spaniards as objects of

desire (codified within the subnode “object”) is also closely related to the construction of Spain as a sexy place (codified within the subnode “sex”). As for the differences in the semantic fields/nodes that have served to delimit the identity of Spaniards and Spain in this study (see table 20), most of them have been related to the fact that individuals, on the one hand, and a physical and cultural territory, on the other, are being constructed. For this reason, to study the construction of Spaniards I have decided to consider perceptions—negative and positive—on the Spanish accent in English (subnode “accent”) and the alleged charisma of Spanish people(s) (subnode “charisma”), while in the case of Spain I have considered instead environmental factors such as weather (subnodes “sun” and “heat”) and tourism (node “leisure”). This decision is justified in view of the positive-negative dichotomy that have been frequently associated with Spain and its people(s) in the imagery that constructs them internationally (Engstrand, 1985; García Cárcel, 1992; Bellman, 1998; Jimenez & Prats, 2006 and Núñez Florencio, 2015).

Table 20. Subnodes within the nodes “Spain”, “male Spaniards”, “female Spaniards” and “Spaniards”.

Nodes	Subnodes
Spain	beauty, bohemianism, different, exoticism, heat, negative, passion, positive, leisure, sex, Sun
Male Spaniards	beauty, bohemianism, charisma, craziness, hotness, macho, negative, object, passion, positive
Female Spaniards	beauty, bohemianism, charisma, craziness, femme fatale, hotness, negative, object, passion, positive

The following graph (graph 9) shows in a hierarchical map generated by NVivo the coding of the semantic fields/nodes detected to construct Spain as a physical and cultural entity in the set of reviews that make up the written corpus of this thesis. As can be easily observed, the most frequent semantic fields/nodes have been "leisure" and "beauty", both with a similar weight, followed by "exoticism". The rest of the nodes studied—passion, sex, heat, sun and negative perceptions—have had a more similar weight.



Graph 9. Codification for all the subnodes (“leisure”, “beauty”, “exoticism”, “bohemian”, “passion”, “sun”, “sex”, “heat”, “positive” and “negative”) within the node “Spain” (hierarchical map generated by NVivo).

The coming sections of the present chapter are devoted each to one of the semantic constructions detected in the reviews and will deal more specifically with their realisation within the three national audiences considered as well as in the twenty films selected. As shown in graph 9, the semantic threads/subnodes covered are “leisure”, “beauty”, “exoticism”, “passion”, “sex,” “heat”, “sun” and, finally, “negative perceptions”.

7.1. Leisure

The Elcano Institute commissioned the sociologist Noya Miranda to carry out an exhaustive investigation into the image of Spain and its people(s) abroad in 2002. This investigation resulted in a report entitled “*La imagen de España en el extranjero: estado de la cuestión*” (Spain’s image abroad: state of the matter). Its conclusions pointed out that the main weakness of Spain’s image was linked to a lack of knowledge of many of its geographical areas and an excessive association with sun a passion. In terms of stereotypes, good weather and beaches were the most significant ones. In this respect, the role played by the Franco’s regime in promoting Spain as a holiday destination internationally, especially from the 1960s onwards, is key to understanding the origin of the stereotypical images of the country. The almost total lack of knowledge of geographical areas where it was not possible to practise the mass tourism around sun, beach and party that was beginning to develop at the time is even reflected in the Spanish locations of the films selected for this project. In them, the Spanish coast together with the state’s capital—Madrid—have been almost exclusively the only areas

represented.

The importance that leisure has to imagine Spain has been clearly reflected on the films included in this thesis since out of the twenty selected eleven (55%) feature their main characters on holidays or travelling. This is the case of *Vicky Cristina Barcelona*, *The Kovak Box*, *Savage Grace*, *My Life in Ruins*, *Summer Camp*, *The Backwoods*, *Cargo*, *Goal 2 Living the Dream*, *Mr Nice*, *There Be Dragons* and *Ae fond Kiss*. In all of them, except for *My Life in Ruins* and *Cargo*, the holiday or travel period takes place totally or partially in Spain. More precisely, the island of Majorca is pictured in *The Kovak Box* and *Savage Grace*; Catalonia in *Summer Camp*, *Savage Grace* and, together with Asturias, in *Vicky Cristina Barcelona*; Madrid in *Goal 2 Living the Dream* and *There Be Dragons*; the Basque country in *The Backwoods*; Valencia in *Mr Nice* and Andalusia in *Ae Fond Kiss*.

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Image 24. Film frame 10: One of the beaches of the island of Majorca pictured in *The Kovak Box* (Daniel Monzón, 2006).

The subnode “leisure” has been used by reviewers from the three national audiences considered (see table 21). As in the case of most of the nodes studied to construct Spaniards covered in the previous chapter, the highest percentage of coverage for the semantic thread/nodes of “leisure” has corresponded to reviewers from the United Kingdom. This divergence appears to be connected to the significance that Spain has for British citizens as a holiday destination⁷⁵.

Table 21. Frequencies of references and coverage of the subnode “leisure”.

	Frequencies	Coverage
SPAIN	68	0.09%
UK	52	0.59%

⁷⁵ As previously mentioned, Spain was one of the top three world destinations for international tourism between 2005 to 2015, being the UK its first foreign market along the whole decade (UNWTO Tourism Highlights, 2016 Edition).

USA	46	0.03%
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If we pay attention to the realisation of the node “leisure” through concrete linguistic features, the most common ones have been the nouns “holidays”, “tourism” and “tourist” in English and their equivalents in Spanish (“vacaciones”, “turismo” and “turista”). The following references exemplify concrete realisations of this node in the reviews:

United States

1. *My theory? The writer/ producers were having too much fun in Mallorca to read their own script (The Kovak Box).*
2. *Gary Oldman (HARRY POTTER films) stars as Paul, an Englishman on holiday in Spain's backwoods with his wife and another couple when they run afoul of the locals who are hiding a young girl away in what seems to be sickening conditions (they find her tied by the ankle in a dilapidated home drinking from a dog bowl) (The Backwoods).*
3. *A wonderful summer postcard from Spain (Vicky Cristina Barcelona).*
4. *It was a nice exotic Summer escape for the viewer just as it was for the two girls living out a Summer fantasy in Spain (Vicky Cristina Barcelona).*
5. *Idris Alba, Mark Rylance and Ray Winstone are also part of the cast, but the fact that the majority of the film takes place in sunny Spain (it culminates at a bullfight, of all places!) makes us suspect that the actors were looking more for an all-expenses-paid European vacation⁷⁶ than any kind of cinematic legacy when they signed on to be a part of "The Gunman" (The Gunman).*

United Kingdom

1. *Two couples—Paul and Isabel (Gary Oldman and Aitana Sánchez- Gijón) and Norman and Lucy (Paddy Considine and Virginie Ledoyen)—travel to a remote region of Northern Spain for a relaxing break and a spot of hunting (the guys having somehow brought a pair of shotguns with them through customs), but instead they incur the wrath of locals after freeing a young girl they find chained up in a run-down cabin (The Backwoods).*
2. *Two couples on a Spanish holiday chance upon an imprisoned girl in an abandoned house, take her in and then find trouble from the locals when they find they have taken her (The Backwoods).*
3. *It is safer to stick to Benidorm (The Backwoods).*
4. *With narration by Christopher Evan Welch, basically bright but cautious Vicky (Golden Globe nominated British actress Rebecca Hall) and sexually adventurous Cristina (Scarlett Johansson) are on holiday in Barcelona, Spain. (Vicky Cristina Barcelona).*
5. *This is the story of two women. Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) and they are in the city of Barcelona on vacation from the USA (Vicky Cristina Barcelona).*
6. *It'd be fair to say the affair takes its toll on the two, with Casim's business deal that'll enable him to build his own nightclub (one that runs on an expansive sense of equality) and an arranged marriage Roisin will have to learn of later hovering around above all of this and acting as a consistent off screen threat; their relationship hitting a major buffer the one time they're out of the nation and therefore further away from problems linked to job, family and so forth during a half*

⁷⁶ Sean Penn (Terrier) travels from London to different destinations including the city of Barcelona, where the outcome of the plot takes place in different locations of the city such as a villa and a bull-fighting arena.

term holiday in Spain (Ae Fond Kiss).

Spain

1. *Personajes sin el más mínimo interés, sin vida interior ni exterior, trama vacua, humor cero pero, eso sí, seguro que su director se paso unas vacaciones -con el pretexto de rodar esta excusa filmica- que no se las salta un gitano, pagadas a costa del erario público de turismo, españolidad y catalanidad (Vicky Cristina Barcelona).*
2. *Hacer una clases de turismo ("aquí la sagrada familia y Javier Bardem...", "...Scarlett Johansson saliendo de la visita a la casa Batlló..."), en fin deplorable, que le hubieran encargado un anuncio de turismo y listos (Vicky Cristina Barcelona).*
3. *Parece un folleto de vacaciones de una comunidad autónoma: la voz en off ofreciéndonos en cada momento tal restaurante, tal faro encantador, tal ciudad maravillosa. Penoso. (Vicky Cristina Barcelona).*
4. *Vayamos al grano, Vicky (Rebecca Hall) y Cristina (Scarlett Johansson) son dos estadounidenses que se vienen a pasar el verano a Barcelona (2 americanas a pasar vacaciones de verano en una peli española, ¿no estará por ahí Antonio Ozores?) (Vicky Cristina Barcelona).*
5. *Woody Allen, nos muestra una Barcelona distinta a la que estamos acostumbrados a ver, ya que, estamos viendo una Barcelona bajo el prisma de dos turistas, evidentemente estas irán a los lugares más típicos y representativos (Vicky Cristina Barcelona).*

Due to its pejorative charge, the presence of the Spanish noun "guiri" in the reviews written by Spaniards deserves to be noted. According to Joaquín Valdivielso and Joan Moranta "guiri is a derogatory term for foreign tourists" (2019, p.1878). The term, with clear negative connotations around international visitors vacationing in Spain, has been used 15 times in the reviews written by Spaniards. As shown in the following examples, it has been directly or indirectly⁷⁷ included in references clearly positioned against the representation of Spain offered by some of the films, especially in *Vicky Cristina Barcelona*:

1. *Parece mentira que en el año 2006 volvamos a argumentos de la España profunda (no tan profunda en este caso, 1978) en la que se insiste en presentar al español montaraz cuyo mejor amigo es la escopeta paralela, fastidiando las vacaciones a los civilizados quiris ingleses (The Backwoods).*
2. *En la película, los rusos siguen siendo lo malos, los latinos⁷⁸ unos salidos y los norteamericanos unos tontos de remate (Transsiberian).*
3. *Nunca pude imaginar que Woody Allen fuera el típico americano medio con menos mundo que una pelusa de salón. Presenta Barcelona como si fuera una extensión de Andalucía. Esa luz dorada, esas fincas rústicas y esa música de flamenco de fondo, por no olvidar lo borrachos que somos todos los españoles y lo puteros (Vicky Cristina Barcelona).*
4. *Ya sabemos que Mr Roures para marcarse la medalla de haber fichado a uno de los mejores astros del cine contemporáneo le habría pagado una buena quantía aunque solo fuera para explicarnos lo que un guiri al mas estilo turista de borrachera podría decirnos de su experiencia por Barcelona (Vicky Cristina Barcelona).*

⁷⁷ Directly as "guiri/s" and indirectly through derogative expressions or nouns such as "americano medio", "norteamericanos" or even "americanas".

⁷⁸ Carlos (Eduardo Noriega) is the only Hispanic/Latino character of the film. His nationality is described as Spanish.

5. *El argumento es pésimo, Vicky y Cristina dos guiris al más estilo "Orgasmus" digo Erasmus vuelan a Barcelona para acabar montándoselo a lo grande, y como no con lo mejor que puede ofrecer este país después del buen jamon serrano de bellota, el sr Javier Bardem (Vicky Cristina Barcelona).*
6. *Querido Woody ¿tú no eras un melómano? Joder, te sacan de tu jazz y se te va la pinza tío. ¿PERO QUÉ CANCIÓN ES ESA? Toda la película dando la matraca. PA'MATARTE. ¿Entre dos aguas? Que me perdone Paco de Lucía, pero no hay mayor topicazo flamenco para guiris (Vicky Cristina Barcelona).*

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Image 25. Film frame 11: Gary Oldman and Paddy Considine characterised as two Brits on holidays in Spain while haunting in the forests of the Basque Country in *The Backwoods* (Koldo Serra, 2006).

The previous examples extracted from the reviews together with the representation made of Spain in the films through their chosen locations show the importance of leisure, especially linked to sun and beach tourism, for the imagery constructing the country within British, US and Spanish audiences. As already explained, Franco regime's efforts to attract part of the mass holiday tourism that began to develop in Europe, especially from the 1960s onwards, together with its subsequent entrenchment in the country's economy are key to understanding this linking of Spain's image with leisure. This association will be further discussed in the next section of this chapter, which will be exclusively devoted to the importance of sun and heat in the imagery constructing Spain. Both elements are closely related to the mass tourism that takes place in Spain.

7.2. Sun and heat

Due to its location in Southern Western Europe, between the Mediterranean Sea and the Atlantic Ocean, climates in Spain are in general temperate but show a great contrast in terms of rainfall and temperature, especially when comparing Northern to Southern regions and Mediterranean to Atlantic areas (De Castro, Martín Vide & Alonso, 2005). Despite the above, sun and heat have been recurrently used to describe Spanish locations and even to make generalisations about “the Spanish

weather” or “the Spanish sunshine”. This is not surprising if we consider that, among the twenty films selected, those that have been set in Spain have mostly chosen to represent summer periods and, moreover, the Mediterranean coast. This is the case of *Vicky Cristina Barcelona* (mostly set in Barcelona), *Savage Grace* (Majorca and the Costa Brava), *The Kovak Box* (Majorca), *My Life In Ruins* (Alicante), *Mr Nice* (Alicante), *The Gunman* (Barcelona) and *Ae Fond Kiss* (Costa del Sol).

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Image 26. Film frame 12: first shot of Barcelona shown in *The Gunman* (Pierre Morel, 2015), with the sunlight as its central element and the sea pictured in the background.

Paying attention now to the means of realisation through which the nodes “sun” and “heat” have been linguistically materialised, they have been mostly performed by nouns such as “warm”, “sunshine” or “shine”; adjectives as “sunny”, “radiant” and “luminous” and some of their equivalent in Spanish, for example, nouns such as “sol” (sun) or “calor” (heat) and adjectives such as “cálido/a” (warm).

Table 22. Frequencies of references and coverage of the nodes “sun” and “heat”.

	Sun	Coverage	Heat	Coverage	Total Coverage
SPAIN	4	0.01%	7	0.02%	0.03%
UK	11	0.12%	3	0.06%	0.18%
USA	10	0.02%	1	0.01%	0.03%

As shown in table 22, the UK reviewers have once again obtained the highest percentage coverage for the nodes of "sun" (0.12%) and "heat" (0.18%). In both cases, these figures exceed those obtained by the US and Spanish reviewers by at least one tenth of a percentage point, which illustrates that the UK audience seems to recognise more frequently the imagery that connects Spain to sun and warmth.

The following examples extracted from the reviews illustrate concrete

realisations of the nodes “sun” and “heat” used by the three national audiences considered. Some generalisations have been found around “the Spanish sunshine” and “the exotic climate of Spain” in reviews written from the UK (see examples 1 and 2) and the United States (see also examples 1 and 2).

United Kingdom

1. *Woody Allen returns to form in the Spanish sunshine (Vicky Cristina Barcelona).*
2. *A story of love always seems to work better in these exotic climates (Vicky Cristina Barcelona).*
3. *The silent star of this movie of course is Barcelona, ravishingly photographed in luminous sunlight (Vicky Cristina Barcelona).*
4. *Watching this movie is like sitting in a European cafe on a sunny day watching fascinating events unfold between really interesting people (Vicky Cristina Barcelona).*
5. *The third character Barcelona with amazing architecture, music, cuisine, a beautiful enriched festively soak up the sun atmospheric city (Vicky Cristina Barcelona).*

United States

1. *Idris Alba, Mark Rylance and Ray Winstone are also part of the cast, but the fact that the majority of the film takes place in sunny Spain (it culminates at a bullfight, of all places!) makes us suspect that the actors were looking more for an all-expenses-paid European vacation than any kind of cinematic legacy when they signed on to be a part of "The Gunman" (The Gunman)*
2. *Curiously, some of the exteriors that appear in the film are actually of sunny Spain instead of the Greek locations one assumed were used (My life in Ruins)*
3. *This is one of Loach's sunniest, most moving efforts; it's a shame that due to limited release it won't be seen by more of the US public (Ae Fond Kiss)*
4. *But if it meanders, it's a picturesque meander -- sunny streets of Madrid, shadowy apartments, rocky beaches, weird surrealist visions of Paris, and fun nightclubs where bright young artists congregate. (Little Ashes)*
5. *The film is warm and sunny and often shot outdoors, exploring the Catalan landscape (Vicky Cristina Barcelona).*

Spain

1. *Excursión bajo el sol (Vicky Cristina Barcelona).*
2. *Una película absolutamente intrascendente en la que Allen recupera todos los tópicos españoles, los mete en la batidora y sale esto: Guitarra española, sol, calor, exotismo, burguesía artística pedante, tríos... (Vicky Cristina Barcelona).*
3. *Refresco en un día de calor. Una historia sencilla, unos personajes bonitos, unos paisajes preciosos; divertidas historias. Todo aquello que es la película, todo eso es Barcelona (Vicky Cristina Barcelona).*
4. *En Barcelona hace un calor que me deja fría por dentro con este vicio de vivir mintiendo (Vicky Cristina Barcelona).*
5. *Ese mundo exótico, cálido y bohemio de la Europa antigua y artística (Vicky Cristina Barcelona).*

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Image 27. Film frame 13: Eva Birthistle and Atta Yakub enjoying the beaches of Nerja (Málaga) on a short holiday escape from Glasgow, where they live (Ae...Fond Kiss, Ken Loach, 2005).

To understand the connections that the imagery surrounding Spain maintains with leisure, good weather and sun, we must refer to the promotion of the country as a destination for mass tourism that began from the 1960s onwards. This imagery laid the foundations of the so-called *marca España* (Spain's brand). Despite the efforts made in recent years by the institutions in charge of managing *marca España* to move away from sun and beach as its only representative elements (Martínez Expósito, 2015; Soriano Procas and Terrón Barroso, 2021), the current image of the country does not seem to have managed to leave them behind. What is more, as illustrated with the previous examples from this project's corpus, they have become stereotyped images and clichés widely consolidated.

The impossibility of Spain to move away from tourist stereotypes has already been addressed by both postcolonial and tourist studies (e.g., Pack, 2006, 2008; Hazbun, 2010). Spain, or any other Mediterranean country, is not modern if it does not conform as such to the tourist imagery of the other part of Europe, that is, the northern and central parts of the continent. On the other hand, in the case of North American tourism, visitors do not tend to look only for beaches when visiting Mediterranean Europe, as central and northern Europeans mostly do. Instead, the area seems to attract North Americans mainly because of its cultural resources. The geographical distance that separates the two continents, as well as the presence of tourist areas like the Mediterranean ones in terms of climate and natural resources in the south of the US and Central America seem to be behind these different motivations for travelling to Southern Europe. These peculiarities seem to be behind the differences observed between the audiences of the UK and US in this thesis' written corpus.

7.3. Beauty

Beauty has been one of the attributes that reviewers from the three national audiences considered in this study have highlighted about the Spanish locations featured in the films. In English, it has been done through adjectives such as “beautiful”, “stunning”, “gorgeous”, “elegant” and “picturesque”; verbal phrases such as “to benefit from”, “to emphasize”, “to keep one’s interest”, “to offer” or “to look”; nouns such as “scenery”, “backdrop”, “setting” or “venue”; and expressions such as “eye candy” or “absolute best”. In Spanish, some of the linguistic features used to realise this attribution have included adjectives as “bonito/a” (beautiful), “precioso/a” (pretty), “maravilloso/a” (marvellous), “esplendido/a” (splendid); nouns as “maravilla” (wonder), “belleza” (beauty), “paisaje” (scenery); and verbs as “lucir” (“to look”), “disfrutar” (to enjoy) or “destacar” (to stand out).

Table 23. Frequencies of references and coverage of the node “beauty”.

	Frequencies	Coverage
SPAIN	26	0.09%
UK	41	0.51%
USA	55	0.04%

As table 23 shows, the semantic field/node of beauty has been codified 26 times in reviews written from Spain, 41 in reviews written from the UK and 55 in those written from the US. If we pay attention to the percentage of coverage calculated by NVivo for each of these three audiences, reviewers from the UK have shown the higher figure one more time. This proves that, at least within this project’s written corpus, the UK audience is more prone to use the semantic thread of beauty to describe Spain than those from the US and Spain itself.

The following references exemplify the realisation of the node “beauty” to construct Spain:

United States

1. *Still, the film does contain enough shock, action and beautiful locations (not to mention sultry Spanish chicks) to hold most Americans attention! (The Kovak Box).*
2. *One might imagine that all would have been well if Tony had avoided London and returned to bask in the beauty that is Spain (There Be Dragons).*
3. *The early scenes cover the boyhood years of Escriva and his friend, Manolo; evoking nostalgia, the childhood moments with family and friends glow against picturesque Spanish villages and countryside; Geraldine Chaplin and Derek Jacobi have effective, but small roles during these episodes (There Be Dragons).*

4. *Compared to Straw Dogs or Deliverance, this thriller set in the Basque region of Spain adds that local charm that makes it worth watching (The Backwoods).*
5. *The cinematography and imagery is beautiful to look at. Between the city of Barcelona and the 4 main characters, there's plenty of eye candy... so it does keep one's interest (Vicky Cristina Barcelona).*

United Kingdom

1. *The film is partially redeemed by the cinematography and beauty of several of the locations, but I'd rather have those three hours of my life back (Little Ashes).*
2. *I liked one third of this recent Woody Allen film, the Barcelona part. I've visited the city two or three times and shot in golden light, it's beautifully brought to the screen in all its Gaudi and Miro-Inflected glory (Vicky Cristina Barcelona).*
3. *The city looks beautiful, with great landscapes, plenty of colour to match the passion and a real sense that this is a place where art, passion and inspired sex is all around (Vicky Cristina Barcelona).*
4. *The beauty of the subject matter is reflected in the beauty of the setting (Vicky Cristina Barcelona).*
5. *Barcelona is a beautiful city, and frankly I'd watch Cruz or Johansson take the trash out. So there was little chance of this new Woody Allen film going wrong (Vicky Cristina Barcelona).*

Spain

1. *Había olvidado lo bonita que es Mallorca hasta que ayer por fin ví esta última película de Daniel Monzón, que me ha parecido, al igual que a otros usuarios, un poco fría y sin alma (The Kovak Box).*
2. *Un thriller de ciencia ficción emocionante, inquietante y con el cuál te metes en la historia que te conduce a un escenario intenso y unos paisajes preciosos. (The Kovak Box)*
3. *Ya que la película es mala por lo menos se disfruta de las maravillas de Barcelona y Oviedo (Vicky Cristina Barcelona).*
4. *Ha sido una maravilla disfrutar de los exteriores y de la belleza de la ciudad de Barcelona, sus calles, sus edificios archiconocidos, sus calles, una fotografía envidiable (Vicky Cristina Barcelona).*
5. *Pues ya está, aunque Woody retrate de una forma preciosa y muy bien integrada ciudades maravillosas como Oviedo o Barcelona, lo siento, pero no hay nada que hacer, antes de que se estrenara la cinta, el españolito criticón ya estaba bien preparado para ver un documental turístico (Vicky Cristina Barcelona).*

As examples above show, only reviewers from the US have made use of generalisations around the beauty of Spain as a whole (see examples 2 and 4) while those from Spain have made them around specific places such as Majorca, Oviedo and Barcelona (see examples 1, 3, 4 and 5). In this respect British reviewers have limited themselves to mentioning the beauty of specific "settings" and "locations" without generalising. A priori, this difference is due to a greater idealisation of the Spanish territory by the US public, which, due to its geographical distance, would not know Spain as well as the British one. In the case of Spanish reviewers, the greater frequency of their generalisations indicates that a certain degree of patriotism or even national chauvinism exists within the Spanish audience.

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Image 28. Film frame 14: Javier Bardem as Juan Antonio and Rebecca Hall as Vicky walking in the seafront of Avilés (Asturias) in *Vicky Cristina Barcelona* (Woody Allen, 2008).

7.4. Passion

Passion and sex have been two recurrent threads in the scripts of the films selected for this thesis. For instance, Juan Antonio (Javier Bardem) and María Elena (Penélope Cruz) start and keep a three-way partnership with Cristina (Scarlett Johansson) in *Vicky Cristina Barcelona*; in Majorca, Black Jake (Unax Ugalde) and Antony (Eddie Redmayne) are sexual partners while Blanca (Elena Anaya) becomes the mistress of Antony's father (Stephen Dillane) in *Savage Grace*; also in Majorca Silvia (Lucía Jiménez) starts a relationship with David (Timothy Hutton) in *The Kovak Box*; Ilze Kadegis (Elsa Pataky) is one of the sexual partners of the Welsh drug dealer Howard Marks (Rhys Ifans) in *Mr Nice* and they can be seen having sex while on holidays in Spain; Isabel (Aitana Sánchez-Gijón) is at risk of being sexually assaulted by some of the Spanish villagers while on holidays in the Basque Country in *The Backwoods*; and, in *My life In Ruins*, it is insinuated that Lena (María Botto) and Lala (María Adán), two recently divorced Spanish women on a coach trip in Greece (the outside locations of the films were actually filmed in Valencia), have a threesome with Irv (Richard Dreyfuss), an American tourist travelling in the same coach. The films selected also include three productions that are based on real Spanish characters. This is the case of *A Matador's Mistress*, which features the turbulent love affair that Lupe Sino (Penélope Cruz) and the bullfighter Manolete (Adrien Brody) had in Francoist Madrid; *Little Ashes*, which depicts the relationship that Federico García Lorca (Javier Beltrán) and Salvador Dalí (Robert Pattinson) started when they were

university students in Madrid; and, *Midnight in Paris*, which counts with Picasso (Marcial Di Fonzo Bo), who is presented as a womaniser in his supporting role.

The construction of Spain as an ideal enclave where personal relationships seem to become more torrid and passionate is related on the one hand to the myths of the Spanish *femme fatale*—Merimée's Carmen—and the Iberian macho—*Don Juan* (Tirso de Molina)—and, on the other hand, to the conception of the country as a place of good weather, sun, holidays, partying and, in short, disinhibition. It may be for this reason that the nodes "sex", "sun", "heat", "passion" and "leisure" have been frequently interrelated or even being constructed simultaneously in the same sentences.

In terms of their realisations, the semantic field of passion has been materialised through two nodes: "passion" and "sex". They contain adjectives such as "passionate", "romantic" or "hot"; nouns such as "filtration", "lust", "feeling" or "sex"; and some verbal phrases such as "seduce the viewer", "be open to experiences" and "get lust on the brain". In the case of the Spanish reviews, most of the constructions have revolved around nouns as "pasión" (passion) and "sexo" (sex) and their corresponding adjectival forms "pasional" (passionate) and "sexual" (sexual).

Table 24. Frequencies of references and coverage of the nodes "passion" and "sex".

	Passion	Coverage	Sex	Coverage	Total Coverage
SPAIN	8	0.03%	4	0.02%	0.05%
UK	9	0.2%	3	0.05%	0.25%
USA	14	0.01%	9	0.01%	0.02%

Regarding the coverage of the nodes "sex" and "passion" (see table 24), the highest percentage has corresponded, yet again, to reviewers from the United Kingdom. This seems to indicate that, out of the three audiences considered, the British would be the one that most recognises and uses the construction of Spain as an ideal place to unleash passion. Again, the previously discussed association of Spain with leisure and disinhibition could be also playing an important part behind this result.

Some of the references codified within the nodes "passion" and "sex" contain generalisations mostly applicable to Spain as a whole or to the city of Barcelona (see all the examples from the United States below, examples 1 to 3 from the UK and examples 1 to 3 from Spain). In the case of Spain, these generalisations have also mentioned the stereotyping of the country made around these semantic threads in negative terms.

United States

1. *And it being Spain, everyone's got lust on the brain, and there's plenty of partner swapping (Vicky Cristina Barcelona).*
2. *Beautiful locations, filmed on a stringent budget, still shine, as the atmosphere of Spain seduces the viewer, with its elegant charm (Vicky Cristina Barcelona).*
3. *Barcelona and other parts of Spain are definitely a romantic's paradise (Vicky Cristina Barcelona).*
4. *Interestingly, a thought of Spain=passionate country could be thought that affair is not taboos, rather better thought of following one's honest feeling (Vicky Cristina Barcelona).*
5. *Made in Barcelona and redolent of that beautiful city: hot dusty, passionate, sultry, crazy, always bursting forth with life and love...a city in which all is possible, everyone is open to experience everything...or should be (Vicky Cristina Barcelona).*

United Kingdom

1. *Spain is a radiant locale Loach uses to push their relationship away from mere flirtations, rides home and the odd drink with each other and into a more passionate and embracing bond as the bodies of these two are exposed more on the warm, welcoming beaches as the systematic feelings they have for one another becoming equally exposed; all the while under glowing cinematography as the location of Spain glistens in an interesting juxtaposition (Vicky Cristina Barcelona).*
2. *The city looks beautiful, with great landscapes, plenty of colour to match the passion and a real sense that this is a place where art, passion and inspired sex is all around (Vicky Cristina Barcelona).*
3. *The surface of the film seethes with sexual possibility; the Iberian locations, inflections of accent and lose- clothing climate contribute to this as well (Vicky Cristina Barcelona).*
4. *A very sensual movie beautifully filmed with an obvious European feel (Vicky Cristina Barcelona).*
5. *From the beautiful, elegant on-location photography that complements the script's themes poignantly to a score that establishes a romantic, foreign overtone to everything that is played underneath, Vicky Cristina Barcelona provides a romantic film experience that does not pander to the expectations of its immediate audience, instead giving a sharp, focused, and all the more convincing and compelling portrayal of romance that questions the very reasons we fall in love in the first place (Vicky Cristina Barcelona).*

Spain

1. *Laberinto de pasiones mediterráneas (Vicky Cristina Barcelona).*
2. *La obsesión con la que el resto de occidente civilizado contempla Europa, especialmente España como un rincón de sexo, cultura y diversión de carácter exótico y cautivador que incrementa su leyenda con la distancia (Vicky Cristina Barcelona).*
3. *Un Allen más pasional, acorde con la cultura de nuestro país (esa es la fama que tenemos más allá de nuestras fronteras), que no duda en aportar a la historia cierto cariz sexual, y que incluso se atreve con un beso lésbico entre una despampanante rubia americana y una morenaza española: Scarlett Johansson y Penélope Cruz (Vicky Cristina Barcelona).*
4. *Bellísima Barcelona se convierte en un espacio iniciático en las vidas personales, pasionales, afectivas, y profesionales de ambas (Vicky Cristina Barcelona).*
5. *La imagen de España está llevada hacia el tópico más absoluto: vino, guitarra y pasión española (Vicky Cristina Barcelona).*

In the light of the above examples and the representation made of Spain in the selected films as a conducive enclave to the development of romantic and/or stormy relationships, the importance of the semantic field of passion when imagining Spain

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seems clear. The interconnections detected between the nodes "passion", "sex", "heat", "sun", "leisure" and even "bohemianism", which will be covered in the coming section, reinforce the construction of the country as an exotic land distant from Northern European lifestyles, more focused on economic development than on personal and/or affective matters. In other words, in contrast to the rationality of the North, Spain has become, through the imagery that constructs it, an enclave more given to feelings than to reason, where one can forget about daily stress, appearances, and even about social etiquettes.

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Image 29. Film frame 15: Penélope Cruz (Marie Elena), Javier Bardem (Juan Antonio) and Scarlett Johansson (Cristina) establish a three-way partnership in *Vicky Cristina Barcelona* (Woody Allen, 2008).

7.5. Bohemianism

In the films selected for this study some of the Spanish leading characters are involved in arts and/or live in a way that can be seen as non-conventional. This is the case of María Elena (Penélope Cruz) and Juan Antonio (Javier Bardem), two artists who were previously married, got divorced but kept on romantically involved in *Vicky Cristina Barcelona*. Also in *Vicky Cristina Barcelona*, Juan Antonio's father is a poet who decided to live in an isolated house in the mountains with almost no human contact. In the same line, most of the real Spanish characters featured in the films are artists. This is the case of the poet, playwright and theatre director Federico García Lorca (Javier Beltrán in *Little Ashes*); the filmmaker Luis Buñuel (Adrien de Van in *Midnight In Paris* and Matthew McNulty in *Little Ashes*); the surrealist artist Salvador Dalí (Adrien Brody in *Midnight in Paris* and Robert Pattinson in *Little Ashes*); the

painter, sculptor, printmaker, ceramicist and theatre designer Pablo Picasso (Marcial Di Fonzo Bo in *Midnight in Paris*); the actress Lupe Sino (Penélope Cruz) and the bullfighter Manolete (Adrien Brody) in *A Matador's Mistress*. Moreover, one of the films that feature real Spanish characters is based on the Catholic priest who founded the Opus Day, that is, José María Escrivá de Balaguer (Charlie Cox in *There Be Dragons*).

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Image 30. Film frame 16: Salvador Dalí (Robert Pattinson) and Federico García Lorca (Javier Beltrán) in a short visit to Cadaqués, Dalí's village (*Little Ashes*, 2008).

In view of the above, it is not surprising that the written reviews compiled and analysed have constructed the whole of Spain or some of its territories as bohemian enclaves in which the more corseted ways of life seem to lose the importance they have in other parts of a supposedly civilised first world. In English, the linguistic realisation of this construction has been made around nouns including “spirit”, “experience”, “life”, “fantasy” or “art” and adjectives as “bohemian” and “artistic”. In the case of the Spanish reviews, the means of realisation have included adjectives as “bohémio/a” (bohemian), “artístico/a” (artistic), “poético/a” (poetic) or nouns as “ambiente” (atmosphere) o “mundo” (world).

Table 25. Frequencies of references and coverage of the subnode “bohemianism” within the node “Spain”.

	Bohemian	Coverage
SPAIN	28	0.16%
UK	2	0.5%
USA	11	0.2%

If we pay attention to the distribution of references and their percentage of coverage among the three national audiences considered (see table 25), the fact that Spanish reviewers have used the semantic field/node of “bohemianism” more frequently than their counterparts from the United Kingdom and the United States is remarkable. The scarce presence of this thread among reviews from the United Kingdom is particularly remarkable since, among all the semantic fields/nodes studied so far, “bohemianism” has been the only one for which British reviewers have not obtained the highest percentage of coverage. This difference leads me to think that the importance of other constructions, especially those related to holidays and passion, may be causing the British audience to not recognise this thread as much as the Spanish or US audiences. On the other hand, it seems clear that the construction of Spain as a bohemian enclave cannot be understood without considering the characteristics that make it to be perceived as such, that is, its exotification through several constructions including those revolving around passion, sex, leisure, sun and heat.

The following references extracted from the reviews exemplify the realisation of the node “bohemianism” by reviewers from the United States, the United Kingdom and Spain:

United Kingdom

1. *I think to fully appreciate the beauty of this film, you have to 'get' it; it is compelling viewing for the dreamers and the travellers out there, anyone who fantasises about a life more adventurous and exotic than the drudgery of the ratrace and the mundane 9-5. If you long for a life less ordinary, or have been lucky enough to experience it, you will salivate over this film (Vicky Cristina Barcelona).*
2. *It is cultural sublimity, a mixture and explosion of feelings from every side of the beauty of the arts. Photography, drawing, music, poetry, food, architecture, style, pleasant atmosphere everything was presented in such a fine and delicate way. I was astonished, this film brought something in me upside down (Vicky Cristina Barcelona).*

United States

1. *Beautiful staging, scenery, costuming, iconic Spanish homage to passion, life, and death (A Matador's Mistress).*
2. *I felt spirit of Spain (Vicky Cristina Barcelona).*
3. *I enjoyed this movie quite a lot. Bohemian life style has always fascinated me (Vicky Cristina Barcelona).*

Spain

1. *Como el mismo narrador dice, también nos encontramos con otra contraposición: materialismo de USA versus la Europa bohemia (no me acuerdo exactamente de la palabra que utiliza). (Vicky Cristina Barcelona).*
2. *Ese mundo exótico, cálido y bohemio de la Europa antigua y artística (Vicky Cristina Barcelona)*
3. *Esa sí que capta el ambiente tibio y poético de Cadaqués y sobre todo muestra el proceso creativo y capta el significado y las claves del surrealismo (Little Ashes).*

As the previous selection of references shows, Spanish reviewers have included generalisations made around the semantic field of bohemianism to describe Spain, Europe, and some Spanish cities such as Barcelona or Cadaqués. They have also made use of this semantic thread to claim that the portrayal of the country as a bohemian enclave offered by the films is unrealistic. Again, as with some of the previous nodes, the Spanish audience rejects what it considers to be a stereotypical representation of its national identity.

7.6. Exoticism

To understand the depth of the exoticisation to which Spain seems to be subjected, we should consider not only the node of "exoticism", but all the nodes studied. As Said (1978) or Anderson (1983) pointed out, the exoticisation or orientalisation of the Other is nourished by creating difference. And this difference, as in the case of the Spanish, can be constructed through a multitude of semantic fields.

If we exclusively focus on the representation of Spain as an exotic land in the films selected, the locations chosen to portray Spain include rural settings (the Basque forests in the case of *The Backwoods* or the Asturian and Catalan ones in *Vicky Cristina Barcelona*), the coast (Barcelona in *The Gunman* and *Vicky Cristina Barcelona*; Majorca in *Savage Grace* and *The Kovak Box*; the Comunitat Valenciana in *Mr Nice* and *My Life in Ruins*; the Costa del Sol in *A Fond Kiss* and the Costa Brava in *Little Ashes* and *Savage Grace*), historical or touristic sites such as The Park Güell in Barcelona (*Vicky Cristina Barcelona*) or the Caves of Drach in Majorca (*The Kovak Box*); and even bullfighting arenas (*A Matador's Mistress* and *The Gunman*). In addition, four out of the twenty productions selected count with real characters (*A Matador's Mistress*, *There Be Dragons*, *Little Ashes* and *Midnight in Paris*) who lived in post-war Spain and/or during Franco's dictatorship.

As was to be expected given the representation of Spain in the films, the written reviews analysed have included references explicitly constructing the country as a whole or some of its regions/cities as exotic places. These constructions are mainly based on the idealisation of the territory through its supposed rurality and traditional ways of life. On the one hand nostalgic nuances are observed in some of these constructions, while on the other they also present a negative side linked to an alleged cultural and technological backwardness that will be explored in greater depth in the next subsection.

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Image 31. Film frame 17: Lupe Sino (Penélope Cruz) and Manolete (Adrien Brody) in a scene set in the Francoist Madrid of the forties (Menno Mayjer, 2008).

In English, the means of realisation for the node “exoticism” have mostly included adjectives as “exotic”, “adventurous” or “idyllic” and nouns as “allure”, “intensity”, “essence”, “exoticism” or “charm”. In Spanish, reviewers have made use of adjectives such as “éxotico/a” (exotic), “salvaje” (wild), “agreste” (rough) or “no civilizado” (uncivilised).

The following sentences extracted from the reviews exemplify the coding within the node “exoticism”, being some of them generalisations around Spain as a whole, Europe or concrete Spanish regions or cities.

United Kingdom

1. *You can certainly understand why everyone signed up to it with a promise of "Okay guys you're getting to work in exotic locations and this film is really about social issues featuring unelected greedy multi-national companies plundering the planet" but this quickly becomes forgotten as it descends in to confused, generic action thriller without the thrills it promises (The Gunman).*
2. *Penn and Bardem give great performances that are perfectly matched by beautiful dynamic cinematography of a fair few exotic locations (The Gunman).*
3. *A successful Science-Fiction author is invited to an idyllic Spanish island to talk about his work at the behest of a mysterious organisation (The Kovak Box).*
4. *Barcelona is given a chance to shine as the characters experience its sumptuous vitality and magnificent architecture. A story of love always seems to work better in these exotic climates. Perhaps because love itself is exotic (Vicky Cristina Barcelona).*

United States

1. *The virtuosically filmed lush exotic European locale (The Kovak Box).*
2. *The sets within the city are fantastic as well, further emphasizing the beauty of the setting. Adding to the allure of Spain is the fantastic choices of music (Vicky Cristina Barcelona).*
3. *The beauty of Barcelona also contributed to the European essence which was part*

of the plot and allure visually (Vicky Cristina Barcelona).

4. *Whether the likes of Gaudí* worked as a muse to him like they did to his characters, I don't know. What I do, though, is that he could never have made this film anywhere but in Barcelona. The beauty, the intrigue, the exoticness; they all overpower the people moving through the story as well as us watching it all unfold (Vicky Cristina Barcelona).*

Spain

1. *¿Y como queda retratada?, pues como una bonita postal donde todo es de un hermoso decadente, muy exóticamente europeo, grandes copas de vino, una obra de Gaudí en cada toma, acordes casi hasta la saciedad de guitarra española... un topicazo en toda regla (Vicky Cristina Barcelona).*
2. *Que esta película puede no gustar, por supuesto, que la voz en off puede cansar un poco, sí, que la música puede ser un tanto reiterativa para el que la conoce de toda la vida, pues si, al español no le va a llegar ese exotismo que le llega al sueco o al americano (Vicky Cristina Barcelona).*
3. *La obsesión con la que el resto de occidente civilizado contempla Europa, especialmente España como un rincón de sexo, cultura y diversión de carácter exótico y cautivador que incrementa su leyenda con la distancia (The Backwoods)*
4. *Después de su éxito obtenido por su cortometraje el "Tren de la bruja", Koldo Serra nos introduce en uno de esos lugares del norte de España apartados de la civilización a excepción de cuatros casas y un bar (The Backwoods)*

As shown in the examples above, the choices to realise the node of “exoticism” in Spanish have presented a tendency towards considering this alleged exoticism of the country to be negative. Spanish reviewers have used this semantic field/node less frequently than their counterparts from the United Kingdom and the United States. These differences can be attributed to the greater critical sense of self-identity that Spanish reviewers can be assumed to have compared to those from the UK or the US.

Table 26. Frequencies of references and coverage of the node “exoticism”.

	Exoticism	Coverage
SPAIN	9	0.04%
UK	10	0.14%
USA	49	0.07%

In terms of coverage (see table 26), the highest percentage has corresponded once again to British reviewers, which indicates a greater idealisation of Spain among the British audience, showing a certain degree of condescension or even paternalism towards an identity that they believe to know but do not consider their own.

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Image 32. Film frame 18. An inhabited part of the island of Majorca from the air as seen by Silvia (Lucía Jiménez) before she lands (The Kovak Box, 2007).

7.7. Spain's negative side

Both the Spanish Civil War (1936-1939) and the dictatorial fascist regime imposed by Francisco Franco afterwards for four decades (1936/39-1977) are portrayed in the films studied. More specifically, three films situate their main plots in one or both episodes of the country's history. This is the case of *There Be Dragons*, *A Matador's Mistress* and *Little Ashes*. One more, *Midnight In Paris*, includes three real Spanish artists as characters (Salvador Dalí, Pablo Picasso and Luis Buñuel) while they were exiled in France after the Spanish Civil War was over and Franco's repression started against those who supported the Republic. Therefore, it can be said that the devastation of war, the political polarisation and the repression that Spain and its people(s) suffered well into the 1970s are evidenced in the visions of both the conflict and their consequences offered by the afore-mentioned productions.

Apart from the war and its consequences, which included forced political exile—such as that of Lorca, who was eventually murdered by the regime, Buñuel and Dalí, all of them portrayed in the films—the need for many Spaniards to emigrate due to economic reasons in recent decades is also reflected in some of the productions studied. In such a way, twelve films out of the twenty selected count with at least one Spanish character who has emigrated. This is the case of Silvia in *The Kovak Box*, Isabel in *The Backwoods*, Carlos in *Transsiberian*, Greg Clemente in *You Will Meet A Talk Dark Stranger*, Félix in *The Gunman*, Daniella and Fernando in *My Bakery In Brooklyn*, Antonio in *Summer Camp*, Roger in *Anchor and Hope*, Claire in *Feedback* and Ms Marcos in *Remember Me*.

Some of the films studied have depicted Spain as a country where drugs can be easily bought and consumed. This is the case of *Mr Nice*, *Savage Grace*, *A Matador's Mistress* and *The Kovak Box*. In all of them their main characters, Spanish or not, use drugs while being in Spain. Furthermore, some Spanish characters are also involved in illegal activities that include drugs trafficking (Carlos in *Transsiberian*, Black Jake in *Savage Grace* and Charlie in *The Kovak Box*), influence peddling (Felix in *The Gunman*), slavery (the Spanish crew of the merchant ship where the main plot of *Cargo* takes place) and rape/child abuse (committed by the Spanish locals in *The Backwoods*). The hitherto (pseudo)positive exoticism that constructs the Spanish also show a negative face through the above-mentioned representations, which link the country to war, political instability, social problems, immorality and even depravity. As could be expected from such representation, the written reviews analysed have also shown negative constructions around Spain as a whole or around some of its regions or cities. In English, the means of realisation used to construct these negative connotations have included adjectives such as “backward”, “dark”, “obscure” or “foreign” and nouns such as “tragedy”, “horror” or “barbarity”. In Spanish, these constructions have been made mostly through adjectives such as “agreste” (rough), “salvaje” (wilde), “rural” (rural), “falso/a” (fake) or “extranjero/a”⁷⁹ (foreign).

The following references extracted from the node “negative” exemplify the construction of Spain in negative terms, being some of them are generalisations.

United Kingdom

1. *Set & filmed in Spain I can see why Backwoods is fairly obscure (The Backwoods).*
2. *The dark past of Spain is not always seen outside of Spain. I was quite shocking in parts to see how divided the country was (and maybe still is) (There Be Dragons).*
3. *The best parts of this film were the action scenes reproducing the horrors of the Spanish Civil War - these were really very well presented (There Be Dragons)*
4. *The main plot is about how the crew of a cargo freighter decides to throw overboard every single illegal immigrant they find because of the high fines they would be charged otherwise. This may be based on reality, because some years ago, there were political talks in Spain concerning lorry drivers travelling from countries like Morocco to Europe: the drivers would be fined heavily if any immigrant would try to pass through the border hidden in their vehicles (Cargo)*

United States

1. *Because it's a Spanish made production that dwells on the tragedy of the story it's not quite the guilty pleasure fun of the classic OPEN SEASON (1974), lacks the poignancy of DELIVERANCE (1972), and doesn't come close to the barbarity of STRAW DOGS (1971), which are the films it is most obviously patterned to resemble (The Backwoods).*
2. *Even in Spain, there's a Deep South (The Backwoods).*

⁷⁹ “Extranjero/a” can be used in Spanish as both a noun and an adjective.

3. *I, too, thought that the creepy factor of the movie was going to rest on the child and her situation but I found that the fear was instilled by putting these men in a foreign town and in a situation out of control (The Backwoods).*
4. *Maybe we were expecting a more "chilling" movie, but I took it for what it seems to be: a war among men, natives and foreigners, the primal versus a more civilized attitude but at the end: all primal (The Backwoods).*

Spain

1. *Se supone que esta obra debía dar terror, debíamos asfixiarnos viendo como los salvajes lugareños acosaban a los visitantes, viendo lo claustrofóbico de los montes, como la violencia empapaba la pantalla y saltaba de ella para revolvernos el estómago (The Backwoods).*
2. *La imagen que se ofrece de España es, como siempre, "antigua"; como si aquí no tuviésemos urbes capaces de rivalizar con las "cities" estadounidenses (Vicky Cristina Barcelona)*
3. *Por otro lado me parece un reflejo falso: no muestra, en cuanto a las costumbres y modos de moverse, ni a una España de verdad, ni a una bohemia que pueda ser verdad. Ni a una Barcelona de verdad, a la que creo más interesante que el rosario de galerías, restaurantitos, y pretendida bohemia de petrodólares que no sugieren absolutamente nada (Vicky Cristina Barcelona).*
4. *Bueno, ya sabemos lo que es España para los extranjeros: toros, flamenco, borracheras, vaguería y juergas sexuales (Vicky Cristina Barcelona).*

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Image 33. Film frame 19: recreation of a field hospital inside of a church in Madrid during the Spanish Civil War (There Be Dragons, 2011).

Table 27. Frequencies of references and coverage of the subnode "negative" within the node "Spain".

	Negative	Coverage
SPAIN	11	0.07%
UK	9	0.09%
USA	7	0.02%

If we concentrate on the distribution of references codified within the subnode "negative" (see table 27 above), reviewers from the United Kingdom presented the

highest percentage of coverage again. However, this percentage was only two hundredths higher than that obtained by Spaniards, which seems to show that negative perceptions have a similar impact on both audiences even though Spaniards are judging their own identity. This similarity may be due to the levelling role that the continuous cultural and economic exchanges between the UK and Spain could have had on their respective audiences.

7.8. Partial conclusions

This chapter has served to explore the construction of Spain and the Spanish territories—mostly cities and regions—as physical and cultural entities. On the one hand the focus has been on their filmic portrayal, paying attention to the locations chosen to set scenes. On the other hand, the different semantic threads and their means of realisation in the reviews have been analysed. The concrete semantic fields/nodes considered have been leisure, beauty, sun, heat, passion, exoticism, bohemianism and Spain's negative side.

In terms of the results obtained, the threads that have constructed Spain have been almost identical to those that served to construct Spaniards. This similarity shows that both the Spanish territories and its people(s) are subjected to the same narratives and, therefore, they are constructed through very similar semantic fields. The only significant difference between the construction of Spaniards and that of the country has been due to the nature of the subject constructed in each case, that is, a physical or cultural entity on the one side and individuals on the other. In the case of the territory, two interrelated nodes called “sun” and “heat” and a third one called “leisure” have been studied, while for Spaniards attention was paid instead to perceptions on their accent in English. In this regard, although the semantic fields/nodes have been very similar, constructions around individuals have been more frequent in absolute terms than those around the country.

With regards to the representation of Spain in the films, only certain Spanish regions have been depicted in them. In fact, most of the films localised in Spain have been set in coastal regions, especially in Catalonia (*Vicky Cristina Barcelona*, *Savage Grace*, *The Gunman* and *Little Ashes*) and, to a lesser extent, in the island of Majorca (*The Kovak Box* and *Savage Grace*) and Valencia (*Mr Nice* and *My Life in Ruins*). Madrid has been the only inland region appearing in more than one film. More precisely, Spain's capital city is portrayed in three films, which all appear to be set during the Spanish Civil War and/or Franco's dictatorship (*A Matador's Mistress*, *There Be Dragons* and *Little Ashes*). The selection of mostly coastal Mediterranean

landscapes to set the films seems to be a direct consequence of the efforts made by the country's government to sell itself internationally as an ideal destination for the mass sun and beach tourism that began in the 1960s. The great importance of this tourist image has been also evident in the "leisure", "sun" and "heat" nodes. On the other hand, the non-inclusion of other parts of the country, such as the Atlantic coast or its many inland regions, may be behind the frequent criticism that Spanish reviewers have devoted to what they have considered a stereotypical representation of their country. The exclusionary postcolonial vision of Mediterranean Europe as the sunny and exotic beach of the continent would explain some of the above-mentioned critiques. This vision, which distances Mediterranean countries from the current idea of European modernity and progress, would also explain the negative perception observed on the rural Spain. In this sense, it is also necessary to point out that the negative connotations associated with a hollowed-out Spain—lack of progress, conservatism, or economic and cultural poverty—also reflect the post-colonial vision to which the southern European periphery is subjected (Nugnes, 2001; Moore, 2014; Watson & Waterton, 2018).

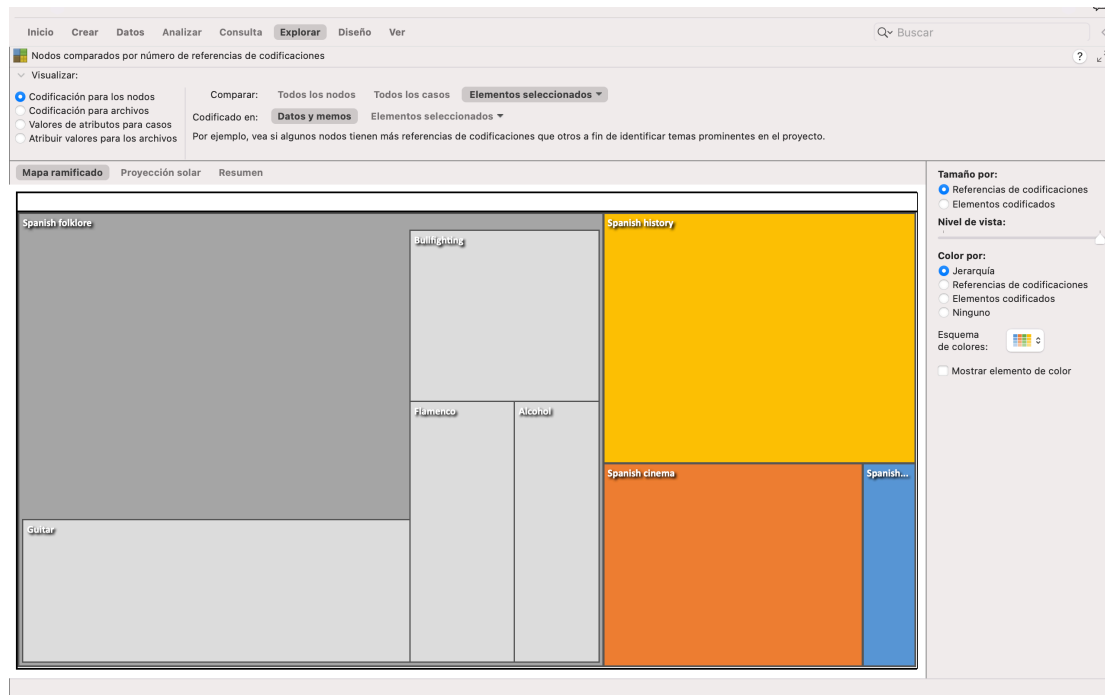
Concerning the percentages of coverage calculated by NVivo for the codification made in the reviews, as was also the case with the nodes used to study the construction Spaniards, British reviewers have obtained the highest figures in all of them except for that of "bohemianism", which has corresponded to Spaniards. This higher relevance of construction strategies in reviews written by Brits indicates that the penetration of stereotyped images and clichés about the Spanish national identity might have been more intense among British audiences than among those of the US and Spain. The geographical proximity and a greater cultural exchange between Spain and the UK justify this greater penetration, which could also be fostered by the prevailing north-south cultural and economic divide that operates in Europe.

Finally, the exoticisation of Spanish territories in negative terms observed in the three audiences considered is also noticeable. This exoticisation has mainly revolved around an alleged cultural and social backwardness, which has served to conceptualise the country as a place where the social etiquette and decorum that can be assumed for Western European states do not seem to apply. In this regard, the representation of Spain as a country in which political instability or immorality leads to citizen insecurity and/or the development of illegal activities. This construction is reflected in the reviews through the "negative" node, which includes examples of how the Spanish territory, in part or as a whole, is associated with drugs, cruelty and uncivilised behaviour.

CHAPTER 8. CONSTRUCTION OF A SPANISH CULTURE

The process of identity construction at a central state level has coexisted in Spain with the different national identities historically present in its territories. According to Teresa García-Milà & Therese McGuire, Spain has “regions with a strong sense of nationality, that is, of identity differences in terms of language, culture, laws and even economic relationships. The Basque Country, Galicia and Catalonia, the so-called historic nationalities in Spain, are clearly identified in this group” (2007, p.209). Luis Moreno also recognised these identity differences between Spanish regions and highlighted “the persistence of a dual identity or compound nationality” among Spaniards (1997, p.66).

Considering the two previous positions, that is, acknowledging the existence of significant cultural and identity disparities between the different regions of Spain on the one hand and recognising the existence of a common idea of a unitary Spanish identity on the other, it seems clear that cultural identity in Spain is a controversial issue to approach. Leaving aside controversy to focus exclusively on this project’s corpus, the recognition of a unitary national Spanish culture is pointed out in the reviews through the construction of certain notions such as those of a Spanish national cinema, a Spanish national art or a Spanish national history. Furthermore, the recurrent presence of concrete elements which have been historically linked with a common Spanish cultural identity has been constant both in the films and the reviews studied. These elements are the guitar (Schreiner, 1990; Washabaugh, 2016), bullfighting (Noya, 2002; Mariné-Roig, 2011; Balfour and Quiroga, 2007; Núñez Florencio, 2015), flamenco (Juderías, 1914; Ucelay 1990; Bayón, 1999; Noya, 2005; Naughten, 2009; Benet, 2015; Lucena Giraldo, 2006) and the consumption of alcohol (Atienza Merino & Blanco Hölcher, 2005; Romo-Avilés, García-Carpintero, Pavón-Benítez, 2020). The construction of the above-mentioned notions— Spanish cinema, Spanish art and a Spanish history—and elements—guitar, flamenco, bullfighting and alcohol— will be individually explored in the following subsections of the present chapter. As shown in the following graph (graph 10), the notion of a Spanish folklore has stood out as the most constructed one, followed by that of a Spanish national history, a Spanish cinema and a Spanish art.



Graph 10. Codification of the nodes “Spanish cinema”, “Spanish art”, “Spanish history” and “Spanish Folklore” (hierarchical map generated by NVivo).

8.1. Spanish Cinema

As could be expected from a corpus like the one studied in this project, which includes feature films representing Spain and/or Spaniards as well as written reviews based on them, the notion of a national Spanish cinema is brought to light even though only three out of the twenty films selected were signed by Spanish directors. These three films are *The Kovak Box* (Daniel Monzón), *The Backwoods* (Koldo Serra) and *Goal 2 Living the Dream* (Jaume Collet Serra).

Table 28. Frequencies of references and coverage of the node “Spanish cinema”.

	References	Coverage
SPAIN	61	0.31%
UK	2	0.02%
USA	15	0.05%

The node “Spanish cinema” has served to explore the notion of a Spanish national cinema in the reviews. As table 28 shows, Spanish reviewers have constructed it more frequently than their counterparts from the United States and the United Kingdom. The percentage of coverage obtained by Spanish reviewers (0.31%) has been significantly higher than those from the US (0.05%) and the UK (0.02%). These figures show that although the three audiences represented recognise and construct the notion of a Spanish national cinema, it is more deeply rooted among

Spanish reviewers. This is due to the greater exposure to Spanish productions that the Spanish audience might be assumed to have in comparison with that of the British and US audiences.

The following references exemplify how reviewers from the United Kingdom, the United States and Spain construct the notion of a Spanish national cinema. References written by Spaniards have included frequent negative perceptions. These negative perceptions have also shown up in some of the reviews written in the United States (see examples 2, 3 and 4) and the United Kingdom (examples 1 and 2). The main argument for constructing them has largely been the poor quality with which Spanish productions seem to be associated.

United Kingdom

1. *The plot is like something out of a 1950s-era pulp novel (or maybe Stephen King's CELL) and the story unfolds at speed. Layers of mystery, paranoia and suspense are built up enshrouded in a kind of finesse that only Spanish filmmakers seem to know how to achieve these days (The Kovak Box).*
2. *A stand-out performance is made by the Almodovar actress Penelope Cruz, but this is far from one of her better roles, especially in Spanish cinema (Vicky Cristina Barcelona).*

United States

1. *There are other very good actors (Lluís Homar, Andrés Gertrúdix, Álex Angulo) familiar to those who watch Spanish movies, and they add immensely to the pleasure (The Backwoods).*
2. *Spanish language media frequently addresses sexual relationships which we in North America consider controversial. Incest is a theme I've seen in several Spanish-language novels (particularly in Isabel Allende's *La Casa de los Espiritus*) and films (Pedro Almodóvar's *Volver*). Multiple partners and exiting difficult marriages are also prevalent themes (especially in Lorca's plays). Allen deserves much credit for acknowledging cultural identity in his film (Vicky Cristina Barcelona).*
3. *The scenes he writes here are so good, and are so cool in being a kind of Woody-version of a Spanish soap opera (hysterical couple and threeway included, though not graphic), that he almost gets in the way of it with the narration (Vicky Cristina Barcelona).*
4. *This is a Spanish co-production so they've got to have some Spaniard play the role of the irresistible macho (Vicky Cristina Barcelona).*
5. *Furthermore, Javier Bardem has to be one of the ugliest and worst fiascos that Spanish cinema has ever produced. If he can speak English I'm Richard Gere (Vicky Cristina Barcelona).*

Spain

1. *Lo único que se puede resaltar es que refleja muy bien que en la Guerra Civil hubo cabrones en los dos bandos, no sólo en uno, lo que en el cine español es casi una novedad (claro que Joffé no es español y por eso será más neutral) (There Be Dragons).*
2. *Para empezar me parece loable el esfuerzo por parte de Koldo Serra hacer un tipo de cine español alejado de las temáticas habituales y la chabacanería que, por desgracia, abunda en nuestra cartelera (The Backwoods)*
3. *Daniel Monzón ya ha demostrado ser un tipo hábil, y que se desvía del prototípico cine español para ofrecer películas diferentes y frescas, pero, con ésta su tercera película, ha logrado su narración más sobria y madura, huyendo de los efectismos más tópicos del género y conduciendo al espectador a su antojo por sendas*

oscuras y absorbentes, poco predecibles y capaces de deparar sorpresas (The Kovak Box).

4. *Carece de todo, es una película que me ha decepcionado mucho, tenía grandes expectativas hacia ella y ya veo que me equivoqué por completo, y es aquí dónde me pregunto: ¿Por qué la mayoría del cine español es tan mediocre? (The Kovak Box).*
5. *De nuevo tenemos aquí una muestra del cine patrio mas común, mas numeroso: ver el lado oscuro de una historia. En la mayoría del cine español que he visionado me ha llamado la atención como se resalta la miseria humana, la inmundicia (drogas, bajos instintos, desgracias, la debilidad de espíritu y sus consecuencias, prostitución...), además siempre bajo una perspectiva negativa, sucia, caótica... (A Matador's Mistress).*

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Image 34. Penélope Cruz is characterised as the real Spanish actress Lupe Sino (1917– 1959) (*A Matador's Mistress*, 2012).

Given the negative perceptions surrounding the construction of a Spanish national cinema, it is interesting to pay attention to the possible origin(s) of this pejorative charge. In the case of Spanish reviewers, who have also been the ones including negative views to construct the notion more frequently, the stereotyping of Spanish identity in the productions seems to be playing a key role. On the other hand, Spanish reviewers seem to resort to the idea that Spanish cinema only presents certain themes—such as sex or social problems— as its main plot lines. Among British and US reviewers, the negative connotations associated with the notion of Spanish cinema have been mostly sexual, considering some of its themes and/or plots to be unseemly or even indecent. However, the construction of Spanish cinema in negative terms seems to be much less frequent than in positive ones among the two Anglo-Saxon audiences included in this study. On the contrary, hardly any positive constructions have been found in reviews written by Spaniards. This difference could

be evinced by the aversion that the label "Spanish cinema" has for a part of the Spanish public, which has been associated it either with the *Destape* films, the *españolada* genre or with social problems. In other words, for a large part of the Spanish audience, the idea of a Spanish cinema appears to be opposed to that of Hollywood commercial cinema (Jordan, 2011; Camporesi & Fernández Meneses, 2018). This conception may be related to the different film genres most frequently found in both labels, as well as to the public's apparent inability to distinguish between cinema as entertainment on the one hand, and as a tool for social analysis on the other.

8.2. Spanish art

As has been previously noted, six out of the twenty films selected for this study (30%) include real or fictional Spanish characters who were artists. More precisely, *Vicky Cristina Barcelona* (Woody Allen, 2008) counts with two fictional Spanish painters (Javier Bardem as Juan Antonio and Penélope Cruz as María Elena) and features the works of Gaudí and Miró; *Little Ashes* (Paul Morrison, 2008) is based on the lives of three real Spanish artists—Salvador Dalí (Robert Pattinson), Federico García Lorca (Javier Beltrán) and Luis Buñuel (Matthew McNulty)—; in *Midnight in Paris* (Woody Allen, 2011), Dalí (Adrien Brody), Picasso (Marcial Di Fonzo Bo) and Buñuel (Adrien de Van) appear as secondary characters while living as exiles in the late 1930s Paris; Greg Clemente (Antonio Banderas) is an art dealer and gallery owner in *You Will Meet A Talk Dark Stranger* (Woody Allen, 2010); and, finally, the love story/affaire that the actress Lupe Sino (Penélope Cruz) had with the bullfighter Manolete (Adrien Brody) is the central storyline of *A Matador's Mistress* (Menno Meyjes, 2012).

Focusing on the written reviews compiled and analysed, the notion of a Spanish national art has been constructed by Spanish and US reviewers while no references have been found among reviews written by British (see table 29).

Table 29. Frequencies of references and coverage of the node "Spanish art".

	References	Coverage
SPAIN	3	0.02%
UK	0	0%
USA	13	0.04%

The following references exemplify the construction of the notion of a Spanish national art in the reviews. All of them are coded within the node "Spanish art". This time they do not contain any negative connotations as was the case of the previous

node—"Spanish cinema". In the references extracted from the United States, the idea of a "Spanish music" is also pointed out (see examples 2 and 5).

United States

1. *The movie focuses on the complexity of their relationships amidst a turbulent political context in Europe and particularly in Spain, a changing cultural and intellectual life dominated by the avant-garde, surrealism, the influences of jazz and the decadent lifestyle of artists in Europe*⁸⁰ (Little Ashes).
2. *Lovely costumes and absolutely fabulous Spanish music* (A Matador's Mistress).
3. *What makes this entry particularly welcome is the fullblooded infusion of Spanish art and architecture that brings an emotional ripeness to the story* (Vicky Cristina Barcelona).
4. *Allen also peppers his backgrounds with Gaudi, the Catalan architect who even more than Miro represents the romantic spirit of Spanish art and individualism* (Vicky Cristina Barcelona).
5. *Watchable but Mindless Film with Great Spanish Music* (Vicky Cristina Barcelona).

Spain

1. *Yo compararía a Serra con aquellos pintores barrocos españoles que viajaban a Italia para inspirarse en los maestros del cinquecento* (The Backwoods).
2. *Allí conoce a Dalí, Buñuel o Picasso, todos magníficos y extraños artistas patrios, pero aquí el verdadero artista es un Woody Allen en estado de gracia que nos trae una película con una fotografía de la ciudad del amor preciosa y una historia ligera, entrañable y divertida* (Midnight in Paris).
3. *Y es ese retrato de personajes de lejos lo mejor de la película, un retrato que algunos de los intérpretes resuelven mejor que otros pero que merece la pena alabar la valentía de todos ellos, comenzando por nuestros "patrios" Belén Rueda, que se arriesga con el inglés, Elena Anaya, que se arriesga con un papel francamente desagradable y Unax Hugalde, que se arriesga con su desprejuiciado y poco desarrollado amante* (Savage Grace).



Image 35. Film frame 20: a piece of one of the wall mosaics of Barcelona airport pictured in Vicky Cristina Barcelona (Woody Allen, 2008).

⁸⁰ Even though Europe is mentioned, the film is exclusively set in Spain and all its main characters are Spanish.

Although the number of references constructing the notion of a Spanish art was not very high in any case, the fact that reviewers from the US were who most often constructed it is noteworthy. This result appears to be due to the popularity of Woody Allen's films in the United States and the representation of Spain in his film *Vicky Cristina Barcelona*, with Gaudí's works as a backdrop and two of its central characters being Spanish painters. In this regard, it is important to mention yet again that Penélope Cruz won the Oscar for Best Supporting Actress in 2008 for her role as a mentally unstable Spanish artist in this film, making her the only Spanish actress to have received this award until now. This circumstance, moreover, could be understood as a reinforcement of the previously discussed conception of both Spain and Europe as cultural and artistic enclaves within the American imagination, in which the literary works of Irving and Hemingway would have also played a crucial role in laying its foundations, at least initially.

8.3. Spanish history

Both the Spanish Civil War and Franco's dictatorship have been represented—directly or indirectly—in some of the films selected for this study. If we concentrate on their direct representation, the films *A Matador's Mistress*, *There Be Dragons* and *Little Ashes* set their main plots in one or both historical periods. As for their indirect representation, *Midnight In Paris* includes Dalí, Picasso and Buñuel—who were forced to leave Spain as exiles during the war or the fascist dictatorship that followed it—as part of the Parisian bohemia of the late 1930s.

Given the presence of both the Spanish Civil War and Franco's fascist dictatorship in the films, it is not surprising that these two events have been mentioned in the written reviews. In operational terms, any reference mentioning historical events related to Spain has been coded with the node "Spanish history". As table 30 shows, the highest percentage of coverage has corresponded to Spaniards (0.51%), being significantly above those obtained by reviewers from the United States (0.10%) and the United Kingdom (0.08%). These figures seem to show that Spanish reviewers are the ones who most recognise historical events linked to Spain. This result was to be expected since, a priori, the Spanish audience is assumed to have a greater knowledge of historical events that took place in the territories included in the current Spanish state. However, the fact that British reviewers have mentioned them the least may be surprising and could be due to the lack of knowledge that the British audience appear to have on certain cultural aspects of Spain, despite the proximity and the frequent relations between the two countries.

Table 30. Frequencies of references and coverage of the node “Spanish history”

	References	Coverage
SPAIN	83	0.51%
UK	6	0.08%
USA	27	0.10%

With regards to the linguistic realisation of the node “Spanish history”, the presence of nouns such as “war” (guerra), “Franco”, “dictatorship” (dictadura), “past” (pasado), or “conflict” (conflicto) and adjectives such as “dark” (oscuro) or “anarchist” (anarquista) has been relevant. The following references exemplify how the three national audiences considered have made use of the previous nouns and adjectives to construct the notion of a Spanish national history. Examples 1 and 2 from the United States, 1 from the United Kingdom, and 1 to 3 from Spain are generalisations. Generalisations made by Spaniards are based on music or cinema, associated either with the Spanish Civil War or with Franco’s dictatorship. In English, they directly mention the term “Spanish history”.

United Kingdom

1. *Afterwards I questioned whether this was an fair reflection of that conflict because both sides come out of it badly, except the church. The dark past of Spain is not always seen outside of Spain. I was quite shocking in parts to see how divided the country was (and maybe still is) (There Be Dragons).*
2. *I loved this film for several reasons 1, it introduced me to a forgotten conflict in 20th century, the Spanish Civil War (There Be Dragons).*
3. *I rented this DVD because I wanted to learn more about Spain's civil war, and this film did not disappoint me because large sections of the film covers that period (There Be Dragons).*
4. *I couldn't find any flaws in this film. It introduced me to interesting subjects like the Spanish Civil War, and Opus Dei, and it was a heart wrenching film with an ultimately positive message (There Be Dragons).*
5. *For the sake of argument, let us suppose an affair did occur, outside of Dalí's febrile imagination. However, by getting bogged down in a tease of a romance, the drama sidesteps the prevailing politics - vital to a real appreciation of the artists' anti-establishment stance, and all but cruises past the Spanish Civil War (Little Ashes).*

United States

1. *The story of the growth of Dalí's first love at a critical point in Spanish history is well told (Little Ashes)*
2. *I applaud Joffe for attempting to take on the Spanish Civil War, a very confusing period in the history of Spain (There Be Dragons)*
3. *Though never mentioned explicitly, Barcelona's anarchist past bubbles to the surface (Vicky Cristina Barcelona).*
4. *Unfortunately, these socio-political underpinnings, which made Peckinpah's 1971 classic so powerful, are lost in 'Bosque de Sombras' not only through the lack of any real sense of the era but a reluctance to define the characters in the broad strokes necessary for political commentary. Even the attempt itself begs the*

question: just how relevant is a critique of the insular superstitions of Franco's Spain? (*The Backwoods*).

5. 'Bosque de Sombras' clearly takes Peckinpah's 'Straw Dogs' as its model, exploring the same themes of power and masculinity through a sexually provocative wife and her weak and ineffectual husband. Only the psycho-sexual dynamic is played out against the unspoken backdrop of Franco's dictatorship instead of the Vietnam War (*The Backwoods*).

Spain

1. *Tampoco resulta tan difícil triunfar una vez que se ha llegado, sólo falta ser diferente a lo que se hace, y hacerlo bien, porque si en el folclorizado cine franquista el maestro era Berlanga, actualmente, en el politizado y ultrareaccionario cine progresista patrio únicamente triunfan Almodóvar y Amenábar, sobre todo este último, con una concepción puramente americana del cine, el espectáculo y la sorpresa como forma de acercarse al espectador unido a su buen talento de artesano muy por encima del de la media* (*The Backwoods*).
2. *La banda sonora es impactantemente mala, con las 4 canciones típicas de la República (qué original) y el resto música con punteo de guitarra española, tópicazo español fuera de nuestras fronteras... me daba risa cada vez que la escuchaba...* (*There Be Dragons*).
3. *No he soportado que rueden en inglés con tanto "desliz" en español, entiendo que se haya hecho por darle mayor proyección internacional, pero entre la música repetitiva de guitarra y las canciones típicas de la guerra civil no acaba uno de centrarse* (*There Be Dragons*).
4. *Sabemos que la Guerra Civil es un episodio aún sangrante y polémico de nuestra historia, pero de todo hay en la viña del Señor* (*There Be Dragons*)
5. *El segundo acierto es el trato que hace de "nuestra" guerra. Toda una lección de memoria histórica que nos viene de un inglés. Es la primera vez que veo una película sobre la guerra civil que no me echa para atrás, que no insulta mi inteligencia con demagogias ideológicas. En definitiva, una peli aceptable para todos, que puede ayudar a que por fin dejen de existir esas "dos Españas"* (*There Be Dragons*).

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Image 36. Film frame 21. Victims of the Spanish Civil War in *There Be Dragons* (Roland Joffé, 2011).

Their representation in the films and their construction in the written reviews leave no doubt that both the Spanish Civil War and Franco dictatorship are the two most recognised and constructed periods of the history of Spain, at least in this project's corpus. Even though more than nine decades have passed since the

outbreak of the Spanish Civil War and almost five decades since democracy was re-established, the presence of negative connotations surrounding both events together with the generalisations found in reviews written by British, Spanish and US reviewers around the notion of a Spanish history highlight the relevance that political instability seems to still have nowadays in the imagery surrounding Spain. The International Brigades that fought against the rebel military side during the Spanish Civil War have also played a relevant role in this conception since, according to Julián Casanova and Carlos Gil Andrés (2014), more than 59,000 international soldiers—including UK and US citizens—were part of them.

8.4. Spanish folklore

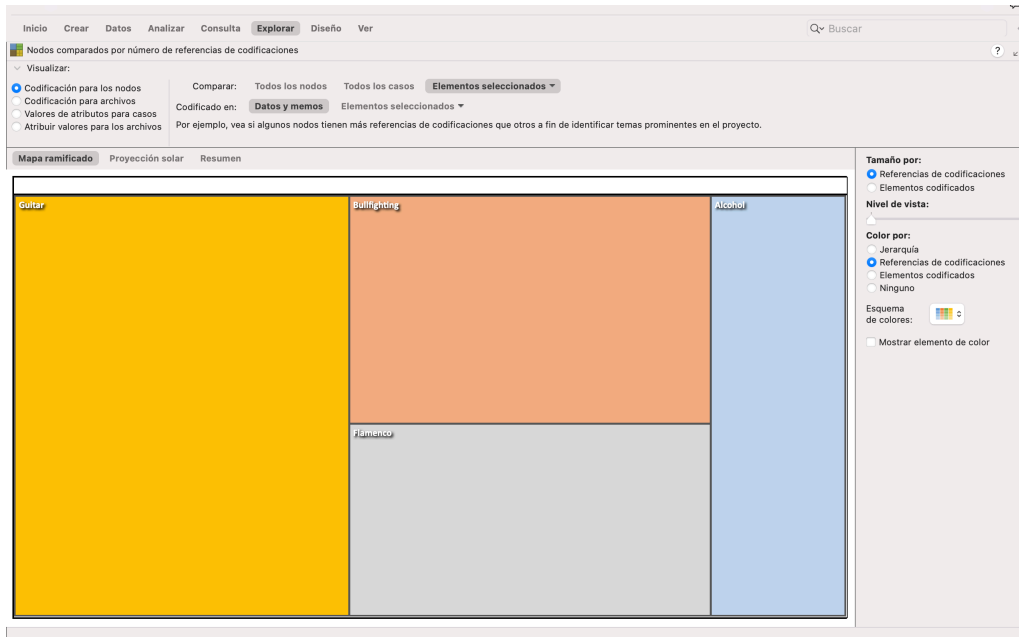
The selection of films and the written reviews analysed contain references to certain elements historically associated to the notion of a Spanish national folklore. These elements are the classic guitar, flamenco, bullfighting and alcohol consumption.

Several authors (Juderías, 1914; Ucelay 1990; Bayón, 1999; Noya, 2005; Naughten, 2009; Benet, 2015; Lucena Giraldo, 2006; Rockmore, 2015) have argued about the relation between flamenco and Spanish identity. Within flamenco music, classic guitar has been considered as one of its most representative instruments (Schreiner, 1990; Washabaugh, 2016).

Bullfighting is another distinctive element historically linked to the notion of a Spanish national folklore (Noya, 2002; Mariné-Roig, 2011; Balfour and Quiroga, 2007; Núñez Florencio, 2015). More precisely, connections between Spaniards and bullfighting have been pointed out by scholars who have studied the construction of Spanish masculinities (e.g., Josephs, 1991; Perriam, 2003; Gabilondo, 2006; Benet, 2015).

Apart from the guitar, flamenco music and bullfighting, alcohol consumption seems to be another element recurrently present when imagining life in Spain. In this respect, Atienza Merino & Blanco Hölcher highlighted that one of the many characteristics of Spaniards pointed by the international students who participated in their research was “the consumption of alcohol” (2005, p.61-62).

Considering the above, I decided to include the previous elements—guitar, flamenco, bullfighting and alcohol—in the analysis carried out on this project’s corpora. For this purpose, their presence has been coded with a node called “Spanish folklore”. This node also contains four sub-nodes, each of them devoted to one of these four elements. They will be individually discussed in the following sections of this chapter.



Graph 11. Codification for all the nodes (“guitar”, “flamenco”, “bullfighting” and “alcohol” within the node “Spanish folklore” (hierarchical map generated by NVivo).

8.4.1. Guitar

The previous graph (graph 11) illustrates the importance of the guitar in relation to the other elements of Spanish folklore analysed. According to Kevin & Moira Dawe, “the Spanish guitar, its sound, images, players and personalities continue to be woven into the fabric of Spanish life” (2020, p.81). This relevance of the guitar for imagining a Spanish national folklore is made clear in the soundtracks of two of the films selected for this study—*Vicky Cristina Barcelona* and *A Matador’s Mistress*—where it becomes one of its central elements. As reflected in table 31, this fact has not escaped the attention of British, Spanish and US reviewers. The highest percentage of coverage, which has been significantly higher than that obtained by their fellow reviewers, has corresponded to Spaniards.

Table 31. Frequencies of references and coverage for the subnode “Guitar”.

	References	Coverage
SPAIN	57	0.28%
UK	9	0.12%
USA	21	0.08%

The following references extracted from the sub-node “guitar” exemplify how reviewers from the three audiences included in this study recognise the guitar as a distinctive element associated with Spain. Most of the references from Spain and some

from the United Kingdom have considered its use to be stereotypical (see all the examples below from Spain and examples 1 to 3 from the UK). Reviewers from the United States, however, have praised its presence.

United Kingdom

1. *The way Barcelona is portrayed, firstly, is like a tourist ad as others have said, all sanitised and stereotypical, where people randomly play Spanish guitar and there aren't any muggers or other unpleasantness (Vicky Cristina Barcelona)*
2. *You do get a few travelogue highlights of Barcelona with some nice guitar (Vicky Cristina Barcelona)*
3. *Cut to a scene in a candlelit garden where a small group of people listen rapturously to a guitarist playing Albeniz. It gives the impression that there are guitarists continuously hanging around Barcelona gardens on the off- chance that someone might want to hear some wonderful guitar music (Vicky Cristina Barcelona)*
4. *The scenes of the city are stunning, and combined with the sounds of the Spanish guitar all the way through, you get carried along with the story, and can almost envisage yourself there (Vicky Cristina Barcelona)*
5. *The silent star of this movie of course is Barcelona, ravishingly photographed in luminous sunlight. The flamenco guitars on the soundtrack complement the atmosphere perfectly (Vicky Cristina Barcelona)*

United States

1. *The classical guitar and laud-back music are like little finishing touches on the cinematic shots of the towns and restaurants within the city (Vicky Cristina Barcelona).*
2. *With scenes of Spain, I love the Spanish guitar that is played throughout the film (Vicky Cristina Barcelona).*
3. *She is in Barcelona getting her masters, and is deeply stirred by Spanish guitars (Vicky Cristina Barcelona).*
4. *Throw in a beautiful soundtrack of Spanish guitar and you have a truly fine film (Vicky Cristina Barcelona).*
5. *Spanish guitar music would kill you softly with its melodious passion. What is there not to like? (Vicky Cristina Barcelona).*

Spain

1. *Los clichés abundan, los rasgueos de guitarra clásica parecen sacados de las telenovelas sudamericanas, la canción flamenca ("manoleeeteeee...") hace saltar por los aires el escaso peso emocional y provoca verdaderas carcajadas (A Matador's Mistress)*
2. *La banda sonora es impactantemente mala, con las 4 canciones típicas de la República (qué original) y el resto música con punteo de guitarra española, tópicazo español fuera de nuestras fronteras... me daba risa cada vez que la escuchaba... (There Be Dragons)*
3. *No he soportado que rueden en inglés con tanto "desliz" en español, entiendo que se haya hecho por darle mayor proyección internacional, pero entre la música repetitiva de guitarra y las canciones típicas de la guerra civil no acaba uno de centrarse (There Be Dragons)*
4. *Que Javier Bardem no sólo es guapo y carismático y sofisticado, además pinta cuadros y se conoce los lugares más molones en los que tomar vino y escuchar guitarra flamenco, vive en una casa descomunal, bicicletea por Collserola y conduce un descapotable rojo que lo flipas (Vicky Cristina Barcelona)*
5. *Yo no tengo nada contra la guitarra española, que conste, pero unida a guitaristas con media melena de rizos y en una película americana, es un topicazo demasiado evidente como para que sea de San Woody Allen (Vicky Cristina Barcelona)*

The above examples highlight the uneven reception that the inclusion of the Spanish guitar in soundtracks has had for the three audiences considered. While

almost all the references found in the Spanish reviews are negative and associate its presence with the stereotyping of Spanish identity, all the references found in reviews from the US praise it. In the case of the UK, both positions seem to coexist in a similar way. These marked differences may be due to the fact that while in Spain the stereotype of the guitar is rejected because of its connections with the tourist image of "Spain is different" promoted during Franco's regime, in the United States, however, it serves as an exotifying element. On the other hand, the presence of the two positions in reviews written from the UK suggests that, when compared to their US fellow reviewers, Brits appear to have a greater knowledge of Spain's current socio-political reality.

8.4.2. Flamenco

Balfour and Quiroga (2007) used the term *Andalucization* to describe the historical importance that bullfighting and flamenco music have had upon the creation of a common Spanish cultural identity. In the same line, Josephs (1991) highlighted the tendency towards representing Andalusian women as *sevillanas*, that is, characterised as flamenco artists.

If we pay attention to the use of the term "flamenco" in the reviews, it has been mentioned in 42 references (see table 32). With regards to the percentage of coverage calculated by NVivo, the highest figure has corresponded to Spaniards, being those from the United Kingdom and the United States very low (0.02% and 0.01% respectively).

Table 32. Frequencies of references and coverage for the sub-node "Flamenco".

	References	Coverage
SPAIN	38	0.19%
UK	2	0.02%
USA	2	0.01%

The following references exemplify the use of the term "flamenco" within the reviews. All the examples from Spain (except for the last one) consider flamenco to be a stereotypical element and, therefore, its presence is heavily criticised. On the contrary, the scarce references found in reviews written from the United Kingdom and the United States have been made all in positive terms.

United Kingdom

1. *Oh and that little flamenco "Barcelona" number will drive you crazy too, by the end (Vicky Cristina Barcelona).*

2. *The silent star of this movie of course is Barcelona, ravishingly photographed in luminous sunlight. The flamenco guitars on the soundtrack complement the atmosphere perfectly (Vicky Cristina Barcelona).*

United States

1. *I enjoyed the passionate, gritty, wailing flamenco singing (Vicky Cristina Barcelona).*
2. *Set against the beauty of ancient Spain, flamenco guitar cords and Johansson and Cruz's charm and beauty, Woody Allen does a great job of contrasting our American everyday insipid lives to the volatile colorful ups and downs of Europe's artists (Vicky Cristina Barcelona).*

Spain

1. *Sinceramente es una de las peores películas del genio de NY: ni un diálogo genial, una luz pastosa y anaranjada que si queda fuera de lugar en Bcelona no te digo nada en Oviedo que parece el desierto de Almería en julio; en fin la ambientación musical con esa tan ovetense guitarra flamenca, el doblaje... (Vicky Cristina Barcelona).*
2. *¿Desde cuando en Oviedo hay jardines andaluces con un guitarrista flamenco deleitándonos? (Vicky Cristina Barcelona).*
3. *Vamos a pasar por alto las escenas "España cañí" de la película, con flamencos y guitarras y las clases de identidad catalana???, que se limitan a Gaudí y su obra (Vicky Cristina Barcelona).*
4. *¿Entre dos aguas? Que me perdone Paco de Lucía, pero no hay mayor topicazo flamenco para quiris (Vicky Cristina Barcelona).*
5. *El eterno tópico de la guitarra y la música flamenca, da igual que se trate de Oviedo, Barcelona, Sevilla o Bilbao (Vicky Cristina Barcelona).*

Spanish reviewers were by far the ones who mentioned flamenco most frequently in the corpus. This use highlights the recognition that it enjoys as an element of identity in Spain and its apparent lack of knowledge among the British and US reviewers. On the other hand, despite the relative importance given to it by Spaniards, as was also the case of the guitar, flamenco has been mentioned in most cases to criticise the stereotyping of Spanish identity in negative terms. Once again, Spaniards' rejection of what they consider to be a stereotyped and biased representation of their national identity in the films becomes evident in the reviews.

8.4.3. Bullfighting

To better understand the relevance of bulls and bullfighting for this study, to pre-existing ideas linking Spanish people with bulls and bullfighting (Noya, 2002; Mariné-Roig, 2011; Balfour and Quiroga, 2007; Núñez Florencio, 2015) we must add the representation of Spaniards as bullfighters in the films analysed. More precisely, one film—*A matador's Mistress*—specifically revolves around the figure of the real Spanish bullfighter Manolete, another one—*The Gunman*—uses a bullfighting arena as the backdrop for its final scenes localised in Spain, and in a third film—*Midnight In Paris*—, the figure of the Spanish bullfighter Belmonte is included among the supporting Spanish characters. Given this representation, it is not surprising that the written reviews analysed have incorporated references to bullfighting and bulls associated with Spain.

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Image 37. Film frame 22: Adrien Brody as the Spanish bullfighter Manolete in *A Matador's Mistress* (Menno Mayjes, 2008).

Table 33 shows the distribution of references that have been codified within the sub-node “bullfighting”. The same number of references (50) have been found in reviews written from Spain and the United States. The highest percentage of coverage has corresponded to Spaniards (0.23%), being almost double that the one obtained by reviewers from the United States. On the other hand, surprisingly, this sub-node has been almost non-existent in reviews written by Brits.

Table 33. Frequencies of references and percentage of coverage for the subnode “Bullfighting”.

	References	Coverage
SPAIN	50	0.23%
UK	1	0.02%
USA	50	0.12%

The following references extracted from the sub-node “bullfighting” exemplify the use of terms such as “bull”, “bullfighting”, “bullfighter” or “ring” in the reviews. As the examples from Spain show, these terms have been mostly used to criticise, yet again, what was considered to be a stereotypical representation of Spain.

United Kingdom

1. *Perhaps owing to its modest £1.4m budget, it looks - and sounds (everyone ees speekeeng like thees) like a teleplay, featuring stilted dialogue and heavy-handed symbolism, such as a scene of a heartbroken Lorca transposed with that of a slain bull in the ring (*A Matador's Mistress*)*

United States

1. *This movie is at its core a love story, mixed in with the action of the bullfight (A Matador's Mistress).*
2. *The acting is very good and the scenery and bullfights are fun to watch and look at, but it just doesn't really seem to go anywhere sometimes (A Matador's Mistress).*
3. *The real Manolete was fascinating. He set new standards for the art of bullfighting. He was an elegant, enigmatic, graceful master of his craft that was part of his heredity, his bloodline (A Matador's Mistress).*
4. *The whole film ends in a vicious shootout of a crowded bullfight. The blood flows like red wine and the fight scenes look like UFC contests that no human being could ever survive (The Gunman).*
5. *We do see some very good landscapes in London, the Congo and in Spain that also gave us a bullfight arena (The Gunman).*

Spain

1. *Pero sea como sea he disfrutado de esta absurda "Caza al asesino" incluso con esa estúpida escena de clímax en la plaza de toros. Un despropósito con mayúsculas (The Gunman)*
2. *Lo peor: Tiene algunos minutos que se vuelven largos e incluso aburridos, da la sensación que le falta algo y que sigan empeñándose en mostrar a España en otros países como un país que solo piensa en toros. Eso no es así ni mucho menos señores (The Gunman).*
3. *Aquí lo que se busca es un Action Hero capaz de enfrentarse a su pasado, redimiéndose a base de tiros a diestro y siniestro mientras es acorralado en el presente por su propia gente, al estilo de 'El Caso Bourne' (Doug Liman, 2002), añadiendo una pizca de folclore singular al situar parte de su clímax final en una plaza de toros de nuestro país. Olé! (The Gunman)*
4. *Afortunadamente no aparece el inevitable torero, aunque eso sí, se le nombra como no podía ser menos (Vicky Cristina Barcelona).*
5. *Eso sí cabe señalar que la visión que dan de España, no es la de toreros y folclóricas, si no de Europeos de pro, cosa que me gusta (Vicky Cristina Barcelona).*

The above examples show that while the US references coded within the "bullfighting" node are all either neutral or positive, the Spanish ones are all negative. This pronounced difference is due to the rejection that Spaniards show against certain elements—such as the guitar, flamenco or bullfighting—for considering them too stereotypical. Once again, the exoticisation of the Spanish is only perceived as clearly negative by Spaniards.

8.4.4. Alcohol

Alcohol consumption—especially wine—is presented as a common activity while the leading characters of *Vicky Cristina Barcelona*, the most widely reviewed film among those included in this study, are in Spain. Moreover, we can find scenes set in Spanish bars in nine other films out of the twenty selected (*Ae Fond Kiss*, *Goal 2 Living the Dream*, *The Blackwoods*, *Cargo*, *Savage Grace*, *The Kovak Box*, *The Gunman*, *Mr Nice* and *A Matador's Mistress*). Therefore, the importance that bars and alcohol consumption seem to have when it comes to imagining Spain seems clear.

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Image 38. Film frame 23: Rebecca Hall as Vicky being serenaded by a Spanish guitar while having a glass of wine in an outdoor soiree in *Vicky Cristina Barcelona* (Woody Allen, 2008).

As table 34 shows, references to alcohol have been found among reviews written from the three different countries considered. The highest percentage of coverage has corresponded to those written by Spaniards. Reviewers from the United Kingdom and the United States have obtained a very similar figure (0.04% and 0.05% respectively). Therefore, Spanish reviewers were the most likely to recognise alcohol as an element through which to represent Spain.

Table 34. Frequencies of references and percentage of coverage for the sub-node “alcohol”.

	References	Coverage
SPAIN	15	0.10%
UK	3	0.04%
USA	18	0.05%

The following references extracted from the sub-node “alcohol” exemplify the use of nouns such as “wine” or “wine-tasting”, verbs such as “drinking” or “sipping” and some of their equivalents in Spanish (“vino”, “cata” and “beber”). Yet again, the references in Spanish have shown a tendency to use this sub-node to criticise what it is considered to be a stereotypical depiction of Spain in the films, especially in *Vicky Cristina Barcelona*. This tendency has been also observed in reviews written from the United Kingdom (see examples 1 and 2) and the United States (see also examples 1 and 2). In the case of the United States, some references have included generalisations connecting wine consumption with Spain (see examples 1 and 2) or Europe (see example 3).

United States

1. *Vicky, engaged to be married, resists Juan Antonio until the the right blend of Spanish guitar and wine do the trick (Vicky Cristina Barcelona).*
2. *Through the splendid cinematography of Javier Aguirresarobe, Allen makes it evident that the two friends are seduced as much by the spell of Spain in general--with its "gently weeping" guitars, midnight tapas and golden wines--and Barcelona in particular--with its magnificent art and architecture, ingredients that render a scenario, which in a more mundane setting would be improbable, plausible (Vicky Cristina Barcelona).*
3. *It seems that drinking and romance with Europeans with looser morals than the ones they left back home is a mandatory coming of age ritual for lots of girls with enough money to make the trip. All under the pretense of art (Vicky Cristina Barcelona).*
4. *Aside from the locales and hot-blooded, romantic atmosphere with Spanish guitars and wine in the night and gorgeous architecture during the day, which Allen and his DP capture wonderfully, the other characters Juan Antonio (Javier Bardem) and Maria Elena (Penelope Cruz) seem to spring out almost naturally out of this balmy city and country (Vicky Cristina Barcelona).*
5. *Check this movie out for an easy going tale that feels like you're sipping a fine wine with friends on the patio (Vicky Cristina Barcelona).*

United Kingdom

1. *Some poor naive person is going to think that living in Europe is some sort of cultured fairytale, where everyone drinks fine wines and talks about art in beautiful sun dappled villas (Vicky Cristina Barcelona).*
2. *When he confidently invites both ladies to Oviedo for a weekend of good food, wine and I've making, I literally laughed out loud at the sheer gall of the man (Vicky Cristina Barcelona).*
3. *Get in the romantic city of Barcelona, the movie provides stunning views of Parc Guell, Gaudi architecture, little cutesy wine bars, restaurants and art galleries, listening to weeping guitars in the open air on a balmy evening and the beautiful Maria Elena (Penelope Cruz), who in my opinion truly "made" this movie ((Vicky Cristina Barcelona).*

Spain

1. *Música un tanto repetitiva pero también bastante correcta y, por último, una sensación de estar viendo una Barcelona distinta a la que conocemos, demasiado bohemia para la gente mundana, demasiado intelectual, demasiado aficionada al buen vino y al modernismo incesante (Vicky Cristina Barcelona).*
2. *Los europeos somos así. Todos aquí tenemos una inagotable fuente de inspiración creativa, somos pintores, poetas, músicos, artistas... Para el amor somos abiertos, apasionados, liberales, polígamos, amantes de la vida y los placeres....Aquí sabemos disfrutar de la vida, sin ningún tipo de prejuicios... y vivimos de pegar tres brochetazos al lienzo , de beber buen vino y quemar nuestros poemas, pero aún así tenemos una pedazo de casa, una avioneta y nos podemos permitir los mejores hoteles (Vicky Cristina Barcelona).*
3. *Presenta Barcelona como si fuera una extensión de Andalucía. Esa luz dorada, esas fincas rústicas y esa música de flamenco de fondo, por no olvidar lo borrachos que somos todos los españoles y lo puteros (Vicky Cristina Barcelona).*
4. *Supongo que así nos verán desde el extranjero: bebiendo vino por la calle en pomposas copas de vidrio ultrafino, completamente locos, escuchando flamenco a todas horas y hablando perfecto castellano en todo el país (Vicky Cristina Barcelona).*
5. *¡Viva el vino y las mujeres! (Vicky Cristina Barcelona).*

As observed for all the elements studied earlier in this chapter, alcohol has also served Spanish reviewers to show their rejection towards a representation of their country that they consider to be both stereotypical and inaccurate. Although its

frequency has been considerably lower among reviews written from the US and the UK, reviewers from these two countries have used it to question the veracity of the representation made of Spain and/or Europe around this element. In line with the above, it seems clear that alcohol consumption is a catalyst element for the construction of Spanish otherness since it turns the place where it is consumed into a place for recreation on the one hand, and into a space that moves away from decorum and morality by representing disinhibition, loss of control and even lack of seriousness on the other.

8.5. Partial conclusions

This chapter has served to present the analysis carried out on the construction of Spanish cultural identity in this project's corpora of films and film reviews. Four major notions including those of Spanish cinema, Spanish history, Spanish art and Spanish folklore have been the central elements of this analysis. These four notions have been codified under four different nodes also named "Spanish cinema", "Spanish history", "Spanish art" and "Spanish folklore". Within the node "Spanish folklore" four sub-nodes have been identified and analysed, each of them devoted to one concrete element including the guitar, flamenco, bullfighting and alcohol consumption.

As the percentages of coverage have indicated, Spaniards have been the reviewers who have constructed the most all the afore-mentioned notions, except for that of Spanish art, which has been constructed more by reviewers from the United States. This circumstance is indicating that the notions studied to construct a common Spanish cultural identity seem to be more deeply rooted and, therefore, more widely recognised among Spaniards themselves than among Britons and US citizens.

Reviews written by Spaniards have presented generalised negative connotations around the notions and elements studied within the above-mentioned nodes. These negative connotations have been mostly related to the fact that Spaniards tend to associate them with a stereotypical representation of their country that they have clearly rejected. This tendency has been particularly marked in the sub-nodes included within "Spanish folklore", that is, guitar, flamenco, bullfighting and alcohol consumption. Furthermore, negative connotations have been also observed in some reviews written in the UK and the US, but to a much lesser extent and alternating with positive positions on the same elements. This pronounced rejection of what Spanish reviewers consider a stereotypical representation of their identity through concrete elements is linked to the tourist image that the Spanish authorities started to promote internationally from the 1930s until well into the 1980s. The degree of

tourismphobia⁸¹ found in some of the reviews written by Spaniards, especially through the use of the derogatory term "guiiri"⁸², is also connected to this rejection.

In line with the above negative visions, I have been particularly struck by the construction of Spanish cinema as being of poor quality as well as by the association of Spanish history with negative terms such as "war", "dictatorship" or "darkness" in the reviews from the three audiences. All this negative semantic load detected is evincing that Spain continues to be perceived as a country anchored in the past and, consequently, incapable of modernising and moving forward.

The presence of generalisations within the nodes studied in this chapter also deserves attention. Spanish reviewers have included them for the notions of "Spanish cinema" and "Spanish history", US reviewers for "Spanish art" and "Spanish cinema" and British reviewers for "Spanish cinema" and "Spanish history". These generalisations demonstrate that the notions studied are well established within the collective imagination of the UK, the US and Spain, which makes it very difficult to transform or change them, at least in the short term.

As regards the node "Spanish folklore", Spanish reviewers have mentioned each of the elements considered—guitar, flamenco, bullfighting and alcohol consumption—more frequently than their counterparts from the United Kingdom and the United States. Almost all mentions made by Spaniards have included negative connotations towards the connection these elements keep with stereotypical views on Spain. UK and US reviewers have also acknowledged this connection, but much less frequently and with a less negative charge. This negative view or even rejection that Spanish reviewers have shown reflects the complex national and cultural duality that exists in Spain. On the other hand, the country's economic dependence on international tourism is playing a part on the rejection towards representations of the country that are seen as stereotypical, fake and/or internationally imposed.

Finally, the differences found between the reviews from the UK and the US in the nodes studied throughout this chapter are noticeable. The British audience has recognized flamenco and the Spanish guitar as stereotypical elements to represent Spanish identity and, like Spaniards but to a lesser extent, they have criticised their presence in the films. This fact is indicating the greater awareness of the multiple national identities existing in Spain and their current political relevance among the

⁸¹ For more information on the term, the following reference can be consulted: Milano, Claudio, Marina Novelli, and Joseph M. Cheer. "Overtourism and tourismphobia: A journey through four decades of tourism development, planning and local concerns." *Tourism Planning & Development* 16.4 (2019), p. 353-357.

⁸² The use of the term "guiiri" is included in the analysis presented in chapter 6, specifically in section 6.1. Leisure.

British public. On the other hand, British reviewers have not constructed the notion of a "Spanish art" at any time, while those from the US have done so. This difference may be related to the greater interest that both Spanish and European culture(s) appear to have for the US audience. This greater interest might be due to a possible greater cultural distance and admiration between Spain/Europe and the USA than between the UK and Spain/Europe.

CHAPTER 9. RESULTS, FINAL CONCLUSIONS AND FURTHER RESEARCH

The eight previous chapters have delved into the discursive construction of national identity focusing on the Spanish case. More specifically, they have served to explore the different stereotypes and clichés historically associated with Spain and Spaniards, the role played by the country's public institutions and the Spanish stardom in their creation/expansion and, finally, the semantic fields and means of realisation used to construct Spanishness.

This research project has been mainly carried out through a linguistic perspective which has also delved, to a lesser extent, into film and cultural studies. The common link connecting these three academic disciplines has been the discourse that they jointly construct around identity. In the case of Spanish identity this discursive construction is being carried out through linguistic and verbal resources, but also through consolidated images, semantic fields and even sounds that cohabit in the collective imagination of both audiences and the creators of audio-visual contents. The process of creating these images is complex and, as discussed throughout this thesis, it is dependent on historical, social, cultural, economic and even psychological variables. Therefore, this project's approach has been multimodal, multicode and interdisciplinary since it has mostly analysed linguistic means, but also images, characterisations, sound and texts in English and Spanish by combining perspectives from cultural and film studies with linguistic tools.

The work carried out and the conclusions reached contribute to demonstrate that discursive construction of identity never occurs in isolation, but through different media, channels and codes. Hence, to deepen our understanding of national identity (de)construction phenomena and their social, political and economic implications, further studies combining different methodologies, disciplines and approaches are needed. In the specific case of Spanish identity, its relevant transnational presence in cultural industries such as cinema, literature or music, together with the importance that international tourism has for the country's economy, make interdisciplinary research particularly pertinent.

Four key questions have guided this research project since its inception. The first one has focused on whether Spanish identity is becoming a cultural product currently constructed and/or perpetuated through the selected corpus of publicly funded films and their reviews. The second question has directly addressed the stereotypes and clichéd images used to depict Spain, Spaniards and the Spanish culture(s) on the one hand and whether these images have changed from long-standing pre-existing visions on the country and its people(s) on the other. The third

question has revolved around how the UK's, the US' and Spain's audiences are linguistically constructing the identity of Spain and Spaniards in non-professional reviews by using concrete semantic threads and means of realisation. Finally, the fourth question has concentrated on the specific characteristics associated to Spain, the Spanish culture(s) and Spaniards—differentiating between men and women—as constructed by reviewers from the UK, the US and Spain on the one side and by the film industry in English on the other.

The previous research questions have been answered thanks to the conclusions extracted from the analysis carried out on the twenty films selected and on the 3,460 reviews specifically compiled for this project. The focus has been on five points: the physical and psychological traits of the Spanish characters and the characters played by Spaniards in the films; the physical characteristics of the Spanish locations chosen; the semantic fields used by reviewers from the US, the UK and Spain to describe Spain, the country's culture(s) and Spaniards—differentiating between men, women and the group as a whole; the concrete linguistic means of realisation deployed by reviewers from the US, the UK and Spain to construct Spain, Spaniards and the country's culture(s); and, finally, the similarities and differences found in the ways reviewers from the US, the UK and Spain have constructed the identity of Spain, its people(s) and its culture(s).

The following subsections discuss the overall findings of this research work, as well as some of its possible future extensions.

9.1. Stereotypes and clichés of Spanishness

According to several authors (Juderías, 1914; Ucelay, 1990; García Cárcel, 1998, Noya, 2013; Benet, 2015), the classical perceptions associating Spain to an oriental and exotic enclave within Western Europe persist today. In this sense, this project's corpus has shown that current perceptions on Spain and Spaniards mix negative ideas with others that could be considered (pseudo)positive. Negative ideas have been mostly linked to foreignness, cultural backwardness and political instability, while (pseudo)positive ones have mostly idealised the country, its people(s) and its culture(s) through images linking them to sun, passion, beauty, sex and bohemian lifestyles. Consequently, the current perceptions on Spain and Spaniards observed in this work's corpus are contributing to expanding—or even perpetuating—the well-documented positive/negative dichotomy historically associated with the Spanish national identity (Engstrand, 1985; Bellman, 1998; Jiménez and Prats, 2006; García Cárcel, 2013). In line with Núñez Florencio's findings (2015), the review offered

throughout chapter 3 on the Spanish tourism campaigns and the roles played by the Spanish stardom in mainstream English-speaking cinema also indicate that current perceptions on the country and its people(s) abroad are still good when made around soft power factors—leisure, gastronomy, partying, entertainment, art and creativity—but negative when they revolve around hard ones— efficiency, reliability, trust, daily work, research, science, education, business, industry and technology.

If we focus specifically on the representation of Spaniards in contemporary mainstream cinema and the part played by gender in this matter, Spanish actresses have frequently embodied the *femme fatale* archetype (Perriam, 2003; Gabilondo, 2006; Naughten, 2009; Benet, 2015), while Spanish actors that of the *macho* (Gabilondo, 2006; Naughten, 2009; Terrón Barroso, 2021). In this vein, the twenty films included in this study present clear references linking Spanish women with the gendered archetype of the *femme fatale* through several characters. Specifically, those of Lena (María Botto) and Lala (María Adán) in *Mi Life In Ruins*, María Elena (Penélope Cruz) in *Vicky Cristina Barcelona*, Blanca (Elena Anaya) in *Savage Grace*, Lupe Sino (Penelopé Cruz) in *A Matador's Mistress*, Silvia (Lucía Jiménez) in *The Kovak Box* and Ilze Kadegis (Elsa Pataky) in *Mr Nice* are reinterpretations of the myth of *Carmen*—the concretisation of the Spanish *femme fatale*—as they are all presented as exuberant women who are able to manipulate men thanks to their “exotic” physical attributes. On the other hand, the characters of Juan Antonio (Javier Bardem) in *Vicky Cristina Barcelona*, Carlos (Eduardo Noriega) in *Transsiberian*, Black Jake (Unax Ugalde) in *Savage Grace*, Charlie (Iván Morales) in *The Kovak Box* and all the Spanish male characters in *The Backwoods* can be easily read as reinterpretations of the Spanish *macho*—or *Don Juan* or the *Casanova*—because of the references they all make to toxic forms of masculinity.

9.2. Linguistic means of realisation to construct Spanishness

The concrete use of linguistic means of realisation by reviewers from the United Kingdom, the United States and Spain to construct Spanishness was presented throughout chapter 5. This analysis initially served to note that the three pillars on which Wodak (2009) based her identity construction microstrategies—sameness, similarity and difference—were frequently used by reviewers from the three national audiences considered in this project’s written corpus. The numerous examples found of microstrategies of assimilation, inclusion and continuation, along with those of singularisation and dissimilation, have shown that reviewers from these three national audiences linguistically construct the notion of a Spanish national identity in a similar

way after having been exposed to the same films. This similarity has been reflected on the common use of the different means of identity realisation described by Wodak (2009), which indicates that the nationality of reviewers does not seem to play a very differentiating role in this respect. In fact, the strategies that have constructed the notion of a Spanish national identity in the reviews reinforces a homogeneous set of shared characteristics when it comes to picturing Spain, its people(s) and its culture(s). These characteristics continue to emphasize a Spanish exoticism based on sex, desire, good weather, holidays and bohemian lifestyles.

The construction of a Spanish national identity made through singularisation strategies is also remarkable since they have suggested that stereotypical images spread about the country and/or its people(s) are playing a relevant role in their singularisation and, therefore, also in its exoticisation. The antagonistic schemes of the lovely and the terrible place have clearly exemplified this singularisation, which again has shown a positive/negative dichotomy (Engstrand, 1985; Bellman, 1998; Jiménez & Prats, 2006; García Cárcel, 2013; Núñez Florencio, 2015). Spain is therefore seen as an ideal place to unwind, relax and enjoy life while, at the same time, it is dangerous and dark, but yet tempting.

In terms of the construction of a Spanish national identity through strategies of dissimilation, they have been used to contrast it with some supranational identities—such as the European, the Latin or the Mediterranean, but also with internal ones—such as the Catalan or the Basque. Within the European dimension, some examples distinguishing an internal identity—the Western European—have been also found. In the case of reviewers from Spain, the number of direct comparisons between Spanish identity and other internal or supranational identities has been considerably higher than in the United States and the United Kingdom. This is explained by the greater critical sense that can be expected from Spaniards when constructing an identity they are familiar with or consider their own. Another point to highlight in this respect is the association observed in the comparisons made between Spaniards, Italians and Frenchs on the one hand, and between Spaniards and Latinos on the other. With different levels of penetration, these associations are present in reviews written by the three national audiences considered, which indicate that all three have assimilated them.

9.3. Threads and images to construct Spaniards

Chapter six's focus was on exploring the construction of the identity of Spanish people(s) in the corpus. On the one side, attention was paid to the physical and personality traits through which the Spanish characters included in the films were

brought to life. On the other, concentration moved into the construction of Spanish people(s) through the most common semantic threads observed in the written reviews, which were mostly realised through adjectives, nouns, verbs and idiomatic expressions. Finally, the construction of negative perceptions on Spaniards, the positive/negative dichotomy implicitly and explicitly shown for the Spanish accent in English and the recognition of concrete stereotyped images, clichés and generalisations made around the Spanish people(s) were addressed.

One of the most relevant findings of this work has been to constate that the reviews from the United Kingdom present the highest percentages of coverage for almost all the semantic threads detected and analysed. Specifically, British reviewers have been the ones who have most constructed the semantic threads of desire, passion, the negative side of Spaniards, their accent, as well as those who have recognised stereotypes and clichés the most. This greater coverage to construct the identity of Spaniards among British reviews indicates that the penetration of stereotypical images and clichés about the Spanish national identity in the UK has been more pronounced than in US or even in Spain, which evinces that the visions on Spaniards defended by authors such as Gabilondo (2006), Newman, Carabí and Armengol (2012) or Benet (2015) have been more deeply rooted into British society than into that of the United States. Geographical proximity and a greater cultural exchange throughout history between Spain and the UK is probably behind this result.

The fact that the US audience has focused more on artistic and cultural aspects of Spain as a fellow nation of the Old Continent to construct its identity is also noteworthy. The differences between UK and US audiences are proving that sharing the same language—English—does not seem to play an influential role in the construction of Spaniards through the semantic threads detected, nor in the penetration of stereotypical images and clichés about them.

A further key finding of this work has been to constate how the three national audiences considered have acknowledged the existence of specific stereotypes to construct the identity of Spaniards—such as the “Spanish macho”, the “Latin lover” and the “Latina/o”—while they have also relied on generalisations based on adjectives such as “European”, “Spanish” and “Latino”. Through the afore-mentioned stereotypes as well as the generalisations made around demonyms, the construction of the Other, in our case the Spanish, is clearly materialised. Three different dimensions within this identity materialisation of “the Spanish” have been detected. Firstly, the passionate character that is associated with Spaniards (Brennan, 1967; Atienza Merino & Blanco Hölcher; 2005; Lucena Giraldo, 2006), which has been present both in the gaze of directors and scriptwriters and in that of reviewers. Secondly, a bohemian touch that

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alienates Spaniards through "peculiar" lifestyles that distance them from professions considered productive to focus instead on arts and/or the humanities. Thirdly, an exoticisation which clearly becomes negative by turning difference into a moral or an adaptation problem which can be seen as a threat. This (pseudo)positive-negative duality has been clearly reflected on the connotations of the Spanish accent in English, which has been attractive or sexualised in some cases while interpreted as repulsive in others.

Focusing on the reviews written from Spain, it is relevant to note that they have used the nodes "object", "beauty" and "hotness" less frequently than those written from the UK and the US while they have also exclusively applied them to describe female individuals. Since the gender identity of reviewers is not included in the user's profiles of any of the film-rating websites from which the reviews were extracted, it has been impossible to determine whether it is playing a relevant role.

Another important difference found in the reviews written by Spaniards is that they have employed the nodes "charisma", "craziness" and "passion" more frequently to describe female individuals than male ones, while those from the UK and the US have shared a more similar behaviour applying them indistinctively to males and females. In the same line, the reviews of the three national audiences considered have used the sub-node "madness" to construct the identity of Spanish women more frequently than that of men. Moreover, they have also applied the node "bohemianism" almost exclusively to construct men. These similarities detected in the three audiences evince the existence of a gender bias equally shared by British, Spanish and US nationals.

Finally, both the British and the US audiences have constructed Spaniards in negative terms, alleging lack of confidence on them, backwardness and foreignness. This fact highlights, once again, how the identity of the Other can be exoticized to emphasise its strangeness, placing the judging identity in a superior position. In the case of negative constructions around Spaniards in reviews from Spain, they have mostly focused on the performances of Penélope Cruz and/or Javier Bardem in *Vicky Cristina Barcelona*, being perceived as stereotypical and/or misrepresentative of Spain. In this sense, the Spanish audience is showing its rejection towards an identity that has not been identified as its own. To understand this position, we must bear in mind that Spaniards tend to be sensitive to identity issues due to the variety of national identities that coexist in the current Spanish state on the one hand, and the political manipulation to which these identities have been subjected historically, especially during Franco's regime on the other (Moreno, 1997; García-Milà & McGuire, 2007). These political connotations do not seem to have been relevant for UK or US

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reviewers, which is indicative of the lack of knowledge that these audiences appear to have about the issue of national identity in Spain nowadays.

9.4. Threads and images to construct Spain

Chapter seven delved into the construction of Spain and the Spanish territories—mostly cities and regions—as physical and cultural entities. On the one hand, attention was paid to the depiction of the country offered in the twenty films selected and the Spanish locations used to picture their plots. On the other hand, the focus moved into the different semantic threads deployed by reviewers from the three national audiences considered to realise Spain. The specific nodes analysed were the most detected ones, that is, those of leisure, beauty, sun, heat, passion, exoticism, bohemianism and Spain's negative side.

Considering the results obtained in the analysis carried out, the fact that the semantic threads that constructed the Spanish territory were almost identical to those used to construct the identity of its citizens is remarkable. This similarity suggests that both are subjected to the same narratives. The only significant difference found between the construction of individuals and that of the country's territories is related to the nature of the subject constructed in each case, that is, a physical entity on the one side and individuals on the other. In the case of the territory, three subnodes were detected—"sun", "heat" and "leisure"—while for individuals two different perceptions—negative and positive—were noticed around the accent in English of Spanish actors and actresses. Although the semantic fields/nodes were very similar, constructions around individuals were more frequent than those referring to territories in the three audiences considered.

If we pay attention now to the representation of Spain in the films, the fact that only certain Spanish regions were pictured in them deserves to be highlighted. In fact, among the productions selected, those which included scenes set in Spain were filmed in coastal regions, mostly in Catalonia (*Vicky Cristina Barcelona*, *Savage Grace*, *The Gunman* and *Little Ashes*) and, to a lesser degree, in the island of Majorca (*The Kovak Box* and *Savage Grace*) and Valencia (*Mr Nice* and *My Life In Ruins*). The capital city of Spain—Madrid—was the only inland territory depicted in more than one film. More precisely, it is pictured in three films, being all set during the Spanish Civil War and/or Franco's dictatorship (*A Matador's Mistress*, *There Be Dragons* and *Little Ashes*).

The almost exclusive representation of Mediterranean coastal landscapes as the preferred locations to set Spain in the films is linked to the marketing efforts made by the Spanish government over the years to internationally consolidate the country

as a sun and beach destination for mass tourism (Lennon et al., 2006, Mariné-Roig, 2011; Soriano Procas & Terrón Barroso, 2021). The great importance that this tourist image has when it comes to imagining the Spanish territories have been evident, as well as in the films, in the frequency of use observed for the nodes of “leisure”, “sun” and “heat” in the reviews. Furthermore, the non-inclusion of other geographical areas beyond the Mediterranean coast and the capital, such as the Atlantic coast or inland regions, is behind an important part of the criticism that Spaniards have dedicated to what they have considered a stereotypical representation of Spain. The postcolonial and exclusionary vision of Spain, and a Mediterranean Europe in general, turned into the sunny beach of the continent (Pack, 2006, 2008; Hazbun, 2010; Mariné-Roig, 2011) explains these critical positions. The touristic image distancing Spain and Mediterranean countries from the conception of Europe as a land of modernity and progress also explains the negative connotations detected around rural areas in reviews from the three audiences considered. These negative connotations around the rural have mainly revolved around three ideas: lack of progress, conservatism and economic/cultural poverty.

Regarding the percentages of coverage calculated by NVivo for the nodes through which the semantic construction of Spain as a physical entity has been studied, as occurred with those detected for the construction of Spaniards, British reviewers obtained the highest figure in all cases except for that of “bohemianism”, in which Spaniards stood out. This greater presence of almost all the nodes studied in reviews written from the UK indicates that the penetration of stereotyped images and clichés about the Spanish national identity is more intense among British audiences than among those of the United States and even Spain. This fact, in turn, is revealing that, once again, the romantic and exotic visions of Spain and Spaniards (Gabilondo, 2006; Newman, Carabí and Armengol, 2012; Benet, 2015) are more deeply rooted into British society than into the US one, even though both share important cultural ties, including the same language. As previously mentioned, geographical proximity and a greater cultural exchange throughout history between Spain and the UK seem to be determining factors for this greater penetration.

Finally, it is also important to highlight the exoticisation of Spanish territories in negative terms observed in the three national audiences considered. These negative connotations mainly revolved around an alleged cultural and social backwardness which serve to conceive the country as a place where the etiquette and social decorum assumed for Western European countries does not apply. In this sense, the representation of Spain as a state where political instability or immorality leads to citizen insecurity and/or the development of illegal activities has been relevant. This

construction has been realised in both the reviews and the films mainly through associations of Spain with drugs trafficking and consumption, political instability, cruelty and uncivilised behaviours such as permissiveness.

9.5. Threads and images to construct the Spanish culture

Along chapter eight the analysis on the construction of a Spanish cultural identity through four specific notions—Spanish cinema, Spanish history, Spanish art and Spanish folklore—was presented. Within the notion/node of "Spanish folklore", four sub-nodes—guitar, flamenco, bullfighting and alcohol consumption—were detected and studied. As the percentages of coverage for each of them indicated, Spaniards were the reviewers who constructed them the most in all cases except in that of "Spanish art", whose presence was more prominent among the reviews written from the US. These results indicate that the notions studied to construct a common Spanish cultural identity are more deeply rooted among Spaniards themselves than among UK and US citizens, except for art, which, as just mentioned, was constructed more in reviews from the US.

The fact that reviews written by Spaniards included widespread negative connotations around all the elements studied within the notion/node of a Spanish culture deserves our attention. Most of these negative connotations suggest that Spaniards associate the notion itself with a stereotypical representation of the country that they clearly reject. This tendency was especially important when constructing the elements included within the notion/node of "Spanish folklore", that is, the guitar, flamenco, bullfighting and alcohol consumption. Some reviews written in the UK and the US also included negative connotations around these elements, although to a much lesser extent and alternating them with positive views. This pronounced rejection of what Spanish reviewers consider a stereotypical representation of their identity is linked, again, to the tourist image that the Spanish authorities promoted internationally from 1914 until well into the 1980s. The degree of tourismphobia found in some of the reviews written by Spaniards, realised especially by the inclusion of the derogatory term "guiiri", is also closely linked to this rejection.

Two more negative constructions stood out within the nodes used to study the Spanish culture in the reviews. The first one was the idea of Spanish cinema as being of low quality while the second revolved around the association of Spanish history with negative terms such as "war", "dictatorship" or "darkness". Again, these negative constructions were prevalent among Spaniards, however, they were also found in reviews written from the UK and the US. All this pejorative charge is illustrating, yet again, the fact that Spain remains being perceived as a country stuck in the past unable

to progress culturally, economically and politically (Engstrand, 1985; Bellman; 1998, Jiménez & Prats, 2006; García Cárcel, 2013 & Núñez Florencio, 2015).

The presence of generalisations in the construction of a Spanish national culture is also relevant. Spanish reviewers made use of them when constructing the idea of a Spanish cinema and that of a Spanish national history. On their side, US reviewers included them to construct Spanish art and Spanish cinema while those from the UK did it, as Spaniards, for Spanish cinema and Spanish history. The generalisations found illustrate that the notions and concrete elements selected are well established within the collective imaginaries of the United Kingdom, the United States and Spain, making it very difficult in the short term for them to change or evolve.

Focussing on the notion of a Spanish folklore, reviewers from Spain were the ones who most frequently constructed it through the four elements selected, i.e., guitar, flamenco, bullfighting and alcohol consumption. In this sense, almost all mentions to these elements made by Spaniards included negative connotations around the connection they have with stereotypes and clichés associated with the image of Spain. Reviewers from the UK and the US also acknowledged this connection, but much less frequently and with a less negative charge. These negative views and the rejection shown by Spaniards are reflecting the complex plurinational and pluricultural duality that exists in the country. On the other hand, Spain's economic dependence on international tourism is influencing the rejection of elements that are seen as stereotyped, false and/or imposed but, at the same time, well-accepted among visitors.

Paying attention to the differences noticed between the two English-speaking audiences included in this study for the construction of Spanish culture(s), reviewers from the UK have shown a similar behaviour to that of Spaniards recognising both flamenco and the Spanish guitar as stereotypical elements. This similar behaviour is due, on the one hand, to the greater knowledge that the British public has on the multiple national identities coexisting within the current Spanish state and, on the other, to a more critical perspective based on this deeper knowledge. Surprisingly, British reviewers have been the only ones who have never constructed the notion of a Spanish art in their reviews, while those from the US have done it even more frequently than Spaniards. This circumstance is evincing a greater cultural interest in Spain among the US audience, which is linked to a certain degree of fascination built around the cultural and geographical distance perceived between the US and Spain/Europe.

9.6. Further research

Thanks to this work I have been able to confirm that the international image of Spain and Spaniards seems to be largely constructed around the semantic fields of

passion, beauty, sex, bohemianism and foreignness, the latter revolving around cultural, economic and social backwardness. The analysis carried out has also allowed me to observe how Spanish actors and actresses are frequently sexualised and/or racialised in the co-productions studied, being linguistically constructed in a very similar way by reviewers from the United Kingdom, the United States and even from Spain.

Considering the depiction and construction of both the country and its people(s) in the whole corpus of this project, it would be interesting to explore how Spanish actresses, actors and directors feel when they work outside Spain. In fact, during the 13th Catalan Film Festival organised by the University of Massachusetts Amherst in 2021, I had the opportunity to ask Sergi López, a Catalan actor who has worked abroad in both English speaking and Francophone productions, for his opinion on the matter. Even though I did not mention anything about this research project or its results, his answers were very much in line with my conclusions. Firstly, López stated the following about having a particular accent: "El acento catalán no es sexy. Guillermo del Toro me hizo trabajar con un coach para borrarle el acento catalán en *El Laberinto del Fauno*. Según Guillermo, un fascista no puede tener acento catalán." [The Catalan accent is not sexy. Guillermo del Toro made me work with a coach to erase my Catalan accent in *The Pan's Labyrinth*. According to Guillermo, a fascist can't have a Catalan accent.] Then, commenting that he personally had not been asked to play racial roles in which he had not felt comfortable, he noted the following: "A mí no me han maltratado mucho. He tenido suerte. El que un actor o una actriz acepte papeles que no le gusten lo determinará el hambre que tenga" [I haven't been mistreated much. I've been lucky. Whether an actor or actress accepts roles they don't like will be determined by their hunger.] Apart from surprising me with his frankness, López's comments led me to consider that delving into the opinions and personal experiences of Spanish professionals who have worked/are working in creative audio-visual industries abroad would make possible to add their valuable perspectives after having been personally exposed to the imagery described throughout this thesis.

Another possible extension of the present research could be carried out considering film production in other languages apart from English. The results obtained would make it possible to compare the construction and reception of images of Spanishness in other audiences with those already obtained. This would allow us to further explore the extent to which factors such as perceived cultural or geographical proximity/remoteness, languages or economic ties among countries affect the transfer of preconceived ideas about national identity.

The male chauvinism and misogyny detected in the reviews of the three audiences considered in this work could also serve as a basis for future research from at least two points of view. On the one hand, the role that the gender variable seems to play in the productions analysed when it comes to attributing differentiated characteristics and personality traits to male and female individuals could be addressed. In this sense, the films selected for this project have not included any gender-neutral characters, Spanish or of any other nationality, although homosexuality and bisexuality, both in male and female characters, have been represented. Moreover, any of the twenty films studied was directed by a woman. On the other hand, the role that the gender variable could be playing in the written construction of Spanishness could be also explored. As already explained, this is something that I was not able to do in this project's written corpus due to the impossibility of determining the gender identity of reviewers.

Focusing now on the three audiences studied, to delve deeper into the trends observed in each of them would be also feasible. In the British case, for example, the factors that determined that its audience has been the one presenting the greatest coverage for almost all the semantic nodes studied could be further explored. As for the US audience, the importance of Spanish and European arts in constructing identity images could be also addressed in future research. Finally, the marked negativity and rejection of the image of Spain and Spaniards detected in the Spanish audience could be dealt with in new works that explore the historical, political and social causes fostering them.

Finally, the role of Spanish public institutions and the Spanish stardom will continue to play in creating, expanding, perpetuating or even changing the country's image internationally should be closely followed in academic circles because of its political, social and cultural relevance. In this sense, public funding for specific audio-visual products, such as the films included in this project, should be allocated with a greater consideration towards the representation of the country and its people(s) that is offered in them, as well as their potential impact for the country's brand and reputation.

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Marshall, R., PLATT, M., Weinstein, H., Deluca, J. (producers) & Masrshall, R (director) (2009). *Nine* [feature film]. Beverly Hills, CA, United States: Relativity Media.

Monfort, I., Fernández, J. (producers) & Serra de la Torre, K. (director) (2008). *The Backwoods* [feature film]. Barcelona, Spain: Filmax.

Monfort, I., Roumel, K., Koffler, P., Vachon, C. (producers) & Kalin, T. (director) (2008). *Savage Grace* [feature film]. New York, NY, United States: IFC Films.

Moritz, N. (producer) & Travis, P. (director) (2008). *Vantage Point* [feature film]. Culver City, CA, United States: Columbia Pictures.

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APPENDIX 1: EXHAUSTIVE LIST OF SPANISH COPRODUCTIONS MADE WITH THE UK AND/OR THE US BETWEEN 2005 AND 2019

Source: Spanish Institute of Cinematography and Audio-visual Arts.

- Spain – United Kingdom

1. SÓLO UN BESO (2005) Ken Loach
2. OJOS DE CRISTAL (2005) Eros Puglielli
3. GOOD WOMAN, A (2005) Mike Barker
4. ROTTWEILER (2005) Brian Yuzna
5. SAHARA (2005) Breck Eisner
6. EL REINO DE LOS CIELOS (2005) Ridley Scott
7. ARSÈNE LUPIN (2005) Jean Paul Salomé
8. SEMEN (UNA HISTORIA DE AMOR) (2005) Daniela Fejerman, Inés París
9. LAS MALETAS DE TULSE LUPER 3ª PARTE - DE SARK AL FINAL (2005) Peter Greenaway
10. LA FIESTA DEL CHIVO (2005) Luis Llosa
11. LA MONJA (2005) Luis de la Madrid
12. FRÁGILES (2005) Jaume Balagueró
13. OCULTO (2005) Antonio Hernández
14. BAJO AGUAS TRANQUILAS (2005) Brian Yuzna
15. TERESA DE CALCUTA (2006) Fabrizio Costa
16. CARGO (2006) Clive Gordon
17. TERESA EL CUERPO DE CRISTO (2006) Ray Loriga
18. TIRANTE EL BLANCO (2006) Vicente Aranda Ezquerria
19. LA CAJA KOVAK (2006) Daniel Monzón Jerez
20. EL VIENTO QUE AGITA LA CEBADA (2006) Ken Loach
21. SALVADOR PUIG ANTICH (2006) Manuel Hueriga
22. BOSQUE DE SOMBRAS (2006) Koldo Serra
23. LOS ABANDONADOS (2006) Nacho Cerdá
24. EL CAMINO DE LOS INGLESES (2006) Antonio Banderas
25. EN BUSCA DE LA PIEDRA MÁGICA (2006) Lenard F. Krawinkel, Holger Tappe
26. MIGUEL Y WILLIAM (2007) Inés París
27. MOSCOW ZERO (2016) Luna
28. EL COBRADOR. IN GOD WE TRUST (2007) Paul Leduc
29. VIVIENDO EL SUEÑO (2007) Jaume Collet-Serra
30. EN EL CORAZÓN DE LA TIERRA (2007) Antonio Cuadri
31. LA LUNA EN BOTELLA (2007) Grojo
32. LA TEMPESTAD (2007) Tim Disney
33. BODY ARMOUR (2007) Gerry Lively

34. LOS TOTENWACKERS (2007) Ibón Cormezana
35. ARRITMIA (2007) Vicente Peñarrocha
36. MALLORCA'S SONG (2007) Francesca Joseph
37. LOS CRÍMENES DE OXFORD (2008) Alex de la Iglesia
38. IT'S A FREE WORLD (EN UN MUNDO LIBRE) (2008) Ken Loach
39. PROYECTO 2 (2008) Guillermo Groizard
40. DOT.COM (2008) Luis Galvao Teles
41. TRANSSIBERIAN (2008) Brad Anderson
42. SIN LÍMITES (2008) Paul Morrison
43. VENGO CON LA LLUVIA (2009) Tran Anh Hung
44. Cracks (2009) Jordan Scott
45. LA BESTIA EN EL CORAZÓN (2009) Cristina Comencini
46. PLANET 51 (2009) Jorge Blanco, Javier Abad and Marcos Martínez.
47. BUSCANDO A ERIC (2009) Ken Loach
48. HOW MUCH DOES YOUR BUILDING WEIGH, MR. FORSTER? (2010) Norberto López and Carlos Carcas.
49. VIVIR PARA SIEMPRE (2010) Gustavo Ron
50. MR. NICE (2011) Bernard Rose
51. MANOLETE (2011) Menno Meyjes
52. ROUTE IRISH (2011) Ken Loach
53. LA MULA (2012) Clint Eastwood
54. 11:11 (2013) Darren Lynn Bousman
55. GOOGLE Y EL CEREBRO MUNDIAL (2013) Ben Lewis
56. MI OTRO YO (2013) Isabel Coixet
57. THE GUNMAN (2014) Pierre Morel
58. SEGON ORIGEN (2015) Carlos Porta Gaset and Bigas Luna
59. ANCHOR AND HOPE (2017) Carlos Marqués-Macet
60. YULI (2018) Itziar Bollain
61. BORN KING (2018) Agustí Villaronga

- Spain – United States

1. EL MISTERIO DEL NILO (2005) Jordi Llompart
2. SAHARA (2005) Breck Esneider
3. EL REINO DE LOS CIELOS (2005) Ridley Scott
4. THE TELL TALE HEART (2005) Raúl García Sanz
5. THE UNGODLY (2007) Thomas C. Dunn
6. SAVAGE GRACE (2008) Tom Kalin
7. CHE, EL ARGENTINO (2008) Steven Soderbergh
8. VICKY CRISTINA BARCELONA (2008) Woody Allen

9. CHE. GUERRILLA (2009) Steven Soderbergh
10. MY LIFE IN RUINS (2009) Donald Petrie
11. YOU WILL MEET A TALK DARK STRANGER (2010) Woody Allen
12. THERE BE DRAGONS (2011) Roland Joffé
13. MIDNIGHT IN PARIS (2011) Woody Allen
14. EMERGO (2011) Carles Torrens
15. A MATADOR'S MISTRESS (2011) Meno Meyjes
16. EL ENIGMA DEL CUERVO (2012) James Mcteigue
17. LUCES ROJAS (2012) Rodrigo Cortés
18. WRATH OF THE TITANS (2012) Jonathan Liebesman
19. AQUÍ Y ALLÁ (2012) Antonio Méndez Esparza
20. GRAND PIANO (2012) Eugenio Mira
21. FAST & FURIOUS 6 (2013) Justin Lin
22. A NIGHT IN OLD MEXICO (2013) Emilio Aragón
23. VIOLET (2013) Luiso Berdejo
24. LA VIDA INESPERADA (2013) Jorge Torregrossa
25. MINDSCAPE (2013) Jorge Dorado
26. AMERICAN JESUS (2014) Aram Garriga
27. INSIDE THE BOX (2014) David Martín Porrás
28. OPEN WINDOWS (2014) Nacho Vigalondo
29. HÉROES INVISIBLES, AFROAMERICANOS EN LA GUERRA DE ESPAÑA (2014)
Alfonso Domingo Álvaro and Jordi Torrent
30. EDEN (2014) Shyam Madiraju
31. TOASTMASTER (2014) Eric Boadella
32. EXODUS: GODS AND KINGS (2014) Ridley Scott
33. IN THE HEART OF THE SEA (2014) Ron Howard
34. MATAR EL TIEMPO (2014) Antonio Hernández
35. THE RED THUNDER (2015) Álvaro Ron
36. BAKERY IN BROOKLYN (2015) Gustavo Ron
37. SUMMER CAMP (2015) Alberto Marini
38. RISEN (2015) Kevin Reynolds
39. NEXT (2015) Elia Urquiza
40. THE HUNTER'S PRAYER (2016) Jonathan Mostow
41. THE PROMISE (2016) Terrence George
42. MINE (2016) Fabio Resinaro & Fabio Guaglione
43. MONEY (2016) Martin Rosete
44. CALLBACK (2016) Carles Torras Pérez
45. SWIMMING IN THE DESERT (2016) Álvaro Ron
46. INSIDE (2016) Miguel Ángel Vivas
47. BLACKWOOD (DOWN A DARK HALL) (2017), Rodrigo Cortés

48. LIFE ITSELF (2017) Dan Fogelman
49. BLACK BUTTERFLY (2017) Brian Joseph Goodman
50. THE BOOKSHOP (2017) Isabel Coixet
51. THE KILL TEAM (2017) Dan Krauss
52. JOHN AND JULIETTE (2017) Javier Barberá
53. LIFE AND NOTHING MORE (2017) Antonio Méndez Esparza
54. ALEX'S STRIP (2018) Irene Zoe Alameda
55. TRADING PAINT (2018) Karzan Kader
56. PARADISE HILLS (2018) Alice Waddington
57. THE SILENCE OF OTHERS (2018) Robert Bahar y Almudena Carracedo
58. BENT (2018) Robert Gerard Moresco
59. FEEDBACK (2019) Pedro C. Alonso
60. REMEMBER ME (2019) Martin Rosete

APPENDIX 2: EXHAUSTIVE LIST OF MICRO-STRATEGIES OF CONSTRUCTION IN FILM REVIEWS FROM THE UNITED KINGDOM

1) Micro-strategies of Assimilation, Inclusion and Continuation

- Argumentative scheme of Spanish sameness/similarity
- Argumentation schemes of comparison: topos of similarity, locus minore

A) Lexemes with levelling components and lexical components

1. *And as for other comments here saying the acting of the Spanish locals, is substandard just ignore, as they unlike a lot of films with characters playing these roles, show depth and an almost sorry we didn't want to do this even without speaking.*
2. *Soon, the local inhabitants become aware that the girl is missing, and they rightly suspect the holiday-makers of taking her.*
3. *Two couples on a Spanish holiday chance upon an imprisoned girl in an abandoned house, take her in and then find trouble from the locals when they find they have taken her.*
4. *The obvious inspirations for this rural survival thriller set in the late 70s are Deliverance and Straw Dogs (with Ledoyen in the Susan George role, teasing the drooling locals), although there are striking similarities to countless other examples of the backwoods genre, old and new.*
5. *Two couples—Paul and Isabel (Gary Oldman and Aitana Sánchez- Gijón) and Norman and Lucy (Paddy Considine and Virginie Ledoyen)—travel to a remote region of Northern Spain for a relaxing break and a spot of hunting (the guys having somehow brought a pair of shotguns with them through customs), but instead they incur the wrath of locals after freeing a young girl they find chained up in a run-down cabin.*
6. *They return to Paul's house with her & intend to contact the police but Paul's jeep hits a tree & is put out of action, back at the house & the unfriendly locals turn up brandishing shotguns looking for the young girl.*
7. *Two couples on a Spanish holiday chance upon an imprisoned girl in an abandoned house, take her in and then find trouble from the locals when they find they have taken her.*
8. *On their way there they stop off at a local small village & introduce themselves to some locals, the next morning Paul takes Norman out into the woods to do some hunting, they stumble across an old house inside which they find a young girl chained up in a dark & dirty locked room. They return to Paul's house with her & intend to contact the police but Paul's jeep hits a tree & is put out of action, back at the house & the unfriendly locals turn up brandishing shotguns looking for the young girl.*
9. *And as for other comments here saying the acting of the Spanish locals, is substandard just ignore, as they unlike a lot of films with characters playing these roles, show depth and an almost sorry we didn't want to do this even without speaking.*
10. *On their way there they stop off at a local small village & introduce themselves to some locals, the next morning Paul takes Norman out into the woods to do some hunting, they stumble across an old house inside which they find a young girl chained up in a dark & dirty locked room.*
11. *Basically a group of outsiders turn up & ruffle a few feathers among the locals & end up having all sorts of trouble because of it, there's an attempted rape (note I said attempted, there is no actual rape in Backwoods & even the character herself clearly says 'he tried to rape me' as in her tried but didn't) & an outraged shotgun wielding husband who suddenly finds great inner strength & aggression after being painted as a real wimp at first.*
12. *There's no background to the girl, she is found locked in a room & is the child of one of the locals but the script never goes into anymore detail than that & it's pretty much guesswork on the audience's part.*
13. *Clichés aside this is a fine classy revenge film we've not seen since the revenge movie heydays of the 70's (well if you ignore Chan-wook Parks Vengeance trilogy that is). I mean sure this to a great degree as been done before, (we've all seen the strangers*

- walk into a locals inn, and be greeted coldly setup a 100 times).
14. *Vicky, an engaged girl with safe and definite views on love, and her friend Cristina, who is much more given to passions, no matter how fleeting, have their worldviews challenged by their respective relationships with local artist, Juan Antonio, who embodies the passion that Cristina likes and the Catalan philosophy and lifestyle which Vicky adores.*
 15. *Anyone who's seen 'Notting Hill' or 'Amelie' will be familiar with the type of film that offers a view of a city dreamed of in a tourist guide, without much resemblance to reality. 'Vicky Cristina Barcelona' does the same for the Catalan city, with the added proviso that it's not even made by a local, but by Woody Allen.*
 16. *Some poor naive person is going to think that living in Europe is some sort of cultured fairytale, where everyone drinks fine wines and talks about art in beautiful sun dappled villas.*
 17. *But as a would-be penetrating expose, it's too polite, too compromised and stagy. Perhaps owing to its modest £1.4m budget, it looks - and sounds (everyone ees speekeeng like thees) like a teleplay, featuring stilted dialogue and heavy-handed symbolism, such as a scene of a heartbroken Lorca transposed with that of a slain bull in the ring.*
 18. *At no time does he falter, even when he could save his life by telling the villagers where the disfigured girl is.*
 19. *After keeping low for 8 years, Terrier (Penn) and his fellow villagers get randomly attacked by a group of thugs so he uses his killer instinct to save his life and his friends.*
 20. *The villagers demand the little girl's return, and her rescuers refuse to give her up.*
 21. *Within a very short period of time I was at a loss as to what was going on as Terrier jumps from one location to another to meet one character or another who usually tell him "Okay mate see (Another character) at (Another location) and they'll tell you to meet another character at another location , but be careful because there's people out to get you".*
 22. *The way Barcelona is portrayed, firstly, is like a tourist ad as others have said, all sanitised and stereotypical, where people randomly play Spanish guitar and there aren't any muggers or other unpleasantness.*

B) Referential assimilation (levelling down): spatial and personal reference (anthroponyms (personal names), toponyms (place names)⁸³, personal pronoun⁸⁴, realisations and tropes (synecdoche, metonymy and personification)

1. *The cast is strong and with Gaudi as a major backdrop the lives of the characters unfold over the few months and create an enjoyable film packed with humour, heartbreak and plenty of Spanish sunshine.*
2. *This is quintessential Almodovar. I've always noticed how much in common the Woody Allen and Pedro Almodovar have in common and no picture conveys it as well as when Allen goes into his Spanish counterparts territory filming a movie in Barcelona of all places.*
3. *I like the fact that the women are hotter - they're in Madrid, so that's probably going to be true to life.*
4. *While holidaying in the Basque region of Spain, two couples discover a child whose hands are severely misshapen.*
5. *The villagers (Spaniards) demand the little girl's return, and her rescuers (foreigners) refuse to give her up.*
6. *Two couples—Paul and Isabel (Gary Oldman and Aitana Sánchez- Gijón) and Norman and Lucy (Paddy Considine and Virginie Ledoyen)—travel to a remote region of Northern Spain for a relaxing break and a spot of hunting (the guys having somehow brought a pair of shotguns with them through customs), but instead they incur the wrath*

⁸³ Even though Wodak did not include the use of place names in her study, we have decided to include them due to their frequent presence in our corpus. It should be noted that we have not included all the examples of place names due to their massive use.

⁸⁴ Wodak focussed on the use of first person pronouns such as “we”, “us “ and “our” while we have opted for third person such as “they”, “them” and “their” to study the construction of a foreign identity rather than the own one.

- of locals after freeing a young girl they find chained up in a run-down cabin.
7. *It's set in Spain in 1976 and stars (for the most part) 2 couples – Gary Oldman and his wife Aitana Sánchez-Gijón and Paddy Considine (Hot Fuzz, The Bourne Ultimatum) and his wife Virginie Ledoyen (The love interest of Di Caprio in The Beach). It concerns the 2 men (Considine & Oldman) who while out hunting near Oldman's grandmothers old house in the forest's of Spain come across a dilapidated house.*
 8. *Two couples on a Spanish holiday chance upon an imprisoned girl in an abandoned house, take her in and then find trouble from the locals when they find they have taken her. Backwoods is set in a remote region of Spain during 1978 where two holidaying couples, Paul (Gary Oldman) & his wife Isabel (Aitana Sánchez- Gijón) along with business associates Norman (Paddy Considine) & his wife Lucy (Virginie Ledoyen) are going to spend some time in Paul's inherited home in the hills.*
 9. *And as for other comments here saying the acting of the Spanish locals, is substandard just ignore, as they unlike a lot of films with characters playing these roles, show depth and an almost sorry we didn't want to do this even without speaking.*
 10. *Shot under the title Bosque de Sombras this English, French & Spanish co-production was co-written & directed by Koldo Serra & in my opinion is a really lacklustre thriller of no note at all, despite the European location & acting talent on show Backwoods made no impression on me whatsoever & dare I say it as a viewing experience I was pretty bored & ultimately frustrated by it.*
 11. *I liked the way i began to sympathise with the french family⁸⁵ as well, until the final scenes of course.*
 12. *Backwoods gripped me from start to finish. could be because i like oldman, but id say its much better than straw dogs if i was forced to compare or recommend one of them. this isn't one of my all time favourite films but was much better than i expected for a little known french film⁸⁶ that i only hired because it had gary oldman in it.*
 13. *Good plot - took you to Congo, Spain and London. Something to think about what may or does go in Africa with the corruption of their natural resources.*
 14. *I loved this film for several reasons 1, it introduced me to a forgotten conflict in 20th century , the Spanish Civil War, 2. it was a great story, 3. the lead character is a catholic priest. Its not the usual film you see on DVD, and that is a good thing.*
 15. *I rented this DVD because I wanted to learn more about Spain's civil war, and this film did not disappoint me because large sections of the film covers that period. Dougray Scott plays a journalist looking into the past to learn about the real life religious character Jose Maria Escobar (who I had never heard of). He finds out that his father knew this man, and there the secret history of his father's role in the Spanish civil war unfolds. I was captivated by this story until the dramatic end.*
 16. *Afterwards I questioned whether this was an fair reflection of that conflict because both sides come out of it badly, except the church. The dark past of Spain is not always seen outside of Spain. I was quite shocking in parts to see how divided the country was (and maybe still is) .*
 17. *I couldn't find any flaws in this film .It introduced me to interesting subjects like the Spanish Civil War, and Opus Dei, and it was a heart wrenching film with an ultimately positive message.*
 18. *Carlos is a charismatic Spaniard who's immediately attracted to Jessie and Abby is his significantly younger girlfriend who ran away from her unhappy home life in Seattle.*
 19. *This as they encounter another young couple in Carlos (Noriega), a ruggedly handsome and somewhat sexualised Hispanic male travelling with Abby (Mara), a pretty but somewhat vampish American girl.*
 20. *Narrative has some commentary on European miserablism, trouble in the post Soviet Union era, female empowerment and of course the potential risks of travelling through foreign lands without your wits about you!*
 21. *They meet Carlos, a Spaniard, travelling with Abby, a young American.*
 22. *Spanish actor Eduardo Noriega gives the best performance, albeit playing another*

⁸⁵ The only families that appear in the film are Basque or Spanish and British.

⁸⁶ As far as we know, the only connection that the film *The Backwoods* has with France is that a 10% of its budget was provided by French producers. The main nationality of the movie is Spanish (70% of the budget) and the second is British (20%). Moreover, there aren't any direct reference to France in the plot of the film except for the presence of the French actress Virginie Ledoyen who never mentions her nationality, is married to a British citizen, lives in the United Kingdom and speaks in English.

- unpleasant figure.
23. The film is officially described as a Spanish-German-British-Lithuanian co-production, and is probably the only example of a Spanish-German-British-Lithuanian co-production I have ever seen. Indeed, it is probably the only example of a Spanish-German-British-Lithuanian co-production anyone has ever seen.
 24. The other thing I disliked about the film was the way it, despite being a Spanish-German-British -Lithuanian co-production, pandered to American paranoia about Abroad, especially about Russia and Eastern Europe, a paranoia which has been all too obvious in a number of recent Hollywood movies.
 25. On the journey they befriend another American woman, Abby, and her Spanish boyfriend Carlos.
 26. The Cold War may be over, but Russia is still a dangerous, hostile place for innocent Americans, a land of gangsterism and corrupt officialdom which may just be two sides of the same counterfeit coin. Even Western Europeans are not necessarily to be trusted; Roy and Jessie discover to their cost that their Spanish fellow traveller Carlos may be as big a threat to them as any Russian.
 27. The first act of the film has fun presenting a portrait of the artists as young dogs. Or in Federico's case, an Andalusian one; he later claimed surrealist wind-up *Un Chien Andalou* was a personal attack on him by his former chums. Here's bolshie Buñuel (Matthew McNulty), upbraiding Lorca (Javier Beltrán) for not being more of a modernist. And here's a "strategically placed copy of Freud" on somebody's desk. So which one's Dalí? Oh, there he is, a pale, effete lad, more stick insect than Catalan, pulling up to the doors of the Residencia in lace sleeves, knee-high boots and a poncy page-boy haircut.
 28. As good an actor as Pattinson is, this was a disastrous bit of casting - I thought he actually looked a bit embarrassed at times.... I do believe this would have been a lot better if the whole cast & dialogue was Spanish with some subtitles for us; the story itself is an interesting one and it would have been much more believable - and much less distracting - if that were the case.
 29. Robert Pattinson looked more like Dracula in a bad wig, than the avant garde artist Salvador Dalí. His voice went from American Hollywood, to Irish, to really patronising Spanish. Pronouncing your TH..., does not a Spaniard make.
 30. As Roy aimlessly wanders around the apartment he captures a glimpse of Dia (Freida Pinto), who lives opposite him, leading him to obsess about the attractive Latino⁸⁷. Meanwhile Sally finds her own Latin obsession in Greg (Antonio Banderas), her gallery boss with an aptitude for pointless flirtation.
 31. Touring Barcelona the two come upon a seemingly narcissistic famous painter Juan Antonio Gonzalo (Javier Bardem), who offers them a proposal only a fiery Spaniard could make - fly with me to Oviedo, where the three of us will have luscious sex.
 32. 'Vicky, Cristina, Barcelona' (2008) showed Allen on directorial holiday in Spain. Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US. Penelope Cruz as the free-thinking, dynamic, past lover of Bardem's character, also led by the heart and her turbulent bipolar emotions.
 33. I remember my Spanish assistant being irritated with the stereotyping, that Bardem and Cruz should lower themselves to these roles and that Allen, a favourite director of hers, should in turn create such a superficial film.
 34. Allen's direction is really good in regards the actors but of equal note is how he and Spanish cinematographer Aguirresarobe have delivered Barcelona to the viewer.
 35. The cinematography is lovely and there are some great shots of Catalanian⁸⁸ architecture, including La Sagrada Familia (studied intensively by Vicki yet who still refers to it ignorantly as "Gaudi's Church").
 36. Who are these people? do they exist anywhere? What are they for? What do they live on? why is anyone who actually works for a living depicted as a schmuck? Who talks like this? What purpose is there in making a film about them? How can a purportedly intelligent filmmaker reference Spanish identity and yet present the country (especially

⁸⁷ The character of Dia, played by the British actress Freida Pinto, never mentions any personal link with Latin countries or Latin cultures in the film.

⁸⁸ *Catalan, Catalanian.

- Barcelona) as a series of banal tourist postcards and cultural clichés?*
37. *Of course, it does no harm that it is full of attractive people - Rebecca Hall as the restrained Vicky and Scarlett Johansson as the impulsive Cristina, two young American friends spending the summer in Catalonia, plus Javier Bardem as Juan Antonio and Penélope Cruz as Maria Elena, Spanish artists who once had the near-perfect marriage - and of gorgeous locations - Gaudi's Barcelona, of course, but also Oviedo and Avilés.*
 38. *Allen is beyond both American and European clichés, so can play with both fairly well. We see two American tourists enchanted by the surface culture of Spain, and their own inward uncertainty.*
 39. *It all starts in a Barcelona bar when two rich and supposedly intellectual adventure-seeking American tourists catch the eye of a swarthy Spaniard who immediately abandons the company he's keeping to proposition the pair of them by inviting them to join him on a private plane ride to Oviedo where he confidently asserts he will sleep with them both.*
 40. *Did I mention that Javier Bardem as said Spaniard is a temperamental artist with a complicated love-life and that Scarlett Johansson as the free spirit of the two girls is a short- film director-cum-photographer and that Rebecca Moore as the passive, vulnerable one has a degree in Catalan?*
 41. *If Woody wants to regale us for the umpteenth time about the relationship between the sexes, with a little twist contrasting western reserve and Latin passion, he has to do it with a better written, played and directed piece than this. It's an absolute mess, trite, contrived and about as far removed from reality as I am from the moon.*
 42. *Woody Allen's Spanish Adventure.*
 43. *Woody Allen has always directed female actors particularly well and he gets stunning performances from Rebecca Hall (Vicky), Scarlett Johansson (Cristina) and Penelope Cruz (Maria Elena). The fourth member of the ménage à quatre, Javier Bardem as the Catalan artist Juan Antonio, is also very good indeed, as is the supporting cast.*
 44. *Two beautiful young American women on holiday in Spain falling for the same mature Latin lover doesn't sound very original or engaging.*
 45. *After countless misfires, Woody Allen has finally got his act together with Vicky Cristina Barcelona following, aptly, Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) on their trip to Barcelona. Vicky is engaged and lives a slightly unexciting life while Cristina is more courageous and is still looking for a man to sweep her off her feet. One night, while out at a restaurant, they meet Juan Antonio, a Spanish painter beautifully portrayed by Javier Bardem.*
 46. *Rebecca Hall manages to hold her own as the insecure Vicky, who's simple and dull life is turned upside down when she meets Juan Antonio and ends up falling for him. Meanwhile, Scarlett Johansson is beautiful but outclassed by the two Spaniards.*
 47. *Well, we have a European tour which now reaches Catalonia, and quite pleasant it is too.*
 48. *Vicky, an engaged girl with safe and definite views on love, and her friend Cristina, who is much more given to passions, no matter how fleeting, have their worldviews challenged by their respective relationships with local artist, Juan Antonio, who embodies the passion that Cristina likes and the Catalan philosophy and lifestyle which Vicky adores.*
 49. *The idea of Catalan identity is not explored. It would have been better if the film were set in Seville or Madrid because there is such an irrational discrimination against spoken Spanish in Barcelona that borders on the absurd. Yes, Spanish is spoken by the majority but not in official circles. Universities do not allow Spanish to be spoken or written!*
 50. *But the script background detail seems to have come entirely from the Barcelona half-page in one of those "Europe in a week" guides – Vicky studies the architecture of Gaudi and "Catalan identity", Juan Antonio paints like a cut rate Miro (while Maria Elena paints rather good Miro pastiche, a nice touch), Juan Antonio's poet father seems to be Lorca if he had survived the firing squad.*
 51. *Anyone who's seen 'Notting Hill' or 'Amelie' will be familiar with the type of film that offers a view of a city dreamed of in a tourist guide, without much resemblance to reality. 'Vicky Cristina Barcelona' does the same for the Catalan city, with the added proviso that it's not even made by a local, but by Woody Allen.*

52. *The latest offering from the now veteran Woody Allen is set in the Spanish capitol of Barcelona and sees the director giving the city the treatment he has previously lavished on Manhattan and London.*
53. *So, if we ever doubted how important a director is to getting the best out of actors, here's the proof. In the hands of Almodovar, with his rightly favoured stars of Barden and Cruz, this could - and possibly would - have been a fantastic tale of emotion & confusion. As it is, we get two of the brightest stars of Euro cinema reduced to 2- D pastiches of "passion", with astonishingly pointless & witless dialogue.*
54. *I really wanted to like it...but cliché after pretentiousness cliché made me loath it I found it impossible to like the two American girls who come to Barcelona and meet (wait for the stereotype!!) Spanish Lothario artist.*
55. *The way Barcelona is portrayed, firstly, is like a tourist ad as others have said, all sanitised and stereotypical, where people randomly play Spanish guitar and there aren't any muggers or other unpleasantness.*
56. *That leads me to my next point-the utter pretentiousness of the characters. Cristina (or is it Vicky? Who cares?) is coming to study Catalan identity, as one does, Vicky is Of course WAIT FOR IT trying to be a photographer!!*
57. *if you want a better version of this premise of Americans discovering themselves and exploring their sexuality amongst beautiful European settings, see the far superior and beautiful Stealing Beauty.*
58. *This is quintesensial Almodovar. I've always noticed how much in common the Woody Allen and Pedro Almodovar have in common and no picture conveys it as well as when Allen goes into his Spanish counterparts territory filming a movie in Barcelona of all places. Unfortunately for Allen the comparison between the two doesn't speak too well of the New Yorker as the plot, the dialogue and the script in general seems to be taken from a forgotten Almodovar drawer full of his artistic failures.*
59. *A stand-out performance is made by the Almodovar actress Penelope Cruz, but this is far from one of her better roles, especially in Spanish cinema.*
60. *Give me Barcelona and especially Gaudi's architecture as a set for a film and I will be happy (and given how Woody Allen filmed it I guess he loves it as much as I do). Give me some Spanish dialogues to hear and try to understand and I will be happy.*
61. *OK, maybe I am harsh and I could think their Spanish interlude will influence them at some point.*
62. *Into this heady mix comes the other gal: Penelope Cruz at her fieriest and most intensely Spanish, ranting, raving, loving, hating, cursing, firing pistols, sobbing, collapsing, springing up and having another go, - it is all so magnificent.*
63. *The film has a very strong sense of its Spanish location, and all the cast are attractive and perform well, particularly Penelope Cruz, whose María Elena who is either excessively emotional or else mildly disturbed.*
64. *Juno is in love with Miss G. but Miss G. has no eyes for her anymore since the arrival of the super-cool, super-calm, super-beautiful Spanish dream dish, played by Spanish actress Maria Valverde, a silent brooding siren who drives Miss G. insane (literally, not just metaphorically).*
65. *Miss G. presides over a special collection of nymphets who form the school diving team. The team has never competed and the divers are pretty hopeless, but that all changes when the Spanish girl Fiamma turns up. She is an impeccably-dressed aristocrat of considerable sophistication, and all the girls hate her on sight because she is more beautiful and self-possessed than they are.*
66. *They eventually arrive at Ecuador, where they come across a Spanish whaler, who tells them a quite astonishing story.....a story about a huge white Whale. He tells how the beast sank all his boats, then his ship, killing several of his crew.*
67. *A successful Science-Fiction author is invited to an idyllic Spanish island to talk about his work at the behest of a mysterious organisation.*
68. *The plot is like something out of a 1950s-era pulp novel (or maybe Stephen King's CELL) and the story unfolds at speed. Layers of mystery, paranoia and suspense are built up enshrouded in a kind of finesse that only Spanish filmmakers seem to know how to achieve these days.*
69. *Here's bolshie Buñuel (Matthew McNulty), upbraiding Lorca (Javier Beltrán) for not being more of a modernist.*
70. *So which one's Dalí? Oh, there he is, a pale, effete lad, more stick insect than Catalan,*

pulling up to the doors of the Residencia in lace sleeves, knee-high boots and a pony page-boy haircut.

71. *For the sake of argument, let us suppose an affair did occur, outside of Dalí's febrile imagination.*
72. *However, by getting bogged down in a tease of a romance, the drama sidesteps the prevailing politics - vital to a real appreciation of the artists' anti-establishment stance, and all but cruises past the Spanish Civil War.*
73. *I do believe this would have been a lot better if the whole cast & dialogue was Spanish with some subtitles for us; the story itself is an interesting one and it would have been much more believable - and much less distracting - if that were the case.*
74. *Soon, the local inhabitants become aware that the girl is missing, and they rightly suspect the holiday-makers of taking her.*
75. *Two couples on a Spanish holiday chance upon an imprisoned girl in an abandoned house, take her in and then find trouble from the locals when they find they have taken her.*
76. *Better to have a cast of native English speakers. Or make sure to hire some good speech trainers. It was obvious the actors were not comfortable with what they were saying and it really hurt their performances.*
77. *Just a quick reaction to a later comment: I'm not so sure how authentic it is that Dalí, Buñuel and Lorca would be speaking English among them...in Spain. Yes, it would be authentic they would be speaking English with an accent -as perhaps Lorca did while in New York, when he happened to need it-, but it is completely artificial they would be speaking English at all while in Spain, with no English speakers around. Perhaps, Dalí and Buñuel would speak French, but when speaking to Lorca, even if they might have mixed in some French, the main language of communication would be Spanish. It would be more believable to have Dalí speak Spanish with a French accent after returning from France.*
78. *I know it's not supposed be about them, it's about a couple of girls spending their summer in Barcelona. Barca looks great, but why fly 3,000 miles, to a city by the sea with mountains behind, where they speak Spanish, when you could have gone to L.A.?*
79. *Bardem and Cruz are absolutely amazing - as usual - on their performance, Johansson a bit too simple, and Rebecca Hall very promising.*
80. *It turns out that Cristina is the essential catalyst in their relationship, and they fall into a three- way relationship which works.*
81. *The tragic ending to Federico Garcia Lorca made me cry and the pure anger and frustration felt by Louis made me wish for their to be a happy ending.*
82. *If Lorca's the wound, Buñuel's the scab. And Dalí (Robert Pattinson) is trying so hard to be edgy and out there he loses sight of the fact he naturally is. The three consolidate their friendships, and as is often the way with trios, Buñuel pin- balls between Lorca and Dalí, who have initially become far closer.*

- Presupposition of/ emphasis on positive political continuity (at state/national level), negation of an alleged discontinuity)

- Argumentation scheme: topos of definition ('rebirth', 'zero hour')/ topos of name interpretation (locus a nominis interpretatione) fórmula argumentativa de definición temporal, formula argumentativa de interpretación de nombre.

C) Temporal reference, indicating continuity: temporal prepositions, adverbs of time and adverbial constructions

83. *Juno is in love with Miss G. but Miss G. has no eyes for her anymore since the arrival of the super-cool, super-calm, super-beautiful Spanish dream dish, played by Spanish actress Maria Valverde, a silent brooding siren who drives Miss G. insane (literally, not just metaphorically).*
84. *Javier Bardem's character is a little bizarre and creepy, but then isn't he always?*
85. *A story of love always seems to work better in these exotic climates. Perhaps because love itself is exotic and other, like the setting.*

86. *From the early moments when you see Vicky being stand offish to Juan's invitation you know that both women are going to end up sleeping with him, well these artistic types (Javier Bardem as Juan Antonio) always get the women in films and more freethinking they are then more the merrier.*
87. *Penelope Cruz steals the show, she's rarely been lovelier and she always has been a beautiful woman, she is very funny and is fully immersed into the drama.*
88. *This is quintesensial Almodovar. I've always noticed how much in common the Woody Allen and Pedro Almodovar have in common and no picture conveys it as well as when Allen goes into his Spanish counterparts territory filming a movie in Barcelona of all places.*
89. *The rest of the cast are fine, although Maria Valverde is never quite as sympathetic as she should be.*
90. *If you've never been to Spain, Woody Allen's VCB will make you want to go.*
91. *It's pretty entertaining, especially whenever Maria Elena appears on the screen! Over all, recommended, but turn your moral compass off first.*
92. *Rebecca Hall and Scarlett Johansson are quite good but the movie is elevated whenever Javier Bardem and/or Penelope Cruz appear on screen.*
93. *The three consolidate their friendships, and as is often the way with trios, Buñuel pin-balls between Lorca and Dalí, who have initially become far closer. How close? Well, let's just hope the homophobic Buñuel doesn't find out about it. Caramba!*

D) Referential vagueness by means of personal pronouns, place adverbs and spatial reference through persons and toponyms⁸⁹

94. *Afterwards I questioned whether this was an fair reflection of that conflict because both sides come out of it badly, except the church. The dark past of Spain is not always seen outside of Spain. I was quite shocking in parts to see how divided the country was (and maybe still is).*
95. *It's beautiful to look at, the locations are to die for, but it's just too boring and to self indulgent for it's own good.*
96. *I was disappointed because I know Majorca, where much of the real-life drama was set, as well as the social scene and some of the people peripheral to the drama; but more so because this American tragedy cries out for an intense and absorbing study of wealth, social ambition and the tragic consequences of a family falling from the heights of scientific, commercial and cultural achievement to incest and murder. It's not really about watching attractive gay people lounging about in the sun and a few name-dropping suppers.*
97. *For once the story and script are actually believable, a rarity in modern action cinema, and Penn and Bardem give great performances that are perfectly matched by beautiful dynamic cinematography of a fair few exotic locations.*
98. *The beauty of the subject matter is reflected in the beauty of the setting. Barcelona is given a chance to shine as the characters experience its sumptuous vitality and magnificent architecture. A story of love always seems to work better in these exotic climates. Perhaps because love itself is exotic and other, like the setting.*
99. *The city contributed towards the making of the film and on the evidence of this it will be money well spent. The city looks beautiful, with great landscapes, plenty of colour to match the passion and a real sense that this is a place where art, passion and inspired sex is all around. Beyond being just wallpaper, this is of course a key part of the film's world and it is another part of the reason that this hooked me so easily.*
100. *Who are these people? do they exist anywhere? What are they for? What do they live on? why is anyone who actually works for a living depicted as a schmuck? Who talks like this? What purpose is there in making a film about them? How can a purportedly intelligent filmmaker reference Spanish identity and yet present the country (especially Barcelona) as a series of banal tourist postcards and cultural clichés?*
101. *However the film is slight, a bit of fluff and the fireworks only start when Cruz turns up as Maria who adds bite to the film. From the early moments when you see*

⁸⁹ We have also adapted the expressions that Wodak described for this point ("with us", "here", "in this country") to the construction of the Spanish identity in the United Kingdom and the United States. This way we have opted for "with them", "there", "country", "location", "setting", etc.).

- Vicky being stand offish to Juan's invitation you know that both women are going to end up sleeping with him, well these artistic types always get the women in films and more freethinking they are then more the merrier.
102. Of course, it does no harm that it is full of attractive people - Rebecca Hall as the restrained Vicky and Scarlett Johansson as the impulsive Cristina, two young American friends spending the summer in Catalonia, plus Javier Bardem as Juan Antonio and Penélope Cruz as María Elena, Spanish artists who once had the near-perfect marriage - and of gorgeous locations - Gaudí's Barcelona, of course, but also Oviedo and Avilés.
 103. For once the story and script are actually believable, a rarity in modern action cinema, and Penn and Bardem give great performances that are perfectly matched by beautiful dynamic cinematography of a fair few exotic locations.
 104. However, Vicky Cristina Barcelona is beautifully filmed and the locations are just gorgeous, making you wish you were there in Barcelona.
 105. Juan Antonio, an artist, who offers to take them to a small town for the weekend where they can see the sights.
 106. Two beautiful young American women on holiday in Spain falling for the same mature Latin lover doesn't sound very original or engaging. But the contrast between the two young women is nicely drawn and rings true and the location shooting and the naturalistic dialogue adds to the authenticity of the story.
 107. He offers them a weekend at his home town promising sightseeing, good food and making love. Cristina accepts and persuades Vicky to come along.
 108. Vicky, an engaged girl with safe and definite views on love, and her friend Cristina, who is much more given to passions, no matter how fleeting, have their worldviews challenged by their respective relationships with local artist, Juan Antonio, who embodies the passion that Cristina likes and the Catalan philosophy and lifestyle which Vicky adores.
 109. The beauty of the subject matter is reflected in the beauty of the setting. Barcelona is given a chance to shine as the characters experience its sumptuous vitality and magnificent architecture. A story of love always seems to work better in these exotic climates. Perhaps because love itself is exotic and other, like the setting.
 110. Anyone who's seen 'Notting Hill' or 'Amelie' will be familiar with the type of film that offers a view of a city dreamed of in a tourist guide, without much resemblance to reality. 'Vicky Cristina Barcelona' does the same for the Catalan city, with the added proviso that it's not even made by a local, but by Woody Allen. So it's a view that uses Barcelona (and its stereotypes) as a backdrop while concentrating on two very American characters, and completely uninterested in, say, the difference between Catalonia and Spain (which is a fairly essential thing in Barcelona) or indeed any other hint of authenticity.
 111. Woody Allen takes a trip to Barcelona in this movie and the sun and surroundings seem to agree with the man as it's his best film in a number of years.
 112. On the brighter side however the use of Barcelona as a backdrop worked well and its beauty shone through the film.
 113. The reasons I have given it 3 instead of 1 is because of Penelope Cruz's performance, the only thing I liked about this movie. Unlike the 2 dimensional other characters, she was believable and much more human. Thank God for Penelope Cruz!! If you liked the highly overrated and similarly self indulgent film Closer with similar ideas in it, you will probably like this film. If you want a better version of this premise of Americans discovering themselves and exploring their sexuality amongst beautiful European settings, see the far superior and beautiful Stealing Beauty.
 114. From the beautiful, elegant on-location photography that complements the script's themes poignantly to a score that establishes a romantic, foreign overtone to everything that is played underneath, Vicky Cristina Barcelona provides a romantic film experience that does not pander to the expectations of its immediate audience, instead giving a sharp, focused, and all the more convincing and compelling portrayal of romance that questions the very reasons we fall in love in the first place.
 115. The film has a very strong sense of its Spanish location, and all the cast are attractive and perform well, particularly Penelope Cruz, whose María Elena who is either excessively emotional or else mildly disturbed.

116. *We can overlook the coincidence that Snti's mother now lives in Spain, the country he's just moved to.*
117. *Two couples—Paul and Isabel (Gary Oldman and Aitana Sánchez- Gijón) and Norman and Lucy (Paddy Considine and Virginie Ledoyen)—travel to a remote region of Northern Spain for a relaxing break and a spot of hunting (the guys having somehow brought a pair of shotguns with them through customs), but instead they incur the wrath of locals after freeing a young girl they find chained up in a run-down cabin.*
118. *While holidaying in the Basque region of Spain, two couples discover a child whose hands are severely misshapen.*

E) Proper names interpreted as indicating Spanish descent⁹⁰.

119. *It's safer to stick to Benidorm.*
120. *Two couples—Paul and Isabel (Gary Oldman and Aitana Sánchez- Gijón) and Norman and Lucy (Paddy Considine and Virginie Ledoyen)—travel to a remote region of Northern Spain for a relaxing break and a spot of hunting (the guys having somehow brought a pair of shotguns with them through customs), but instead they incur the wrath of locals after freeing a young girl they find chained up in a run-down cabin.*
121. *It is a decent film with good acting, however it's the head of the household that have the locked up girl - Lluís Homar who steals the show (all his dialog is in Spanish) with his acting done primarily with his expressions and his eyes ala Jack Nicholson.*
122. *Backwoods is set in a remote region of Spain during 1978 where two holidaying couples, Paul (Gary Oldman) & his wife Isabel (Aitana Sánchez- Gijón) along with business associates Norman (Paddy Considine) & his wife Lucy (Virginie Ledoyen) are going to spend some time in Paul's inherited home in the hills.*
123. *Shot under the title Bosque de Sombras this English, French & Spanish co-production was co-written & directed by Koldo Serra & in my opinion is a really lacklustre thriller of no note at all, despite the European location & acting talent on show Backwoods made no impression on me whatsoever & dare I say it as a viewing experience I was pretty bored & ultimately frustrated by it.*
124. *Gary Oldman as Paul who needs no introduction is good like he always is, Aitana Sánchez- Gijón as Isabel playing the put upon wife of Paul.*
125. *But give this a chance please, its a deftly directed 1st time feature by Koldo Serra (his previous shorts are both worth hunting down as well), with a fine cast.*
126. *Pace of the film is fine, slight let down is the character background with the young girl and Lucy's own loss of a child. But it earns a fine 7 out of 10 for the atmosphere Serra achieves with the rain & lightening scenes.*
127. *But give this a chance please, its a deftly directed 1st time feature by Koldo Serra (his previous shorts are both worth hunting down as well), with a fine cast.*
128. *The only good acting was by Javier Bardem which shows that only he was able to bring some flavour to it but then his role is minimal.*
129. *The supporting cast is also a good one with turns for reliably solid Idris Elba, Javier Bardem, and quite surprisingly Mark Rylance, who fits well into the genre despite being better known as a theatre actor.*
130. *An all star cast, including Javier Bardem and Idris Elba, are scattered all over the place in roles that pretty much serve to extend the clichés (the old pal, the love interest, the one who'll stab him in the back.)*
131. *Javier Bardem's character is a little bizarre and creepy, but then isn't he always?*
132. *After an interminable opening montage of establishing tourist shots of Paris (if it had been London there would have been red phone boxes and double decker buses; not a North African mugger or traffic gridlock in sight), all to the accompaniment of Woody Allen's horn- blowing, we have Woody Allen directing a Woody Allen script in which Owen Wilson plays a writer of scripts who talks, acts and dresses like Woody Allen; after half an hour or so of by-the-numbers comic clichés about culturally insensitive Americans and pompous pseudo- intellectuals (oh the irony!) the plot*

⁹⁰ We have decided not to include in this annex the examples containing the proper names 'Barcelona' and 'Spain' in an isolated way due to their high number of appearances in the UK corpus (Spain appears twenty times and Barcelona fifty two times). However, we have included some examples of these two proper names when they appear together with other proper Spanish names.

- stumbles into Goodnight Sweetheart territory as Woody, sorry Owen, stumbles through a time porthole into a 1920s Paris where you cannot order a coffee without Salvador Dali asking "Have you met my friends Luis Bunuel and Man Ray?" Just when you think it cannot get any crasser Woody, er Owen, er Woody, trowels on a Hallmark moral about living in the present before ditching his materialistic American girlfriend to take up with a French chick who shares his love of walking in the rain...
133. Even this could be tolerated if it weren't for all the cringeworthy lines such as when the main character walks into a room to meet Gertrude Stein and she leans over and says "hey Pablo what yer paintin" or something equally painful in order to shoehorn in another famous character.
134. Owen Wilsons whiney portrayal of what is clearly supposed to be Woody Allen himself is irritating in the extreme, except when he puts Michael Sheens character in his place with a critique of a Picasso painting, which I admit was the highlight of the film.
135. A frustrated American writer (Owen Wilson playing a role Allen would have played himself 30 years ago) on his hols in Paris with his obnoxious, materialistic fiancé finds his midnight strolls turning into time travel back to Paris' golden years of the 1920s and the 1880s and along the way meets all manner of artistic and literary greats from Paris' past such as Dali, Scott- Fitzgerald, Hemingway, Metisse etc and in the doing so realises that the past isn't as important as now.
136. But Wilson actually does a very good job as the insecure writer, Gil, with lost puppy eyes who's run roughshod by his fiancée (Rachel McAdams) and her wealthy overbearing parents. In fact the cast is superbly chosen, from Michael Sheen's smarmy, pedantic, arrogant professor through to Adrien Brody's marvellously weird, rhino-obsessed Dali.
137. He then finds himself transported back to the era of his dreams, during which he is introduced to the likes of Ernest Hemingway, Scott and Zelda Fitzgerald, Pablo Picasso, Salvador Dali, Gertrude Stein and Cole Porter (to name just some of the characters he meets).
138. "Midnight in Paris" is an intelligent and very funny film. The character of Ernest Hemingway (brilliantly played by Corey Stoll) is given a number of very amusing one-liners, including one about self-effacement being an unmanly character trait. He also says of Picasso at one point that "he's great but he's no Miro!"
139. The line up of characters - both in the narrative and in the cast list - is amazing. The story features writers like Scott Fitzgerald and T S Eliot, musicians like Cole Porter and Josephine Baker, and any number of artists from Picasso to Toulouse-Lautrec.
140. A simple enough premise - Gil Pender (Wilson) is regularly picked up by a vintage limo at midnight and transported to 1920's Paris where he runs into most of the cultural icons of that time, who help him both with his novel and his love life. The best turn is Adrian Brody as Salvador Daleeeeeel, but most of the cameos (Picasso, F. Scott Fitzgerald, etc.) are very convincing.
141. Eventually he falls in love with - sorry, can't remember the name, and that's an illustration of how 2-dimensional the character is - Hemingway/Picasso's girl, and realises he wants to stay in Paris, unlike his fiancée who wants a Malibu beach house.
142. Marion Cotillard is totally ravishing as Picasso's latest squeeze - as Wilson observes, she gives a whole new meaning to "art groupie".
143. The scenes after Midnight are a delight and there are stand-out performances, particularly Adrien Brody as Salvador Dali.
144. A year ago we were all thrilled by Vicky Christina Barcelona which also got Penelope Cruz a deserved Oscar nod.
145. The one I liked best is Gil suggesting the plot of *The Exterminating Angel* to a bemused Louis Bunuel⁹¹. Interestingly, Allen also referenced the Bunuel film in *The Purple Rose of Cairo* where the on-screen characters sit around in evening dress, unable to leave. The stand-out cameos in this section of the film are Adrian Brody as a rhinoceros-obsessed Salvador Dalí and Kathy Bates as an unfeasibly accommodating Gertrude Stein.

⁹¹ *Luis Buñuel.

146. *Excellently casted we are treated to the likes of F. Scott Fitzgerald, Picasso, Salvador Dali and an intense, show- stopping Hemingway, obsessed with the beauty of truth, bravery and courage.*
147. *Gil is taken to a bar where he meets personalities such as Hemingway (Corey Stoll) or F. Scott Fitzgerald (Tom Hiddlestone) among others like Picasso (Marcial Di Fonzo Bo) and his mistress Adriana (Marion Cotillard), who becomes relevant to the story.*
148. *They all mill around the story as it progresses – F. Scott Fitzgerald, Salvador Dali, Gertrude Stein, Pablo Picasso, John Steinbeck, Edgar Degas, Toulouse Lautrec etc. The story appears to wind around these character cameos, most of the time superficially delineating them (Dali sees 'rhinos' in everything, Steinbeck relates everything to the stark realities of war etc.), each sycophantic appearance getting a self-congratulatory chuckle from the audience.*
149. *The film is full of cultural in jokes which those unfamiliar with the period will not get, and period details. For instance, Hemingway says he likes Picasso's work 'but he is no Miro'.*
150. *Woody must have studied Hemingway's A MOVEABLE FEAST very closely and knew that the only major painting Hemingway was able to afford in Paris was 'The Farm' by Joan Miro, the painter whom he admired above all others.*
151. *The only one of the 1920s characters in the film whom I ever met personally was Salvador Dali, and I would say that Adrien Brody captures him and his outrageous mannerisms to perfection, even though I only knew Dali four decades later. Corey Stoll does a superb job as Hemingway, Tom Hiddleston and Alison Pill are excellent as Scott and Zelda, Yves- Antoine Spoto looks exactly like Matisse, Marcial Di Fonzo Bo looks and behaves eerily like Picasso, and so on.*
152. *Penny⁹² Cruz is resourceful and brave as the Doctor trying to track down a plague in Africa and doesn't just stand around waiting to be rescued. What a refreshing change for Hollywood!*
153. *Only poor Penelope Cruz is underused as Dr Eva Rojas..although thankfully she is given practical wardrobe rather than the usual miniscule tat action heroines wear.*
154. *I thought the acting was fine on the most part, Matthew McConaughey has just the right charisma for the role, and Penelope Cruz is beautiful and suitably foxy.*
155. *It stars Matthew McConaughey, Steve Zahn, Penélope Cruz & William H. Macy.*
156. *True enough that Cruz is just along for the ride and to act as an excuse for the agile McConaughey to get testosterone, and with Paramount (at the time) boldly talking about sequels prior to release; we know these characters will survive, thus any ending peril is not going to bluff anyone.*
157. *Matthew, looking as tanned and attractive as always (my partners comment) and Penelope and Stevy giving admirable support.*
158. *The basic plot outline is that a dashing (poorly acted) explorer Dirk Pitt (Matthew Mconaughey) embarks on the greatest treasure hunt of his life looking for an American Civil War battleship that had found its way and been lost in the Sahara desert in West Africa (how the hell did an ironclad ship get to Africa) Pitt and his (shamefully unfunny) sidekick are assigned to help Dr Eva Rojas⁹³ (Penelope Cruz) from the World Health Organization who is working in the same area and believes the same ship Pitt is hunting for could be the cause of mysterious deaths in the same area.*
159. *I wonder if that you can guess what happens in the end? The action hero cheese really reeks throughout this film from the unfunny lines from Steve Zahn the sidekick to Mconaughey and the all too predictable final scenes between Cruz and Mconaughey.*
160. *Cruz is at her lowest point here, literally the love interest, and eye candy for the bored gents in the audience.*
161. *Penelope Cruz is the scientist trying to locate the source and ends up fighting some evil Germans in order to prevent an eco disaster.*
162. *The gunfire is loud and rapid, the scenes tense because we care about Dirk and his buddy and even the superficial Eva Rojas (Penelope Cruz).*

⁹² *Penélope.

⁹³ *Rojas.

163. *Dirk and Al are not interested in the cause that they fight for, and you can imagine that it is Eva who is doing all of the demonstrating on that campaign.*
164. *There are some nice touches, however, such as the audience seeing Dirk beat off two bad guys entirely from the point of view of an injured Eva, but this does not last as Eisner succumbs to the urge of showing off his big budget.*
165. *Penny Cruz is woefully underused in this movie. What's the point of casting a hot lady like her and then really playing down her sexuality.*
166. *Penelope Cruz makes a lovely love interest, Lambert Wilson once again gets to play a smarmy villain (can't Hollywood give him anything else, he was good as The Merovingian in The Matrix Reloaded/Revolutions but he is bound to be able to play something else), while as always William H Macy gets to play the straight roll of the boss, but as always gets to play it in his own formidable style.*
167. *Our hero is Matthew McConaughey's Dirk Pitt - basically a treasure hunter. He is aided and abetted by a trusty wisecracking comedy sidekick Al Giordino(Steve Zahn) and the required pretty damsel Eva Rojas (Penelope Cruz).*
168. *So far all clear? Next, McConaughey and Zahn go off into the desert to dig up a metal ship which is buried there (don't ask) whilst Cruz sets off into the heart of Mali (the despotic regime) to fight a mystery disease ravaging the population. After much posturing and large bangs (another requirement for a film such as this) Cruz finds herself in need of rescuing, as most pretty damsels are prone to do, so our heroes show up and do just this. So far so simple.*
169. *Cruz begins as a thinking man's totty, with glasses (of course – glasses are a sign of intelligence), hair tied back and being a doctor.*
170. *The primness is soon lost however as she gets stuck in with the boys on their adventure sans glasses (she must wear contacts).*
171. *It tells the story of Dirk Pitt (Matthew McConaughey) who is in Africa at the same time as World Health Organisation doctor Eva Rojas (Penelope Cruz). He's searching for treasure, she's looking for the cure for an epidemic.*
172. *I can't believe that I once thought of Penelope Cruz as a talented and radiant performer. Here she is both wooden and unsexy.*
173. *True, the plot - salvage expert Matthew McConaughey and sidekick Steve Zahn are on the trail of a Civil War ship that may or may not have wound up in Africa, and get entwined with WHO doctor Penelope Cruz's investigation of a plague - isn't high on plausibility or intelligent dialogue, and the movie abandons any attempts at credibility around the time our heroes go windsurfing across the desert in a wrecked plane with "Magic Carpet Ride" playing on the soundtrack (you heard me).*
174. *He is also joined by Eva Rojas (Penelope Cruz), a doctor working for the World Health Organisation who has discovered a mysterious plague that is sweeping through Africa.*
175. *As for Penelope Cruz - I'm still not sure. She has been receiving a lot of negative press recently, and there is nothing wrong with her portrayal of Eva. She is a confident, strong, independent woman who fits well in Cussler's world. But maybe we should have seen a bit more of her looking after herself rather than been saved by Pitt all the time.*
176. *I thought Penelope Cruz was severely lacking in either a good role in the film or perhaps she just isn't that good an actress (the latter methinks).*
177. *There's a great chemistry in the trio of him, Penélope Cruz and Steve Zahn which comes across on screen well.*
178. *Looks good, and has a high-budget appearance, but the actors (who have probably been in better things) struggle to make anything of a lame script. And I guess my instincts should have warned me off when Cruz was in it.*
179. *Penelope Cruz was a little 2D as Eva, but most of Dirk's female romantic interests are rather 2D, even if they are beautiful intelligent doctors/diplomats/marine biologists. But she at least had a go at taking care of herself and didn't spend the whole film waiting to be rescued.*
180. *Penelope Cruz was wooden and dreadful but then that's not much of a surprise to anyone is it?*
181. *Penelope Cruz was probably the weakest link, but the role wasn't exactly demanding.*

182. *Penelope Cruz is a damsel in distress: her character, if it can be called that, extends no further than the boundaries of that classic classification: she gets captured a lot, and needs rescuin'.*
183. *We're told that the lost Confederate ship left a wake of death and disease in its wake as it steamed up the Niger 150 years ago, and it's hinted that this may be linked to the mysterious plague which serves to introduce us to Cruz's WHO doctor – but, when the disease is revealed to come from a wholly different source, the story of the 'ship of death' isn't touched upon again...even when they find the damned thing.*
184. *In between there is Penelope Cruz, being totally unconvincing as a world health officer and Matthew McConnuahay as a mixture of bad Indiana Jones and 007.*
185. *He crosses paths with WHO doctors Eva Rojas and Frank Hopper who are investigating what appears to be the beginning of an outbreak of a very powerful disease. As Dirk searches for his treasure and Eva continues her investigation, the pair discover their goals intertwined as well as having a common enemy in General Kazim.*
186. *Cruz doesn't have that much chemistry with him and doesn't have that great a carácter.*
187. *Penelope Cruz is a cardboard cutout as a feisty doctor and lacks any real chemistry with McConaughey but they got in on in real life so maybe there was something I didn't spot.*
188. *The names and the faces in question here are Matthew McConaughey, William H. Macy and Penelope Cruz, respectively.*
189. *Finally you have Cruz playing Eva Rojas, a member of the World Health Organisation but most of the time her aid is rejected thanks to some warlords and she progressively gets dirtier and dirtier and sweatier and sweatier.*
190. *If Cruz' character epitomises dedication as she does her best to aid those dying in a place as deathly as Africa, then Pitt and his buddies are the binary opposite.*
191. *Where Rojas is smart and kind, the Americans are dumb and lucky, getting into mis-adventures and scraps with the local pirates and patrolling war lord boats.*
192. *But Rojas' character, albeher smart and likable, is used as a tool to make people aware of Africa's situation, just in case any teenager watching hasn't even heard of the place and the situation.*
193. *Matthew "Naked Bongos" McConaughey and Penelope Cruz make for an unsurprisingly bland pair of leads, not helped by a plodding script that, after a terrific prologue in the American Civil War, pretty much traipses along with only a single boat chase to hold your attention until an action-packed last half hour finally wakes the film up.*
194. *The outlandish premise - McConaughey's hunting a Civil War ironclad ship in the Sahara desert while Cruz is tracking the source of a new disease that threatens to poison the continent and beyond - works rather better than it should and the film's other MaGuffin, a solar-powered toxic waste disposal plant, must have had the Bond people kicking themselves that they didn't think of it first, but not well enough to make up for the lack of any chemical reactions among the cast.*
195. *While searching the African coast, Pitt and Giordino come across Eva Rojas (Penélope Cruz), a doctor with the World Health Organisation investigating an epidemic in the area.*
196. *One of the problems with Sahara's plot (and there are many) is that these two elements, Pitt's warship and Rojas' epidemic, are never linked.*
197. *Cruz's doctor seems more interested in her predictable relationship with Pitt than in the epidemic sweeping across West Africa, making her role as a physician less than believable.*
198. *Sahara, however, was neither made, nor is it set, at such a period. So why is it that when Pitt saves Rojas from assassination, it is strongly implied her African assailant is about to rape her?*
199. *Cruz, while I find her an unattractive and unengaging knock -off of Valeria Golino, does at least have some raw charisma. The "star", whose name I can't even remember, looks like a stoner, and mails in a performance that inclines me to inform him that no, I do not want fries with that. Everyone else is merely on screen, but not particularly enthused about it. This is a banker film: it's making or breaking nobody's career.*

200. *Even if some one does not like the subject of the film, it is still worth watching just for Julianne Moore's Class Act and fabulous locations in New York, Paris, Majorca, and London...*
201. *I was disappointed because I know Majorca, where much of the real-life drama was set, as well as the social scene and some of the people peripheral to the drama; but more so because this American tragedy cries out for an intense and absorbing study of wealth, social ambition and the tragic consequences of a family falling from the heights of scientific, commercial and cultural achievement to incest and murder. It's not really about watching attractive gay people lounging about in the sun and a few name-dropping suppers.*
202. *Dark Spain - where there be dragons.*
203. *I rented this DVD because I wanted to learn more about Spain's civil war, and this film did not disappoint me because large sections of the film covers that period. Dougray Scott plays a journalist looking into the past to learn about the real life religious character Jose Maria Escobar (who I had never heard of). He finds out that his father knew this man, and there the secret history of his father's role in the Spanish civil war unfolds. I was captivated by this story until the dramatic end.*
204. *Roy is very sociable and soon befriends the couple's cabin-mates who are called Carlos (Eduardo Noriega) and Abby (Kate Mara). Carlos is a charismatic Spaniard who's immediately attracted to Jessie and Abby is his significantly younger girlfriend who ran away from her unhappy home life in Seattle.*
205. *It soon becomes evident that Carlos and Abby are both seasoned travellers. Both couples leave the train during a stop at Irkutsk and after resuming their journey, Jessie panics when she realises that Roy is no longer on the train. She decides to get off at the next stop and await his arrival on the next scheduled train and Carlos and Abby join her. What follows during a trip to see an old isolated church traumatises Jessie but she's also very relieved when Roy arrives and they're able to continue their journey together.*
206. *The characters' complexities in this story provide the cast with plenty to work on and the performances by Ben Kingsley, Eduardo Noriega and Woody Harrelson are excellent.*
207. *Emily Mortimer is also exceptional in her role which requires her to display a wide range of emotions and behaviours which she does convincingly. A particularly interesting facet of her character is the way in which her contact with Carlos brings out responses which initially seem out of character but are clearly consistent with her wayward past.*
208. *The couple are Woody Harrelson's Roy and Emily Mortimer's Jessie, an odd twosome; a partnership that sees one half in Roy, a guy rather infatuated with a number of hulking, parked trains situated in and around train stop goods yards, waltzing around with his encyclopedic knowledge and somewhat typical appearance of someone of an 'anorak' nature. This as they encounter another young couple in Carlos (Noriega), a ruggedly handsome and somewhat sexualised Hispanic male travelling with Abby (Mara), a pretty but somewhat vampish American girl.*
209. *Eventually, Jessie's sporadic interactions with Carlos lead them into the rural wilderness in which certain incidences play out, thus paving the way for particular revelations to unfold later on.*
210. *All is not 100% with their relationship - is it ever? They become familiar with another couple, mixed-race Carlos & Abby. Things move very slowly at first. It verges upon boring. You can see this new couple are bent. But our idealistic lambs are oblivious. Even when Carlos asks to examine their passports and begins dilating upon the minutiae of smuggling, the penny doesn't drop. Roy & Jessie get split up. Jessie is a kind of introspective character, who won't 'fess-up' or explain anything when asked. Not even when threatened. It's not surprising that her and Roy's relationship is on the rocks. It's vexing enough for the viewer. It never occurs to Roy to tell Jessie that he's going off for the day with Carlos. Eventually Carlos returns, but there's no Roy. He misses the train.*
211. *The beauty of the subject matter is reflected in the beauty of the setting. Barcelona is given a chance to shine as the characters experience its sumptuous vitality and magnificent architecture. A story of love always seems to work better in these exotic climates. Perhaps because love itself is exotic and other, like the setting.*

212. *Bardem is just so effortlessly sexual and sensual that he perfectly fits Allen's writing of this passionate, creative love versus the steady and frankly dull love of Messina's Doug.*
213. *No question which Cruz represents and she does it really, really well. Out of sight for the majority of the film she strikes like a thunder storm, totally wild and full of fire – but not to the point where she is unattractive or not tempting, which would have taken away from what she was trying to be.*
214. *Allen's direction is really good in regards the actors but of equal note is how he and Spanish cinematographer Aguirresarobe have delivered Barcelona to the viewer.*
215. *This was an appalling film. The characters were 2-dimensional and uninteresting. I didn't care enough about Vicki or Cristina as characters to be interested about their relationships with each other or with Juan Antonio.*
216. *The character of Juan Antonio's wife spends the entire movie screaming, telling us more about Allen's own relationships with woman than about the characters in this film.*
217. *The cinematography is lovely and there are some great shots of Catalanian architecture, including La Sagrada Familia (studied intensively by Vicki yet who still refers to it ignorantly as "Gaudi's Church").*
218. *Who are these people? do they exist anywhere? What are they for? What do they live on? why is anyone who actually works for a living depicted as a schmuck? Who talks like this? What purpose is there in making a film about them? How can a purportedly intelligent filmmaker reference Spanish identity and yet present the country (especially Barcelona) as a series of banal tourist postcards and cultural clichés?*
219. *I thought that this film was so boring! Penelope Cruz won an Oscar for this....and for what?! Yeah she was good at playing a crazy woman but I thought that her part was very small and that the storyline was slow to develop and never reached a climax.*
220. *I watched it without subtitles but understood the relationship of Juan Antonio and his ex-wife (mostly spoken in Spanish) than I did of Doug and Vicky which just seemed to lack a huge amount of depth. There needed to be some redeeming feature Vicky and Doug's relationship. Anyway well acted but yeah the narrator ruins it. Javier Bardem is amazing as usual.*
221. *We know from the films that Allen made in the UK that he has a tin ear for British English and he sets his stories in a bogus England that has never existed. I suspect that his Barcelona is equally bogus.*
222. *The film looks like a 1950s travelogue. It has an inept voice-over and some irritating travelogue- style incidental music. The voice-over does not tell us anything that we cannot see: "They particularly enjoyed the works of Gaudi..." (shot of Barcelona Cathedral) "...and Miró (shot of Vicky and Cristina admiring a Miró. "They strolled past the church in the wonderful summer night air while people celebrated..." (V&C walk past a church while people light fireworks. "...finally winding up about midnight in a little restaurant", (we see V&C sitting in a restaurant).*
223. *Juan Antonio, played by a bemused-looking Javier Bardem, takes Vicky for a meal and, at the end, says: "Would you like to go to hear some wonderful guitar tonight?".*
224. *He is the Juan.*
225. *At a restaurant the encounter passionate painter Juan Antonio (Javier Bardem) whom they had seen earlier at a party and who invites them to a house for a weekend.*
226. *The impulsive Cristina goes for it but Vicky is engaged in the USA is reluctant but they both set off with him. The encounter with Juan has an effect on both of them.*
227. *Penelope Cruz later turns up as his volatile and suicidal wife.*
228. *However she inspires Cristina's own artistic ambitions as a photographer whereas Vicky later has to deal with whether she wants her safe fiancé or someone passionate like Juan.*
229. *The film also makes good use of Barcelona with Gaudi's architecture being featured as well as the medieval narrow streets of Barcelona.*
230. *You also get a bit of the Ramblas as well just to make sure that the tourist trail is followed.*
231. *However the film is slight, a bit of fluff and the fireworks only start when Cruz turns up as Maria who adds bite to the film. From the early moments when you see*

- Vicky being stand offish to Juan's invitation you know that both women are going to end up sleeping with him, well these artistic types always get the women in films and more freethinking they are then more the merrier.
232. Good performances from the four leads with Cruz being exceptional but Allen's script is so-so.
 233. VCB is the tale of two American women, Vicky and Cristina (Hall and Johanssen), who visit Barcelona one summer. Both fall in love with the same man (Bardem) who is terminally entangled with his (utterly narcissistic) ex-wife (Cruz).
 234. You will also find a lot to enjoy in looking at Scarlett Johanssen, Javier Bardem, Penelope Cruz and Rebecca Hall, who are fine specimens of sexy human beings and do what I believe is called 'Acting'.
 235. Barcelona is a beautiful city, and frankly I'd watch Cruz or Johansson take the trash out. So there was little chance of this new Woody Allen film going wrong.
 236. I liked one third of this recent Woody Allen film, the Barcelona part. I've visited the city two or three times and shot in golden light, it's beautifully brought to the screen in all its Gaudi and Miro-Inflected glory.
 237. It all starts in a Barcelona bar when two rich and supposedly intellectual adventure- seeking American tourists catch the eye of a swarthy Spaniard who immediately abandons the company he's keeping to proposition the pair of them by inviting them to join him on a private plane ride to Oviedo⁹⁴ where he confidently asserts he will sleep with them both. Well girls, the Spanish word for "Police!" is "Policia", which is of course what anyone else would shout under the circumstances, but in Woody's world this is plot development so naturally they go with it and of course it duly happens.
 238. Did I mention that Javier Bardem as said Spaniard is a temperamental artist with a complicated love -life and that Scarlett
 239. So everyday, as ever in Allen's films. All the time he's with them, Bardem talks about about the stormy relationship he had with his ex-wife which is when you realise that Penelope Cruz must turn up soon and sure enough, she does, having failed in an overdose attempt and now keen to start a ménage-a-trois with Barden⁹⁵ and Johanssen.
 240. If Woody wants to regale us for the umpteenth time about the relationship between the sexes, with a little twist contrasting western reserve and Latin passion, he has to do it with a better written, played and directed piece than this. It's an absolute mess, trite, contrived and about as far removed from reality as I am from the moon. Oh and that little flamenco "Barcelona" number will drive you crazy too, by the end.
 241. Meantime Jessie goes off alone with Carlos (She's that dumb). He attempts to rape her in a remote spot. She kills him, gets back to the train.
 242. Then Jessie discovers that Carlos has secreted his drugs in her luggage.
 243. Woody Harrelson and Emily Mortimer play a couple on their way back across Russia who come into contact with Carlos & Abby (Eduardo Noriega & Kate Mara) who may or may not be drugs 'mules' moving weight across the country.
 244. The script was tight, Alfonso Vilallonga's score was excellent and the cinematography was really good too and all round this was a pretty good film.
 245. Woody was fine despite being underused and Noriega and Mara were surprisingly good.
 246. It stars Woody Harrelson, Emily Mortimer, Kate Mara, Ben Kingsley and Eduardo Noriega.
 247. Music is by Alfonso Vilallonga and cinematography by Xavi Gimenez.
 248. Roy (Harrelson) and Jessie (Mortimer) finish their business in China and decide to take the Transsiberian Express from Beijing to Moscow. Here they befriend Carlos (Noriega) and Abby (Mara) who are sharing their cabin berth with them. From here on in their trip descends into a nightmare of panic, paranoia and pain.
 249. With Anderson and Gimenez (director) using hand-held cameras, it all feels up close and personal, which is another plus.
 250. Still, it remains a very good thriller, character dynamics are most interesting, where Harrelson and Mortimer's (brilliant) relationship is feeling the strain of something in the past, and Mara and Noriega's coupling is purposely sketchy and suspicious.

⁹⁴ *Oviedo.

⁹⁵ *Bardem.

251. *I'm not normally a fan of Woody Harrelson but he played his part well, Ben Kingsley is a fine actor who is always worth watching, Kate Mara and Eduardo Noriega were also convincing.*
252. *They find themselves sharing a compartment with another couple; Carlos and his girlfriend Abby, something isn't quite right about them but at first it is impossible to say just what that is.*
253. *Roy and Jessie are soon reunited but find themselves sharing a compartment with the police officer from the first scene, which is rather awkward considering Carlos has placed a large quantity of drugs in Jessie's bag!*
254. *The acting was solid, Emily Mortimer and Woody Harrelson were great as Jessie and Roy and Eduardo Noriega was suitable charming yet creepy as Carlos.*
255. *They meet Carlos, a Spaniard, travelling with Abby, a young American. Carlos keeps close to Jessie, and when Roy is left behind and waits a day for the next train so he can catch up, Jessie and Carlos take a trip into the dead of winter to photograph a ruined church. Carlos may be running drugs, so, later, when Roy catches up and introduces Jessie to his new pal, an English speaking Russian narcotics detective, he's the last person Jessie wants to see.*
256. *The biggest unanswered question is how her train wreck of a husband could have forgotten to board the train when we saw he was wandering around with Carlos, who looked too pleased at the sight of portable metal to thrash him with. And you're telling me he missed the train and then shows up alive and well?*
257. *The one iota of suspense I had over this movie was trying to figure out what/why the husband had planned with Carlos for his precious wife, because no one can be that daft and forget to board the train, right? WRONG. Now that would have been a twist!*
258. *Spanish actor Eduardo Noriega gives the best performance, albeit playing another unpleasant figure.*
259. *Probably the best acting performances come from Ben Kingsley as a Russian detective and Eduardo Noriega as the handsome and charismatic but sinister Carlos.*
260. *The exciting tantalising life of Dali is explored perfectly in this film. The confusion and repressed love felt for Federico⁹⁶ struck a cord in my mind and i longed for them to couple together.*
261. *The tragic ending to Federico⁹⁷ Garcia Lorca made me cry and the pure anger and frustration felt by Luis⁹⁸ made me wish for their to be a happy ending. After watching this film i unbenowst to myself spend five minutes contemplating of the struggle that must have been felt by Salvador Dali at the time.*
262. *A technique i found extremely successful was the use of over head dialect from the letter reading between Salvador and Federico⁹⁹, the English translation of the poetry express the frustration in the poems themselves and therefore adds to the realism of the film.*
263. *According to Salvador Dalí, Federico García Lorca, the gay poet and dramatist, had been "madly in love" with him, but the affair was never consummated.*
264. *Whatever the truth of the matter (Dalí would say just about anything to get a reaction - or for money), Little Ashes screenwriter Philippa Goslett has taken this, and the pair's supposed innuendo-laced correspondence, as the starting block for a torrid melodrama about forbidden love and artistic integrity, sketching in the details until the facts become as pliant as one of Dalí's timepieces.*
265. *The year is 1922, the city is Madrid, and three creative geniuses just happen to be lodging together in student digs while unleashing a firestorm of modernity upon the world.*
266. *The first act of the film has fun presenting a portrait of the artists as young dogs. Or in Federico's case, an Andalusian one; he later claimed surrealist wind-up Un Chien Andalou was a personal attack on him by his former chums.*
267. *Here's bolshie Buñuel (Matthew McNulty), upbraiding Lorca (Javier Beltrán) for not being more of a modernist.*

⁹⁶ *Federico.

⁹⁷ *Federico.

⁹⁸ *Luis.

⁹⁹ *Federico.

268. *And here's a "strategically placed copy of Freud" on somebody's desk. So which one's Dalí?*
269. *Oh, there he is, a pale, effete lad, more stick insect than Catalan, pulling up to the doors of the Residencia in lace sleeves, knee-high boots and a poncy page-boy haircut. You can always spot those first-year art students a mile off, can't you?*
270. *If Lorca's the wound, Buñuel's the scab. And Dalí (Robert Pattinson) is trying so hard to be edgy and out there he loses sight of the fact he naturally is.*
271. *The three consolidate their friendships, and as is often the way with trios, Buñuel pin-balls between Lorca and Dalí, who have initially become far closer. How close?*
272. *Well, let's just hope the homophobic Buñuel doesn't find out about it.*
273. *Caramba! Too late.*
274. *But as a would-be penetrating expose, it's too polite, too compromised and stagy. Perhaps owing to its modest £1.4m budget, it looks – and sounds (everyone ees speekeeng like thees) like a teleplay, featuring stilted dialogue and heavy-handed symbolism, such as a scene of a heartbroken Lorca transposed with that of a slain bull in the ring. In the reductive way of biopics, Lorca's a sap, Dalí's a brat, and Buñuel's a job.*
275. *Beltrán elegantly conveys the poet's raw sensitivity ("like an animal that's been skinned" as Dalí puts it), though can't quite pull off his celebrated magnetism; the film would rather he fulfill his role as passive victim.*
276. *Yet his grasp of Dalí-esquire tics and gestures suggest natural comic ability.*
277. *For his part, Matthew McNulty is saddled with the sketchiest, and for dramatic reasons, least sympathetic role as the bullish homophobe. Anyone wishing to get a fuller picture of his Residencia days should be directed to his autobiography 'My Last Breath', in which he says of Lorca, "Of all the human beings I've ever known, Federico was the finest."*
278. *For the sake of argument, let us suppose an affair did occur, outside of Dalí's febrile imagination. However, by getting bogged down in a tease of a romance, the drama sidesteps the prevailing politics - vital to a real appreciation of the artists' anti-establishment stance, and all but cruises past the Spanish Civil War.*
279. *Lorca's arrest and murder by fascist firing squad is predictably soft-pedaled, with the camera discretely pulling away from the forensics of his notorious dispatch.*
280. *In the movie's most hysterical scene, a self-loathing Lorca beds the unhappy Margarita (Marina Gatell) as a substitute Dalí, while the distraught painter voyeuristically watches.*
281. *I can't help but be slightly worried about anyone that professes this to be the Best Movie Ever, it was really quite bad! I've marked it 2/10 purely for Beltrán's performance but the rest... well, the accents made me wince & the acting was really quite wooden and awkward for the most part.*
282. *Robert Pattison looked more like Dracula in a bad wig, than the avant garde artist Salvador Dalí.*
283. *His intimate scenes with Baltrain¹⁰⁰ were heavy and awkward. He looked in pain, as i was too.*
284. *The only saving grace was the actor Javier Baltrain.*
285. *The actress Marina Gatell was bouncing around the screen from her first introduction.*
286. *Gatell's mock rebellious acting , and inability to hit the marks was astounding. It looked like the director fellasleep. As for the cinematography, it was lack-lustre.*
287. *This Stinker was a total waste of time, and my evening would have been better served reading Lorca aloud.*
288. *I personal sees that the case might be the reason this film doesn't deliver to what it had been able to, but also, it is the evidence too that Woody is like Picasso in movie, Picasso is never afraid of painting, he paints almost every day and he never intends to make each painting a master piece, he just paint, as a painter's vocation, he tried all the mediums, he try move away from getting use to one look in his paintings, so within thousands of picasso's painting, there are enough master pieces to make him the Great, and that's how I see Woody, he is a brave film maker, he never cares too*

¹⁰⁰ *Beltrán.

- much about what people say, he never stops to write and to film, he never stop to try new cast, new career move, if the location is done with New York, fine, London, and Muses come and go.. fine, try to film another one till he finds one and he did, he had all these great actresses to work for him in his lifetime and this time, he comes to a new group of casts, though it's not delivering as the other group of talents, it's a new look on Woody's never-ending-trying career, and I am sure, he is going to always get the GREAT Work soon or later and his film would never be the last one, he is always producing, it is just to live, you will always meet another new stranger...*
289. *Antonio Banderas is also surprisingly subtle, Naomi Watts is also highly commendable and Freida Pinto brings sexiness to the film.*
290. *Likewise, although a little obvious, Punch is good as the ditzy gold-digger. In support we have Collins, Banderas, Bremner, Glenister, Friel, Sjal and others all doing solid work but mostly just able to list a Woody Allen film on their CV.*
291. *Meanwhile Sally finds her own Latin obsession in Greg (Antonio Banderas), her gallery boss with an aptitude for pointless flirtation.*
292. *All the actors – there are many – have a fair share of screen time. I did like the scene where Watts models earrings for her art dealer boss (Antonio Banderas), as it shows her brilliance as an actor. Ostensibly she does nothing, but when the scene is over you're sure she's all the S's: Sexy, Sophisticated and Stylish.*
293. *Vicky, Cristina, Barcelona (2008) showed Allen on directorial holiday in Spain.*
294. *Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US.*
295. *Penelope Cruz as the free-thinking, dynamic, past lover of Bardem's character, also led by the heart and her turbulent bipolar emotions.*
296. *I remember my Spanish assistant being irritated with the stereotyping, that Bardem and Cruz should lower themselves to these roles and that Allen, a favourite director of hers, should in turn create such a superficial film.*
297. *For once the story and script are actually believable, a rarity in modern action cinema, and Penn and Bardem give great performances that are perfectly matched by beautiful dynamic cinematography of a fair few exotic locations.*
298. *Penelope Cruz steals the show, she's rarely been lovelier and she always has been a beautiful woman, she is very funny and is fully immersed into the drama. Her scenes with Javier Bardem are among the film's best scenes.*
299. *Bardem is effortlessly sexy that you completely understand the attraction, and he does very well at being sympathetic and seductive.*
300. *Penelope Cruz is Exceptional - Movie is mediocre.*
301. *Vicky – a woman, Cristina – a woman and Juan – a womanising eccentric artist.*
302. *Unfortunately, as the two title characters belong to the opposite sex, I could not relate to what they were going through, as for Juan his character only exists in books, movies and possibly Barcelona.*
303. *Saying all that the film still has an outstanding element to it, and that is Penelope Cruz, beautiful, crazy and most of all interesting.*
304. *Watch the movie just so you can fall in and out of love with Penelope as the movie progresses.*
305. *Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) are two friends from university who plan to spend the summer in Barcelona.*
306. *Both are very different people, Vicky was a very grounded academic type who wants stability and a committed relationship, whilst Cristina sees herself as an artistic type, who wants to take risks when it comes to romance. Both meet up with the charming artist Juan Antonio (Javier Bardem) who takes them to the city Oviedo.*
307. *Vicky does not like Juan Antonio whilst Cristina was very attached to him, but the three form a friendship as the 3 deal with relationship problems. Vicky being stuck with a stuffy, conservative man, Doug (Chris Messina) who seems to have no real adventure, Cristina has to do handle her drive to be artistic and self-destructive nature and Juan Antonio has a psychotic ex-wife, María Elena (Penélope Cruz).*
308. *There is a good cast in the film, with Cruz and Bardem being the best of the lot. Both are very entertaining as the more extreme characters of the film.*

309. *They go out to see the sights and, after a few days they meet Juan Antonio, an artist, who offers to take them to a small town for the weekend where they can see the sights.*
310. *I do question some of the morality, but then again, Juan Antonio did make his intentions clear from the beginning. Very good performances from all of the major players, Rebecca Hall as Vicky, Scarlett Johansson as Cristina, Javier Bardem as Juan Antonio and Penélope Cruz as Maria Elena.*
311. *It's pretty entertaining, especially whenever Maria Elena appears on the screen! Over all, recommended, but turn your moral compass off first.*
312. *Woody Allen has always directed female actors particularly well and he gets stunning performances from Rebecca Hall (Vicky), Scarlett Johansson (Cristina) and Penelope Cruz (Maria Elena).*
313. *The fourth member of the ménage à quatre, Javier Bardem as the Catalan artist Juan Antonio, is also very good indeed, as is the supporting cast.*
314. *Two beautiful young American women on holiday in Spain falling for the same mature Latin lover doesn't sound very original or engaging. But the contrast between the two young women is nicely drawn and rings true and the location shooting and the naturalistic dialogue adds to the authenticity of the story. The shock to the plot when Penelope's Cruz's Maria Elena storms in is at once both hilarious and frightening - but also convincing.*
315. *As the movie unfolds the key question is whether Vicky will choose dull old Doug or exciting firebrand Juan Antonio as her partner.*
316. *Romance and the charm? Is it in any way a "message" movie? I think that to some degree it is - and that the message is to consider living every day with the thought somewhere in your mind that it might be your last - Juan Antonio says as much at one point.*
317. *There they meet seductive painter Juan Antonio Gonzalo (No Country for Old Men's Golden Globe nominated Javier Bardem), who makes them the offer to spend the weekend with him, and by the end of it be sleeping together.*
318. *Cristina reluctantly agrees, while Vicky objects, being engaged to fiancée Doug (Chris Messina), and hearing that Juan was violent to his wife, but she does go along. Once in Pviedo¹⁰¹, Cristina develops an ulcer, so Juan takes Vicky sightseeing, and they eventually end up kissing each other and having sex, and of course she doesn't say anything to Cristina.*
319. *While Vicky marries Doug, Vicky moves in with Juan after they too have had sex, but then Juan's unstable ex-wife Maria Elena (Oscar and BAFTA winning, and Golden Globe nominated Penélope Cruz) overdoses on something, and he brings her to his house to recover.*
320. *As time goes by, what was once a distraction actually turns into a passion as Juan, Cristina and Maria all enjoy each other's company (yes, sexually).*
321. *Vicky realises the mistake of marriage, and Cristina eventually leaves Juan and Maria, and when Vicky goes to see Juan again, Maria goes mad with a gun.*
322. *Also starring Dogville's Patricia Clarkson as Judy Nash, Small Soldiers' Kevin Dunn as Mark Nash, Julio Perillán as Charles, Zak Orth as Adam, Carrie Preston as Sally and Pablo Schreiber as Ben. All four performers, Johansson, Bardem, Hall and obviously award-worthy Cruz are perfect for this film that is both charmingly funny, at times very dramatic, and a fully rounded romantic story, a very effective film about culture clashes.*
323. *One night, while out at a restaurant, they meet Juan Antonio, a Spanish painter beautifully portrayed by Javier bardem.*
324. *Juan Antonio seduces them both but when Vicky precedes to marry her husband, Cristina begins a long term relationship with him.*
325. *Everything is going smoothly until the artist receives a phone call revealing that his ex-wife Maria Elena (a stunning Penelope cruz) has attempted to commit suicide.*
326. *Juan Antonio allows her to come and live with them for a couple of months and eventually the three all indulge in a relationship together.*

¹⁰¹ *Oviedo.

327. *Rebecca Hall manages to hold her own as the insecure Vicky, who's simple and dull life is turned upside down when she meets Juan Antonio and ends up falling for him.*
328. *Well, we have a European tour which now reaches Catalonia, and quite pleasant it is too.*
329. *Vicky, an engaged girl with safe and definite views on love, and her friend Cristina, who is much more given to passions, no matter how fleeting, have their worldviews challenged by their respective relationships with local artist, Juan Antonio, who embodies the passion that Cristina likes and the Catalan philosophy and lifestyle which Vicky adores.*
330. *Javier Bardem is, once again, magnificent to watch as he oozes charm through the course of the film. And who could forget Penelope Cruz, whose controlled madness is fuelled into the ideal form of Juan Antonio's insane former wife Maria Elena?*
331. *The proceedings take a massive leap in dynamic and interest once Penélope Cruz enters the story.*
332. *The idea of Catalan identity is not explored. It would have been better if the film were set in Seville or Madrid because there is such an irrational discrimination against spoken Spanish in Barcelona that borders on the absurd. Yes, Spanish is spoken by the majority but not in official circles.*
333. *Penelope Cruz deserves her Oscar and Scarlett Johansen's young female version of Woody (complete with ulcers for goodness sake) is priceless!*
334. *But the script background detail seems to have come entirely from the Barcelona half-page in one of those "Europe in a week" guides – Vicky studies the architecture of Gaudi and "Catalan identity", Juan Antonio paints like a cut rate Miro (while Maria Elena paints rather good Miro pastiche, a nice touch), Juan Antonio's poet father seems to be Lorca if he had survived the firing squad.*
335. *"Cristina, Juan Antonio and Maria Elena went riding in the country" – shot of three familiar people riding bikes down a country lane.*
336. *The fine performances from the whole cast add even more poignancy to the story. The beautiful melancholy of Scarlett Johansson, the creepiness yet seductiveness of Javier Bardem (showing his range), the non-believer then confusion of Rebecca Hall and the intimidating, funny yet beautiful Penelope Cruz.*
337. *So it's a view that uses Barcelona (and its stereotypes) as a backdrop while concentrating on two very American characters, and completely uninterested in, say, the difference between Catalonia and Spain (which is a fairly essential thing in Barcelona) or indeed any other hint of authenticity.*
338. *Oh, lover where art thou? Perhaps try it in Espanol?*
339. *When the two girls meet a fiery artist (Javier Bardem) they both find themselves drawn to his passion and the way he treats life's pleasures.*
340. *But the fiery artist has a fiery and artistic ex-wife (Penelope Cruz).*
341. *Rebecca Hall and Scarlett Johansson are quite good but the movie is elevated whenever Javier Bardem and/or Penelope Cruz appear on screen.*
342. *Cruz and Bardem were quite charismatic and charming and the plot wasn't bad.*
343. *The story centres around Juan (Bardem) who is a carefree painter with an unhealthy fixation on his ex-wife; the feeling is mutual to the point where they just can't shake each other, but enter two friends on holiday to really throw a spanner in the works.*
344. *Vicky (Hall) is happily about to be married and has her whole life planned, Cristina (Johansson) on the other hand is floundering she doesn't know what she wants but she does know what she defiantly doesn't want, the two decide to spend a few summer months together in Barcelona which is where they meet Juan and eventually his ex-wife Maria Elena (Cruz).*
345. *The cast is strong and with Gaudi as a major backdrop the lives of the characters unfold over the few months and create an enjoyable film packed with humour, heartbreak and plenty of Spanish sunshine.*
346. *So, if we ever doubted how important a director is to getting the best out of actors, here's the proof. In the hands of Almodovar, with his rightly favoured stars of Barden and Cruz, this could - and possibly would - have been a fantastic tale of emotion & confusion.*

347. *Bardem, Cruz - learn from this. Neither of you have anything to prove, after all. So don't work with icons because they're icons from the past. Work with them because they turn out art in the present.*
348. *The reasons I have given it 3 instead of 1 is because of Penelope Cruz's performance, the only thing I liked about this movie. Unlike the 2 dimensional other characters, she was believable and much more human.*
349. *Thank God for Penelope Cruz!!*
350. *Sexually adventurous Cristina and her friend Vicky, who is bright but cautious, holiday in Barcelona where they meet the celebrated and wholly seductive painter, Juan Antonio.*
351. *But Cristina is immediately captivated by Juan Antonio's free spirit and his romantic allure is enhanced when she hears the delicious details of his divorce from fellow artist, the tempestuous Maria Elena.*
352. *Like a dumbed-down Almodovar movie.*
353. *This is quintesensial Almodovar.*
354. *I've always noticed how much in common the Woody Allen and Pedro Almodovar have in common and no picture conveys it as well as when Allen goes into his Spanish counterparts territory filming a movie in Barcelona of all places.*
355. *Unfortunately for Allen the comparison between the two doesn't speak too well of the New Yorker as the plot, the dialogue and the script in general seems to be taken from a forgotten Almodovar drawer full of his artistic failures. .*
356. *Touring Barcelona the two come upon a seemingly narcissistic famous painter Juan Antonio Gonzalo (Javier Bardem), who offers them a proposal only a fiery Spaniard could make - fly with me to Oviedo, where the three of us will have luscious sex.*
357. *A stand-out performance is made by the Almodovar actress Penelope Cruz, but this is far from one of her better roles, especially in Spanish cinema.*
358. *This extra blend of unpolluted truth and introspection into love comes sharply into focus with the movie's central male character who comes in the form of bohemian artist and lover of life in all its bitter cruelties and tragic delights, Juan Antonio Gonzalo (Javier Bardem).*
359. *Juan, at times, can be a little overwhelming, not just for those on screen, but for those watching it all unfold; his very outlook on life isn't the accepted standard for romantic films of this kind, and yet this is his very pulling power.*
360. *It's not long then that the two female (American tourist) love interests of Juan soon come to see that not only is Juan something quite unlike anyone they have met before, but that his very presence unsettles their preconceived ideas and plans that they thought –beforehand- were perfect.*
361. *As such as Juan's bohemian mind state often dictates, Allen reflects the ideas of said lifestyle in his portrayal that goes beyond his characters' development and at times even seeps into the narration and artistic deliverance of his feature.*
362. *Another serious miscasting did not help, only Woody could pick someone as unattractive as Javier to be the object of so many beautiful womens desires. Was there no one like Johnny Depp, Brad Pitt or someone plausible to pick.*
363. *Now I know that there will be plenty of middle aged women who will be swooning over Javier to most men he still looks like the creepy guy out of No Country for Old Men.*
364. *Had it not been for my liking of Javier Bardem and Penelope Cruz - see Almodovar - I wouldn't have watched this film. No doubt Bardem will put this on his list of bad memories. Ditto Cruz.*
365. *Had it not been for my liking of Javier Bardem and Penelope Cruz - see Almodovar - I wouldn't have watched this film.*
366. *No doubt Bardem will put this on his list of bad memories. Ditto Cruz.*
367. *Espectacular...!!!*
368. *Bardem and Cruz are absolutely amazing - as usual - on their performance, Johansson a bit too simple, and Rebecca Hall very promising.*
369. *Give me Barcelona and especially Gaudi's architecture as a set for a film and I will be happy (and given how Woody Allen filmed it I guess he loves it as much as I do).*

370. *Is it still necessary to say I am happy with Vicky Christina Barcelona, where indeed Barcelona is the third character rather than Maria Elena?*
371. *However, the other three actors are quite marvellous, Bardem a compelling, honest rake and Cruz as his inflammable mus... as for Rebecca Hall - well, all the hype from the 2008 Cannes Festival is right on the money. A demanding puzzle emerges - what was Cruz doing getting Best Supporting Actress in this film when Hall's role is larger, more important and better acted?*
372. *I loved this, it revolved around the relationship of Juan and Maria, an art couple from hell.*
373. *I know it's not supposed be about them, it's about a couple of girls spending their summer in Barcelona.*
374. *Barca¹⁰² looks great, but why fly 3,000 miles, to a city by the sea with mountains behind, where they speak Spanish, when you could have gone to L.A.?*
375. *I didn't care that much about the lack of arc, just glad that I had met Juan and Maria.*
376. *Into this heady mix comes the other gal: Penelope Cruz at her fieriest and most intensely Spanish, ranting, raving, loving, hating, cursing, firing pistols, sobbing, collapsing, springing up and having another go, - it is all so magnificent.*
377. *The man they all dance round is Javier Bardem, a narcissistic painter lacking in real talent, who cannot help himself, but remains a serial seducer even while telling all the girls he loves Penelope, when she isn't trying to kill him, that is.*
378. *Vicky Cristina Barcelona is essentially a drama, even though the plot sounds more like a French farce - Vicky (Rebecca Hall, tightly controlled, life on a strictly predetermined plan) and Cristina (Scarlett Johansson, chaotic free spirit) are students, lifelong friends who go to Barcelona for the summer prior to Vicky marrying fiancé Doug that autumn. They are propositioned by charismatic artist Juan Antonio (Javier Bardem): Vicky is appalled but Cristina happily goes along with it. Before their liaison is consummated, however Cristina falls sick, at which point Vicky suddenly and unexpectedly drops all her defences along with her knickers and enjoys a night of passion with Juan Antonio.*
379. *This is strictly a one-off, and Juan Antonio resumes with Cristina at a later date.*
380. *At this point, his ex-wife Maria Elena (Penelope Cruz) arrives on the scene following a suicide attempt.*
381. *Juan Antonio and Maria Elena are inextricably bound together: soulmates who cannot live without each other, but cannot live together either.*
382. *By this time Doug has arrived in Barcelona and he and Vicky have had a quickie wedding despite the fact that her one night stand with Juan Antonio has lit something of a fire in her.*
383. *Cristina tells Juan Antonio and Maria Elena that while the relationship may work for them, it's not what she wants, so she goes off for a couple of weeks to find herself.*
384. *They fall back into old ways and Maria Elena steams off after another row. Vicky visits Juan Antonio¹⁰³ to try to scratch the itch he has created: before they can do so, Maria Elena appears and shoots Vicky in the hand.*
385. *The film has a very strong sense of its Spanish location, and all the cast are attractive and perform well, particularly Penelope Cruz, whose Maria Elena who is either excessively emotional or else mildly disturbed.*
386. *Juno is in love with Miss G. but Miss G. has no eyes for her anymore since the arrival of the super-cool, super-calm, super-beautiful Spanish dream dish, played by Spanish actress María Valverde, a silent brooding siren who drives Miss G. insane (literally, not just metaphorically).*
387. *The most we see is Miss G. kissing Maria's neck, but that is enough to get Juno Temple so hysterical with jealousy that she precipitates a Twilight of the Goddesses, herself included..*
388. *As the film progresses and Fiamma (María Valverde) is introduced things actually take a turn for the better.*

¹⁰² *Barcelona.

¹⁰³ *Antonio.

389. *The rest of the cast are fine, although Maria Valverde is never quite as sympathetic as she should be.*
390. *The cameo's in the film were a bit limited and to tell the truth I am quite glad. The film so easily could have ended up as Real Madrid the movie.*
391. *I think that only Guti and Illker Casillas have speaking parts and even then it is whilst winding up Gavino.*
392. *The Casillas part actually had me laughing.*
393. *It continues the story of Santiago who gets transferred to mega-team Real Madrid in the opening sequences and follows his new life in Spain.*
394. *Massive paychecks and beautiful women begin to get to Santi's head and we see a darker, perhaps weaker side of our hero in this chapter. All the main characters from the first Goal have roles in the sequel as well as cameos by superstars like Zidane, Ronaldo, Raul and Beckham.*
395. *The film itself is quite stunning, the effects that they use to integrate Santiago Munez and Gavin Harris into the Real Madrid team would almost have you thinking that they were receiving passes from Raul and Zidane.*
396. *After seeing the first i didn't know when the super subs dream was going to end, but at Real Madrid with superstars surrounding him, i thought i was in for a treat.*
397. *The story was very predictable but the football action scenes were excellent with appearances from the likes of greats such as Beckham, Zidane, Raul and Ronaldinho.*
398. *Although I was biased towards the first movie as I am a Newcastle United fan, I felt let down by Goal! 2, not just that Munez had the audacity to leave the Toon for Real Madrid, but due to the poor direction, plot and screenplay of the sequel.*
399. *This movie sees Santiago getting transferred to Real Madrid at the start of the new season.*
400. *Firstly, Santiago gets transferred to Real Madrid and given a key role in their team (coming on as a sub, then earning a starting place) immediately.*
401. *Villa took until he was 28 to get signed to Real.*
402. *But Santi is fast-tracked. In a team that counts the likes of Zidane and Raul among their regular players?*
403. *Also, Gavin Harris is already at Real.*
404. *Ignoring the simple and pertinent question "why would Real buy a player who was rubbish even when he was at Newcastle?" it seems implausible that they would follow up their purchase of Harris (who spends most of his Real time underperforming) by buying a similarly untested player in Santiago from the same team.*
405. *We can overlook the coincidence that Snti's¹⁰⁴ mother now lives in Spain, the country he's just moved to.*
406. *In the first film Santiago was part of a poor Mexican immigrant family, yet by the end of the film he's miraculously playing premier league football.*
407. *Then in the 2nd film it gets even less believable. He suddenly finds himself playing for Real Madrid and winning the champions league.*
408. *Santiago Munez (Kuno Becker) has been transfered to Real Madrid, but when you are a rich, spoilt footballer with more money than sense, life doesn't always run smoothly.*
409. *In our first outing, we cared about Munez, we cared about those around him, we cared about Newcastle.*
410. *Yet here we are, one film on, and nobody really cares about that over hyped, over arrogant bunch in Madrid.*
411. *The brightness of the light as Rutger Hauer's Dutch coach of Madrid would look at Munez on the bench, the whole feel, it looks ridiculously artificial.*
412. *He can't act, and gives nothing in the way of storyline. He simply gives credibility to the film, as he was a Real Madrid player at the time the film was made.*
413. *I was expecting to be grossly disappointed by this sequel, after the first offering which blew me away ((being a Newcastle fan and all)) I was pleasantly surprised however at the ease at which the story flowed between Santiago's time at Newcastle, to his blossoming career at Real Madrid.*

¹⁰⁴ *Santi's.

414. *Music by Roque Baños is reminiscent of Zimmer, with some string motifs that sound similar to that of 'The Thin Red Line', but this isn't used in the film too much so it isn't too distracting.*
415. *Best selling science fiction author David Norton is invited to a conference in a beautiful Mallorca hotel.*
416. *The international funding allows for a decent Hollywood actor (THE DARK HALF's Timothy Hutton) and a host of other genuinely good performers, including Lucia Jimenez's sympathetic heroine and David Kelly's quirky villain.*
417. *To sum up: mad Hungarian scientist who once worked for the CIA but was cast aside, gets it into his head that he wants to become a legend and go down in history as one of the worst mass murderers known to mankind. To do so, he ensnares the - very unwilling - assistance of a famous sci-fi novelist and engineers the mass suicide of a hundred or so - I hope I've got this right - U.S. travel agents on a company trip to Mallorca.*

F). Ship metaphor, ship allegory, house metaphor, etc.

No examples found.

G) Particles constructing continuity

418. *Of course, one of the ways in which Allen immediately distances himself from both his previous works, and the very idea of traditional, American-filtered romance is by shifting the location from skyscrapers and hot dog stands to villas and small markets.*
419. *'Vicky, Cristina, Barcelona' (2008) showed Allen on directorial holiday in Spain. Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US. Penelope Cruz as the free-thinking, dynamic, past lover of Bardem's character, also led by the heart and her turbulent bipolar emotions.*
420. *So it's a view that uses Barcelona (and its stereotypes) as a backdrop while concentrating on two very American characters, and completely uninterested in, say, the difference between Catalonia and Spain (which is a fairly essential thing in Barcelona) or indeed any other hint of authenticity.*
421. *I really wanted to like it...but cliché after pretentiousness cliché made me loath it I found it impossible to like the two American girls who come to Barcelona and meet (wait for the stereotype!!) Spanish Lothario artista.*
422. *The way Barcelona is portrayed, firstly, is like a tourist ad as others have said, all sanitised and stereotypical, where people randomly play Spanish guitar and there aren't any muggers or other unpleasantness.*
423. *The characters are stereotypical (but mostly not that crudely, though judging from what I've read people will disagree with that) and typically neurotic but as is also typical of Allen they are very real as well.*

H) Indefinite article, explicit and implicit comparisons.

424. *They meet Carlos, a Spaniard, travelling with Abby, a young American.*
425. *Robert Pattison looked more like Dracula in a bad wig, than the avant garde artist Salvador Dali.*
426. *His voice went from American Hollywood, to Irish, to really patronising Spanish. Pronouncing your TH..., does not a Spaniard make.*
427. *Two beautiful young American women on holiday in Spain falling for the same mature Latin lover doesn't sound very original or engaging.*
428. *One night, while out at a restaurant, they meet Juan Antonio, a Spanish painter beautifully portrayed by Javier bardem.*
429. *They eventually arrive at Ecuador, where they come across a Spanish whaler, who tells them a quite astonishing story.....a story about a huge white Whale. He tells how the beast sank all his boats, then his ship, killing several of his crew.*

430. *A successful Science-Fiction author is invited to an idyllic Spanish island to talk about his work at the behest of a mysterious organisation.*
431. *Vicky is engaged and lives a slightly unexciting life while Cristina is more courageous and is still looking for a man to sweep her off her feet. One night, while out at a restaurant, they meet Juan Antonio, a Spanish painter beautifully portrayed by Javier Bardem.*
432. *Two couples on a Spanish holiday chance upon an imprisoned girl in an abandoned house, take her in and then find trouble from the locals when they find they have taken her.*
433. *Two couples on a Spanish holiday chance upon an imprisoned girl in an abandoned house, take her in and then find trouble from the locals when they find they have taken her.*
434. *On their way there they stop off at a local small village & introduce themselves to some locals, the next morning Paul takes Norman out into the woods to do some hunting, they stumble across an old house inside which they find a young girl chained up in a dark & dirty locked room.*
435. *The only good acting was by Javier Bardem which shows that only he was able to bring some flavour to it but then his role is minimal.*
436. *"Would you like to go to hear some wonderful guitar tonight?". Cut to a scene in a candlelit garden where a small group of people listen rapturously to a guitarist playing Albeniz.*
437. *It gives the impression that there are guitarists continuously hanging around Barcelona gardens on the off- chance that someone might want to hear some wonderful guitar music.*
438. *Some poor naive person is going to think that living in Europe is some sort of cultured fairytale, where everyone drinks fine wines and talks about art in beautiful sun dappled villas.*
439. *The photographer thinks she is being really bohemian by living with the artist and his ex-wife, as if it is some sort of revolutionary superior way of life for artistic types, an extension of her rejection of the 'mundane' and conventional in her 'art'.*
440. *Give me some Spanish dialogues to hear and try to understand and I will be happy.*
441. *Hence there is a more global feeling at the end, where as a European I feel like Americans consider the old continent (and especially the Southern one) as just a playground to test their philosophy of life before going back to it, a place where you can live some craziness before living a serious life in America.*
442. *Is not the worst neither. Is like he had to make it so he threw up an average script, hired good actors and set up some "typical Spanish" locations and scenarios.*
443. *Some actors are Spanish playing Spanish.*
444. *The film also seems to try to make it seem acceptable that a fat ugly middle aged man can perversely brain wash two young naive unsuspecting girls into his bed like some modern age romeo purely because of his accent, and that one of them would then be considering leaving her (soon to be) husband for a guy that spends time living and having sexual relations with her friend and his ex-wife - it's just a completely ridiculous film that is purely insulting towards anyone that is in a relationship, and should never have been made !!*
445. *Eventually, Jessie's sporadic interactions with Carlos lead them into the rural wilderness in which certain incidences play out, thus paving the way for particular revelations to unfold later on.*

I) Parallelisms, implicit and explicit comparisons.

446. *They return to Paul's house with her & intend to contact the police but Paul's jeep hits a tree & is put out of action, back at the house & the unfriendly locals turn up brandishing shotguns looking for the young girl.*

447. *After an interminable opening montage of establishing tourist shots of Paris (if it had been London there would have been red phone boxes and double decker buses; not a North African mugger or traffic gridlock in sight), all to the accompaniment of Woody Allen's horn-blowing, we have Woody Allen directing a Woody Allen script in which Owen Wilson plays a writer of scripts who talks, acts and dresses like Woody Allen; after half an hour or so of by-the-numbers comic clichés about culturally insensitive Americans and pompous pseudo-intellectuals (oh the irony!) the plot stumbles into Goodnight Sweetheart territory as Woody, sorry Owen, stumbles through a time porthole into a 1920s Paris where you cannot order a coffee without Salvador Dali asking "Have you met my friends Luis Bunuel and Man Ray?"*
448. *All is not 100% with their relationship - is it ever? They become familiar with another couple, mixed-race¹⁰⁵ Carlos & Abby. Things move very slowly at first. It verges upon boring. You can see this new couple are bent. But our idealistic lambs are oblivious.*
449. *If Woody wants to regale us for the umpteenth time about the relationship between the sexes, with a little twist contrasting western reserve and Latin passion, he has to do it with a better written, played and directed piece than this. It's an absolute mess, trite, contrived and about as far removed from reality as I am from the moon. Oh and that little flamenco "Barcelona" number will drive you crazy too, by the end.*
450. *There is a good cast in the film, with Cruz and Bardem being the best of the lot. Both are very entertaining as the more extreme characters of the film.*
451. *As the movie unfolds the key question is whether Vicky will choose dull old Doug or exciting firebrand Juan Antonio as her partner. The former choice would almost certainly be for life - the latter probably not!*
452. *The idea of Catalan identity is not explored. It would have been better if the film were set in Seville or Madrid because there is such an irrational discrimination against spoken Spanish in Barcelona that borders on the absurd. Yes, Spanish is spoken by the majority but not in official circles. Universities do not allow Spanish to be spoken or written!*
453. *Some poor naive person is going to think that living in Europe is some sort of cultured fairytale, where everyone drinks fine wines and talks about art in beautiful sun dappled villas.*
454. *Hence there is a more global feeling at the end, where as a European I feel like Americans consider the old continent (and especially the Southern one) as just a playground to test their philosophy of life before going back to it, a place where you can live some craziness before living a serious life in America.*
455. *I loved this, it revolved around the relationship of Juan and Maria, an art couple from hell. I know it's not supposed to be about them, it's about a couple of girls spending their summer in Barcelona. Barca looks great, but why fly 3,000 miles, to a city by the sea with mountains behind, where they speak Spanish, when you could have gone to L.A.?*
456. *The film does give the impression that Americans go round the world in their own bubble and don't engage. This for me was a problem, at the end of the story Spain was a mess and America had completed their plans regardless of the personal cost. There was no arc of transition for the American characters, they arrived fully formed and left that way. I didn't care that much about the lack of arc, just glad that I had met Juan and Maria.*
457. *But the contrast between the two young women is nicely drawn and rings true and the location shooting and the naturalistic dialogue adds to the authenticity of the story.*

J) Allusions, evocations, non-distanced discourse representation creating continuity.

458. *So, if we ever doubted how important a director is to getting the best out of actors, here's the proof. In the hands of Almodovar, with his rightly favoured stars of Barden and Cruz, this could - and possibly would - have been a fantastic tale of*

¹⁰⁵ We believe that the use of the term 'mixed-race' to describe Carlos and Abbie is worth noting as the characters and the actors who are playing them (Eduardo Noriega and Kate Mara) are Spanish (Carlos) and Not American (Abbie).

emotion & confusion. As it is, we get two of the brightest stars of Euro cinema reduced to 2-D pastiches of "passion", with astonishingly pointless & witless dialogue.

459. Like a dumbed-down Almodovar movie.
460. This is quintessential Almodovar. I've always noticed how much in common the Woody Allen and Pedro Almodovar have in common and no picture conveys it as well as when Allen goes into his Spanish counterparts territory filming a movie in Barcelona of all places. Unfortunately for Allen the comparison between the two doesn't speak too well of the New Yorker as the plot, the dialogue and the script in general seems to be taken from a forgotten Almodovar drawer full of his artistic failures.
461. A stand-out performance is made by the Almodovar actress Penelope Cruz, but this is far from one of her better roles, especially in Spanish cinema.
462. Had it not been for my liking of Javier Bardem and Penelope Cruz - see Almodovar - I wouldn't have watched this film. No doubt Bardem will put this on his list of bad memories. Ditto Cruz.
463. The plot is like something out of a 1950s-era pulp novel (or maybe Stephen King's *CELL*) and the story unfolds at speed. Layers of mystery, paranoia and suspense are built up enshrouded in a kind of finesse that only Spanish filmmakers seem to know how to achieve these days.
464. I wanted to be in the film whilst watching it, dancing in the bars and strolling along the beach, creating life from my very steps.

2) Micro-strategies of Singularisation

- Argumentative scheme of Presupposition/emphasis on intra-national sameness/similarity, including the strategy of 'we are all in the same boat'
- Topos of lovely, idyllic place (*locus amoenus*)

K) Lexemes with semantic components, constructing singularity, individualisation ('unique')

1. *Two couples—Paul and Isabel (Gary Oldman and Aitana Sánchez- Gijón) and Norman and Lucy (Paddy Considine and Virginie Ledoyen)—travel to a remote region of Northern Spain for a relaxing break and a spot of hunting (the guys having somehow brought a pair of shotguns with them through customs), but instead they incur the wrath of locals after freeing a young girl they find chained up in a run-down cabin.*
2. *Backwoods is set in a remote region of Spain during 1978 where two holidaying couples, Paul (Gary Oldman) & his wife Isabel (Aitana Sánchez- Gijón) along with business associates Norman (Paddy Considine) & his wife Lucy (Virginie Ledoyen) are going to spend some time in Paul's inherited home in the hills.*
3. *"Okay guys you're getting to work in exotic locations and this film is really about social issues featuring unelected greed multi-national companies plundering the planet" but this quickly becomes forgotten as it descends in to confused , generic action thriller without the thrills it promises.*
4. *For once the story and script are actually believable, a rarity in modern action cinema, and Penn and Bardem give great performances that are perfectly matched by beautiful dynamic cinematography of a fair few exotic locations.*
5. *But Wilson actually does a very good job as the insecure writer, Gil, with lost puppy eyes who's run roughshod by his fiancée (Rachel McAdams) and her wealthy overbearing parents. In fact the cast is superbly chosen, from Michael Sheen's smarmy, pedantic, arrogant professor through to Adrien Brody's marvellously weird, rhino-obsessed Dali.*
6. *The only one of the 1920s characters in the film whom I ever met personally was Salvador Dali, and I would say that Adrien Brody captures him and his outrageous mannerisms to perfection, even though I only knew Dali four decades later.*
7. *It almost seems like the Spanish lines are completely unnecessary and are just in there for 'colour'.*

8. *Her chosen 'place in the sun' (movie title of Dreisler's American Tragedy) is with the rich bohemian set and her energy is set at revitalising the family.*
9. *Dark Spain - where there be dragons.*
10. *The dark past of Spain is not always seen outside of Spain. I was quite shocking in parts to see how divided the country was (and maybe still is).*
11. *The city contributed towards the making of the film and on the evidence of this it will be money well spent. The city looks beautiful, with great landscapes, plenty of colour to match the passion and a real sense that this is a place where art, passion and inspired sex is all around.*
12. *Of course, it does no harm that it is full of attractive people - Rebecca Hall as the restrained Vicky and Scarlett Johansson as the impulsive Cristina, two young American friends spending the summer in Catalonia, plus Javier Bardem as Juan Antonio and Penélope Cruz as Maria Elena, Spanish artists who once had the near-perfect marriage - and of gorgeous locations - Gaudí's Barcelona, of course, but also Oviedo and Avilés.*
13. *If you've never been to Spain, Woody Allen's VCB will make you want to go. The look of VCB is great, all honey, warmth and harmonious landscape and architecture (if you stay in the pretty bits).*
14. *I call VCB a bourgeois fantasy because it's like (and inferior to) one of those Fred Astaire and Ginger Rogers movies from the thirties, in that all the characters are free to explore their romantic impulses in this beautiful setting without ever having to worry about bills, rent, doing their roots, selling their art/photographs/poetry, cooking, shopping, dentists, weight gain, laundry, contraception, mosquitoes, ageing parents, neurotic children - you get the picture: real life, apart from some jet-set lifestyle from a magazine, does not figure in this movie.*
15. *Barcelona is a beautiful city, and frankly I'd watch Cruz or Johansson take the trash out. So there was little chance of this new Woody Allen film going wrong.*
16. *However, Vicky Cristina Barcelona is beautifully filmed and the locations are just gorgeous, making you wish you were there in Barcelona.*
17. *But the contrast between the two young women is nicely drawn and rings true and the location shooting and the naturalistic dialogue adds to the authenticity of the story.*
18. *The beauty of the subject matter is reflected in the beauty of the setting.*
19. *Barcelona is given a chance to shine as the characters experience its sumptuous vitality and magnificent architecture.*
20. *A story of love always seems to work better in these exotic climates. Perhaps because love itself is exotic and other, like the setting.*
21. *Woody Allen takes a trip to Barcelona in this movie and the sun and surroundings seem to agree with the man as it's his best film in a number of years.*
22. *It's beautiful to look at, the locations are to die for, but it's just too boring and too self-indulgent for its own good.*
23. *If you want a better version of this premise of Americans discovering themselves and exploring their sexuality amongst beautiful European settings, see the far superior and beautiful Stealing Beauty.*
24. *The places, the motion, the music and the time of the film are great.*
25. *Give me Barcelona and especially Gaudí's architecture as a set for a film and I will be happy (and given how Woody Allen filmed it I guess he loves it as much as I do).*
26. *Give me some Spanish dialogues to hear and try to understand and I will be happy.*
27. *Is it still necessary to say I am happy with Vicky Christina Barcelona, where indeed Barcelona is the third character rather than Maria Elena?*
28. *Barça looks great, but why fly 3,000 miles, to a city by the sea with mountains behind, where they speak Spanish, when you could have gone to L.A.?*
29. *Into this heady mix comes the other gal: Penelope Cruz at her fieriest and most intensely Spanish, ranting, raving, loving, hating, cursing, firing pistols, sobbing, collapsing, springing up and having another go, - it is all so magnificent.*
30. *As the film progresses and Fiamma (María Valverde) is introduced things actually take a turn for the better. Observing the Cliques reaction to the foreign intruder, a notably pretty, well dressed and talented intruder, is extremely entertaining.*
31. *Spain is a radiant locale Loach uses to push their relationship away from mere*

flirtations, rides home and the odd drink with each other and into a more passionate and embracing bond as the bodies of these two are exposed more on the warm, welcoming beaches as the systematic feelings they have for one another becoming equally exposed; all the while under glowing cinematography as the location of Spain glistens in an interesting juxtaposition.

32. *Best selling science fiction author David Norton is invited to a conference in a beautiful Mallorca hotel.*
33. *Great music throughout, in keeping with the film, really lovely location filming, and well acted, Timothy Hutton puts in a very good and solid performance as Hutton.*
34. *A successful Science-Fiction author is invited to an idyllic Spanish island to talk about his work at the behest of a mysterious organisation.*
35. *Juno is in love with Miss G. but Miss G. has no eyes for her anymore since the arrival of the super-cool, super-calm, super-beautiful Spanish dream dish, played by Spanish actress Maria Valverde, a silent brooding siren who drives Miss G. insane (literally, not just metaphorically).*
36. *The plot is like something out of a 1950s-era pulp novel (or maybe Stephen King's CELL) and the story unfolds at speed. Layers of mystery, paranoia and suspense are built up enshrouded in a kind of finesse that only Spanish filmmakers seem to know how to achieve these days.*

L) Parallelisms and repetitions of structures

37. *Juno is in love with Miss G. but Miss G. has no eyes for her anymore since the arrival of the super-cool, super-calm, super-beautiful Spanish dream dish, played by Spanish actress Maria Valverde, a silent brooding siren who drives Miss G. insane (literally, not just metaphorically).*
38. *Into this heady mix comes the other gal: Penelope Cruz at her fieriest and most intensely Spanish, ranting, raving, loving, hating, cursing, firing pistols, sobbing, collapsing, springing up and having another go, - it is all so magnificent.*
39. *No question which Cruz represents and she does it really, really well. Out of sight for the majority of the film she strikes like a thunder storm, totally wild and full of fire – but not to the point where she is unattractive or not tempting, which would have taken away from what she was trying to be.*
40. *The film is officially described as a Spanish-German-British-Lithuanian co-production, and is probably the only example of a Spanish-German-British-Lithuanian co-production I have ever seen. Indeed, it is probably the only example of a Spanish-German-British-Lithuanian co- production anyone has ever seen.*

3) Micro-strategias of Differentiation

- **Argumentative scheme of presupposition/emphasis on Spanish differences in contrast with other national identities**

M) Lexemes with semantic components constructing difference

1. *All is not 100% with their relationship - is it ever? They become familiar with another couple, mixed-race Carlos & Abby.*
2. *On the journey they befriend another American woman, Abby, and her Spanish boyfriend Carlos.*
3. *Allen is beyond both American and European clichés, so can play with both fairly well. We see two American tourists enchanted by the surface culture of Spain, and their own inward uncertainty.*
4. *Hall essentially takes the traditional Allen role but makes it work more than others trying it have done. She doesn't take the mannerisms so much as getting the character right and she is the heart of the film, thrown between passionate love and reliable love.*
5. *However she inspires Cristina's own artistic ambitions as a photographer whereas Vicky later has to deal with whether she wants her safe fiancé or someone passionate like Juan.*

6. *Touring Barcelona the two come upon a seemingly narcissistic famous painter Juan Antonio Gonzalo (Javier Bardem), who offers them a proposal only a fiery Spaniard could make - fly with me to Oviedo, where the three of us will have luscious sex.*
7. *Again, we saw classic stereotypes: Javier Bardem as the passionate, charismatic, cultured Spaniard with heavy soulful eyes in touch with all deep matters of the heart, able to awaken such passions in the holidaymakers from the US.*
8. *If Woody wants to regale us for the umpteenth time about the relationship between the sexes, with a little twist contrasting western reserve and Latin passion, he has to do it with a better written, played and directed piece than this. Spain is a radiant locale Loach uses to push their relationship away from mere flirtations, rides home and the odd drink with each other and into a more passionate and embracing bond as the bodies of these two are exposed more on the warm, welcoming beaches as the systematic feelings they have for one another becoming equally exposed; all the while under glowing cinematography as the location of Spain glistens in an interesting juxtaposition.*
9. *Where Rojas is smart and kind, the Americans are dumb and lucky, getting into mis-adventures and scraps with the local pirates and patrolling war lord boats.*
10. *The couple are Woody Harrelson's Roy and Emily Mortimer's Jessie, an odd twosome; a partnership that sees one half in Roy, a guy rather infatuated with a number of hulking, parked trains situated in and around train stop goods yards, waltzing around with his encyclopedic knowledge and somewhat typical appearance of someone of an 'anorak' nature. This as they encounter another young couple in Carlos (Noriega), a ruggedly handsome and somewhat sexualised Hispanic male travelling with Abby (Mara), a pretty but somewhat vampish American girl.*
11. *Bardem is just so effortlessly sexual and sensual that he perfectly fits Allen's writing of this passionate, creative love versus the steady and frankly dull love of Messina's Doug.*
12. *So it's a view that uses Barcelona (and its stereotypes) as a backdrop while concentrating on two very American characters, and completely uninterested in, say, the difference between Catalonia and Spain (which is a fairly essential thing in Barcelona) or indeed any other hint of authenticity.*
13. *His voice went from American Hollywood, to Irish, to really patronising Spanish. Pronouncing your TH..., does not a Spaniard make.*

- Argumentative scheme of presupposition/emphasis on Spaniards in contrast with other national identities

N) Implicit or explicit comparisons constructing Anglo-Saxon superiority.

14. *Secondly, much of the dialogue in this film is in Spanish or Catalan. None of this is subtitled, leaving large gaps in scenes. It almost seems like the Spanish lines are completely unnecessary and are just in there for 'colour'. Yet why should we sympathise with characters if the director can't be bothered providing their words and thoughts to the audience? With these issues resolved perhaps the film might have worked.*
15. *This isn't one of my all time favourite films but was much better than i expected for a little known french film¹⁰⁶ that i only hired because it had gary oldman in it.*
16. *As good an actor as Pattinson is, this was a disastrous bit of casting - I thought he actually looked a bit embarrassed at times.... I do believe this would have been a lot better if the whole cast & dialogue was Spanish with some subtitles for us; the story itself is an interesting one and it would have been much more believable - and much less distracting - if that were the case.*
17. *It's about a Foreign man, polluting women by showing them outer beauty as well as inner beauty, all for satisfying his own desires, and it's a very pretentious affair.*

¹⁰⁶ As we have pointed out previously, the only link that *The Backwood* has with France is that producers from this country participated in the film (10% of the total budget) and the French actresses Natalie Ledoyen play a secondary role even though her nationality is never mentioned, she lived in the UK and speaks English.

18. *The surface of the film seethes with sexual possibility; the Iberian locations, inflections of accent and loose-clothing climate contribute to this as well.*
19. *The film also seems to try to make it seem acceptable that a fat ugly middle aged man can perversely brain wash two young naive unsuspecting girls into his bed like some modern age romeo purely because of his accent, and that one of them would then be considering leaving her (soon to be) husband for a guy that spends time living and having sexual relations with her friend and his ex-wife - it's just a completely ridiculous film that is purely insulting towards anyone that is in a relationship, and should never have been made !!*
20. *I can't help but be slightly worried about anyone that professes this to be the Best Movie Ever, it was really quite bad! I've marked it 2/10 purely for Beltran's performance but the rest... well, the accents made me wince & the acting was really quite wooden and awkward for the most part.*
21. *As the movie unfolds the key question is whether Vicky will choose dull old Doug or exciting firebrand Juan Antonio as her partner. The former choice would almost certainly be for life - the latter probably not! Romance and the charm? Is it in any way a "message" movie?*
22. *I think that to some degree it is - and that the message is to consider living every day with the thought somewhere in your mind that it might be your last - Juan Antonio says as much at one point. And, of course, it is also about the luxury of choice. To choose between alternative lifestyles, alternative partners, alternative compromises. Each choice is a compromise to some degree because perfection is not just elusive it is impossible - the question is how far short of the ideal will you have to settle for?*
23. *The theme of the film, as it is with so many of Allen's films, is love and what the heart really wants. It is, however, incredibly light-hearted about it and swings through the brief running time with ease. Vicky, an engaged girl with safe and definite views on love, and her friend Cristina, who is much more given to passions, no matter how fleeting, have their worldviews challenged by their respective relationships with local artist, Juan Antonio, who embodies the passion that Cristina likes and the Catalan philosophy and lifestyle which Vicky adores.*
24. *The beauty of the subject matter is reflected in the beauty of the setting. Barcelona is given a chance to shine as the characters experience its sumptuous vitality and magnificent architecture. A story of love always seems to work better in these exotic climates. Perhaps because love itself is exotic and other, like the setting.*
25. *This is quintessential Almodovar. I've always noticed how much in common the Woody Allen and Pedro Almodovar have in common and no picture conveys it as well as when Allen goes into his Spanish counterparts territory filming a movie in Barcelona of all places.*
26. *Barca looks great, but why fly 3,000 miles, to a city by the sea with mountains behind, where they speak Spanish, when you could have gone to L.A.?*
27. *This for me was a problem, at the end of the story Spain was a mess and America had completed their plans regardless of the personal cost.*
28. *His voice went from American Hollywood, to Irish, to really patronising Spanish. Pronouncing your TH..., does not a Spaniard make.*
29. *It's fairly slow going, half the film is in English while half is in Spanish, I don't mind watching a subtitled film at all but the constant switch between English & Spanish did irritate me.*
30. *The accents were a total disaster. Subtitles should have been used when Lorca read his poems in Spanish.*
31. *I would have loved the movie had it not been for the unintelligible accents. I spent most of the time trying to figure out what the actors were saying. If a director fears the US audience will reject a movie with subtitles, he should fear more accents interfering with acting. Better to have a cast of native English speakers. Or make sure to hire some good speech trainers. It was obvious the actors were not comfortable with what they were saying and it really hurt their performances.*
32. *The couple in question, Roy and Jessie, have been working in China as part of a Christian mission, and because Roy is something of a train buff decide to return*

home via Moscow on the Trans-Siberian Railway. (That would be the normal spelling in English, even if the makers of this film prefer the bizarre "Transsiberian").

4) Micro-strategies of dissimulation/exclusion and discontinuation

- Argumentative scheme of presupposition/emphasis on inter-national differences

O) Referential dissimulation and exclusion through personal and spatial reference: demonstrative and personal pronouns, synecdochical antroponyms, or personified toponyms often used metonymically

1. *I've marked it 2/10 purely for Beltran's performance but the rest... well, the accents made me wince & the acting was really quite wooden and awkward for the most part. As good an actor as Pattinson is, this was a disastrous bit of casting - I thought he actually looked a bit embarrassed at times.... I do believe this would have been a lot better if the whole cast & dialogue was Spanish with some subtitles for us; the story itself is an interesting one and it would have been much more believable - and much less distracting - if that were the case.*
2. *None of this is subtitled, leaving large gaps in scenes. It almost seems like the Spanish lines are completely unnecessary and are just in there for 'colour'. Yet why should we sympathise with characters if the director can't be bothered providing their words and thoughts to the audience? With these issues resolved perhaps the film might have worked.*
3. *We know from the films that Allen made in the UK that he has a tin ear for British English and he sets his stories in a bogus England that has never existed. I suspect that his Barcelona is equally bogus.*
4. *So, you know "americans trying to find themselves in Europe, and going on a cultural, sexual exploration."*

P) Implicit and explicit comparisons among Spaniards and other non Anglo-Saxon national identities

5. *The Cold War may be over, but Russia is still a dangerous, hostile place for innocent Americans, a land of gangsterism and corrupt officialdom which may just be two sides of the same counterfeit coin. Even Western Europeans are not necessarily to be trusted; Roy and Jessie discover to their cost that their Spanish fellow traveller Carlos may be as big a threat to them as any Russian.*
6. *The villagers (Spaniards) demand the little girl's return, and her rescuers (foreigners) refuse to give her up.*
7. *How can a purportedly intelligent filmmaker reference Spanish identity and yet present the country (especially Barcelona) as a series of banal tourist postcards and cultural clichés?*

Q) Pejorative attributions and hyperboles

8. *The Backwoods also suffers from awkward performances from the leading ladies (this may be because neither actress speaks English as their first language), poor pacing, a lack of genuinely disturbing violence (surely a prerequisite of the genre), and a weak denouement that leaves the viewer feeling more than a little cheated.*
9. *They return to Paul's house with her & intend to contact the police but Paul's jeep hits a tree & is put out of action, back at the house & the unfriendly locals turn up brandishing shotguns looking for the young girl.*
10. *Like some of my fellow haters have said, the film seemed to be trying to criticise the conventional lifestyle like Cristina's husband Doug but instead made it look more sympathetic to me.*
11. *Afterwards I questioned whether this was an fair reflection of that conflict because both sides come out of it badly, except the church. The dark past of Spain is not always seen outside of Spain.*

12. *Dark Spain - where there be dragons.*

- Argumentative scheme of presupposition/emphasis on inter-national differences: Spain in contrast with non Anglo-Saxon nationalities

R) Lexemes and semantic component constructing difference

13. *The film is officially described as a Spanish-German-British-Lithuanian co-production, and is probably the only example of a Spanish-German-British-Lithuanian co-production I have ever seen. Indeed, it is probably the only example of a Spanish-German-British-Lithuanian co- production anyone has ever seen. In the modern age, however, even multi- national European co-productions need to work for the Yankee dollar, so "Transsiberian" was directed by an American, Brad Anderson, and revolves around the adventures of an American couple abroad.*
14. *As Roy aimlessly wanders around the apartment he captures a glimpse of Dia (Freida Pinto), who lives opposite him, leading him to obsess about the attractive Latino. Meanwhile Sally finds her own Latin obsession in Greg (Antonio Banderas), her gallery boss with an aptitude for pointless flirtation.*
15. *If Woody wants to regale us for the umpteenth time about the relationship between the sexes, with a little twist contrasting western reserve and Latin passion, he has to do it with a better written, played and directed piece than this.*
16. *It would be more believable to have Dali speak Spanish with a French accent after returning from France.*
17. *The idea of Catalan identity is not explored. It would have been better if the film were set in Seville or Madrid because there is such an irrational discrimination against spoken Spanish in Barcelona that borders on the absurd. Yes, Spanish is spoken by the majority but not in official circles. Universities do not allow Spanish to be spoken or written!*
18. *So it's a view that uses Barcelona (and its stereotypes) as a backdrop while concentrating on two very American characters, and completely uninterested in, say, the difference between Catalonia and Spain (which is a fairly essential thing in Barcelona) or indeed any other hint of authenticity.*
19. *The idea of Catalan identity is not explored. It would have been better if the film were set in Seville or Madrid because there is such an irrational discrimination against spoken Spanish in Barcelona that borders on the absurd. Yes, Spanish is spoken by the majority but not in official circles. Universities do not allow Spanish to be spoken or written!*

S) Implicit or explicit comparisons constructing Spanish superiority

20. *Layers of mystery, paranoia and suspense are built up enshrouded in a kind of finesse that only Spanish filmmakers seem to know how to achieve these days.*
21. *Spanish actor Eduardo Noriega gives the best performance, albeit playing another unpleasant figure.*
22. *Into this heady mix comes the other gal: Penelope Cruz at her fieriest and most intensely Spanish, ranting, raving, loving, hating, cursing, firing pistols, sobbing, collapsing, springing up and having another go, - it is all so magnificent.*
23. *Juno is in love with Miss G. but Miss G. has no eyes for her anymore since the arrival of the super-cool, super-calm, super-beautiful Spanish dream dish, played by Spanish actress Maria Valverde, a silent brooding siren who drives Miss G. insane (literally, not just metaphorically).*
24. *Touring Barcelona the two come upon a seemingly narcissistic famous painter Juan Antonio Gonzalo (Javier Bardem), who offers them a proposal only a fiery Spaniard could make - fly with me to Oviedo, where the three of us will have luscious sex.*
25. *If Woody wants to regale us for the umpteenth time about the relationship between the sexes, with a little twist contrasting western reserve and Latin passion, he has to do it with a better written, played and directed piece than this. Spain is a radiant locale Loach uses to push their relationship away from mere flirtations, rides home and the odd drink with each other and into a more passionate and embracing bond as the bodies of these*

two are exposed more on the warm, welcoming beaches as the systematic feelings they have for one another becoming equally exposed; all the while under glowing cinematography as the location of Spain glistens in an interesting juxtaposition.

26. Where Rojas is smart and kind, the Americans are dumb and lucky, getting into mis-adventures and scraps with the local pirates and patrolling war lord boats.
27. The couple are Woody Harrelson's Roy and Emily Mortimer's Jessie, an odd twosome; a partnership that sees one half in Roy, a guy rather infatuated with a number of hulking, parked trains situated in and around train stop goods yards, waltzing around with his encyclopedic knowledge and somewhat typical appearance of someone of an 'anorak' nature. This as they encounter another young couple in Carlos (Noriega), a ruggedly handsome and somewhat sexualised Hispanic male travelling with Abby (Mara), a pretty but somewhat vampish American girl.
28. Bardem is just so effortlessly sexual and sensual that he perfectly fits Allen's writing of this passionate, creative love versus the steady and frankly dull love of Messina's Doug.
29. So it's a view that uses Barcelona (and its stereotypes) as a backdrop while concentrating on two very American characters, and completely uninterested in, say, the difference between Catalonia and Spain (which is a fairly essential thing in Barcelona) or indeed any other hint of authenticity.

T) Referential dissimilation and exclusion through personal and spatial reference: demonstrative and personal pronouns; synecdochical antroponyms or personified toponyms often used metonymically

30. *Western-Russia: Meantime Jessie goes off alone with Carlos (She's that dumb). He attempts to rape her in a remote spot. She kills him, gets back to the train. Now Roy turns-up with a new friend - A Russian cop. Then Jessie discovers that Carlos has secreted his drugs in her luggage. There was a chance here to push the story into 'Midnight Express' territory, emphasising official brutality mixed with cultural confusion.*
31. *Carlos may be running drugs, so, later, when Roy catches up and introduces Jessie to his new pal, an English speaking Russian narcotics detective, he's the last person Jessie wants to see.*
32. *The finest accolade of this film is that it depicts Americans (or perhaps westerners in general) abroad as they are seen by the rest of the world, rather than as they prefer to see themselves.*
33. *Emily Mortimer does a particularly good job of illustrating this. Evidently, her character is meant to have considerably more skeletons in the closet than are ever revealed (or else her behaviour isn't just irrational, it's completely pointless), however what both she ,and to a much lesser degree Harrelson, demonstrate throughout the film is a kind of absurd perspective that is at once naive, presumptuous and unforgivably obtuse and myopic; they seem to expect the world to behave as they wish it to, because that is simply what they expect(at one point, Harrelson confronts the gravity of their predicament with the incredulous defence: 'but we're Americans!'), and they behave in that ridiculous and aggravating manner that one often sees in westerners out of their depth, complete with overused, intrusive and utterly unabashed cameras and the need for cultural participation that at the best of times is met with patronising smiles from the indigenous party.*
34. *Just when you think it cannot get any crasser Woody, er Owen, er Woody, trowels on a Hallmark moral about living in the present before ditching his materialistic American girlfriend to take up with a French chick who shares his love of walking in the rain...*
35. *The brains behind the inevitable insidious plot (couldn't be a local, they are all too dopey, obviously) is, of course, a Frenchman.*
36. *The rest of the plot is based around a river being polluted with poisonous toxic waste from an illegal chemical dumping site run by a French baddie (nice for it not to be an English baddie for once!!).*
37. *A good example of this approach is highlighted early on during the train journey, when a tiny altercation with a figure of authority plants some ominous seeds followed by a casual overhearing of a conversation on Jessie's behalf, that of which sees a Frenchman talking to someone else of the Russian law enforcers in the area, and the iron fist with which they rule that, on this occasion in this story, something as*

seemingly trivial as a misspelling on someone's Visa saw a hapless individual loose two toes.

38. *In Transsiberian he play a Russian cop with real nasty streak and no one does nasty as well as Ben Kingsley!*
39. *Probably the best acting performances come from Ben Kingsley as a Russian detective and Eduardo Noriega as the handsome and charismatic but sinister Carlos.*
40. *During his extended stay at Irkutsk, Roy met Ilya Grinko (Ben Kingsley) a Russian police detective and his presence during the remainder of their journey coincides with a sequence of events which become increasingly terrifying until the story reaches its very unexpected conclusion.*

- Argumentative scheme of terrible/horrible place (*locus terribilis*)

U) Implicit and explicit comparisons

No examples found.

V) Pejorative attributions and hyperboles

No examples found.

APPENDIX 3: EXHAUSTIVE LIST OF MICRO-STRATEGIES OF CONSTRUCTION IN FILM REVIEWS FROM THE UNITED STATES

1) Micro-strategies of Assimilation, Inclusion and Continuation

- Argumentative scheme of Spanish sameness/similarity
- Argumentation schemes of comparison: topos of similarity, locus minore

A) Lexemes with levelling components and lexical components (local(s), everyone, villagers, both, people)

1. *They take her to help and immediately enrage the locals.*
2. *During the hunt for the girl, one of the locals decides he wants some time with Ledoyen, but he didn't count on Norman (Considine) possessing some cajones.*
3. *They take the waif home & clean her up, then the next morning the local Spanish hicks show up, armed to the teeth, and ask if they have come across a young girl who has gone missing.*
4. *Gary Oldman (HARRY POTTER films) stars as Paul, an Englishman on holiday in Spain's backwoods with his wife and another couple when they run afoul of the locals who are hiding a young girl away in what seems to be sickening conditions (they find her tied by the ankle in a dilapidated home drinking from a dog bowl).*
5. *Its a story about backward locals, years of possible inbreeding and ancient cultural traditions that foreigners from more civilized parts don't comprehend and regrettably decide to take the matter into their own hands.*
6. *And the "Deleverence/Straw Dogs"-esquire story about an English couple vacationing at their friends house in a remote part of Spain where they find a poor child locked away in chains and have to face the wraith of local villagers, started off well enough.*
7. *The local villagers, who have to protect the girl, start a pursuit in the forest they know much better than the visitors.*
8. *Gary Oldman (HARRY POTTER films) stars as Paul, an Englishman on holiday in Spain's backwoods with his wife and another couple when they run afoul of the locals who are hiding a young girl away in what seems to be sickening conditions (they find her tied by the ankle in a dilapidated home drinking from a dog bowl). Saving" the girl, they bring her back to their distant cabin and learn that some yocal-locals are looking for her ...and their carrying rifles.*
9. *Some sophisticated city folk go out to the country and are set upon by local inbreds who proceed to rape and kill them.*
10. *During the hunt for the girl, one of the locals decides he wants some time with Ledoyen, but he didn't count on Norman (Considine) possessing some cajones.*
11. *This movie reminded me of Deliverance. Most obvious reasons being that the woodsy-setting and crazy locals contributed to that, but there's also a majorly creepy/uncomfortable factor to the whole tone of it.*
12. *Vicky Cristina Barcelona follows two American tourists, Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) in Barcelona who meet an eccentric local artist Juan Antonio (Javier Bardem) who asks sees them at a restaurant and asks them to go on a trip with him (while also offering sex).*
13. *The girls, Vicky (Hall) and Cristina (Johansson, in her third Allen film), both fall for Juan Antonio, a local painter and lothario who still mourns the disastrous failure of his marriage.*
14. *The emotions of the visitors are almost palpable, and some of the locals' own feelings come through.*
15. *Almost immediately after shacking up with friends Judy and*
16. *Mark (Patricia Clarkson and Kevin Dunn), Vicki and Cristina are approached one night by local painter Juan, who tempts them (or rather Cristina) with a week end in Obejo.*
17. *The film takes off when they are both propositioned by a local painter played brilliantly by Javier Bardem, back in his most macho and amorous element after his trip down psycho road in "No Country for Old Men".*

18. *Compared to Straw Dogs or Deliverance, this thriller set in the Basque region of Spain adds that local charm that makes it worth watching.*
19. *And it being Spain, everyone's got lust on the brain, and there's plenty of partner swapping.*
20. *Everyone is just so sensual, artistic, living in the moment, passionate - life is just one never-ending candle-lit dinner, being serenaded by a guitar player, wine-tastings, art gallery openings, poetry readings and so on. That's life in Spain, where no one seems to work or have any other job other than being an artist.*
21. *Sure, everyone in the movie is little more than a stereotype (tempestuous Spanish woman, free spirit, over-planned American), but the actors make these characters more interesting than they really are.*
22. *Instead, this is a movie where everyone and everything is a cliché, but some clichés reached the point of self-parody - the Spaniard is so unconventional that he lives with his ex-wife and they have threesomes with his girlfriends.*
23. *The villagers come a-lookin' for the little girl, suspecting that Paul and Norman know something they're not telling. They're right, of course.*
24. *But are the villagers right in their treatment of the girl?*
25. *Should the British couples just walk away, turn a blind eye and leave the villagers to resolve their own sociological problems?*
26. *After leading Paul into the woods, the villagers go STRAW DOGS on Norman's wife, Lucy, who "asked for it" quite explicitly by walking into the local bar upon her arrival in town, wearing a see-through dress.*
27. *The villagers have a point when they continually warn that the outsiders should not have stuck their nose into Backwoods business. Resolution is not how Hollywood would have liked it...*
28. *And the "Deleverence/Straw Dogs"-esquire story about an English couple vacationing at their friends house in a remote part of Spain where they find a poor child locked away in chains and have to face the wraith of local villagers, started off well enough.*
29. *Should the British couples just walk away, turn a blind eye and leave the villagers to resolve their own sociological problems?*
30. *The villagers have a point when they continually warn that the outsiders should not have stuck their nose into Backwoods business.*
31. *Throughout, the film cuts back and forth between the present, where Torres and his girlfriend tend and query the reporter's aged father, and the past, where both Escrava and Manolo are caught up in the turmoil of the Spanish Civil War.*
32. *When she (Scarlet) is sharing the screen with both Bardem and Cruz, Johansson's limitations as an actor and as a screen presence.*
33. *Best of all, there's Spain and Barcelona. The landscapes, people and architecture provide even more spectacular real estate porn than Melinda & Melinda.*
34. *And that is what made most of the story interesting (that and the beautiful people surrounded by the beauty of Barcelona).*
35. *Still, Allen crafts a beautiful and charming story set in the gorgeous, sunny Barcelona with stunning buildings, attractive people and a meditative tale about what happens when art and life collide, and the lasting effects it can have.*
36. *Still, Allen crafts a beautiful and charming story set in the gorgeous, sunny Barcelona with stunning buildings, attractive people and a meditative tale about what happens when art and life collide, and the lasting effects it can have.*
37. *Obviously this little girl is being kept alive by someone - so though we fear her "crazy flipper fingers" (she sure plays a mean pinball), we must fear even more the people who are keeping her like an animal.*
38. *Allen clearly wanted to reproduce the blunt European film style of artistic transitional people intersecting with people dreaming of having such a life, stick them in a bottle of champagne and then shake things up.*
39. *What I do, though, is that he could never have made this film anywhere but in Barcelona. The beauty, the intrigue, the exoticness; they all overpower the people moving through the story as well as us watching it all unfold.*
40. *A better film would be one in which two Americans try to escape from the superficial, pretentious art scene in New York where people talk about what art is and isn't without actually discussing the art itself... and going to Spain where "real artists" are, only to discover that Spain has the same pretentious people and that real artists could be*

anywhere.

41. *Take the character of Juan Antonio as an example. When he introduces himself, he struggles with his English and fumbles for the right words, then two sentences later, he uses the word "subterfuge". What foreigner do you know who struggles with the English language and who also use that word? What native English speakers do you know who uses that word?*

B) Referential assimilation (levelling down): spatial and personal reference (anthroponyms (personal names), toponyms (place names)¹⁰⁷, personal pronoun¹⁰⁸, realisations and tropes (synecdoche, metonymy and personification)

42. *They take the waif home & clean her up, then the next morning the local Spanish hicks show up, armed to the teeth, and ask if they have come across a young girl who has gone missing.*
43. *Stark discovery in the Spanish woods.*
44. *They come to visit a friend (Oldman) who now lives in the Basque region because he has married a woman from there (Sánchez-Gijón).*
45. *Sometime in the 1970s, two Englishmen and their Spanish wives¹⁰⁹ hope to overcome the difficulties in their relationships with a vacation at a family home in rural Basque country.*
46. *And the "Deleverence/Straw Dogs"-esquire story about an English couple vacationing at their friends house in a remote part of Spain where they find a poor child locked away in chains and have to face the wraith of local villagers, started off well enough.*
47. *Gary Oldman (HARRY POTTER films) stars as Paul, an Englishman on holiday in Spain's backwoods with his wife and another couple when they run afoul of the locals who are hiding a young girl away in what seems to be sickening conditions (they find her tied by the ankle in a dilapidated home drinking from a dog bowl).*
48. *The film's premise is solid: A group of Anglo tourists travel back to Gary Oldman's family estate in the outbacks of Spain, two couples that is and naturally both of the women are attractive.*
49. *Even the attempt itself begs the question: just how relevant is a critique of the insular superstitions of Franco's Spain?*
50. *For the next hour and a half, Jim must circumvent Europe¹¹⁰ to track down who has knowledge of his past deeds and understand why he is wanted dead.*
51. *The questions that Jim seeks answer to could have easily been solved with a couple phone calls, but instead his contacts send him on a treasure hunt around Europe¹¹¹.*
52. *Javier Bardem brings his Hispanic background back to the screen, but his role was very short and unfortunately very sad as a love obsessed, drunk who loses his min. Not my favorite role, but again he does okay.*
53. *Idris Alba, Mark Rylance and Ray Winstone are also part of the cast, but the fact that the majority of the film takes place in sunny Spain (it culminates at a bullfight, of all places!) makes us suspect that the actors were looking more for an all-expenses-paid European vacation¹¹² than any kind of cinematic legacy when they signed on to be a part of "The Gunman."*
54. *So the movie started slow like French or European cinema building the plot up.*
55. *So he traveled from Congo, Africa to Europe, having a cammo pattern backpack that was so ugly and at the same time so easy to be tracked when he tried to sneak back to Europe. Our hero scrambles through in a number of scenic locations, ranging from Africa, to London, to Barcelona, and finally Gibraltar at the southern end of the Iberian Peninsula.*

¹⁰⁷ Even though Wodak did not include the use of place names in her study, we have decided to include them due to their frequent presence in our corpus. It should be noted that we have not included in this appendix all the examples of the place names 'Spain' and 'Barcelona' due to their massive use. More precisely, Spain appears 152 times and Barcelona 253.

¹⁰⁸ Wodak focussed on the use of first person pronouns such as "we", "us" and "our" while we have opted for third person such as "they", "them" and "their" to study the construction of a foreign identity rather than the own one.

¹⁰⁹ The nationality of the two wives, Isabel (Aitana Sánchez Gijón) and Lucy (Natalie Ledoyen), is never mentioned in the film even though Isabel speaks in Spanish to the locals in some scenes. However, Lucy only speaks English and the nationality of the actress playing the role (French) is never mentioned either.

¹¹⁰ The European locations of the film include London, Barcelona and Gibraltar.

¹¹¹ The European locations of the film include London, Barcelona and Gibraltar.

¹¹² The European locations of the film include London, Barcelona and Gibraltar.

56. *With cinematography by frequent Pedro Almodóvar collaborator Jose Luis Alcaine, the Greek locations are refreshing, even though the environs around Valencia, Spain, apparently doubled for much of the country.*
57. *Midnight in Paris is the most recent Allen opus and like previous works Match Point, Scoop and Vicky Cristina Barcelona he utilizes a European back drop with the same visual charm he used on Manhattan for the first three quarters of his career.*
58. *I am happy Woody Allen chose to return to a European setting. His two most recent entries in that category, Vicki Cristina Barcelona and Match Point are superior to his familiar New York sets.*
59. *The film runs from 1946 (Antony's birth) to 1972 and the tragic finale and during this time the audience is conducted through the superficial corridors of life among the wealthy and influential people of New York, Paris, London, Cadaques.*
60. *The next island is in 1959 in Spain.*
61. *The movie may have Catholic topics, and yes the peculiarities of the Spanish civil war but it is about anthropological universals present in human experience.*
62. *I respect the tragedy of the Spanish Civil War and the hatred for Franco but pulllllease... get to the point...*
63. *Fictional story surrounding the real Spanish St. Josemaria Escriva.*
64. *I can see why many may not enjoy this movie, it is rather long at 2 hours and involves a moderately complex story which includes the Spanish civil war in the 1930s.*
65. *Throughout, the film cuts back and forth between the present, where Torres and his girlfriend tend and query the reporter's aged father, and the past, where both Escriva and Manolo are caught up in the turmoil of the Spanish Civil War.*
66. *The battles are effectively staged and shot, and memorable scenes occur in Madrid, where priests are persecuted, hunted, and murdered.*
67. *I applaud Joffe for attempting to take on the Spanish Civil War, a very confusing period in the history of Spain.*
68. *The Spanish Civil War isn't a common setting for movies and I think it makes for an excellent backdrop.*
69. *Childhood friends part and chose to see the world through different lenses during the Spanish Civil War.*
70. *This is not a political commentary on the Spanish Civil War, or a love story movie, but a compelling deeply spiritual movie that has to work on the audience at a deeper level.*
71. *This gives Americans a better glimpse of the Spanish Civil War compared to "For Whom The Bell Tolls" in which Hemingway romanticized the communistic cause.*
72. *Though it has some interesting (but short) actions scenes, the storyline is kind of confusing and boring if you know nothing about the Spanish Civil War or Canonization or Opus Dei.*
73. *The film moves with elegance rarely seen in contemporary cinema, one can recalls the classic work of Hitchcock in much of this piece, and there is definitely references to the fluid camera-work seen in Spanish films like "The Others", a movie that delivered by relying on the presentation of images and evoking moods that a simple dialogue couldn't.*
74. *And isn't it suspicious that the Spanish hunk is the evil tempter, ergo the only character responsible for his misdeeds?*
75. *Penélope Cruz was wonderful, vibrate and funny especially when doing the Spanish.*
76. *And then there's Penelope Cruz. Incapable of wrong-doing in my eyes since All About My Mother, she is everything you've heard she is. At first, the character appears to be another version of Rahda Mitchell's bad Melinda only dark and Spanish.*
77. *There are many ways in which the two American women change for the better and change not at all. One facet of the story is a clash of conventional American and liberated European cultures.*
78. *Woody Allen's brilliantly written, guilelessly directed and convincingly acted Spanish debut-and-swan song is not a comedy for the same reasons as nearly every other comedy Woody has made. It is a comedy essentially because of the culture clash.*
79. *Though never mentioned explicitly, Barcelona's anarchist past bubbles to the surface.*
80. *The three depart anyway on a spontaneous weekend journey to the scenic town of Oviedo.*
81. *Soon after they return to Barcelona, Cristina is ensconced in Juan Antonio's house and Vicky is awaiting the arrival of his beau, who thinks it might be romantic to get*

- married in Spain, to try out the show in the provinces before opening for family and friends in New York.
82. *Vicky Cristina Barcelona* (2008) - Woody Allen's Love Letter to the Streets of Barcelona!
 83. I was enchanted by knowing how this movie wanted to make a tribute to Barcelona. The sights and sounds are beautiful, and it was like walking through the streets, without leaving the movie.
 84. It's riddled with clichés of what people expect of Europe and Spain in particular. Everyone is just so sensual, artistic, living in the moment, passionate - life is just one never-ending candle-lit dinner, being serenaded by a guitar player, wine-tastings, art gallery openings, poetry readings and so on.
 85. If you are going to have a seductive Spanish man, clearly it must be Javier Bardem.
 86. In regards to Cristina's disdain for American life, I realize Woody's gone on record via his films with his admiration for Europe, yet I still felt that everything being said by the narrator was sarcastic.
 87. But then Dough, her fiancé, comes to Spain with the option to get married there before returning to the States and "doing it up right."
 88. Scarlett Johansson (my all time favorite), Rebecca Hall (my
 89. new favorite) who are 2 American girls in Spain, Penelope Cruz , a Spanish girl from Spain who speaks English with a heavy Spanish accent and Javier Bardem (a Spanish actor known for his Oscar winning role in No country for old men) are very convincing throughout the movie.
 90. Woody has entered Almodovar territory, physically, sexually and emotionally.
 91. And of course the third grand element is not that this is Barcelona, but Gaudi's Barcelona.
 92. We are, for all the womanly registration scenes, in Gaudi spaces, either physically or by reference.
 93. They arrive in Barcelona and Cristina begins studying for her Master's in Catalan Identity (I haven't found an institution which offers this degree..).
 94. Oh, and I find it amusing that she is a Catalan Identity student who can speak neither Catalan nor Spanish.
 95. Nevertheless, Allen is able to overcome that critical handicap with a wonderful display of the complexity of human sexuality. I think the Spanish setting (and public funding) is what allowed him to do this.
 96. Spanish-language media frequently addresses sexual relationships which we in North America consider controversial.
 97. Incest is a theme I've seen in several Spanish-language novels (particularly in Isabel Allende's *La Casa de los Espiritus*) and films (Pedro Almodóvar's *Volver*).
 98. *Vicky Christina Barcelona* The title of the movie refers to the names of two young women, Vicky and Christina who visit Barcelona Spain and encounter an attractive, brash, seductive, and articulate Spanish man who raises doubts and well as insights in these women.
 99. Woody Allen's Spanish Triumph
 100. "Vicky Christina Barcelona" (2008), a new film written/directed by Woody Allen, is a charming dramedy/romance that takes place during one summer in the capital of Spanish Province, Catalonia, Barcelona which is known as Antonio Gaudi's city.
 101. Penelope Cruz MUST play in either Spanish movies or in Woody's movies.
 102. When Cruz plays in her native language in her Country, she is magnificent.
 103. Barcelona is a dream. I've been there in 2000 and I still regret that we had to leave to continue our tour. The Gaudi buildings and Park Güell are alone worth the price of admission. Spanish guitar music would kill you softly with its melodious passion. What is there not to like?
 104. What is not sad, though that Allen at the age of 72 still knows how to make a marvelous movie, to which his Spanish project is a glorious proof.
 105. Artist Juan Antonio, of whom Vicky and Cristina know nothing other than he tried to kill his ex-wife (or maybe the other way around), introduces himself and suggests the three of them fly off to Oviedo for a weekend of sightseeing and sex. Mostly sex. Vicky is of course appalled.
 106. In this film, he portrayed a matter with a sprinkle of pop and fascinatingly that

- are likely to be happened, that two girlfriends on a summer holiday in Spain where they both love a Spanish guy.
107. Another Woody Allen fantasy of a European man just going up to American women and asking them to go away for a weekend of sex - and they do! After all they're in Barcelona!
 108. And Europeans are so open. So they go off to some retreat. So he has the two American babes to bang - but this guy also has his ex-wife show up to get in on the action. See, he's a real macho man - a dude!
 109. Soon they spot a charming and handsome looking man named Juan Gonzalo(Javier Bardem) who happens to be a Spanish artist who makes his living doing sculptures.
 110. Pretty sure tourism as shot up in Northern Spain especially Oviedo¹¹³.
 111. Juan Antonio seems like a walking stereotype of a artsy European, who sleeps around, has deep passionate emotions which seems more at home in a Danielle Steele novel than in the real world, and he treats Cristina pretty badly once his ex shows up.
 112. You can almost sum up the entire film with one word: Fling "Two attractive American girls go to Barcelona and have a fling with a studly Spanish artist." OK... and? "And he's got a crazy-fiery Spanish former lover." and then? "Then they go back home. The End."
 113. They are the two American tourists, visiting Barcelona for the summer, Vicky (Rebecca Hall) and Cristina (Scarlett Johansson), the magnetic Spanish painter, Juan Antonio (Javier Bardem) and his moody, explosive exwife, Maria Elena (Penelope Cruz).
 114. Two young American women, a lusty Spanish artist.
 115. It reminds one of the various European features that present their stories only through dialog and acting.
 116. Woody Allen returns to form in this sexy/crazy/cool romcomset in the exotique Barcelona where 2 Americans abroad (Johansson and Hall) are seduced by a rakish Spanish artiste (Bardem having a blast) only to become involved with a tangled relationship with his unbalanced ex-wife (Cruz, a lock for Best Supporting Actress, in one of her finest performances to date) in their bohemian lifestyle.
 117. Funny, smart, shrewd and neurotic – all Allen trademarks – with the European flavors at full force.
 118. Woody's Euro Sex Caper.
 119. While on a visit to Spain, the American friends are invited to share the rather opulent Barcelona residence of Vicky's family friend (Patricia Clarkson).
 120. Vicky is doing research on "Catalan identity" for her Master's thesis and killing time waiting to be securely married to a Wall Street business type back in the States.
 121. However, Allen has repeatedly expressed his life-long admiration for the European film masters of his youth: Bergman, Fellini, Godard, and Truffaut.
 122. Vicky is an engaged woman, who is touring around Spain with her somewhat impulsive younger friend, Christina, when they are approached by a suave Spanish artist, who attempts to seduce both of them.
 123. Javier Bardem is marvelous as the "Spanish Painter/Stud" and he makes it so convincing when he romances the females who pander to his masculinity and attractiveness.
 124. The American men are portrayed as vacuous wimps, the Spanish man as a cloddish fool, his ex-wife as a shrieking banshee and the American women as weak, suggestive dummies.
 125. Vicky, the more conservative of the two, is extremely skeptical of Juan Antonio's proposal to fly in his private plane for a weekend of wild abandon in a picaresque Spanish town.
 126. The film is set in beautiful Barcelona & also Oviedo¹¹⁴.
 127. It's a European variation on the old Woody Allen staple.
 128. In fact, the Spanish setting helps give the film a sort of air of freedom that I haven't yet witnessed in an Allen film.
 129. But the Spanish background and gliding vibe help keep it somewhat

¹¹³ Oviedo.

¹¹⁴ Oviedo.

- interesting.
130. *But both Vicky and Christina are having a nice, pleasant visit until one evening at a function they encounter Javier Bardem (evil guy in "No Country for Old Men") as Spanish artist Juan Antonio Gonzalo.*
 131. *Woody Allen has written and directed another European based film that feels like a view across the pond toward America: Allen is still Allen, but with the comparison of European attitudes with American narcissism makes this little film a bit more bitter than most of his others.*
 132. *Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) are best friends*
 133. *who have elected to spend a summer in Barcelona: Vicky intends to pursue her studies of Catalan art and architecture while Cristina needs to recover from her completion of a disappointing 12 minute film. Vicky is a pragmatist engaged to a 'good prospect' named Doug (Chris Messina) while Cristina longs for the unusual - something that will fill the gap in her perception that she is without talent.*
 134. *Javier Bardem, fresh off his stellar performance in No Country for Old Men, plays Juan Antonio a Spanish painter.*
 135. *Antonio is the prototypical "Don Juan" and he oozes with European masculinity.*
 136. *landscape of Spain, that it makes every viewer want to jump on a flight to Barcelona tomorrow.*
 137. *Woody Allen nurtures another fine little film , out of the bosom of Spain, this delightful romp across the heartstrings of 4 people, Vicki(Rebecca Hall), the brunette, the Blond Christina (Scarlett Johansson), Juan Antonio(Javier Bardem)and , the voluptuous Maria Elana(Penelope Cruz), slightly nutty ,is the former wife of Juan Antonio.*
 138. *A couple of young adult female tourists , Vicky and Christina, traveling to Europe, encounter Juan Antonio , who invites them for an intimate encounter at his home in Oviedo, Spain.*
 139. *The locations are as much a character of this film as the actors.*
 140. *Beautiful locations, filmed on a stringent budget, still shine, as the atmosphere of Spain, seduces the viewer, with it's elegant charm.*
 141. *This is a light hearted comedy, with the usual Woody Allen themes, about people being their own moral universe, and acceptance of homosexual relations or multiple relations. It doesn't try to overwhelm the audience with clever and deep philosophical thought, but provokes by being sublimely bold, such is the way of Europe.*
 142. *Javier Bardem is the quintessential European lover, exuding charm and subtlety.*
 143. *Woody Allen searches for love in the heart of Spain.*
 144. *Allen tends to be a better writer than director, but he really utilizes Spain's beautiful city as a fantastic backdrop to his picture.*
 145. *He manages to do for Barcelona what he used to do for New York so many years ago.*
 146. *By filming the city's culture instead of generic monuments, Allen manages to unearth its heart.*
 147. *If Spain's tourism industry sees a spike in visits to Barcelona, they ought to send him a check.*
 148. *The story of two close friends during a summer vacation in Barcelona continues Allen's recent streak of movies set in Europe.*
 149. *Also of note Javier Bardem, playing the Spanish Latin lover.*
 150. *The sights of Barcelona serve as a mini travelogue and enrich the film.*
 151. *The sets within the city are fantastic as well, further emphasizing the beauty of the setting. Adding to the allure of Spain is the fantastic choices of music.*
 152. *Last 15 years Woody is all generally...weird. "Vicky Cristina Barcelona" is finally Woody finding himself in a modern context - taking what made him famous and making it work with multiple audiences.*
 153. *"Barcelona" takes place in the city of the same name as two women, Vicky (Hall) and Cristina (Johansson) best friends with distinctly different views on life and love, are both smitten by a Spanish painter named Juan Antonio (Bardem).*
 154. *The man acted as DP on some of my favorite Spanish films—Hable con ella and Mar adentro—and now has me anticipating John Hillcoat's forthcoming The Road*

- even more.
155. *Europe definitely inspired the man and I'm happy for it.*
 156. *The screenplay starts with a slow narration where we find American tourists and best friends, Vicky & Cristina, having just arrived in Barcelona to spend 2-months in the beautiful, gorgeous, Catalanian city.*
 157. *What makes this entry particularly welcome is the fullblooded infusion of Spanish art and architecture that brings an emotional ripeness to the story.*
 158. *The film moves along quickly with beautiful shots of a beautiful city in Barcelona.*
 159. *As the conservative one who values stability and devotion, Vicky is there to study "Catalan Identity" as she waits to return to the states to marry Doug, an ambitious young man who maps out their future with a stifling lack of spontaneity.*
 160. *He makes a supremely self-confident proposition to Vicky and Cristina to join him on a romantic weekend trip to Oviedo, a picturesque town near the northern coast.*
 161. *Cristina is the idealist of a romantic love and meets a Spanish handsome charmer, Juan Antonio who invites the girls to another city for a weekend.*
 162. *Take a sojourn for a couple of hours to the romantic streets and country side of Barcelona.*
 163. *As we typically see in Woody's films, like the movie Manhattan, where the sleepy streets and sites of grey, nostalgic New York take on a character of its own as the human characters discourse in front of it, we again feel his new European locale as though we are there ourselves. We are shown a lot of the defining sites of the culturally rich city.*
 164. *Every year thousands of young American college students invade Europe, either in exchange programs, or just enrolled in foreign language studies, or just vacationing in the Continent.*
 165. *Besides, it's hard to resist such a charming cast as this: Javier Bardem, Scarlett Johansson, Rebecca Hall, Patricia Clarkson and a hilarious turn from Penélope Cruz; the beauty of Barcelona and other Spanish locations, and Allen's unmistakable dialogue.*
 166. *However, the picture is PG-13, so there's not much sex on screen. Instead there are great shots of Barcelona and the small city of Orviedo¹¹⁵ in Asturias.*
 167. *Note: there's a howler in the movie. Vicky is supposed to be doing graduate work on Catalan culture, but she doesn't speak Spanish?*
 168. *Barcelona and Oviedo provide a beautiful cinematic backdrop for this dark romantic drama, which offers a commentary on the ennui of the wealthy and the romantic plight of artists.*
 169. *As with the recent trend in Allen's films, this one here benefits from the beautiful Spanish landscape, which certainly sets the mood for the film.*
 170. *Vicky Cristina is Barcelona Bull **
 171. *While both films share the same cinematographer, I think*
 172. *This movie rises a level above Almodóvar's film visually. And what a beautiful setting this is.*
 173. *He plays a full of life, passionate Spanish painter-lover, and bless him for this.*
 174. *"Vicky Cristina Barcelona" stars Javier Bardem as Juan Antonio, a Spaniard painter who meets and fancies two gorgeous American female tourists visiting Barcelona for the summer named (yea you guessed it) Vicky and Cristina.*
 175. *The unruffled Juan Antonio offers Vicky and Cristina a flight to a nearby Spanish town, good wine, exquisite food, and a "make love" offer that he does not want them to refuse. The latter would fall into the entitlement of "Vicky Cristina Off Pantalones".*
 176. *Cristina eventually does develop a relationship with Juan Antonio, but a Spanish "new order" is intertwined in a "bizarre love triangle" fashion when Juan Antonio's fiery ex-wife Maria Elena gets in the picture that eventually converts into a ménage a trios Barcelona style; Si Baby!*
 177. *He (Woody Allen) also helmed the picture with an effective unpredictable storyline manner that also had the fringe Spanish benefit of showing us viewers splendid cultural cinematography of beautiful Barcelona.*

¹¹⁵ Oviedo.

178. So reserve your one-way (or three-way) movie ticket to Spain and visit the luscious and passionate land of "Vicky Cristina Barcelona".
179. The film is gorgeously photographed and captures both the intensity and the peace of Barcelona and its surroundings. The emotions of the visitors are almost palpable, and some of the locals' own feelings come through.
180. She (Vicky) is attracted but scared by the offerings of this exotic universe, and it is her objectivity that allows for some balance because at the other end of the spectrum are two Spanish powerhouses, flawlessly played by Bardem and Cruz, reinforcing their newly appreciated talents.
181. Making the film in an exotic locale, with two very talented Spanish actors certainly helps Allen.
182. But, worst of all is Penelope Cruz. Putting aside the character's stereotypes, I have seen her in a handful of films and a) she cannot act (despite claims that she is far better in Spanish language films than English ones, for over 50% of her role here is in Spanish), and b) like Johansson, she is almost always cast as a sex bomb, despite the fact that she's just an average looking woman and, in this film, looks scrawny, if not outright anorexic.
183. Performances are good all around, but the characters, with the exception of Allen's "Spanish" actors, are uninteresting, completely self-absorbed and seem to end up unchanged at their core.
184. But they hardly get their bags unpacked before they are approached by a famous painter named Juan Antonio (Bardem), who invites them to fly off to another Spanish city for a weekend threeway.
185. And though Woody seems to be covering new territory with his recent extended European vacation, the ground he covers isn't dramatic, only geographic.
186. Allen also peppers his backgrounds with Gaudi, the Catalan architect who even more than Miro represents the romantic spirit of Spanish art and individualism.
187. Both (Vicky and Cristina) become involved with a dashing Spanish artist (Javier Bardem) and find that the things they took for granted about themselves may not be true after all, and each leaves Barcelona a little less grounded than she was when she arrived.
188. Aside from the locales and hot-blooded, romantic atmosphere with Spanish guitars and wine in the night and gorgeous architecture during the day, which Allen and his DP capture wonderfully, the other characters Juan Antonio (Javier Bardem) and Maria Elena (Penelope Cruz) seem to spring out almost naturally out of this balmy city and country.
189. Almost immediately after shacking up with friends Judy and
190. Mark (Patricia Clarkson and Kevin Dunn), Vicki and Cristina are approached one night by local painter Juan, who tempts them (or rather Cristina) with a week end in Obejo.
191. The scenes he writes here are so good, and are so cool in being a kind of Woody-version of a Spanish soap opera (hysterical couple and threeway included, though not graphic), that he almost gets in the way of it with the narration.
192. Vicky, engaged to be married, resists Juan Antonio until the right blend of Spanish guitar and wine do the trick.
193. Vicky soaks up Gaudi¹¹⁶ and Catalonian culture and drones on about "turgid intellectual imperative" while Christina in under two months is on the road to becoming the next Cartier Bresson.
194. In unabashed stereotyping Allen utilizes his "hot blooded" Spanish leads to bring and instill passion into the proceedings but his tepid dialogue and action prevent it from building and it is left to a narrator to move things along.
195. Friends since college, Vicki will be working on her master's degree in Spanish culture and Cristina is going along to get over a bad relationship.
196. On one of their first nights in the city, a great-looking artist, Juan (Javier Bardem) suggests that the two ladies accompany him to a remote town in Spain (Oviedo) where they can, uh, have a hot threesome and do some sightseeing, too.
197. Naturally, the setting in Barcelona and other Spanish venues is most gorgeous while the costumes are also very well-selected.

¹¹⁶ Gaudí.

198. *Throw in a beautiful soundtrack of Spanish¹¹⁷ guitar and you have a truly fine film.*
199. *You had the Spanish male painter, who previously had been in a tempestuous romance with Cruz's character.*
200. *I was watching this with a European traveler friend who identified a lot of the background as actually being of Spain as opposed to being budget filmed in Canada.*
201. *In an era when film comedy has been reduced to numskull offerings for adolescents and adolescent men, Allen has come up with (gasp!) sophisticated comedies and dramas since he began shooting in Europe.*
202. *Radfield most assuredly has a complex and need to be on top—she makes butter, in one instance, at risk of getting in trouble and then puts an underling in her place when the piece of bread given to her is lacking; she got the butter for them so she better have as much as she wants—and therefore becomes threatened when her kingdom is invaded by a Spanish princess.*
203. *A titled Spanish heiress arrives. She is a precocious and cultured patrician. Of course the other girls retaliate.*
204. *It does not take long for Fiamma's ways to alter the balance of privileges. Di cannot compete with Fiamma's worldly experience, her seemingly exotic Spanish heritage, or her diving ability.*
205. *I don't know if there is a rule about the finals of the champions being played at home, but even if it's allowed, what a coincidence that the finals for that year was played in the Bernabeu.*
206. *Now how could the UEFA champions League cup final take place in Santiago Bernabéu when real Madrid is one of the two teams qualified?*
207. *After sailing far they meet a Spanish captain (Jordi Mollà) informing of them a large whale pack's location, but there's also a 'demon' whale.*
208. *In Ecuador, where they put in to stock up on supplies, Pollard and Owen share drinks with a one-armed Spanish whaling captain (Jordi Mollà of "Colombiana") in a bar.*
209. *The Spaniard confides in them about a plentiful whale playground. Nevertheless, he warns them about an aggressive "white-as-alabaster" sperm whale that killed six of his sailors.*
210. *Our heroes treat the Spaniard's tall tale with considerable skepticism.*
211. *The story may be a bit far fetched, but then what horror story isn't? The premise for the tale holds up well and is aided by some very fine performances by a mixture of Spanish, English, and American actors.*
212. *This movie seems like a toned down "In the Mouth of Madness" filmed in the Mediterranean.*
213. *If you are interested in some nice shots of the Balearic Islands, check out the movie, but if you're looking for a good mystery/thriller, don't bother leaving your couch.*
214. *The location work on Majorca is colorful and makes use of its caves.*
215. *The virtuosically filmed lush exotic European locale.*
216. *He's had this done more than a hundred times and all these unknowing subjects are walking around on Mallorca, the tourist mecca in Spain's Balearic Islands.*
217. *The two join forces and Hutton, a successful science fiction writer, finally tracks down the malefactor, Kelly, who nevertheless succeeds in prompting about a hundred people to leap to their deaths in The Caves of Hell on the island.*
218. *The writer/ producers were having too much fun in Mallorca to read their own script.*
219. *The movie focuses on the complexity of their relationships amidst a turbulent political context in Europe and particularly in Spain, a changing cultural and intellectual life dominated by the avant-garde, surrealism, the influences of jazz and the decadent lifestyle of artists in Europe.*
220. *It portrays the various choices each makes without being judgmental: the romantic revolutionary choices of Lorca that lead to his execution at the hands of the Nationalist militia at the very beginning of the Spanish Civil War, the narcissistic path of Salvador Dalí marked by genius, excessiveness and conceit, and the emotionally and politically embroiled life of Luis Buñuel who decides early on that his artistic career*

¹¹⁷ Spanish.

cannot find a place in Spain.

221. *The trio of Spaniards first meet while at the university; they come together as they begin their career in the arts.*
222. *Of course they are, Salvador Dali, the surrealist painter, Federico Garcia Lorca, considered to be Spain's greatest poet, and Luis Bunuel, a film director that delighted audiences with his art films that followed the canons of the surrealist movement.*
223. *Director: Paul Morrison and Writer: Philippa Goslett achieve a smash-up job in creating a story/film that gets into the heart and soul of three historic Spanish artist that lived at a time of social, political, and artistic transition that turned into an era of pain and suffering.*
224. *There is good acting to see too, Pattison while getting a few things wrong, still manages to feel like a Spaniard, and the Irish guy playing Luis Bunuel does some interesting stuff.*
225. *The movie manages to suggest beyond the gay love story, that Spain under Franco was a place where an urbane droll Spaniard could find a spot and ensconce himself; it may not be true but it's a nice place to occupy.*
226. *Some standout moments include the opening where a fey but nonetheless strikingly beautiful young Dali is driven to University, and any scene underscored by the Spanish guitar music written for the film.*
227. *Madrid may be avant-garde, but there is a strong anti-gay contingent (including oddly enough Buñuel) and the discord politically and artistically forces many to flee to Paris, the mecca of art.*
228. *I know very little about Dali, and even less about the Spanish Revolution (is that what its called?).*
229. *Starting in 1922, we are introduced to Dali as he arrives at a university in Madrid to study art.*
230. *For a big budget picture, the biopic about Manolete, one of Spain's most renown, and charismatic bullfighters, it does not have the spark it needed to ignite its action.*
231. *Adrian Brody, with his handsome hawk nose and sad eye brows, portrays an English speaking Spanish bull fighter.*
232. *Whatever the historical relationship between these lovers, it has been taken up artfully into an exploration of the matador's psyche, and by extension, the psyche of Spain.*

- Presupposition of/ emphasis on positive political continuity (at state/national level), negation of an alleged discontinuity)

- Argumentation scheme: topos of definition ('rebirth', 'zero hour')/ topos of name interpretation (locus a nominis interpretatione) fórmula argumentativa de definición temporal, formula argumentativa de interpretación de nombre.

C) Temporal reference, indicating continuity: temporal prepositions, adverbs of time and adverbial constructions

233. *However, the ever-consistent Ben Kingsley is unsurprisingly effective hamming it up as the Russian heavy, as are the young Kate Mara and the always interesting Spanish actor Eduardo Noriega.*
234. *Cruz is hot (as always), so enjoy her if nothing else.*
235. *Penelope Cruz is sexy as always but her role is actually quite believable as a WHO doctor trying to help dying Africans.*
236. *I have always been fascinated with the Spanish Civil War, and it forms the background of this story of the founder of Opus Dei.*
237. *In the end, you'll feel like Javier Bardem is the luckiest man in the world, Penelope Cruz is operating at the echelon of her appeal, and Rebecca Hall and Scarlett Johansson, well, they'll always have Barcelona.*
238. *Juan Antonio is quite the contrary: a charming, tall, European painter who always seems to say the right thing at exactly the right time.*

239. *His narcissism seems to always lead to bad feelings of jealousy amongst the various women he seduces.*
240. *Antonio (Bardem) is something of a conundrum to both girls: Cristina, because she has always enjoyed strange and mysterious relationships, and Vicky, because she never has.*
241. *Always truthful, he (Juan Antonio) is a genuine lover of life, if something doesn't work out at least he had his time of happiness.*
242. *Funny in that Johansson used the term "lost in translation" and ironic in that Cruz always comes across better in Spanish and something gets lost in translation when she acts in English.*
243. *Dali was always "mad" even as a child and even though quite and reserved I believe that Robert could have showed some of that side in the beginning.*
244. *Incapable of wrong-doing in my eyes since All About My Mother, she is everything you've heard she is.*
245. *In my opinion, Academy Award winner Penelope Cruz WAS deserving as Maria Elena, though many have since criticized the Academy for its selection.*
246. *This is easily the most enjoyable film he has made since going abroad and probably his funniest since at least 2000's "Small Time Crooks".*
247. *Feeling trapped into a marriage to a Steve Guttenberg clone played by Chris Messina, Rebecca doesn't know how to handle the awakening since her Javier moment.*
248. *In an era when film comedy has been reduced to numskull offerings for adolescents and adolescent men, Allen has come up with (gasp!) sophisticated comedies and dramas since he began shooting in Europe.*
249. *Particularly, Helena's unhappily married daughter Sally (Naomi Watts), like Flaubert's Emma Bovary before her (and there can be no doubt that Woody Allen deliberately plays on this precedent), goes to a performance of "Lucia di Lammermoor" with Greg, a man who wants to start having an affair with her (Antonio Banderas, better directed, and better made up than in any movie since he left his native Spain).*
250. *It is based on the stories and relationships between Federico García Lorca, Salvador Dalí and Luis Buñuel since their friendship in the Residencia de Estudiantes in Madrid in the 1920s.*
251. *However, film buffs will enjoy some of the nice touches like when Hall and another go to see Hitchcock's "Shadow of a Doubt" (one of my all time favorite films) or the repetitive use of a Spanish guitar in the soundtrack whenever Bardem and Hall get together*
252. *Never confused about what he wants, Bardem is bluntly honest at all times. He does not shy from the fact he still loves his ex-wife, nor that he is attracted to both girls.*
253. *Bardem has never been sexier in English.*
254. *Everyone is just so sensual, artistic, living in the moment, passionate - life is just one never-ending candle-lit dinner, being serenaded by a guitar player, wine-tastings, art gallery openings, poetry readings and so on. That's life in Spain, where no one seems to work or have any other job other than being an artist.*
255. *But Johanssen's character comes off as very shallow, so the complexity of her relationships with Bardem and Cruz never seem more than adolescent.*
256. *What I do, though, is that he could never have made this film anywhere but in Barcelona. The beauty, the intrigue, the exoticness; they all overpower the people moving through the story as well as us watching it all unfold.*
257. *Never confused about what he wants, Bardem is bluntly honest at all times.*
258. *And I must mention Penelope Cruz who comes in like a whirlwind and never stops.*
259. *Dali seems never to grow up but instead became the 'character' he wanted to be and played it safe.*
260. *And while Robert Pattinson does a good job with the Dali character (who really was this confused, unbalanced jackass), he never quite finds his center. (Dali never did either.)*
261. *After a passionate kiss, Dali tells his friend that he is attracted to a woman and will stop at nothing to have her. He later watches Lorca and his girlfriend, Magdalena, have sex, the whole time Lorca's eyes never leave his.*

262. *Spanish-language media frequently addresses sexual relationships which we in North America consider controversial.*

D) Referential vagueness by means of personal pronouns, place adverbs and spatial reference through persons and toponyms¹¹⁸

263. *They come to visit a friend (Oldman) who now lives in the Basque region because he has married a woman from there (Sánchez-Gijón).*
264. *Midnight in Paris is the most recent Allen opus and like previous works Match Point, Scoop and Vicky Cristina Barcelona he utilizes a European back drop with the same visual charm he used on Manhattan for the first three quarters of his career.*
265. *This makes for a sparkling, sexy cocktail that is lovely to look at (shot on location in Barcelona, and makes nice use of Antonio Gaudi's works of art as a back drop).*
266. *Only the psycho-sexual dynamic is played out against the unspoken backdrop of Franco's dictatorship instead of the Vietnam War.*
267. *The Spanish Civil War isn't a common setting for movies and I think it makes for an excellent backdrop.*
268. *Allen tends to be a better writer than director, but he really utilizes Spain's beautiful city as a fantastic backdrop to his picture.*
269. *This isn't Manhattan, but the backdrop shots are beautiful nonetheless.*
270. *Barcelona and Oviedo provide a beautiful cinematic backdrop for this dark romantic drama, which offers a commentary on the ennui of the wealthy and the romantic plight of artists.*
271. *Okay, we all know the plot of a movie like this. Some sophisticated city folk go out to the country and are set upon by local inbreds who proceed to rape and kill them.*
272. *That the stiff and conservative Vicky would have traveled to a foreign country with the impulsive and directionless Christina to spend two months together is inconceivable.*
273. *You're about to get married and need some input as to whether you should instead enter into an open relationship with an eccentric artist in another country.*
274. *When Cruz plays in her native language in her Country, she is magnificent.*
275. *Aside from the locales and hot-blooded, romantic atmosphere with Spanish guitars and wine in the night and gorgeous architecture during the day, which Allen and his DP capture wonderfully, the other characters Juan Antonio (Javier Bardem) and Maria Elena (Penelope Cruz) seem to spring out almost naturally out of this balmy city and country.*
276. *You feel his confusion, frustration and love for art, his country and his family.*
277. *A Foreign Location, Impeccably and Beautifully Shot with Artistic Zeal.*
278. *It is refreshing to see an Allen film, however, in a different location, the beauties of Spain used splendidly as the stories for his characters are explored.*
279. *Great performances all around, cinematography, music, location shooting.*
280. *The location shooting is pleasant but unremarkable, while the performances are rather colorless.*
281. *The locations are as much a character of this film as the actors.*
282. *Beautiful locations, filmed on a stringent budget, still shine, as the atmosphere of Spain, seduces the viewer, with it's elegant charm.*
283. *Besides, it's hard to resist such a charming cast as this: Javier Bardem, Scarlett Johansson, Rebecca Hall, Patricia Clarkson and a hilarious turn from Penélope Cruz; the beauty of Barcelona and other Spanish locations, and Allen's unmistakable dialogue. Even if "Vicky Cristina Barcelona" doesn't carry the depth of "Crimes and Misdemeanors", isn't as funny as "Mighty Aphrodite" or as witty as "Bullets Over Broadway", it's still another orgasm the Little Red provides us (oh, and if you wanna see it just for the already famous kiss between Penélope and Scarlett, you might be disappointed - it's sexy, but lasts only about 3 seconds).*
284. *Barcelona is beautiful, but the location feels false and imposed upon the movie to make it more interesting.*

¹¹⁸ We have also adapted the expressions that Wodak described within this section ("with us", "here", "in this country") to the construction of the Spanish identity in the United Kingdom and the United States. This way we have opted for "with them", "there", "country", "location", "setting", etc.).

285. *Famous locations were awkwardly dropped in like buzzwords.*
286. *He really uses the locations to his advantage, but, at the same time, in the end, I really had invested in the characters and took a lot more out of the film than just a bunch of lovely images.*
287. *Still, the film does contain enough shock, action and beautiful locations (not to mention sultry Spanish chicks) to hold most Americans attention!*
288. *I love the basic premise of this movie and it sounded like it could be good based on the plot, filming locations, and some decent actors.*
289. *The location work on Majorca is colorful and makes use of its caves.*
290. *The Kovak Box -decent low budget thriller filmed on location in the Mediterranean.*
291. *Most obvious reasons being that the woodsy-setting and crazy locals contributed to that, but there's also a majorly creepy/uncomfortable factor to the whole tone of it.*
292. *To me, it seems like that is what they are trying to do here, but with a tense, 'backwoods' setting.*
293. *The Spanish Civil War isn't a common setting for movies and I think it makes for an excellent backdrop.*
294. *Partially because of the beautiful Barcelona settings and the attractive faces on screen, it is a visual treat to behold.*
295. *I think the Spanish setting (and public funding) is what allowed him to do this.*
296. *Of course, that's not all that hard to do when you have a cast of drop-dead gorgeous actors exploring the fine art of love and lovemaking in a drop-dead gorgeous setting.*
297. *Or at least it would if the tone itself weren't so consistently scintillating and lighthearted and the setting so eye-popping and sensuous.*
298. *The film's semantically curious title refers to its twenty-something central characters Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) along with its romance-inspiring setting (Barcelona).*
299. *Javier Bardem, The music & the settings are the best part.*
300. *In fact, the Spanish setting helps give the film a sort of air of freedom that I haven't yet witnessed in an Allen film.*
301. *The sets within the city are fantastic as well, further emphasizing the beauty of the setting.*
302. *But casting aside, the film is beautiful and Barcelona is the perfect setting for the story to take place.*
303. *And what a beautiful setting this is.*
304. *Maybe some of the ethereal beauty of its setting managed to lull him into relaxing a little too much.*
305. *Naturally, the setting in Barcelona and other Spanish venues is most gorgeous while the costumes are also very well-selected.*
306. *I had high hopes for this film, even though I could see before entering that it was only being played at a small number of venues nationwide.*

E) Proper names interpreted as indicating Spanish descent¹¹⁹

307. *During the hunt for the girl, one of the locals decides he wants some time with Ledoyen, but he didn't count on Norman (Considine) possessing some cajones.*
308. *An English couple played by Oldman and Aitana Sanchez- Gijon decide to holiday in Spain.*
309. *They come to visit a friend (Oldman) who now lives in the Basque region because he has married a woman from there (Sánchez-Gijón).*
310. *'Bosque de Sombras' clearly takes Peckinpah's 'Straw Dogs' as its model, exploring the same themes of power and masculinity through a sexually provocative wife and her weak and ineffectual husband.*

¹¹⁹ We have decided not to include in this annex the examples containing the proper names 'Barcelona' and 'Spain' in an isolated way due to their high number of appearances in the UK corpus (Spain appears twenty times and Barcelona fifty two times). However, we have included some examples of these two proper names when they appear together with other proper Spanish names.

311. Only the psycho-sexual dynamic is played out against the unspoken backdrop of Franco's dictatorship instead of the Vietnam War.
312. Unfortunately, these socio-political underpinnings, which made Peckinpah's 1971 classic so powerful, are lost in 'Bosque de Sombras' not only through the lack of any real sense of the era but a reluctance to define the characters in the broad strokes necessary for political commentary.
313. Even the attempt itself begs the question: just how relevant is a critique of the insular superstitions of Franco's Spain?
314. Add Aitana Sánchez-Gijón (*The Machinist*, *The Whore and the Whale*) and Paddy Considine (*Hot Fuzz*), and you should have a great movie. There are other very good actors (Lluís Homar, Andrés Gertrúdix, Álex Angulo) familiar to those who watch Spanish movies, and they add immensely to the pleasure.
315. They find a little girl (Yaiza Esteve) locked in a cabin in the woods with lobster claw syndrome.
316. Two Brits with their European wives holiday in the backwoods of Spain, Paul and Isabel (Gary Oldman and Aitana Sánchez-Gijón), and Norman and Lucy (Paddy Considine and Virginie Ledoyen).
317. An English couple played by Oldman and Aitana Sanchez- Gijon decide to holiday in Spain.
318. Also in the cast: Lluís Homar, Kandido Urganga and Andres Gertrudix.
319. Eye Candy: Virginie Ledoyen & Aitana Sánchez-Gijón both bare all.
320. Annie has attracted the heart of not only Jim but also co worker Felix (Javier Bardem).
321. Felix's jealousy is readily apparent and can only spell disaster for Jim and Annie's relationship. Only a few minutes into the film we discover that both Jim and Felix¹²⁰ are living dual lives.
322. Felix is the civil liaison for the foreign mining companies and Sean Penn's assassin team.
323. No surprise Felix chooses Jim to take the shot and having accomplished the mission, Jim is forced to leave Africa and Annie without so much as a goodbye.
324. Javier Barden brings his Hispanic background back to the screen, but his role was very short and unfortunately very sad as a love obsessed, drunk who loses his min. Not my favorite role, but again he does okay.
325. The battlefields that became the stage for our fights were also beautiful, crafted or located in a variety of settings. Some were cool like a mansion, and others were ridiculous, like at a matador arena.
326. How about one sequence with Penn, Javier and Winstone squaring off?
327. Following the event, we pick up eight years later where Jim's wife (Jasmine Trinca) is now his ex-wife, married to his former coworker Felix (Javier Bardem in perhaps his weakest role yet), his health is greatly deteriorating with chronic headaches and fainting, and goes out to make him repay for his assassination in the Congo.
328. Bardem is laughable, as he spends some of his desperately little screen time drugged out of his mind, Idris Elba shows up just when you think the studios forgot to erase his name off the poster for less than eight minutes, and Ray Winstone, who plays Terrier's longtime friend, isn't given enough time on screen either, even though every time he appears he gives "The Gunman" some sort of life and drive.
329. He goes to Barcelona looking for leads to contact the man who led the assassination operation, Javier Bardem, who married Penn's girl friend when Penn had to abruptly flee the Congo after the assassination.
330. Javier Bardem sounds like Raul Julia but has substantial trouble being convincing. He's not convincing as a man who could induce Trinca to marry him, for example. He's not convincing in a sequence in which he is drunk. Raul Julia, were he alive and the right age, or Benicio del Toro would have been much better.
331. Javier Bardem is completely wasted coming off of a magnetic performance in *Skyfall*.

¹²⁰ Felix.

332. *The plot also encompasses a tedious love triangle, with Penn and Javier Bardem duking it out over Jasmine Trinca (though at least that part of the plot is done away with in reasonably short order).*
333. *The film has some good shootout sequences and Javier Bardem is a joy to watch but the story just isn't there for any kind of connection to the rest of the characters, I'm kind of surprised this emo-fest wasn't the brainchild of Clint Eastwood to begin with.*
334. *If he was innocent, why would Javier Bardem's character go off the deep and get himself killed, instead of working to clear their situation while being under attack?*
335. *Notables: Javier Bardem as Felix; Ray Winstone as Stanley; Mark Rylance as Cox; and Idris Elba as Barnes.ç But their team member and friend, Javier Bardem as Felix, promises to watch over her.*
336. *Then the character played by Javier Bardem. What's up with this guy? First of all, see any of his movies lately from the past five years and ALL his acting is the same, and just plain melodramatic. I used to really like him, but his characters don't seem to have any depth. I am going so far to question, does he just take the movie script just for the paycheck? Let's put that thought on pause.*
337. *He Tells Javier Bardem, a Former Colleague in Covert Corporate and Political Assassinations.*
338. *Javier Bardem has some hammy moments that were amusing.*
339. *Javier Bardem gets reduced to a whiner for most of the movie that diminishes his presence and character.*
340. *Very dry with Penn going down the serious route, a misuse of Bardem and Elba, and a slow pace.*
341. *The acting is top-notch, with kudos to Penn, Winstone, Elba and Bardem.*
342. *He then tries to get info on his death warrant by way of a sniveling uber pal in Felix (played by Javier Bardem who does some severe overacting here).*
343. *A buff, fiftysomething Sean Penn, who produced and co-scripted the film, surrounds himself with a first-rate cast that includes Javier Bardem, Idris Elba, Ray Winstone, Peter Franzén, and Mark Rylance.*
344. *Jim Terrier's supervisor, Felix (Javier Bardem of "Skyfall"), receives orders to eliminate the meddlesome minister, and he orders Terrier to perforate him. As a long-range sniper, nobody surpasses Terrier, and he ices the mining minister with one, extraordinary shot. Significant as the shooting is, Felix insists Terrier must clear-out of the Congo pronto. When he has to vamos, Terrier leaves behind his gorgeous girlfriend, Annie (Jasmine Trinca of "Romanzo Criminale"), who toils tirelessly as a physician in a field hospital. Clearly, a jealous Felix assigned Terrier the job so he could have Annie all to himself.*
345. *First, Oscar winner Javier Bardem dies about an hour into the fracas.*
346. *Two of his former mates have already been offed, while the third (Mark Rylance) and fourth (Javier Bardem) are running their own multinational companies.*
347. *Bardem's character, on the other hand, has wedded Jim's former flame, and immediately gets on the defensive with him.*
348. *We know he's bad news, because he's Javier Bardem.*
349. *If could call attention to one special item in regards to this production, it is Bardem.*
350. *Penn , as stated above, is overly-serious in his portrayal of Terrier, while Rylance and Bardem seem to be having a little less serious time with their characters.*
351. *Ray Winstone and Javier Bardem are effective in the there supporting roles.*
352. *I saw "The Gunman", starring Sean Penn-Gangster Squad, I Am Sam; Jasmine Trinca-Saint Laurent, The Best of Youth; Javier Bardem- Skyfall, Eat Pray Love and Idris Elba-Heimdall in the Thor movies, The Losers.*
353. *The trail leads back to Javier, who in his taking care of Jasmine, decided he would just marry her, and Sean finds out that there are people dying left and right that had anything to do with the mission in 2006.*
354. *Hit-and-miss globetrotting action drama about a former for hire sniper (Penn in all his world-weary, deadpanned stoicism) who discovers he's marked for execution years after a successful mission is uncovered and threatens not only his life but his*

- former lover (exotique Trinca) and one of the men responsible for the deadly gig (Bardem low-key and having a field day as a sinister frienemy).
355. The film also features other highly praised respectable A-list talent, in supporting roles; like Javier Bardem and Idris Elba.
356. One of his team members, Felix (Bardem), helped orchestrate Terrier's role in the assignment; so that he could swoop in and steal Annie, for himself.
357. I can't believe actors like Bardem, Elba, Ray Winstone and Mark Rylance also decided to join him in this venture!
358. The film stars Sean Penn with other actors like Javier Bardem, Ray Winstone, and Idris Elba popping in throughout the film as well.
359. Jim's less than thrilled with his job and suddenly flees Africa, leaving his surgeon girlfriend, Annie (Jasmine Trinca), in the care of his boss, Felix (Javier Bardem).
360. The acting was top-notch by Sean and as for Idris Elba and Javier Bardem they were in it here and there but not much and they did all right but nowhere near there performances of the past.
361. With cinematography by frequent Pedro Almodóvar collaborator José Luis Alcaine, the Greek locations are refreshing, even though the environs around Valencia, Spain, apparently doubled for much of the country.
362. The scenery is breathtaking and is a "love letter" to Greece, although a lot of it was filmed in Spain..
363. We get to see these wonders in all their glory, in beautifully photographed tableaux captured in Technicolor by cinematographer José Luis Alcaine.
364. But Pedro Almodovar's favorite cinematographer, José Luis Alcaine, gets it right with shots of Vardalos, who looks vibrant and beautiful all the time, even when she's splattered with gelato and desperate for love.
365. Contrary to the movie's claim, there was a better epoch where your films did have depth, humor, and acting. "Midnight", with all the recognition it received, sets the bar so low that aspiring directors feel like nouveau Buñuels with their "Hangover 2".
366. The artists too, such as Ernest Hemingway, Salvador Dali, Pablo Plcasso and Man Ray are merely cartoon stereotypes, often spouting quotes from their own work, or commenting on art in that phony-baloney way people in Woody Allen movies are wont to do.
367. Who wouldn't want to drift back now and then and visit some cultural heroes in their own time--you know, Ernest Hemingway, Cole Porter, Picasso?
368. One of the more colorful characters he meets is Salvador Dali, who insists on painting him with a rhinoceros.
369. It is during this time in the past that he meets and falls in love with a beautiful French woman named Adriana who is currently dating Picasso.
370. Whether it's Kathy Bates' Gertrude Stein, Adrian Brody's Salvador Dali (and if you're keeping count that's two more Oscar winners) or Corey Stoll's Ernest Hemingway, the parade of colorful and historic people inhabiting the social scene of France is a literal who's who of artists, writers and dancers.
371. Adrien Brody absolutely steals his brief scene as Salvador Dali by creating one of the most hilarious moments of the year.
372. Or perhaps he's referring to art, to achieving such intimacy with your craft and such artistic climax that you become immortal, like Hemingway, Matisse, Fitzgerald, Picasso, Dali, or Allen himself.
373. Hemingway isn't very amusing blathering about all his macho concerns and Picasso shows up merely as a buffoon, seducing one woman after another. Adrien Brody tries his best to suck out humor from a pretentious Salvador Dali but ultimately is unable to come up with anything funny.
374. A good part of 'Midnight' has to do with Gil's infatuation with Adriana, one of Picasso's cast-offs.
375. Paris is indeed the place of Romance, and thats what you can find aplenty in Paris. Even to this day, Mr Pablo Plcasso, Ernst Hemingway, and Mr Salvadore Dali!
376. Allen makes only a passing effort to cast actors who look like historical figures, which is fine, but Adrien Brody's riff on Salvador Dali, both the way he talks and the way he looks, is brilliant (I'm grinning as I write this).

377. *The cast is great (Corey Stoll as Earnest Hemingway and Adrien Brody as Salvador Dali being two of the most memorable examples), and Paris looks so beautiful that it often can distract from what's going on with the characters.*
378. *At the stroke of midnight he is picked up by an elegant car and is taken to the 1920s where he encounters Cole Porter (Yves Heck), Ernest Hemingway (Corey Stoll), F. Scott Fitzgerald (Tom Hiddleston) and his Zelda (Allison Pill), Josephine Baker (Sonia Rolland), Alice B. Toklas (Thérèse Bourou-Rubinsztein) and Gertrude Stein (Kathy Bates), Picasso (Marcial Di Fonzo Bo) and his current flame Adriana (Marion Cotillard who seems to have phoned in her performance), Djuna Barnes (Emmanelle Uzan), Salvador Dalí (Adrien Brody - in probably the only convincing performance in the film), Man Ray (Tom Cordier), Luis Buñuel (Adrien de Van), TS Eliot (David Lowe) - in other words all the famous artists of the 1920s.*
379. *Inexplicably, Owen Wilson transports to 1920's Paris and literally walks in the shadows of his idols. F. Scott Fitzgerald, Cole Porter, Ernest Hemingway, Pablo Picasso, T.S. Eliot and Gertrude Stein all make an appearance in what is sure to be an English slash Art major's wet dream.*
380. *Adrien Brody also makes an appearance as Salvador Dali which can be best described as absurdly hilarious.*
381. *Of course, everyone cackled loudly when Salvador Dali popped up.*
382. *During a midnight walk through the city, he gets picked up by an old automobile and transported to Paris of the 1920s, where he meets F. Scott and Zelda Fitzgerald (Tom Hiddleston and Alison Pill), Ernest Hemmingway (Corey Stoll), Gertrud Stein (Kathy Bates), Pablo Picasso (Marcial di Fonzo Bo) and other famous figures from the era.*
383. *The acting and the dialogue was on point. I could definitely see Ernest Hemingway, Scott Fitzgerald, and Salvador Dalí in the actors; this is how I imagined these people to be. Since the acting and the dialogue was on point, I felt a connection with Gil: I wanted to live in the 1920s and strike up conversations with these writers and artists.*
384. *I loved the characterizations of past's characters -- just the way I'd pictured them (except maybe Pablo).*
385. *Along the way he meets greats like Hemingway, Picasso, and Dali.*
386. *The actors playing Hemingway and Salvadore¹²¹ Dali are wonderful, as is the brooding Picasso.*
387. *There are names that pop in and out of the movie all.the.times. Salvador Dalí, Luis Buñuel, Gertrude Stein, F. Scott Fitzgerald (and Zelda).*
388. *But hey, if you know who Luis Buñuel is and whom Pablo Picasso had an affair with (and whom that lady had affairs with previously), and your friend doesn't, might as well invite them to the movie and make them feel bad for not knowing such important people.*
389. *What his fiancé does not know is that at the stroke of midnight our protagonist is transported to another era -- the Roaring Twenties -- complete with Cole Porter music, Ernest Hemingway literature, Picasso art and Gertrude Stein as critic of the book he has just written.*
390. *These historical characters are all brilliantly acted, my favorite being Adrian Brody as Salvador Dali who is hilarious.*
391. *You got singer, Cole Porter, artist, Pablo Picasso, author, T. S. Eliot, dancer, Josephine Baker, film maker, Jean Conteau, artist, Man Ray, bull fighter Juan Belmonte, and others. Some of the key character to look out for, are absurdly intense author, Ernest Hemingway (Corey Stoll), straight forward writer counsel, Gertrude Stein (Kathy Bates), crazy artist, Salvador Dali (Adrien Brody), and the dysfunctional couple of Zelda & F. Scott Fitzgerald (Alison Pil & Tom Huddleston).*
392. *The movie tells the story of a nostalgic screenwriter named Gil (played by Owen Wilson) who goes to Paris on a business vacation with his fiancée Inez (played by Rachel McAdams) and her parents (played by Kurt Fuller, and Mimi Kennedy) and every day at midnight Gil goes back to 1920's Paris where he meets his literary idols such as F. Scott Fitzgerald (played by Tom Hiddleston), Ernest Hemingway (played by Corey Stoll), Gertrude Stien (played by Kathy Bates), Salvador Dali (played by Adrien*

¹²¹ Salvador.

- Brody who is hilarious because he keeps on talking about rhinos), and his possible favorite artist Pablo Picasso (played by Marcial Di Fonzo Bo).
393. The casting of this highly complex, imaginative film is spot on. Hemingway, Zelda and Scott Fitzgerald, Cole Porter, Josephine Baker, Dali charm me into their world of literary and artistic wonder.
394. He meets the famous author Ernest Hemingway, F. Scott Fitzgerald, Picasso, Dali, and the beautiful Adrianna.
395. Allen makes them conform to stereotypes: Picasso is a brusque womaniser, Hemingway is a macho bottle-slinger, Gertrude Stein is a mother hen for artistic geniuses.
396. The people that played the Fitzgeralds and Hemingway, Dali, etc. were great!!!
397. And seeing Adrien Brody as Salvador Dali... nice.
398. The car takes him, literally, back in time, allowing him to meet the great artists of the 1920s. Ernest Hemingway, Salvadore Dali, Pablo Picasso, and F. Scott Fitzgerald, just to name a few.
399. For instance, there is Adrien Brody playing Dali with a surprisingly good French accent.
400. As Gil meets and greets with art world and literati major figures Salvador Dali (Adrien Brody), Gertrude Stein (Kathy Bates), and the Fitzgeralds (Tom Hiddleston and Alison Pill) he increasingly loosens his ties to present Malibu raised fiancée Inez (Rachel McAdams).
401. Over the various nights, Gil meets Gertrude Stein (Kathy Bates), Alice B. Toklas (who agrees to read his manuscript), Pablo Picasso, Man Ray, Luis Bunuel, Salvador Dali (Adrian Brody), Cole Porter, T. S. Eliot, Paul Gauguin, Toulouse-LaTrec, Degas, sees Josephine Baker perform, and goes to Maxim's. The one who makes the biggest impression is Picasso's lover, Ariadne (Marion Cotillard) with whom he falls in love.
402. And finally, all the celebrities Owen meets are pretty much top of the pops: Cole, Ernest, Gertrude, Alice, Pablo, Luis, Salvador, Scott and Zelda, Man Ray, Josephine, T.S., Toulouse-Lautrec, Gauguin, Matisse, Degas: they are all here!
403. By a quirk of fate, Wilson is transported back to the 1920s and meets the likes of Ernest Hemingway, Gertrude Stein, Salvadore Dali, F. Scott and Zelda Fitzgerald, and so many others from that grand period.
404. Adrien Brody's Dali is better than you can imagine and Hemingway is a bright caricature.
405. He meets F. Scott Fitzgerald, Zelda, Picasso, Gertrude Stein (a bored looking Kathy Bates), a macho Ernest Hemingway and a hilarious Salvador Dali adroitly played by Adrien Brody.
406. So, he meets some of his favorite writers and artists, like Fitzgerald, Hemmingway, and Picasso.
407. He also meets Picasso's girl, that he likes and this makes him see, he shouldn't marry his finance.
408. Maybe the point is that Gil's perception of his idols is shallow, but it was still annoying to see Hemingway (and Stein and Picasso and Baker, et cetera et cetera) doing the equivalent of waving his hands around saying "Look at me, I'm Hemingway!".
409. Writer-director Woody Allen develops comic momentum by transporting a young writer (Owen Wilson) back in time where he encounters one famous Golden Age figure after another, starting with F. Scott Fitzgerald and Zelda, then Cole and Linda Porter, Ernest Hemingway, Gertrude Stein, Luis Bunuel, Salvador Dali and others.
410. Even the introduction of La Belle Epoque, Maxim's and the Moulin Rouge with Lautrec, Gaugin and Degas, to Picasso, F. Scott Fitzgerald, Dali, Man Ray, and Gertrude Stein is nostalgia light.
411. What we have here is a commentary on nostalgia, set in the gorgeous city of Paris, taking us between modern day Paris and the city in the 1920s, when artists and writers such as Salvador Dali, Ernest Hemingway, and Gertrude Stein populated the city.
412. Adrien Brody's Dali is a scene stealer.
413. As he escapes his insufferable soon-to-be in-laws, Gil stumbles upon the Paris of the past he has romanticized so thoroughly and encounters F. Scott and Zelda

- Fitzgerald, Hemingway, Gertrude Stein, Picasso, and a host of other literary and artistic figures.*
414. *Through them Gil is introduced to Hemingway, Monet, James Joyce, Gertrude Stein, Cole Porter, Picasso, Djuna Barnes, and Alice B. Toklas. How good is that?*
415. *Over time, he falls in love with the lovely Adrianna (Cotillard), who is dating Pablo Picasso.*
416. *Then, an old looking vehicle of some kind pulls up and insists that he joins them. He then meets those that he deems to be idols like, Ernest Hemingway (Corey Stoll), Cole Porter (Yves Heck), Josephine Baker (Sonia Rolland), F. Scott Fitzgerald (Tom Hiddleston), Zelda Fitzgerald (Alison Pill), and later on Gertrude Stein (Kathy Bates), Pablo Picasso (Marcial Di Fonzo Bo), and Picasso's mistress Adriana (Marion Cotillard)(more on her later).*
417. *He converses with the Fitzgeralds, Hemingway, Picasso, Gertrude Stein among others as well as becoming infatuated with Pablo's mistress.*
418. *Tagging along with another couple Inez keeps up her demeaning ways ad nausea until we are rescued by time travel with Gil and the Montparnesse crowd but the novelty begins to thin, that is until Gil hangs out with the Surrealists (Luis Bunuel, Man Ray and a terrific cameo turn by Adrien Brody as Salvador Dali) and the pace and humor begin to finally pick-up as Gil attempts to straighten his backbone.*
419. *Gil meets F. Scott Fitzgerald and his wife Zelda (the adorable Alison Pill), Picasso, Gertrude Stein (Kathy Bates), Ernest Hemmingway, and many other colorful characters.*
420. *Confronting Dali, Hemmingway, Picaso, Scott Fitzgerald, T.S. Elliot.....these are all people who appreciate the arts dream of conversing with.*
421. *The movie also would only resonant to those who know a little bit of French and American literature, some basic common knowledge of the art world, about Picasso, Dali, Manet. Without knowing these fundamental French/American Literature For The Dummies and Art History 101, I really doubt those majority video gamers would give a rat arse about this movie.*
422. *After he experiences magical nights with Gertrude Stein, the Fitzgeralds, and Luis Buñuel, he returns to segments where he (we) has to be reminded how uninspiring the modern world is.*
423. *Enamored with the way Paris was during the 1920's, Gil soon finds himself in an alternate universe after midnight where he is rubbing elbows over martinis at jazz clubs with not only Fitzgerald and Hemingway but also influential figures like Gertrude Stein, Pablo Picasso, Cole Porter, and Salvador Dali.*
424. *Gil – as he toggles between present-day Paris and his idealized vision of the city's past - will likely remind Allen's fans of the shenanigans that occurred in "The Purple Rose of Cairo" down to the introduction of an out-of-sync love interest, this time a beautiful clothing designer named Adriana, who was Modigliani's mistress and has now become Picasso's embattled lover.*
425. *There's a predictably no-nonsense turn by Kathy Bates as Stein and an over-the-top one by Adrien Brody as Dali.*
426. *Wilson's 2010 present involves hack Hollywood screen writing, suspicious prospective in-laws, and mundane hassle. Salvador Dali, T.S. Eliot, and Pablo Picasso must never have had to wash the dishes or take out the trash.*
427. *The Ernest Hemingway scenes are easy to digest, but if you are not familiar with Luis Bunuel, you will most likely miss out on the scene which made me laugh the loudest.*
428. *One night Gil gets the unexpected thrill of his life when he boards a magical cab which time warps him back into the glorious 1920's where he becomes elated at meeting many of his idols all conveniently in the same place at the same time (Cole Porter, Pablo Picasso, F. Scott Fitzgerald, Ernest Hemingway, Salvador Dali, Gertrude Stein).*
429. *Half the fun as a viewer in this one is staying alert to pick up the clues to the references: Zelda and F Scott Fitzgerald, Josephine Baker, Juan Belmonte, Alice B Toklas, Djuna Barnes, TS Eliot, Matisse, Leo Stein, Toulouse-Lautrec, Gauguin, Degas, Cole Porter and Picasso.*
430. *Adrien Brody offers up a slightly off-center Salvador Dali - good for a laugh.*

431. And, Adrien Brody was hilarious as Salvador Dali, as in "Dali!!!" and "Rhinocerosus!" That part was priceless.
432. Gil does so, and on following midnights he continues to meet and socialize with them and their friends: the writers, artists, and famous denizens of that 1920s/30s Paris "golden age" era: Gertrude Stein (Kathy Bates) & Toklas, Hemingway, Picasso, "Tom" (T.S.).
433. He did NOT have Eliot say he'd been 'walking on a beach with his trousers rolled' (famous lines from Eliot's "The Love Song of J. Alfred Prufrock") but he sprinkled similar, more clever things, such as having Gil suggest to Luis Bunuel, the film director, the unique plot of one of Bunuel's later, famous movies ("Exterminating Angel").
434. After deciding to walk alone, the writer eventually gets picked up and travels back to Paris in the 1920s and comes face to face with such famous personalities as Ernest Hemingway, Zelda and Scott Fitzgerald,
435. Cole Porter, Salvador Dali, Pablo Picasso and Luis Bunuel among Others.
436. Adrien Brody is terrific as Salvador and Kathy Bates gets a good part as Gertrude Stein.
437. As great as everyone is, it's Mario Cotillard who steals the film as Adriana, a mistress to Modigliani and Picasso and the one who really strikes it up with Wilson's character.
438. But what the hell. Watching Wilson/Woody Allen's constant bug-eyed "Gee whizzes" as each celeb from the past (Fitzgerald, Dali, etc.) went into their star turn was unintentionally hilarious... rather like a reprise of the beginning of the guided tour of Jurassic Park, but the one truly touching sequence when Wilson/Woody somehow caught the right carriage to take a Marie Cotillard to her dream "golden age" to Maxim's and the Moulin Rouge of the Belle époque made it all almost worth it.
439. Overall, I liked it enough, a very good film although it's never as intriguing as it could have been, or as his other films I have seen, Match Point and Vicky Cristina Barcelona (and while the former was a better film all around, the reason the latter is ahead of this one is only because of Cruz in her Oscar-winning performance).
440. The think premise involves bringing past painters (Picasso) and writers (Hemingway) to life but giving them little of interest to say to nebbish-y Gil the main character who travels backward in time to meet them.
441. Only Adrien Brody entertains by playing Salvador Dali as a frustratingly over-the-top lunatic— perhaps Brody has far better comedic chops than we all suspected.
442. I couldn't imagine someone would enjoy this movie the way I did unless they've read some Hemmingway, Fitzgerald, and Gertrude Stein, unless you knew about her relationship with Picasso, even if you've only read *A Moveable Feast*, the movie would make a lot more sense, but my date hadn't read a single book by any of those authors and when I asked him at the end, he said he liked it.
443. The performances worth mentioning are Salvatore Dali (Adrien Brody) who is amusing & didn't have nearly enough screen time, Adrianna (Cotillard) who is a convincingly sexy french woman, & perhaps Hemmingways character.
444. Ernest Hemingway, Scott Fitzgerald, and Picasso all make
445. appearances in this (played by actors, of course) and as the movie takes its course, the writer realizes that the past isn't all it is cracked up to be, and that it has its ups and downs.
446. He stumbles across some partygoers who magically transport him back in time to the twenties, his favorite idealized time era, where he later meets his romantic muse, Adriana, mistress to Picasso, Modigliani, and his personal guide to the better life.
447. Once touched by the romance of a bygone era, Gil eagerly goes it alone whenever the witching hour approaches, in hopes of mingling with the likes of literary celebrities and artists of the past: F. Scott Fitzgerald, Ernest Hemingway (Corey Stall as the writer gets to deliver some of the script's best lines), Salvador Dali, Gertrude Stein, etc.
448. The entire supporting cast are wonderful, Rachel McAdams playing against character is great at making you dislike her character almost instantly, the same can be said for Michael Sheen, the 2 supporting cast members who were the best were Alison Pill as Zelda Fitzgerald, she's hilarious and just plain fantastic, Marion Cotillard is lovely and sweet as well, all of them are great, they all get a great scene, another worth mentioning is Adrian Brody as Dali, another hilarious encounter.

449. *He is believable and aptly cast. Marion Cotillard, as always, is perfect as Adriana, Picasso's lover, who has married the likes of Braque and Modigliani, and may (or may not) fall in love with Owen Wilson's character, Gil.*
450. *If you aren't aware of the Fitzgeralds, Alice B. Toklas, Ernest*
451. *Hemingway, Gertrude Stein, Dali, Cole Porter, the movie is still amusing and inspiring in a way. Some of the dialogues are absolutely brilliant.*
452. *But the scene-stealer of "Midnight in Paris" is Adrien Brody who only appears for five minutes in the movie, but I guarantee you will have a "Dali" good time watching it.*
453. *The characters from the 1920's (Ernest Hemingway, F Scott*
454. *and Zelda Fitzgerald, Pablo Picasso, and Salvador¹²² Dali) could have been more interesting.*
455. *The impersonations are all great -Hemingway,Picasso, repeat every bio book point by point,nice money maker.*
456. *Ah, and let's not forget Penélope Cruz. Our heroine, the W.H.O. doctor, does just fine in her role. One thing I have to say is that the inevitable hero / heroine romance is very effectively down-played. In fact, there really isn't too much romance in this film at all.*
457. *Penélope Cruz (Eva Rojas) holds her own against the bad guys.*
458. *I didn't think the chemistry between Penelope & Matthew sizzled, till the end.*
459. *Penelope Cruz brings her ever-present charm and beauty to a role which is notable for being one of the few action adventure roles written for a female that is not obnoxious in recent memory.*
460. *Nice jobs by both Zahn and Cruz.*
461. *Penélope Cruz pulled her weight as well. She reminded me so much of Salma Hayek that I would swear they are related.*
462. *Before they get going, they run into two W.H.O. workers, one of who was the beautiful Eva Rojas (Penélope Cruz).*
463. *He added sort of a friendly charm to the movie and if that is not enough, Penélope Cruz should make up the difference.*
464. *And if Penelope Cruz was any more beautiful, well, let's just say she was a more than capable leading lady - tough, smart and lovely.*
465. *Since Penelope Cruz is not one of my personal favorite actresses, I was not excited at her being cast opposite Matthew McConaughey as Eva Rojas¹²³.*
466. *I fell in love with Penelope Cruz when I first saw her.*
467. *Pitt thwarts the attempted assassination of a humanitarian doctor(Penelope Cruz), who happened to be in North Africa checking on a possible epidemic. The olive complected, dark haired Eva Rojas(Cruz) joins Pitt and his partner take on ruthless, greedy men about to contaminate the world's waters and threatening destruction and the Earth's doom.*
468. *However, the limited acting of Zahn, MM, and Cruz give this film some life, and the the plot makes it truly live.*
469. *I like Penélope Cruz, and she made a great WHO doctor.*
470. *Even Penelope Cruz's role can be equated with the Dorothy Lamour type character, except that Cruz is more than just eye candy. Her character really adds to moving the overall plot of the picture forward.*
471. *Penelope Cruz is probably one of the most under-appreciated actresses out there. Her voice is fantastic, and her facial expressions are right on cue. She is definitely a scene stealer in this one, despite the 2 great male leads.*
472. *Lastly though, I recommend it to anyone who is a fan of Penelope Cruz, because this is among her best.*
473. *Matthew McConaughey and Steve Zahn made a great team and I hope to see them do another movie together, and Penélope Cruz is an amazing actress.*
474. *Elsewhere, Zahn plays off McConaughey without ever vying for the lead role but Cruz is a distracting presence. I have no problem with a female member of the main cast - Eva Rojas balances the Dirk Pitt/Al Giordino balls'n'boffins combo - but Cruz is*

¹²² Salvador.

¹²³ Rojas.

- neither a good actress nor attractive enough and her reading of the medical notes carries as much authority as would an appearance by Jordan in ER.
475. Penelope Cruz is sexy as always but her role is actually quite believable as a WHO doctor trying to help dying Africans.
476. Steve Zahn is his comic sidekick, and Penelope Cruz is the eye candy.
477. Yes, Cruz can be impossible to understand at times but she is not baggage and gets well into the fray.
478. Made along the same lines as the 'Raiders of the Lost Ark' genre, mixing adventure with comedy, a smattering of love interest, a dollop of social comment, and some pretty fine scenery that creates a stage for likable actors such as Matthew McConaughey, Steve Zahn, Penelope Cruz, William H. Macy, Delroy Lindo, and Lambert Wilson, SAHARA succeeds in pulling off an interesting caper film.
479. Not having read the apparently sacrosanct novel by Clive Cussler upon which the film is based, this 2 hour plus film seemed to putt along without any great shakes, without much in the way of character development, without any hint of screen chemistry between Cruz and McConaughey, but with the surprise pleasure of watching Steve Zahn steal the scenes with his comic talent. It is that kind of film - not to be taken seriously or valued higher than its intent. It is just entertainment - and there is nothing wrong with that! Grady Harp.
480. Matthew McConnuhay is great with Penelope Cruz on screen.
481. Of course, he must escort a W.H.O. doctor (Penelope Cruz) upriver as well; she is seeking the source of a mysterious plague.
482. Cruz is...well, she's not as bad as she is in everything else
483. Then you sprinkle the movie with the irrepressible Matthew McConaughey, the smoldering and incredibly sexy Penélope Cruz, and the always entertaining Steve Zahn and you've the makings of something that could turn out quite well.
484. Lovely Penelope Cruz earned \$1.6 million (deserved every penny of it).
485. The two are joined by Dr. Eva Rojas (Penelope Cruz), the WHO doctor who is trying to trace the source of a deadly virus.
486. Even better, both played off Cruz pretty well, too.
487. Penelope Cruz is very good, and so is Zahn as Al Giordino, even though he doesn't have black curled hair and a build like Hercules as per the book character.
488. It is fast-paced and filled with banter just as the books are. Dirk Pitt, Al Giordino, Admiral Sandecker and Eva Rojas are all faithful to the original characters, as are Yves Massarde and Zateb Kazim.
489. Penelope Cruz was there, and that's about it.
490. Penelope Cruz seemed credible as a world heath organization official.
491. Miss Penelope less charming than she is. A complete lack of coherent style.
492. In this case, the adventurer and his comic sidekick, Matthew
493. McCaughnahey and Steve Zahn, are marine salvage men and the girl, Penelope Cruz, is a doctor trying to halt the spread of an epidemic in Mali, a country ruled by dictator whose philosophy runs along the lines of, "This is Africa.
494. Penelope Cruz as the humanistic but spirited doctor doesn't have much to do except look nice, and she accomplishes that without half trying. Yum.
495. Penelope Cruz is also enjoyable as the W.H.O doctor.
496. Penelope Cruz is great as the W.H.O. doctor and unlike Denise Richards playing a nuclear specialist in "The World Is Not Enough" Cruz is believable in the role she is playing.
497. No groin kicking gags, no T&A remarks about miss Cruz, no gratuitous bloodshed nor stupid "in your face with a smirk" moments.
498. Matthew McConaughey, Steve Zahn, Penélope Cruz and the
499. rest show us characters we can believe in, even like, and enjoy following as they go through a series of adventures and misadventures to see what misfortune has befallen Africa (formerly "the dark continent" in Jones' speak).
500. Matthew McConaughey did great as the lead role and had just the right charisma for the part while Penelope Cruz is beautiful and unbelievably sexy.
501. Ms Cruz usually leaves me flat but here she did a fine job.
502. There is a terrific last stand by Dirk, Al & Eva at the CSS Texas tho', which leads to a great alternate ending which could just as easily have been in the novel!

503. *Penelope Cruz also does just fine as a U.N. style doctor who's investigations into an Nigerian epidemic get her tangled up with Dirk Pitt and his roughnecks, led by a trucker-chic Steve Zahn.*
504. *Many people find Cruz's thick accent frustrating and difficult to decipher, but she really has a beautiful voice, one that you become hypnotized with in some of her Spanish-language films including "All About My Mother" and "Open Your Eyes," where you can experience it in it's natural habitat.*
505. *I bothered by, the absurdity of 'Sahara' until somewhere around the end of act II, when McConaughey, Zahn, and Cruz discover, quite by accident, the verboten toxic solar plant.*
506. *As to the supporting characters who aren't regularly repeating characters in the books, I did think Penelope Cruz did an outstanding job as Eva Rojas, and Massarde and Kazim were well-cast.*
507. *Cruz, in fact, gives the most entertaining performance.*
508. *These were: 1) Penelope Cruz...My god, if she isn't the absolute essence of feminine beauty then I don't know what the term means; I wanted to jump all over her for the entire 30 minutes, just like I did when I saw her in Vanilla Sky, another underrated movie; maybe I just like ethnic women, but there's something about her face that gets my attention in a way more powerful than the more traditional beauty of, say, Julia Roberts, Cameron Diaz, even that really hot chick from Sin City; Cruz tops all of them...then again, the most attractive white woman ever, in my opinion, was Shelly Long in "Cheers".*
509. *While beginning his search for this relic, accompanied by his lifelong buddy Al Giordino (Steve Zahn), Pitt is joined by two doctors from the World Health Organization, Eva Rojas (Penelope Cruz) and Frank Hopper (Glynn Turman) ,searching for the source of a plague that is spreading in Africa.*
510. *I mean, you could tell even from the poster, that McConaughey and Cruz were going to end up together. and a lot of other things were obvious from the beginning, but i don't want to give the movie away, so i won't say what those things are.*
511. *And then there is Dr. Rojas. Why would a smart woman fall for a Dirk Pitt?*
512. *I thought the other principal castings were A-OK, including Penelope Cruz (Dr. Eva Rojas).*
513. *But they have other missions more pressing and with a generous 72 hours Dirk and Al take a quick look into his dream find. Along the way Dr. Eva Rojas (Penelope Cruz) and her colleague from the World Health Organization (Glynn Turman) join in to take a trip into the heart of the desert.*
514. *Also the partner of Penelope Cruz was very good to have on the screen.*
515. *Cruz was just window dressing & there was no chemistry between her & McConnehey.*
516. *Penelope Cruz is as beautiful as ever.*
517. *With it, McConaughey, Cruz and Zahn launch a series on par with Raiders of the Lost Ark and the James Bond franchise.*
518. *Cruz . . . eye candy allure aside, I'd (mis)judged her acting ability to be substandard.*
519. *Cast: Matthew McConaughey, Penelope Cruz, Steve Zahn, Lambert Wilson.*
520. *Along the way they meet up with Dr. Frank Hopper (Glynn Turman) and Eva Rojas (Penelope Cruz) from the World Health Organization researching a recent outbreak of a mysterious and fatal disease.*
521. *The four separate, leaving Frank and Eva in a local village for research, and Dirk with a squad of speedboats and machine-gun toting soldiers chasing after his boat.*
522. *Instead of fluffing the film with obligatory sappy love scenes between the sexy doctor and the sly hero, Eisner presents cute one-liners and courteously gives Cruz some clothes instead of the usual bikini.*
523. *There are lots of great shots of McConaughey's perfectly sculptured body; and of course of Cruz's as well.*
524. *When I got out, one of few other audience members, another woman, remarked to me "Penelope Cruz could have whatever man she wanted and she sure knew what she was doing." I smiled broadly.*
525. *I think Cruz does a very good job of acting, by the way.*

526. *The beautiful Penelope Cruz IS the perfect Eva Rojas. Steve Zahn as Al Giordino was wonderful and funny, but he doesn't look Italian. William H. Macy as Admiral Sandecker was not what my mind's eye expected physically, but he did a superb job.*
527. *Penelope Cruz as a W.H.O. doctor and finally gets a movie where she can keep her clothes on and act - nice try.*
528. *Penelope Cruz's character Eva was a very basic role and could have easily been casted with just about any other actress and performed better.*
529. *Personally I would be just as happy to see McConaughey, Zahn and Cruz hanging out at a bar for the last forty-five minutes of the picture, doing body-shots and singing karaoke perhaps, but the film insists on following through with its goofiness about Jefferson Davis's gold and some naughty Frenchman poisoning the ocean instead.*
530. *One watches the film evermore glassy-eyed; as McConaughey wrestles with some chap on top of a giant solar-collector-thingy in the middle of the desert one can almost drift off into a little day-dream of how cool it would be for Matt to whip out his bongos and Penelope to put on some sexy Spanish-dancer getup and grab some castanets.*
531. *I did like the buddy chemistry between the two male characters (Dirk and Al), and Cruz as the doctor added another dimension to the story.*
532. *There are so many absurdly improbable coincidences, I won't (and probably can't) list them all, but let's just say that if the shirtless*
533. *McConaughey had not been in the surf with a spear-gun in his hand at the exact moment when Cruz is checking a lighthouse keeper for plague, you could just forget the rest of this film.*
534. *Along for the ride are Steve Zahn, Penelope Cruz, William H. Macy, Delroy Lindo and Glynn Turman who we haven't seen on the acting front in quite a while.*
535. *Cruz's bird like appearance paid no compliments to McConaughey's rugged good looks and exquisite physique (whew!).*
536. *Penelope Cruz is a waste of celluloid...or digital bytes....one dimensional.*
537. *Penelope Cruz is very good as well, she is nice to look at and she plays a secondary role in the wild wild ride of a movie.*
538. *No complaints whatsoever about the casting of Penélope Cruz as Dr. Rojas. Her part as a doctor is more essential than as a beautiful woman in the movie and she does both very well.*
539. *And don't even get me started on that bland bimbo Penelope Cruz.*
540. *I like Matthew "Bongos at 3am" McConaughey, I like Penelope "Not Naked in This Particular Film" Cruz and Steve "Great Facial Expressions" Zahn.*
541. *Doctor Eva Rojas (Penelope Cruz) with the World Health Organization catches a ride on Dirk's boat to find the source of a plague that is following a path along the Niger River.*
542. *Who in the world is going to believe Penelope Cruz can play a doctor?*
543. *Well, in this film, Steve Zahn outshines both Mathew McConaughey and Penelope Cruz.*
544. *If your looking for a few good laughs, some fairly good action and the lovely Ms. Cruz, this is your movie.*
545. *Penelope Cruz can not act and does not look hot, MM grins his whole way through scenes. LAME!*
546. *Penelope Cruz usually bugs me but she didn't in Sahara, and that's saying a lot my friends.*
547. *With Dirk's passion for uncovering a myth, and romantic interest in Penelope Cruz's character, this movie is perfect for both genders and appeals to all ages.*
548. *So many bad memories from this one: The predictable boat chase, the boring fist fight on top of a tower, the supposedly "romantic" moments with McConaughey and Cruz, the laughable final sequence in the Civil War ironclad battleship, William H. Macy generally looking like he's not sure how he got mixed up in this awful film... It goes on and on.*
549. *Even the hilarious Steve Zahn can't save this film. his comic relief, while slightly amusing, missed it's mark. and Cruz....i'm not even gonna touch that...*
550. *Even the wonderful Penelope Cruz couldn't save this one.*

551. *Although Cruz has proved her credibility as an actress, when she's portrayed a nutcase/traumatized female, she stinks here. Maybe it's the role.*
552. *No chemistry between Mathew and Penelope.*
553. *And Penelope Cruz has the only female role.*
554. *Much of the fun is stripped out with a parallel quest involving Penelope Cruz as a World Health Organization doctor trying to track down the source of a contagion that's spreading from the country of Mali and into Nigeria.*
555. *Penelope Cruz plays a World Health Organization official determined to enter the country to help stave off a plague that seems to be taking hold there.*
556. *Surely a movie starring the delectable Penelope Cruz and William H. Macy can't be all that bad.*
557. *Well, when you have Penelope cast as a doctor from the World Health Organization, and Matthew McConaughey as a surferlike deep sea expert and treasure hunter, it's pretty much downhill from there.*
558. *While he plies the water of the coast of Niger, Dr. Rojas (Cruz) is determined to locate the cause of a baffling new plague in Mali.*
559. *Doctor Ava¹²⁴ (Cruz) tries to quell a plague epidemic that started in the Sahara Desert.*
561. *Penelope Cruz and Steve Zahn were also really great in this movie.*
562. *Basically it's about Dirk's obsession to find a long-lost Civil War ship, and gets stuck with Al and Eva in the fight to find a cure for toxins in the Niger River.*
563. *How Eva gets stuck in the well when the villains attacked her partners was exciting and gives its fair share of a scare or two.*
564. *Penelope Cruz is gorgeous but not cutsie-tootsie.*
565. *And then, there's Penelope Cruz...*
566. *The real weakness in the movie for me was Penelope Cruz.*
567. *Cruz was not in the film that much, so she didn't really get much chance to annoy me like she usually does.*
568. *I expected actual stupid ghost skeletons, or blatant sexism where Cruz was concerned.*
569. *Quite the contrary, no unbelievable supernatural elements were ever introduced, and Cruz was a strong character, believable and likable.*
570. *The interaction between the 3 leads (McConaughey, Cruz, and Zahn) was quite good - this is the 1st movie where I noticed Zahn and I look forward to seeing more of his work.*
571. *Eva Rojas by Ms. Cruz was tolerable as she was a minor character and I actually liked Admiral Sandecker.*
572. *There are some decent action scenes and it has Penélope Cruz in a bikini.*
573. *I'm not a fan of Penelope Cruz anyway. Put her in the role of an annoying bleeding heart liberal WHO doctor, and you have a recipe for boredom.*
574. *While it may have been a little more expensive, it would also have been so much more memorable and cooler than Dirk, Al, and Eva jumping inside the Texas and shooting down Kazim's helicopter with a cannonball.*
575. *I Love Penelope Cruz - a LOT. But this movie simply went no where.*
576. *I thought Penelope Cruz totally sucked in this film.*
577. *I assumed this would be the case given the fact that Matthew*
578. *McCanaughey and Penelope Cruz couldn't act there way out of a box, except I saw Ebert gave it a thumbs up.*
579. *While on some routine oceanographic job off the coast of Africa, Dirk Pitt has the opportunity to come to the rescue of pretty WHO (world health organization) doctor in peril, Eva (Penelope Cruz), who was being threatened by thugs on the beach, simply because she was saying that there might be a plague in the area.*
580. *So somehow Dirk meets up with one of the doctors, Eva Rojas (Penélope Cruz) and the two story arcs become poorly intertwined.*
581. *I assumed this would be the case given the fact that Matthew McCanaughey and Penelope Cruz couldn't act there way out of a box, except I saw Ebert gave it a thumbs up.*
582. *Now to the third member of this triumvirate, Penélope Cruz.*

¹²⁴ Eva.

583. *Sahara is all over the place; it's haphazardly put together, and the acting is second rate (another point where Sahara merits no comparison to Indy. C'mon, Matthew McConaughey vs. Harrison Ford, Penelope Cruz vs. Karen Allen -- you've got to be kidding!)*
584. *Cruz is a hottie, Zahn is funny, and McConaughey is the token hero.*
585. *SAHARA (2005) **1/2 Matthew McConaughey, Penelope Cruz, Steve Zahn, Lambert Wilson, William H. Macy, Lennie James, Glynn Turman, Rainn Wilson, Delroy Lindo.*
586. *Rambunctious hodgepodge actionadventure popcorn flick with McConaughey cast as Dirk Pitt, an adventurer/explorer for hire whose quest to find a 150 year old Confederate Ironclad ship leads him to the unlikely titular destination where he encounters a diabolical plot involving a Eurotrash industrialist (Lambert cornering the cottage industry of said villainy of late) and a deadly plague being questioned by a plucky UN doctor (a seemingly miscast Cruz despite her loveliness) determined to expose it globally.*
587. *But when these two cross paths with a beautiful doctor (Penélope Cruz) they find themselves on the ultimate treasure hunt.*
588. *The discovery of the ship, and ensuing shoot-out is exciting; but, the part with McConaughey and Mr. Zahn (as Al Giordino) happening upon Ms. Cruz (as Eva Rojas) in an old desert well is better.*
589. *A movie where the plot goes like: the confederate's civil war treasure shows up in Africa (??), and a "humanitarian" doctor (Penelope Cruz, that by the way can barely speak her lines) along with 2 treasure hunter's (the supposedly funny one not being funny at all) ended up chasing the gold, fighting a disease that can kill the whole world's aquatic life in 1 week, and in the meantime, killing dozens of African's....including the president of a remote country.*
590. *Meanwhile, in a separate plot, two World Health Organization doctors, Eva Rojas (Penelope Cruz of "Blow") and Frank Hopper (Glynn Turman of "Light It Up"), discover a deadly infectious plague. When Eva investigates, she places herself in jeopardy. Three thugs working for a bloodthirsty African warlord, General Kazim (Lennie James of "Snatch") who has a taste for rare autos and antique firearms, manhandle Eve on a beach. Since he happens to be snorkeling nearby, Pitt intervenes and delivers Eva from their evil clutches.*
591. *Add to these discrepancies the painful delivery from Penelope Cruz and the fact that most film-goers may not be willing to suspend ALL belief the way we Cussler readers have grown accustomed to doing, and the likelihood of a sequel is extremely slim.*
592. *The only pleasant thing about this movie is the beautiful Penelope Cruz.*
593. *It started with an interesting action scene of an ironclad-ship battle in the Civil War, and the rest was riddled with helicopters, explosions, gunfire, death-defying leaps, vertigo-inducing rescues, plague victims, chase scenes involving trains, cigarette boats, and an antique roadster, ingenious mechanical improvisations, and the occasional decorous presence of Penelope Cruz.*
594. *Okay, so Cruz and her WHO companions were the bright spot of this film in terms of acting, but couldn't she and McConaughey at least kicked up some chemistry?*
595. *And Penelope Cruz? Come on, we know she was cast for only one thing ... and it certainly wasn't her acting talents.*
596. *Penelope Cruz and Matthew's chemistry was not instantaneous but towards the end they warm up to one another.*
597. *So much left out, the only thing is this: Yes Zhan and MMC have chemistry - more than MMC and Cruz (who should take more acting lessons - GOD !!! where is Salma Hayek when you need her!!!!)*
598. *Along the way we meet some interesting characters, paramours of Antony played by Elena Anaya, the gifted actors Unax Ugalde and Hugh Dancy, and a host of other bit parts who enliven the action or act as stimuli for the crumbling downfall of Barbara Baekeland.*
599. *The various periods of time are well captured by cinematographer Juan Miguel Azpiroz who manages to give us the 'superficial beauty' of these empty souls while keeping a safe distance from their degrading antics.*

600. *The musical score by Fernando Velázquez is always too loud and falls between the cracks of elevator Muzak and takeoffs on Wagner's leitmotifs from 'Tristan und Isolde'.*
601. *I did enjoy the vivid cinematography of the film, so hats off to Juan Miguel Aspiroz for his aspiring vision.*
602. *When Tony turns out to like boys, his father runs off with his (Tony's) beautiful Spanish girlfriend, Blanca (Elena Anaya), and his mother (Moore looking younger and changing hair color as the decades roll by) beds her gay escort Sam (Hugh Dancy), who's already been with Tony.*
603. *Things are a bit complicated--but in a way not, since it all happens in a bubble of wealth in New York, Paris, Mallorca, and London where everything is easy, baths are leisurely, and no one's badly groomed.*
604. *She is too close to her son Tony, and he steals away his girlfriend, Blanca (Elena Anaya - Talk to Me, Sex & Lucia, and the heretofore elusive Alatríste).*
605. *The second half of the movie falls completely off from what little promise there is to start with: maybe it will be fascinating, in that twisted Bunuelian sense, to see the twisted sexual deviance of the upper class.*
606. *Soon he meets Blanca, and not long thereafter spends a night with her.*
607. *Barbara tells her later that she thought he was delivering Blanca rather like a cat delivers a bird to its owner.*
608. *In 1968, Brooks and Blanca decide to go somewhere together.*
609. *I did not care so much for Elena Anaya, Unax Ugalde, or Julianne Moore (yes, she's considered an untouchable tin god, but I think other actresses could have done as well or better here).*
610. *I think there is a little bit of a Manolo in each of our lives... something each one of us needs to come to terms with. Hopefully, as with Manolo, there is a Josemaría in each of our paths.*
611. *I think the story about father and son, Manolo and Robert, would have been worth pursuing in more depth.*
612. *Meanwhile, the story about Josemaría Escrivá -- I can't understand why Joffe didn't show him walking on water as he did just about everything else.*
613. *Sorry, I watched this movie without any prior knowledge or background to Josemaría nor the Opus Dei.*
614. *The film looks at the early life of the Catholic saint Josemaría Escrivá, founder of Opus Dei, the controversial Catholic organization recently caricatured by the book and movie versions of Dan Brown's DaVinci Code.*
615. *The end leaves you wanting to know more about Josemaría Escrivá.*
616. *Fictional story surrounding the real Spanish St. Josemaría Escrivá.*
617. *While most of the story is fictional, one of the two principal characters is real, Charlie Cox as Josemaría Escrivá, born in 1902 and who became a Catholic priest.*
618. *One priest who knew Josemaría Escrivá very well says that the film's portrayal of him is basically very faithful.*
619. *However the character that Wes Bentley plays, Josemaría Escrivá's childhood friend Manolo Torres, who became involved in the civil war, is entirely fictional as far as anyone can tell.*
620. *Which brings in Dougray Scott as the old man's son, Roberto Torres, also a fictional character, who is doing research on Josemaría Escrivá and wants his elderly father's views.*
621. *They have not spoken in 8 years, and Roberto doesn't understand why.*
622. *It turns out that Manolo was about the complete opposite of Josemaría Escrivá.*
623. *He personally killed people, or had them killed, but at the end of the civil war in a fictional scene where Josemaría Escrivá and others were about to escape to the safety of France, a sniper was about to shoot them but Manolo instead killed the sniper, saving his old friend.*
624. *On his deathbed he still had the rosary given to him years earlier and had a vision of young Josemaría Escrivá standing there in his room right before he died.*
625. *Joffe's cast of little-known or unknown performers can only be described as adequate; no Alec Guinnesses or Peter O'Tooles herein, only Wes Bentley as Manolo and Charlie Cox as Josemaría.*

626. *Joffe intends the disparate characters to be opposing sides of the same persona, but with Cox and Manolo, the persona has little depth.*
627. *"There Be Dragons" opens when Josemaria Escriva, founder of Opus Dei, is about to be canonized; seeing a news opportunity, Roberto Torres, a Spanish journalist, undertakes research into the life of the Spanish priest and re-connects with his estranged father, who knew Josemaria when he was younger.*
628. *The early scenes cover the boyhood years of Escriva and his*
629. *friend, Manolo; evoking nostalgia, the childhood moments with family and friends glow against picturesque Spanish villages and countryside; Geraldine Chaplin and Derek Jacobi have effective, but small roles during these episodes.*
630. *Throughout, the film cuts back and forth between the present, where Torres and his girlfriend tend and query the reporter's aged father, and the past, where both Escriva and Manolo are caught up in the turmoil of the Spanish Civil War.*
631. *Although the theme of forgiveness crops up regularly in Joffe's screenplay, any attribute that might qualify Josemaria for canonization is left unsaid and unseen, although reference is made early on to a miracle that occurred in his name.*
632. *The biggest problem was the very weak link between the two divergent story lines of Manolo and Josémaría.*
633. *Added to the semi-present-day story of Manolo's son, this all created a disappointingly schizophrenic storyline.*
634. *In the end, although I would have loved to know more of Josémaría's history, he felt like a gratuitous plot device, only there to force father and son to reconnect, and the time taken to tell his story just took time away from the others.*
635. *Finally, it just drove me crazy that there was no consistency with regard to the use of Spanish - most times things were written in English, but sometimes not, and the accents were all over the place. I can't help feeling that this would have been much better si se hubiera hecho completamente en castellano.*
636. *Actors Charlie Cox and Wes Bentley, who portrayed José Maria and Manolo respectively, were outstanding in their roles.*
637. *An epic score with a Spanish feel, listeners are told a story of bravery and drama with their ears alone.*
638. *The story of Josemaria Escriva is just such a tale and, despite the fact that Joffe is an agnostic, he manages to show the true devotion of the man of God.*
639. *The scene where the grandmother was telling stories to little Manolo and Josemaria.*
640. *Manolo has connections and seeks to avoid letting anyone get the best of him and doesn't see beyond the here and now.*
641. *JoseMaria is a young priest who helps the poor and teaches his friends to foster peace.*
642. *The film is based on the true story of St. JoseMaria Escriva, the founder of Opus Dei, a movement to appreciate the sanctity of daily work done with love and trust.*
643. *The narrative captures the essence of St. Escriva's philosophy and makes it more of a tangible reality for the modern man.*
644. *Josemaria, the founder of Opus Dei is admirably portrayed in this movie which shows the difficulty of choosing the right behavior.*
645. *Josemaria (similar to complaints people have about the Harry Potter movies making less sense unless you have read the books), but I liked the movie and wouldn't have a problem seeing it again.*
646. *Josemaría Escrivá, and two fictional characters, Manolo Torres, who is a childhood friend of Josemaría, and Manolo's estranged son, Robert, a journalist who, in 1982, decides to write about the soon-to-be-beatified Josemaría.*
647. *Charlie Cox's Josemaria is wonderfully appealing, especially in those scenes where he's evidently struggling to live up to his ideals of holiness.*
648. *The movie inspired me to find out more about the historical Josemaria and what happened after the final scene...and this knowledge added depth to subsequent viewings.*
649. *I do wish Manolo were a more sympathetic character and that the interchanges between Roberto and Leila weren't so trite.*

650. *In my opinion, the difference between the fact-based Josemaria storyline (many of his lines are actual quotes) and the fictional Manolo storyline gives the movie an uneven feel.*
651. *Once on board the train, they befriend a young couple (Kata Mara and Eduardo Noriega) who claim to be student-teachers returning from Japan but might be hiding something sinister.*
652. *Roy (a very young-looking Woody Harrelson) and Jessie (Emily Mortimer) are a young Iowa couple, returning from a church humanitarian mission in China via the Transsiberian Express, where they encounter the much more adventurous Carlos (Eduardo Noriega) and Abby (Kate Mara).*
653. *The quartet who meet in a compartment aren't really likable, but you're thrown in with them, like on a train--the way Roy (Woody Harrelson), his wife Jessie (Emily Mortimer), Carlos (Eduardo Noriega) and Abby (Kate Mara) are thrown together in this tight, exciting, basically old-fashioned thriller.*
654. *Carlos and Abby say they were teaching in Japan.*
655. *However, Carlos, a handsome devil, who has his eye on Jessie, seems to know a little too much about how to get past customs with a dodgy passport.*
656. *The train makes long stops, and Roy is so fascinated with the cars, he gets involved in a conversation with Carlos, and then the train takes off without him.*
657. *Carlos is dangerous, handsome, and predatory.*
658. *Carlos and Abby insist on getting off with her and keeping her company.*
659. *The two Americans find themselves befriended by a young couple Carlos and Abby (I think that's her name, the character was played by Kate Mara) who themselves are traveling around Russia.*
660. *After some time together an awkward friendship forms between Jesse and Carlos who has several different motives.*
661. *We're not on Amtrak and the more perilous side of American's traveling in distant lands is beautifully rendered by the director Brad Anderson and sensational cinematography by Xavier Giménez.*
662. *The story plods along for about 45 minutes before something actually happens--Roy fails to get back on the train and Jessie is forced to get off at the next stop and spend the night in a hotel with suspected drug mule Carlos and unsuspecting Abby in a room down the hall.*
663. *Carlos has already put some moves on Jessie but she somehow agrees to go on a little sightseeing tour the next morning with Carlos who takes her through a forest until they arrive at a monastery in the middle of nowhere.*
664. *Carlos gets more aggressive with neurotic Jessie and she assumes he's going to rape her.*
665. *She finds a small log and smashes Carlos in the face.*
666. *Somehow Carlos is unable to subdue the upset Jessie and moves on her again.*
667. *The whole scene is totally ludicrous, with Carlos making no attempt to avoid the blows inflicted upon him by a crazed Jessie.*
668. *Roy finally meets her in the town, they get back on the train, and Jessie fails to tell him that she killed Carlos.*
669. *But no, neurotic Jessie (remember she smokes cigarettes!) has to hide the truth from Roy that she killed Carlos as well as information that Carlos planted heroin in her suitcase.*
670. *When Kingsley grabs Roy and Jessie and takes them off the train to a secret hideout, Kingsley's partner wants to kill Roy and then extract information from Jessie as to where Carlos is.*
671. *Even Carlos, the newly enlisted drug mule, fails to be much of a menacing character at all.*
672. *If she was supposedly such a bad girl from the age of 16 until her late 20's, she would have much more intelligence than to be pulled-in by Carlos time and again.*
673. *It is ridiculous that the detective lets Jessie and Roy go in the end without finding out where Carlos was.*
674. *The only people that express any sentiment towards them are their roommates, Abby (Kate Mara) and Carlos (Eduardo Noriega). Jessie develops a strong physical attraction to Carlos and becomes friends with his wife.*

675. Carlos helps Roy accustom himself to Russian train life and the couples become fast friends.
676. There is something suspect about Carlos however; he carries the oddest hollow Chinese dolls which he gives to Jessie.
677. Officers are stationed to search trains for these dolls and one of these officers named Grinko (Ben Kingsley) becomes suspicious of Jessie since her exchange with Carlos.
678. On board, they meet Carlos and Abby, a young couple whom they bond with, but who appear more and more suspicious as the film inches toward its first big event.
679. It just builds toward its few moments and with the help of what I felt was an equally effective score from Spanish composer Alfonso Vilallonga.
680. However, this is beautifully shot, wonderfully acted (Noriega is particularly sexy/creepy as Carlos) and always engaging.
681. I had never heard of Alfonso Vilallonga, but I certainly hope I hear more of his music in future films.
682. The Carlos and Abby come in and the real story begins.
683. On the journey, they meet Carlos (Eduardo Noriega), a sexy, well-travelled Spaniard who seems to know a lot about Customs, and Abby (Kate Mara), a young woman who has run away from Seattle.
684. And she feels something more unsettling for Carlos, who gives off an aura of raw sexuality and physical danger.
685. When the train stops at a snowy village somewhere in Siberia, Roy goes looking at old coal locomotives with Carlos.
686. Carlos and Abby decide they will stay with her until she finds her husband.
687. In this isolated, wintry and foreign environment, the sexual tension between Carlos and Jessie begins to heat up, culminating in an abandoned Orthodox church off in the woods near the village.
688. The cinematography by Xavi Giménez is top notch.
689. The tempter is an equally good Eduardo Noriega (Vantage point & the elusive Alatríste).
690. A young American couple (Roy and Jessie) get some drug runners (Carlos and Abby) as fellow compartment mates on the Transiberian train.
691. Eduardo Noriega is also rather good as the films "homme fatale".
692. Soon after leaving China they are joined by mysterious cabin mates, Carlos (Eduardo Noriega) a Spaniard, and his young American companion Abby (Kate Mara).
693. Carlos (Eduardo Noriega) at age 35 is a charming but oily Spanish traveler who knows too much about customs and passports
694. Anyway the four of them share very tight sleeping space; Carlos and Abby use the bunks in the compartment.
695. Among Carlos' belongings are the famous and colorful Russian matryoshka dolls (a/k/a nesting dolls: wooden dolls of decreasing sizes that fit inside each other).
696. At a train stop, Roy, accompanied by Carlos, takes pictures of a rusting steam engine abandoned long ago in temperatures 23 degrees below zero Celcius / Centigrade (equal to -9 degrees Fahrenheit).
697. Carlos and Abby insist on staying with her.
698. There is a menace in the cold air, and Carlos seems to have other intentions.
699. So it is a bad idea when Jessie agrees on a short excursion with Carlos in the desolate country to photograph pictures of an abandoned Russian Orthodox Church while Abby stays behind.
700. Abby stays behind to look for Carlos.
701. Eduardo Noriega is effective as one with an adverse agenda; Kate Mara is sufficiently disjointed; a one-trick pony.
702. Eduardo Noriega who looked quite sleazy as Carlos and Kate Mara who looked quite troubled.
703. In spite of not being able to communicate very well, their trip is going well until they meet up with new cabin mates, Eduardo Noriega as Carlos and his girlfriend Kate Mara as Abby.
704. They seem a bit worldly and mysterious, and friendly enough, but Carlos is trouble.

705. *Somehow the police get a bead on Carlos and he hides them in Jessie's photo backpack.*
706. *Unrelated to that Jessie and Carlos use some dead time waiting for Roy who had missed getting back on the train.*
707. *In a remote area Carlos comes on to Jessie, seems like he will rape her, she hits him with a board, eventually kills him and buries him in the snow.*
708. *Things get worse as Grinko starts questioning them, they eventually get away, and Abby eventually goes back to find Carlos and takes the money hidden in his coat liner.*
709. *The film starts out slow but picks up speed as it goes along, sort of like the train. the couple smuggling the drugs seems innocent enough, until Carlos' suitcase is revealed to Roy's wife, the suitcase contains plastic dolls , but in the dolls lies the drugs, Roy's wife has to make a few choices in this movie unbeknowst to her husband, which does build up the intrigue quite nicely.*
710. *The trouble begins when the couple meet their cabin mates, Abby and*
711. *Carlos. Abby, played by Kate Mara, seems innocent enough.*
712. *But Jessie immediately picks up on the fact that there's something not quite right about Carlos, who is played by Eduardo Noriega.*
713. *All of a sudden Jessie is alone on the train, in a foreign and unforgiving land, with Abby and Carlos.*
714. *Kingsley and Mortimer are fantastic (the "Carlos" actor too!)*
715. *Carlos (Eduardo Noriega) is in his mid-thirties, Spanish, smooth and a bit of an operator.*
716. *When Carlos and Jessie are alone, he shows Jessie the bag full of matrushkas, those hand-painted dolls within dolls he sometimes smuggles across borders.*
717. *Carlos and Abby wouldn't think of leaving Jessie by herself in the middle of a Russian winter when it's 27 below, to await the next day's train that might bring her husband.*
718. *Jessie and Roy are finally reunited at the station where Jessie has been waiting, but not before she and Carlos took a bus ride and a long snowy hike to see a deserted Russian church.*
719. *Carlos was sure she'd like it since Jessie is a photo bug.*
720. *Jessie and Roy must share their cabin with Abby (Kate Mara) and Carlos (Eduardo Noriega).*
721. *Abby is very stand-offish, and Carlos is extremely gregarious.*
722. *Eduardo Noriega is perfect as the dark, sexy bad boy and Kate Mara as the girl somewhat out of her element is very good.*
723. *Once on the train, the couple meets their fellow cabin mates Carlos(Eduardo Noriega) and his girlfriend Abby (Kate Mara). Carlos appears friendly—he and Roy strike up a friendship.*
724. *Carlos' behavior begins to get strange.*
725. *Carlos is a different story.*
726. *While the train continues to roll at its lightning-fast speed, Carlos wants to show something to Jesse—he locks her in a cabin and whips out a suitcase.*
727. *Jesse's face contorts into a confused expression when Carlos opens the case and shows her hundreds of souvenir Russian dolls.*
728. *Mara and Noriega both contribute in a positive way to the film.*
729. *They are certainly a mysterious couple and Noriega's sly smiles and quick-witted humor fit the role perfectly.*
730. *Among my biggest compliments go to cinematographer Xavi Gimenez.*
731. *Gimenez takes us on a wondrous visual journey—we move through the claustrophobic confines of the carpeted train cabin, to the overbearing frigidness of Siberia.*
732. *On the train they meet fellow couple Carlos (Eduardo Noriega) and Abby (Kate Mara), and they strike up an immediate friendship.*
733. *Carlos shows Jessie a bunch of dolls he has, which turn out to be made of drugs that he is smuggling into the country. Out of empathy, it appears, Carlos and Abby decide to do the same and they all end up at small hotel.*
734. *But, when Carlos takes Jessie out on a forest path "he knows" that leads to a church, something goes terribly wrong.*

735. *Kingsley, Noriega, and Mara are likewise very fine in their complicated roles.*
736. *That being said, the performances of Woody Harrelson and Emily Mortimer (as the American couple, with their own share of secrets), Ben Kingsley (as a Soviet cop pining for the days of Stalin rule), and especially Kate Mara and Eduardo Noriega (as a young couple who may or may not be smuggling drugs via the rails) hit the proper notes of distrust and skepticism--Anderson and co-writer Will Conroy do an admirable job of making the final moments fraught with moral and personal conflict.*
737. *Noriega convincingly plays the foreigner Mortimer and Harrelson befriend on their train journey, with all of his skeletons, and Kate Mara is also persuasive as a wounded stray from her Seattle home who Mortimer sees as a good soul.*
738. *On the train they meet Carlos (Eduardo Noriega) and Abby (Kate Mara), a couple with no passion troubles who spend much of their time traveling the world together, picking up money doing random tasks along the way.*
739. *When Roy gets lost at a train stop along the way, Carlos and Abby even offer to wait with Jessie at the next stop until he returns.*
740. *Their two room mates are a young couple, the handsome and charming Eduardo Noriega¹²⁵ and his taciturn girl friend Kate Mara.*
741. *Noriega is an ingratiating soul, full of savoir faire, who once had an awkward moment just to see what it felt like.*
742. *Everything's cozy until they must share a cabin with Carlos(Eduardo*
743. *Noriega), a handsome Spaniard with a charming smile/personality, and pretty young Abby(Kate Mara).*
744. *They seem innocent enough, but Carlos clearly is interested in Jessie sexually since she reminds him of himself.*
745. *Carlos uses Roy's absence as a means to make an attempt with Jessie after showing her an old church, Abby having no idea where they went.*
746. *When Carlos has a hard time taking no for an answer, Jessie defends herself, and it escalates out of control.*
747. *For a moment, caught in her lust for him, Jessie almost concedes in a sexual act with Carlos.*
748. *It was bound to happen, and frustrated with Roy for his child-like enthusiasm for trains, Jessie was momentarily weakened with smoldering sexual avarice for Carlos.*
749. *Roy is completely innocent, and Jessie just allows Carlos opportunities to possibly pollute her now sane life with her husband.*
750. *They share a compartment with a strange couple – the seductive Carlos (Eduardo Noriega) and his young girlfriend Abby (Kate Mara) - whose livelihood is drug trafficking.*
751. *Jessie is drawn into Carlos' world and emotional field: a tragedy occurs and Jessie must confide in her husband that the couple they were growing to know is not what they seem.*
752. *Roy, a train enthusiast, misses boarding the train after a stop and causes Jessie emotional stress and leads to thoughts of a tryst with Carlos.*
753. *She, and to a lesser extent Eduard¹²⁶ Noriega, exude sufficient resonance to carry a film that's long on atmosphere and scenery and short on plot complications.*
754. *From Beijing to Moscow – A Very Cold Ride – Roy (Woody Harrelson) & Jessie (Emily Mortimer) Meet Carlos (Eduardo Noriega) & Abby (Kate Mara) after some Christian fellowship work in China*
755. *Eduardo Noriega and Kate Mara are another couple assigned to their compartment, but the untrustworthy Noriega, an oily and slippery guy with a manipulative agenda, wants Mortimer.*
756. *And what was with his wife, Jessie, going all psycho on Carlos.*
757. *And I can't believe the cops couldn't ask the bus driver where he dropped Jessie and Carlos off and they would find the church since they saw the pictures from Jessie's camera.*
758. *Also starring Ben Kingsley and Eduardo Noriega.*

¹²⁵ Eduardo.

¹²⁶ Eduardo.

759. *The first act, the two couples (Woody Harrelson and Emily Mortimer, and Kate Mara and Eduardo Noriega) meeting aboard the Transsiberian Railway, travelling from China to Moscow, and socialising with each other, and with other passengers, is well done.*
760. *They meet a young couple (Kate Mara and Eduardo Noriega) who seem interesting, but who may be up to no good.*
761. *Carlos is a creep that I would never have even allowed to stay in my compartment, though an inexplicably cheerful one who makes bad judgments about hiding drugs.*
762. *Amidst a tempestuous summer in Barcelona, the ladies are both seduced by a free-thinking painter (a perfect Javier Bardem) whose own life is complicated by his still passionate relationship with his ex-wife (a devastating Penelope Cruz, who has never looked more beautiful).*
763. *When Bardem first attempts to talk Johansson's character into bed, he says something clichéd about her being hard to please.*
764. *Allen also displays a keen sense of pacing when he creates tension in his build up to Cruz's appearance after her character is endlessly talked about but never seen until about half way through the film.*
765. *When Cruz finally arrives, her moody whirling dervish of a performance is the perfect spice to liven up the soupy proceedings.*
766. *There is of course that kiss between Scarlett and Penelope but also some moments of Lynchian-lite when Allen photographs the brunette Hall and blonde Johansson similarly to make them seem like they are two sides of the same woman.*
767. *However, film buffs will enjoy some of the nice touches like when Hall and another go to see Hitchcock's "Shadow of a Doubt" (one of my all time favorite films) or the repetitive use of a Spanish guitar in the soundtrack whenever Bardem and Hall get together.*
768. *In the end, you'll feel like Javier Bardem is the luckiest man in the world, Penelope Cruz is operating at the echelon of her appeal, and Rebecca Hall and Scarlett Johansson, well, they'll always have Barcelona.*
769. *Javier Bardem embodies the character and truly allows me to forget about his role in Old Country.*
770. *Penélope Cruz was wonderful, vibrate and funny especially when doing the Spanish.*
771. *Bardem has never been sexier in English.*
772. *And then there's Penelope Cruz. Incapable of wrong-doing in my eyes since All About My Mother, she is everything you've heard she is.*
773. *For the legions who thought Javier Bardem could generate romantic and sexual chemistry with anyone or anything, well, I have bad news.*
774. *When she (Scarlett) is sharing the screen with both Bardem and Cruz, Johansson's limitations as an actor and as a screen presence.*
775. *At an art exhibition, these two symbolically contrasting women observe a notorious painter, played with suavity and charisma by Javier Bardem.*
776. *Later, the girls spot him in a restaurant, where he stoically approaches their table and unexpectedly invites them to go along with him to Oviedo, where they will tour, wine, dine and, with any luck, make love.*
777. *What follows is a free-flowing rectangle of romance with any combination of Bardem, Vicky, Cristina, and Bardem's unmanageably volatile ex-wife Penelope Cruz, who deserves an Oscar nomination for her work here.*
778. *In any case, characters as open as Scarlett Johansson and Javier Bardem's seem to need similarly adaptable significant others.*
779. *Javier Bardem is the artist that comes to ruffle their world and the spectacular Penelope Cruz (getting better and better with every movie) is the hysterical side of the artist's past.*
780. *Javier, Scarlett and Cruz (Hilarious) are all good, but it is Rebecca Hall who stands out in this picture; giving Vicky such depth and character.*
781. *With the exception of an unnecessary voice-over narration (in which Gaudí is mispronounced with stress on the initial syllable), the self-conscious affectations that haunt some of Allen's films are absent.*
782. *Patricia Clarkson, however, deserves mention for her role as*

783. *Judy Nash, the middle-aged wife of an American couple who are friends of Vicky's parents and with whom solid Vicky and impetuous Cristina stay in Barcelona (though Cristina soon moves in with the charismatic artist, Juan Antonio).*
784. *Vicky confides to Judy about her uncharacteristic fling with Juan Antonio.*
785. *There are many outdoor shots of the city, especially of Gaudí's Park Güell.*
786. *Maria Elena is dropped into the little that remains and fires off a few sobering rounds.*
787. *Take the character of Juan Antonio as an example.*
788. *This scenario begins the moment that Javier brings his mentally ailing ex-wife Maria into his house, which he already shares for the time being with current girlfriend Cristina.*
789. *Javier explains that Maria will have to stay with them for a little while.*
790. *So I ask Mr Allen, in all seriousness, what woman has he ever known...what woman has any of us known, that would not have immediately walked out that door and never come back once Maria was brought into that house to stay for two months.*
791. *'Vicky' seems just to be a simple story of two different, but best gal friends on holiday in Spain who both get seduced by a completely lost, and drama-followed painter (Bardem.)*
792. *Granted, both title characters did what they could with the material they were given, but the real reason I watched was for all the Oscar buzz concerning Penelope Cruz.*
793. *And you have to stammer through the first 50 out of 96 minutes to finally see Cruz.*
794. *It's about a love/lust pentagon that involves titular friends (Rebecca Hall and Scarlett Johansson), on vacation in the titular town, who encounter Bohemian painter Juan Antonio (Javier Bardem).*
795. *But Vicky's engaged to a sanctimonious tool (Chris Messina), and then Juan Antonio's unstable exwife (Penelope Cruz) shows up as well.*
796. *Except, of course, when Cruz shows up.*
797. *Before we even meet her, Maria Elena is shown to be idolized by Juan Antonio, even after she stabbed him with a knife.*
798. *She's shown as this fiery charmer with whom the charming Juan Antonio had a love-hate relationship, and when Cruz finally does appear on screen, you can see the attraction and tension between them.*
799. *This is partially because of how well Bardem and Cruz work together here but also because the other actors have virtually no charisma, not even the free-wheeling, carefree, doesn't-know-what-she-wants Cristina (Johansson).*
800. *The stilted dialogue of Rebecca Hall in the scene where she first meets Javier Bardem and acts exactly like Woody Allen? Woody should have been sitting in that scene!!*
801. *I'm giving this movie a 2, and that's because I'm giving 1 point for the*
802. *arrival of Penelope Cruz, who first appears in the movie at 1 hour and 14 minutes into it.*
803. *This movie would have been better served if all of Scarlet Johansen's screen time was given to Penelope Cruz.*
804. *Penelope is the only reason to watch this movie, but it's not enough to compensate for the crud around it.*
805. *Javier Bardem was good, but I can't give this movie more than a 2, so I'll make it up to him elsewhere.*
806. *Not necessarily the worst movie ever, but I don't think I have ever seen so many talented people put in so little effort (with the exception of Penelope Cruz).*
807. *The central hope of the movie is that constant references to Gaudi, Miro, and how Vicky is getting her masters in Catalan identity (BTW, if you Google "masters in Catalan identity" EVERY result is about this movie, which tells you how bogus that is) will distract you from the fact that this movie basically recycles the two most tired clichés of late-nineties soft-core porn: Sexually conservative woman meets a tall, dark stranger who makes her question her life AND sexually adventuresome woman meets a tall, dark stranger who helps her experience increasingly exotic thrills including (gasp!) lesbianism.*

808. *Though Penelope Cruz and Javier Bardem deliver impressive performances, the two leading ladies, particularly Rebecca Hall, fall flat.*
809. *Maria Elana¹²⁷ should have been allowed to commit suicide and maybe the movie could have ended in 60 minutes.*
810. *(As a parenthetical (wholly parenthetical) - what a mistake to set a film in Barcelona, indeed a film in which one of the major characters has a recent college major in "Catalan Identity", and not have Catalan play any role at all. Bizarre.*
811. *Vicky (Hall) and Cristina (Johansson) get involved with Juan (Bardem) who is still involved with his ex-wife Maria (Cruz).*
812. *In the beginning of this, Juan comes over to the table where Vicky and Christina are and asks them to go to some Spanish island, see some sights, have some good meals and make love also.*
813. *Whoa! I lost interest only because of the story, not because of the stars like Ms. Johansson, Ms Hall (kind of looks like Scarlett), and of course, Ms. Cruz.*
814. *The acting by them and all others was fine. Mr. Bardem will be another Benicio Del Toro given better scripts. Mark my words.*
815. *Vicky Cristina Barcelona is a romantic comedy/drama that features Scarlett Johansson, Rebecca Hall, Javier Bardem and Penélope Cruz.*
816. *Because they are young and beautiful and artistically inclined, it is only a matter of time before they run across Juan Antonio, a hunky artist who is still enamored of his mentally and emotionally unstable ex-wife María Elena.*
817. *Soon after they return to Barcelona, Cristina is ensconced in Juan Antonio's house and Vicky is awaiting the arrival of his beau, who thinks it might be romantic to get married in Spain, to try out the show in the provinces before opening for family and friends in New York.*
818. *Then Maria Elena appears on the scene, penniless and in emotional upheaval.*
819. *Though their marriage ended when she literally stabbed him in the back, Juan Antonio feels obliged to take her in.*
820. *Also worth mentioning that this movie was shot on location in Spain that provided the film a beautiful cinematography.*
821. *Penelope Cruz is definitely superb as Maria Elena by elevating what could be stereotypical role into indelible characters.*
822. *The movie centers on two American women, Vicky and Cristina, both portrayed by Rebecca Hall and Scarlett Johansson, who spend a summer in Barcelona, where they meet an artist, portrayed by*
823. *Javier Bardem, who still has troubles with his ex-wife, portrayed by*
824. *Penelope Cruz in an Oscar-winning role.*
825. *Rebecca Hall, Scarlett Johansson, and Javier Bardem are really great in this movie, but it's Penelope Cruz, who deserved her Oscar win, for her performance in the movie. She brought a lot of humor into her character, and whether she speaks English or Spanish, you can still relate to her.*
826. *I was enchanted by knowing how this movie wanted to make a tribute to Barcelona. The sights and sounds are beautiful, and it was like walking through the streets, without leaving the movie.*
827. *This is a entertaining, beautiful, wellmade, and unique movie from start to finish. "Vicky Cristina Barcelona", in my review, "unique and wonderful, Woody Allen at his finest".*
828. *This One has many of the Characteristics of His later Movies. A Foreign Location, Impeccably and Beautifully Shot with Artistic Zeal. Fantastic Actors, Javier Bardem, Scarlett Johansson, Rebecca Hall, and Penelope Cruz.*
829. *Two girlfriends on a summer holiday in Spain become enamored with the same painter (Javier Bardem), unaware that his ex-wife (Penelope Cruz), with whom he has a tempestuous relationship, is about to re-enter the picture.*
830. *If you are going to have a seductive Spanish man, clearly it must be Javier Bardem. At different times the part could have been done by Antonio Banderas or others, but at the time was there a bigger star than Bardem? Surely not.*
831. *Every bit the Woody Allen movie, Vicky Cristina Barcelona is the romantic adventures of two American tourists(Rebecca Hall and Scarlett Johansson) over the*

¹²⁷ Elena.

- course of a summer in Barcelona, how passionate encounters with a Bohemian artist(Javier Bardem)effect their lives for the future forever.
832. Cristina(Johansson), must adjust to a very emotionally fragile ex-wife(Penélope Cruz)who returns to Juan Antonio's(Bardem)home after nearly committing suicide.
833. Hall is a nice edition to Allen's family(Johansson has become Allen's new lead actress, this like her third film for the director), and seems to have a meatier role than Scarlett Johansson whose Cristina seems mellow and cool despite having to contend with a volatile Penélope Cruz.
834. Cruz has the flashiest role, a loose cannon whose psyche is tempered as she becomes attached to Cristina, soon forming a loving connection which, for a while, enables the three of them, including Juan Antonio, to form a family of sorts.
835. When you watch a Woody Allen film, you come to an understanding that oftentimes love and real feelings are brushed aside for comfort and complacency as is the case for Vicky who chooses the husband who can offer her a home and money instead of the unpredictable environment of Juan Antonio for whom she carries a serious torch for.
836. Bardem is the handsome Lothario who sweeps everyone off their feet, charming and sensitive.
837. I think the movie's greatest strength is of the unique relationship that develops between Bardem, Cruz, and Johansson.
838. Javier Bardem's life must suck.
839. Complicated love triangles (more like a love pentagon) ensue, further complicated by the arrival of Juan Antonio's ex wife María Elena (Penelope Cruz).
840. Allen's writing is up to snuff and he's created some great characters, which are complemented by Cruz's and Bardem's talent and chemistry, though the film lags a bit when they're not on screen though. '
841. Then they met Luis Antonio, a seductive painter that wants to have a -guess what - three way relationship with them.
842. So it is with that in mind that I found this one, about two American women (Rebecca Hall, Scarlett Johansson) who found themselves in Spain and end up encountering a painter (Javier Bardem) who has an ex-wife (Penelope Cruz), pretty enthralling throughout but also feeling a bit detached since while I was expecting a comedy, I didn't expect-and didn't get-too much laughs.
843. The movie truly takes off when María Elena (Penelope Cruz) enters the picture. From then on, I bought into her crazed, "tortured artist" melodrama though I found the kiss scene with Johansson to be a total failure; Penelope Cruz is definitely not interested in kissing girls (and neither is Johansson)!
844. Javier "Speak English" Bardem plays the artistic stud well and his voice and appearance remind me of a young Raul Julia.
845. At first, the women seem like caricatures: Vicky (Penelope
846. Hall) is serious, somewhat conservative, and not much of a risk-taker; Cristina (Scarlett Johansson) is a free spirit, artistic, spontaneous, and up for adventure.
847. When an artist, Juan Antonio (Javier Bardem) invites them to Oviedo on a private plane, Cristina jumps at the chance, while a nervous Vicky goes along just to keep Cristina company.
848. Cristina jumps into an affair with Juan Antonio; for Vicky, it's a one-nighter that destroys her concept of who she is and what she wants.
849. While Cristina and Juan Antonio are together, Juan's ex-wife, Maria Elena (Penelope Cruz) shows up.
850. The gorgeous Penelope Cruz is outstanding as the passionate, angry
851. Maria Elena, and Javier Bardem portrays Juan Antonio as one who accepts a Bohemian lifestyle as a matter of course.
852. Juan's and Maria's fights are delicious and very realistic.
853. It's official: Javier Bardem (NO COUNTRY FOR OLD MEN) is the luckiest man/actor on the planet! I mean, this guy gets to make out with three of the most gorgeous women acting today.
854. Forget that one of them is his current girlfriend (Penelope Cruz).
855. And those ladies who think Javier isn't too shabby himself, well, there's that, too.

856. *Then the two ladies meet Juan Antonio (Javier Bardem) who approaches them with a unique proposal: fly away with him to his house in the north and have sex with him; both of them.*
857. *But Cristina gets sick after eating some bad food, which leaves Vicky and Juan Antonio together, and opposite sparks fly.*
858. *Then, after Cristina gets better, Juan Antonio takes her into his bed, too.*
859. *But then a phone call in the middle of the night leads to Juan Antonio's ex-wife, Maria Elena (Penelope Cruz), coming to stay with them after a suicide attempt. Cristina and Juan become closer.*
860. *Juan Antonio and his ex-wife reignite their passions ...with Cristina getting involved with both of them, if you know what I mean.*
861. *Meanwhile, Vicky is struggling to deal with her feelings on the night when she weakened and had sex with Juan Antonio.*
862. *Which brings me to my next point: Penelope Cruz's Oscar win for Best Supporting Actress.*
863. *Her battles for her emotional stability were what kept me watching, not Penelope Cruz.*
864. *While Cruz's character only made me laugh because she seemed almost like a caricature.*
865. *Into their lives comes the brash and sensual painter Juan Antonio (Javier Bardem), who shows a much different side than his horrifying performance in No Country for Old Men, at once both passionate and caring for each woman in his life.*
866. *But the real fiery passion at the center of the story is Maria Elena, the ex-wife of Juan Antonio played with sexy charisma by the immaculate Penelope Cruz.*
867. *As Juan Antonio, Javier Bardem serves as a stabilizing force for this film.*
868. *Having seen "No Country for Old Men" long before "Vicky Cristina Barcelona," I had my doubts about Bardem in this type of role.*
869. *Bardem had to be good in order for this film to work, and he came through.*
870. *Bardem is necessary as a stabilizing force because he's the male character at the center of it all.*
871. *Juan Antonio is quite the contrary: a charming, tall, European painter who always seems to say the right thing at exactly the right time.*
872. *There's a mystique to Juan Antonio, and seemingly all women are drawn to him.*
873. *The women all performed admirably in "Vicky Cristina Barcelona."*
874. *In my opinion, Academy Award winner Penelope Cruz WAS deserving as Maria Elena, though many have since criticized the Academy for its selection.*
875. *Cruz is mesmerizing, just as Woody wanted her to be.*
876. *Scarlett Johansson oozes sexuality as Cristina, and serves as the midway point between Maria Elena, and Vicky.*
877. *She has some of Vicky's naturally embedded American conservatism in her, but she also has some of Maria Elena's creativity, and open-mindedness.*
878. *And though I like Bardem's work, and think Scarlett Johansson is always a great choice for female lead, I was leery about spending much time watching Penelope Cruz acting wild and over-the-top at Allen's direction.*
879. *To my surprise, Cruz was the most impressive of all.*
880. *My only complaint is I wish Allen had gotten his camera in a little closer to Cruz as her performance is truly memorable and I would have enjoyed seeing more of her.*
881. *What a strange thing: Allen makes the exact same film he's been making for what seems like a century, but shifts the set from New York to Barcelona. It isn't clear why, other than to include scenes of Penelope Cruz and Javier Bardem fighting in Spanish.*
882. *Scarlett Johansson (my all time favorite), Rebecca Hall (my new favorite) who are 2 American girls in Spain, Penelope Cruz , a Spanish girl from Spain who speaks English with a heavy Spanish accent and Javier Bardem (a Spanish actor known for his Oscar winning role in No country for old men) are very convincing throughout the movie.*
883. *Penelope Cruz did an excellent job of a very possessive lover and also did very well with her outbursts of anger as with silent sexual and erotic moves.*
884. *Javier Bardem has shown that he is good with a gun and without a gun.*

885. *Woody has entered Almodovar territory, physically, sexually and emotionally.*
886. *Cruz merely has to show up in her passionate Almadovar kit. She's an emotional basketcase, a sexual genius, a painter.*
887. *And of course the third grand element is not that this is Barcelona, but Gaudi's Barcelona.*
888. *We are, for all the womanly registration scenes, in Gaudi spaces, either physically or by reference.*
889. *Once they arrive, our hero Juan Antonio proceeds to intoxicate the women and invites them to his room.*
890. *While Vicky recovers, Juan Antonio and Cristina tour the town.*
891. *This sequence, as well as Vicky's recover culminates with Cristina and Juan Antonio's consensual sex (It is ironic since Vicky exhibits greater desire for Juan than her friend does).*
892. *Cristina is traumatized by this and develops feelings for Juan Antonio.*
893. *The movie picks up the pace and Cristina's disposable husband-to-be arrives. He is the opposite of Juan Antonio in nearly every way, and no one likes him (including Cristina). He always wears professional clothing, is obsessed with owning a large home, and condemns Vicky's (recent) frivolous relationship.*
894. *Vicky begins to suspect her relationship as well once Juan's estranged wife, María Elena, arrives.*
895. *Vicky becomes jealous as she sees her relationship crumble but eventually comes to enjoy living with María Elena and her former husband.*
896. *This opening allows Cristina one last chance to see Antonio before returning home, and her hand is shot by jealous María Elena.*
897. *None on the girls wins Juan Antonio, and Vicky and Cristina return home having changed little from their experience.*
898. *Oh well, Penélope Cruz does much with her limited screen time in creating Juan's suicidal wife.*
899. *Javier Bardem¹²⁸ both looks and acts like the gentle artist he portrays, but the leading actors weren't as impressive.*
900. *She is unhappy in her attraction to Juan Antonio yet bares this discontent and learns nothing from it.*
901. *Incest is a theme I've seen in several Spanish-language novels (particularly in Isabel Allende's *La Casa de los Espiritus*) and films (Pedro Almodóvar's *Volver*).*
902. *Multiple partners and exiting difficult marriages are also prevalent themes (especially in Lorca's plays).*
903. *The movie is also a critique of American culture. Welch tells us that Vicky enjoys living with Juan Antonio because of his abstinence from consumerism.*
904. *"Vicky Christina Barcelona" (2008), a new film written/directed by Woody Allen, is a charming dramedy/romance that takes place during one summer in the capital of Spanish Province, Catalonia, Barcelona which is known as Antonio Gaudi's city.*
905. *We also meet two Spanish characters here played by Javier Bardem and Penelope Cruz.*
906. *Bardem's Juan Antonio is a popular bohemian painter who would take a serious place in the lives of two American tourists, young women named Vicky (Rebecca Hall) and Christina (Allen's current Muse and inspiration, Scarlet Johansson).*
907. *Cruz was easily the best part of the delightful movie.*
908. *As an estranged wife of Bardem's Juan Antonio, she created the force of nature out of her character.*
909. *She (Penelope) and Bardem stole the show and redefined the term "On screen chemistry".*
910. *Forget Vicky Christina - it should be called Maria Elena Barcelona - after Cruz's character.*
911. *Penelope Cruz MUST play in either Spanish movies or in Woody's movies.*
912. *When Cruz plays in her native language in her Country, she is magnificent.*
913. *It was fun to see how good and effortless Bardem is in a romantic dramedy after his scary Oscar winning turn with the bad haircut and deadly air gun in "No country for Old Men".*

¹²⁸ Bardem.

914. *The Gaudi buildings and Park Güell are alone worth the price of admission.*
915. *Javier Bardem was sexy and beautiful in this film-but once again the man who "gets women".*
916. *Feels like Pedro Almodovar.*
917. *If you've ever seen a Pedro Almodovar film certain elements of this film will seem familiar. The film takes place in Spain, partly in Barcelona and there are beautiful sets and scenery.*
918. *Artist Juan Antonio, of whom Vicky and Cristina know nothing other than he tried to kill his ex-wife (or maybe the other way around), introduces himself and suggests the three of them fly off to Oviedo for a weekend of sightseeing and sex. Mostly sex. Vicky is of course appalled.*
919. *Off to Oviedo the threesome goes, Vicky only agreeing to go along to keep an eye on Cristina.*
920. *It is really left to Penélope Cruz, playing a prototypical Spanish firecracker, to inject some life into the proceedings.*
921. *The movie noticeably perks up when Cruz is on the screen.*
922. *Her scenes (Penelope's) with Javier Bardem, playing Juan Antonio, have some sizzle to them, a notable contrast to Bardem's interactions with the film's other leading ladies.*
923. *Cruz brings good energy but not nearly enough to rescue what is all in all a rather boring movie.*
924. *While not a total misfire Vicky Cristina Barcelona has too many flaws to be deemed a success.*
925. *Cruz and Bardem work well together.*
926. *Two girls took a holiday in Barcelona and met a guy Antonio (Javier Bardem) who believes "Only unfulfilled love is romantic".*
927. *In the meantime, Antonio's exwife who is emotional disorder and passionate woman Elena (Penélope Cruz) emerge.*
928. *Emotional movement of Cristina x Elena x Antonio, Antonio x Vicky will attract the audience into the film.*
929. *This square relationship amongst the three girls surrounding Antonio could be not a nasty, rather beautiful, which might be the reason that the film was shot in Spain as well.*
930. *While Penélope playing a passionate and hated woman may be fascinating, strong and sexy that might be personal fancy for actors.*
931. *Penélope is in her element in her role even though she is struggling to play roles in Hollywood.*
932. *For me this was not a one of Allen's great films, but was an entertaining, diverting one, with two terrific performances by Javier Bardem and Penelope Cruz, a very good one by Rebecca Hall, and a decent one by Scarlett Johanssen.*
933. *But Johanssen's character comes off as very shallow, so the complexity of her relationships with Bardem and Cruz never seem more than adolescent.*
934. *When they travel to Spain for the summer, the two best friends almost immediately find themselves entangled in a complex romantic relationship with Juan Antonio, an abstract painter who inflames the women with his cultured temperament, his devil-may-care attitude, his smooth-talking ways, his raw animal magnetism and his Old World passion for life.*
935. *And as if all that weren't enough, we get a fourth ingredient added to the already spicy brew: Maria Elena, Juan Antonio's beautiful, volatile and possibly mentally unbalanced ex-wife whom the artist has clearly never gotten over - and apparently never will.*
936. *This is reflected most intensely in the character of Vicky who, after a brief but sizzling encounter with Juan Antonio, comes to question her old willingness to settle for staid conformity and emotional security over all consuming passion and romance.*
937. *This, of course, puts her whole future marriage in jeopardy as well as her friendship with Cristina, once the latter becomes the live-in lover of Juan Antonio.*
938. *But Cristina has problems of her own to contend with when an emotionally distraught Maria Elena pops up unexpectedly, taking up residence with the newly formed couple in Juan Antonio's home.*
939. *With each additional twist of the plot, Allen brings new color and depth to his*

- canvas, as now the complexities of Juan Antonio and Maria Elena's self-destructive love/hate relationship suddenly come racing to the fore.
940. In fact, I predict that Barcelona - so richly photographed here by Javier Aguirresarobe -will be experiencing a tourism boom for years to come thanks to this film.
941. Although it was Penelope Cruz who earned a number of awards (including the Oscar as Best Supporting Actress) for her work as Maria Elena, all the actors in this film - Rebecca Hall, Scarlet Johansson, Javier Bardem, Patricia Clarkson and Chris Messina - deliver rich, outstanding performances.
942. Vicky Cristina Barcelona (2008) Scarlett Johansson, Penelope Cruz, Javier Bardem.
943. They act like he's some artsy intellectual reincarnation of Picasso or something. Then they leave for home.
944. Soon they spot a charming and handsome looking man named Juan Gonzalo(Javier Bardem) who happens to be a Spanish artist who makes his living doing sculptures.
945. And Juan is a seducer who beds and romances both even though it seemed odd he hit the sheets with Vicky.
946. Only then the twist comes when enter the ex of Juan as it's been much known in Spain about the situation when his ex the beautiful Maria(Penelope Cruz)tried to kill him.
947. Once again this tough and sexy woman enters the lives of all three and her romance starts back up with Juan, plus she's back to her own aggressive ways of watching him every minute, and many times she will only speak Spanish, as she bucks to speak English.
948. Slowly but surely the drama and emotional sparks start to fly, call Maria tough or just plain love crazy(a well done performance by Penelope)she is clearly the wild card of this film and she leads it to a very crazy love triangle for both Vicky and Cristina.
949. Not just a chick flick as men will like it too even if they will bristle at the sight of Javier Bardem reminiscent of Mr Darcy in Pride and Prejudice!!
950. Pretty sure tourism as shot up in Northern Spain especially Oveido.
951. Penelope Cruz is stunning and and though Woody Allen is for me a hit or miss director this film is definitely a hit.
952. Then all of a sudden Rebecca Hall decides to have an affair with Juan Antonio, she goes to his house, then his annoyingly emo girlfriend shows up with a gun and she changes her mind, I think that's supposed to be the climax, except nothing about the story has changed.
953. Juan Antonio seems like a walking stereotype of a artsy European, who sleeps around, has deep passionate emotions which seems more at home in a Danielle Steele novel than in the real world, and he treats Cristina pretty badly once his ex shows up.
954. Maria Elena is an overly emotional and clingy bunny boiler, and would seem more at home in a padded room than out walking the streets.
955. Finally Judy has been carrying on a long term extra-marital affair on her hapless husband, then takes it upon herself to risk breaking up Vicky's marriage by getting her back together with Juan Antonio near the middle of the movie.
956. Javier and Cruz do, and are responsible for giving the movie some depth.
957. Cruz, in particular, is excellent in her very small, yet Oscar deserving role.
958. They are the two American tourists, visiting Barcelona for the summer, Vicky (Rebecca Hall) and Cristina (Scarlett Johansson), the magnetic Spanish painter, Juan Antonio (Javier Bardem) and his moody, explosive exwife, Maria Elena (Penelope Cruz).
959. Without giving away too much of the plot, Vicky, the sensible and apparently self-contained one, and Cristina, eager for novelty and sexual adventure, are both attracted to Juan Antonio -- Vicky guiltily and Cristina unreservedly.
960. And into the picture strides the mercurial Maria Elena, complicating an already complicated and explosive emotional mix.
961. And while Penelope Cruz clearly deserved the Oscar she won as Maria Elena, Hall, Johansson and Bardem also acquit themselves with distinction.
962. I was particularly impressed with Rebecca Hall, whom I don't remember having seen before, though Penelope Cruz, as the script allowed undoubtedly stole the show

- without over-acting.
963. *Javier Bardem plays Juan Antonio, and does a great job, as well as Penelope Cruz, which gives a tour-de-force performance here.*
 964. *The main talk will be Cruz, and that is because, in her few scenes, she completely electrifies the screen with her rambling, lunatic and haunting portrayal as Juan Antonio's ex wife.*
 965. *Honestly, I wanted to turn it off and go to bed before Penelope Cruz's character even showed up, but given she won an academy award for the part, I thought I'd stick it out.*
 966. *Woody Allen returns to form in this sexy/crazy/cool romcomset in the exotique Barcelona where 2 Americans abroad (Johansson and Hall) are seduced by a rakish Spanish artiste (Bardem having a blast) only to become involved with a tangled relationship with his unbalanced ex-wife (Cruz, a lock for Best Supporting Actress, in one of her finest performances to date) in their bohemian lifestyle.*
 967. *I thought the Maria E. character was overdone--the mood swings were unexplained and one wonders why she was not(or was?) on any medication.*
 968. *Interesting use is made of the various characters and what quality and what conflict they represent in the film. Maria E. out of control and passionate as well as very compassionate & perceptive in helping Christina discover her talent.*
 969. *Cristina, confused and vulnerable and yet the stabilizing influence in the Juan A./Maria E. drama.*
 970. *Vicky, sad, seeking, aware and unaware of her unmet needs. Juan A. the charming, devious (and honest--he admits he uses people) sociopath who is also, at times, kind and generous and (of all people) assists Vicky in finding part of her true self.*
 971. *Juan's father, playing safe and yet isolated.*
 972. *Little time is wasted getting the plot moving as the young women soon meet and are aggressively "courted" by Juan Antonio, a bohemian Spanish painter (Javier Bardem).*
 973. *What one doesn't expect, though, is the mid-Act 2 entrance into the picture of Juan Antonio's divorced wife Maria Elena (Penelope Cruz).*
 974. *Maria Elena enters the scene like a force of nature, completely rewriting the chemistry of interaction among the principal characters and initiating a series of events - one more unpredictable and cataclysmic than the last --that build to a resolution completely true to the characters although open and unsatisfying in the superficial Hollywood ending sense.*
 975. *Javier Bardem, following his Academy Award turn as a ruthless hired killer and his stunning performance as a quadriplegic in "The Sea Inside," continues to demonstrate formidable range here in playing a complexly human character, even if his bedroom eyes are apparently more powerful than his artist's brush.*
 976. *And what can one say of Penelope Cruz's tour de force as Marie Elena?*
 977. *Stealing every scene, Cruz fully inhabits a breathtakingly beautiful character who is alluringly feminine, powerful, inspirational, and more than a tad crazy.*
 978. *This makes for a sparkling, sexy cocktail that is lovely to look at (shot on location in Barcelona, and makes nice use of Antonio Gaudi's works of art as a back drop).*
 979. *Javier Bardem is marvelous as the "Spanish Painter/Stud" and he makes it so convincing when he romances the females who pander to his masculinity and attractiveness.*
 980. *Penelope Cruz, hot off of ELEGY, is really a spark plug here, and Scarlett Johansson performs a role which reminded me of her character in LOST IN TRANSLATION, a film I loved.*
 981. *Vicky, the more conservative of the two, is extremely skeptical of Juan Antonio's proposal to fly in his private plane for a weekend of wild abandon in a picaresque Spanish town.*
 982. *Christina, in contrast, believes in taking chances without thinking about the consequences so she convinces Vicky to accept Juan Antonio's proposal.*
 983. *Juan Antonio, the suave Lothario, who sees nothing wrong in seducing as many women as he can, also has many likable attributes.*
 984. *Vicky finds Juan Antonio's proposition to visit his father his "first genuinely*

- interesting proposition".
985. *Juan Antonio's startling account of why his father won't share his poetry with the world draws Vicky to him.*
 986. *Juan Antonio's ex-girlfriend, the volatile Maria Elena, can hold her own with her ex in regards to creative pursuits.*
 987. *Not only does Juan Antonio claim that his strength as an artist can be attributed to Maria Elena but she is genuinely helpful to Christina when she teaches her how to become an accomplished photographer.*
 988. *The break into Act II occurs when Juan Antonio takes Vicky and Christina on a wild weekend.*
 989. *Up until the midpoint there are many twists: Christina becomes sick right before making love; Juan Antonio's seduction of Vicky; Doug's proposal to get married first in Spain and his arrival and Christina's decision to move in with Juan Antonio.*
 990. *This is when Maria Elena attempts suicide and moves in with Christina and Juan Antonio.*
 991. *More twists and turns occur in the second half of Act II: Maria Elena's terrible jealousy toward Christina; The revelation of Juan Antonio's infidelity which led to Maria Elena attacking him; Vicky's confession to Ben that she doesn't know why she's attracted to Juan Antonio; Judy's affair with Doug's business partner and her misguided encouragement of Vicky in continuing the affair with Juan Antonio; Christina's decision to leave the ménage a trios and Maria Elena and Juan Antonio's dispiriting breakup.*
 992. *Woody Allen does a much better job with his climax than in Match Point since Maria Elena's 'crime of passion' is more believable than Chris, the ex-tennis pro's foray into full-blown murder.*
 993. *Vicky admits that her husband Doug is a wonderful guy, someone who she's always wanted but cannot throw off her irrational attraction to Juan Antonio.*
 994. *Even at the end, she's about to be seduced by Juan Antonio AGAIN but is brought back to reality when Maria Elena's gun goes off and she sustains a flesh wound to her hand.*
 995. *Even at the beginning, she's (Cristina) telling Juan Antonio she'll go up to his room but "you'll have to seduce ME".*
 996. *Juan Antonio seems to go from one woman to another but is unable to make a commitment.*
 997. *And of course Maria Elena is the ultimate narcissist in that she can't accept others unless they give her 100% loyalty.*
 998. *Javier Bardem, The music & the settings are the best part.*
 999. *Javier Bardem, one of Spain's best actors dominates every scene he is in (he usually does this in all his film----he is that powerful of an actor.*
 1000. *The main leads are done by the fine talents of; Rebecca Hall, Scarlett Johansson, & Penelope Cruz, Miss Cruz got a deserved Oscar for her frenetic performance.*
 1001. *My rating is a thumbs up mainly for Bardem, & the excellent music score, and of course Penelope Cruz.*
 1002. *Understandable of course considering he hasn't made a good movie for several years, funnily enough the truth is that he is indeed back on sparkling form with "Vicky Christina Barcelona" his attempt at a romantic comedy showing off a beautifully ensemble cast including Javier Bardem, Scarlet Johansen and Penelope Cruz and while the premise may feels worn out and ultimately dull there this unusual chemistry between the three just mentioned that works as a huge advantage in favour of this movie.*
 1003. *One thing that stands out like a sore thumb is how wonderful Penelope Cruz is.*
 1004. *The two meet the charming artist Juan Antonio (Javier Bardem), who offers to take them on a vacation and make love to them.*
 1005. *A love triangle begins to coalesce, and things grow more*
 1006. *complicated when Juan Antonio's passionate, unstable ex, Maria Elena (Penelope Cruz), arrives to stay after a suicide attempt.*
 1007. *The performances of Bardem, Cruz, Johansson and Hall are delightfully inventive, with Cruz in particular relishing the tempestuous nature of Maria Elena and her tantrums.*

1008. *Penélope Cruz won a surprising Best Supporting Actress Oscar for her work, though her character (a temperamental train-wreck who thinks nothing of being intrusive) is rather a born loser.*
1009. *Except for the Cruz parts, everything is gradual in this film.*
1010. *They meet an artist, Juan Antonio.*
1011. *During the weekend, both end up sleeping with Juan.*
1012. *Juan's ex, Maria, shows up and moves in with him and Christina.*
1013. *BTW: the much talked about kiss between Scarlott and Penelope wasn't much at all.*
1014. *I certainly don't see how Penelope won an award for this role.*
1015. *Javier Bardem is beyond charming, and really it's more accurate to say that he embodies the role of Juan Antonio instead of acts it out.*
1016. *Penelope Cruz, Rebecca Hall, and Scarlett Johansson are all so hypnotically beautiful that it's easy to overlook the fact that each of them gives some of the most outstanding performances of their careers.*
1017. *But both Vicky and Christina are having a nice, pleasant visit until one evening at a function they encounter Javier Bardem (evil guy in "No Country for Old Men") as Spanish artist Juan Antonio Gonzalo.*
1018. *Then what starts out as a rather nice developing love affair between Christina and Juan Antonio is thrown into turmoil by Penélope Cruz as Maria Elena , the recent former wife of Juan Antonio.*
1019. *Cruz has received a Best Supporting Actress nomination for this role.*
1020. *The two girls meet a famous artist Juan Antonio Gonzano (Javier Bardem) who, recovering from a strangely abusive marriage to the flamboyant Maria Elena (Penélope Cruz), puts the make on the two girls for a ménage a trois.*
1021. *Juan loves both, beds both, and problems arise - especially when his still beloved tempestuous Maria Elena arrives on the scene. Just about every variation of relationships is explored during this film with the audience more than willing to go along with the twists and turns that never cease to surprise and entertain.*
1022. *Once again Javier Bardem proves he is one of our strongest actors on the screen and Penélope Cruz lights up the story like a rocket.*
1023. *Vicky Cristina Barcelona Woody Allen can add another masterpiece to his collection with VCB.*
1024. *Javier Bardem, fresh off his stellar performance in No Country for Old Men, plays Juan Antonio a Spanish painter.*
1025. *Antonio is the prototypical "Don Juan" and he oozes with European masculinity.*
1026. *The perplexing love triangle turns into a "love square" when Antonio's volatile ex-wife (Penelope Cruz) reappears into his life.*
1027. *Woody Allen nurtures another fine little film , out of the bosom of Spain, this delightful romp across the heartstrings of 4 people, Vicki(Rebecca Hall), the brunette, the Blond Christina (Scarlett Johansson), Juan Antonio(Javier Bardem)and , the voluptuous Maria Elana(Penelope Cruz), slightly nutty ,is the former wife of Juan Antonio.*
1028. *A couple of young adult female tourists , Vicky and Christina, traveling to Europe, encounter Juan Antonio , who invites them for an intimate encounter at his home in Oviedo, Spain.*
1029. *Javier Bardem is the quintessential European¹²⁹ lover, exuding charm and subtlety.*
1030. *Penelope Cruz is , well , you just have to see it for yourself.*
1031. *Starring Rebecca Hall, Scarlett Johansson, Javier Bardem and Penelope Cruz.*
1032. *The girls, Vicky (Hall) and Cristina (Johansson, in her third Allen film), both fall for Juan Antonio, a local painter and lothario who still mourns the disastrous failure of his marriage.*
1033. *Antonio (Bardem) is something of a conundrum to both girls:*
1034. *Cristina, because she has always enjoyed strange and mysterious relationships, and Vicky, because she never has.*
1035. *After a secret affair with Juan Antonio, Vicky tries to force herself to abide by*

¹²⁹ European.

- her old life plan.
1036. *Cristina picks up where Vicky leaves off, falling in love and eventually moving in with Juan Antonio.*
1037. *She is all the while unsure of her new life with the charming painter, especially when his ex-wife (Cruz) comes back into the picture.*
1038. *Penelope Cruz is wonderful as Maria Elena, a mentally unstable muddle of emotions.*
1039. *She and Bardem have great chemistry, during tender moments of intimacy and heated bouts of screaming.*
1040. *Excellent performance by Penélope Cruz, who I think is a much more convincing actress when she acts in Spanish, I guess not surprisingly.*
1041. *Also of note Javier Bardem, playing the Spanish Latin lover.*
1042. *Penelope Cruz was nominated for best supporting actress as Javier Bardem's crazy ex-wife.*
1043. *While there, they meet a painter named Juan Antonio(played by Javier Bardem), who has had a crazy past involving his ex-wife.*
1044. *And eventually, Cristina and Juan Antonio hook up and Vicky gets married.*
1045. *Vicky still wants Juan Antonio secretly, and Cristina isn't happy cause his ex wife(played by Penelope Cruz) starts to live with them.*
1046. *Directed and written by Woody Allen, starring some of my favorite actors, Javier Bardem and Scarlett Johansson, and located in exotic Barcelona, how could it miss?*
1047. *Javier Bardem is excellent in his role as the artist-love interest of almost everyone. I continue to fail to see the cinema world's fascination with Penelope Cruz.*
1048. *The story is about two attractive young women spending the summer months in Barcelona where they become entangled in a love triangle with Juan Antonio (Javier Bardem).*
1049. *When Jaun Antonio's ex-wife enters the picture, she squares the triangle.*
1050. *The actors are all on target with Rebecca Hall being a standout as Vicky.*
1051. *Bardem plays Juan Antonio with such charm that he refutes any early inclinations you might have that he is a snake. The musical score featuring guitar works by Albeniz, de Lucia, and Serrano (among others) complements the warmth of the photography.*
1052. *There is one scene that epitomizes the movie for me. It has Jaun¹³⁰ Antonio talking to Vicky saying, "Love requires a perfect balance.*
1053. *Rebecca Hall, Scarlett Johansson, Javier Bardem, Patricia Clarkson, and Penélope Cruz were all fascinating, especially Cruz, not to diminish the fine performances from all of them.*
1054. *And, did I mention that Penélope Cruz deserved her Oscar and every other award she got for this role?*
1055. *Upon their wanderings, they run into a handsome and*
1056. *charming painter (Javier Bardem) who wants to make love to both of them.*
1057. *A few twists and turns later, Vicky gets married but has doubts*
1058. *about what she wants in life, and Christina moves in with the painter; only to have complications arise once the ex-wife (Penelope Cruz) comes into play.*
1059. *It's annoying, and perhaps why critics believe Cruz didn't deserve her Best Supporting Actress Oscar, even though personally I'm glad she finally earned something for her work.*
1060. *"Barcelona" takes place in the city of the same name as two women, Vicky (Hall) and Cristina (Johansson) best friends with distinctly different views on life and love, are both smitten by a Spanish painter named Juan Antonio (Bardem).*
1061. *Both women's definitions of love are called into question by the odd but alluring man and even his definition is called into question when his ex-wife (Cruz) enters the picture.*
1062. *Not to disregard Woody Allen at all, but I have to credit this look to cinematographer Javier Aguirresarobe.*
1063. *The man acted as DP on some of my favorite Spanish films—Hable con ella and Mar adentro—and now has me anticipating John Hillcoat's forthcoming The Road*

¹³⁰ Juan.

- even more.
1064. *Whether the likes of Gaudio worked as a muse to him like they did to his characters, I don't know.*
1065. *The mixture of intellectual conversation, the brilliance of Javier Bardem's Juan Antonio seducing these women, not with his looks, but with his soul, is a refreshing thing to behold.*
1066. *Never confused about what he wants, Bardem is bluntly honest at all times.*
1067. *Bardem is amazing as the puzzle piece linking everything together, stirring the pot while also being its most important ingredient.*
1068. *And I must mention Penelope Cruz who comes in like a whirlwind and never stops.*
1069. *The anchors in this film are Juan Antonio (Javier Bardem), fresh from his Oscar win for 'No Country For Old Men', his fiery ex-wife Maria Elena (Penélope Cruz) and the stunning city of Barcelona.*
1070. *The two quickly meet the high-flying, sexy artist Juan Antonio who invites them for a long weekend while pointing out he would enjoy their company in bed.*
1071. *Vicky is insulted while Cristina is interested and very much attracted to Juan Antonio.*
1072. *The film hastens when Cristina & Juan Antonio convince Vicky to come along.*
1073. *Maria Elena steals the show when she surprisingly shows up and keeps you guessing throughout the film.*
1074. *While Bardem, Johansson, and Cruz make up the main cast, Rebecca Hall's character is just as important, and was sadly neglected in the advertising process.*
1075. *Bardem and Johansson are...different...in their roles.*
1076. *It's just that it's hard, as a viewer, to see Bardem go from sociopathic killer Anton Chigurh to the light hearted and free spirit Juan Antonio.*
1077. *Bardem's transition from "north to south" is seamless, and he's completely believable in his part, which of course, reminds any detractors just how versatile he can be.*
1078. *Penelope Cruz is nothing short of brilliant in her role as Bardem's exwife.*
1079. *The chemistry between Bardem and Cruz is electric, and is the emotional center of the movie. Much of who Bardem's character is centers around the performance of the actress playing his ex.*
1080. *Cruz is excellent, with her bilingual, unstable, and explosive performance.*
1081. *Without going into great detail I'll just say I agreed with many of the negative reviews on this site concerning where the film failed: the narration (jaw droppingly awful, the acting (perhaps with the exception of Cruz) and the writing (how badly did this script need a rewrite).*
1082. *Oh , and Penelope Cruz being nominated for this instead of "Elegy" is an act that borders on the criminal.*
1083. *Their differing perspectives (Viky's and Cristina's) on love clash immediately when they both catch the eye of renowned abstract painter Juan Antonio.*
1084. *He makes a supremely self-confident proposition to Vicky and Cristina to join him on a romantic weekend trip to Oviedo, a picturesque town near the northern coast.*
1085. *For those who have only recently been introduced to his mesmerizing work by way of his maniacal killer in the Coen Brothers' "No Country for Old Men", Javier Bardem is completely convincing as Juan Antonio, a man who effortlessly controls the fates of the three women enraptured by his sensual manner and open soul.*
1086. *Unlike a shallower actor like Antonio Banderas, Bardem manages to move between smoldering and vulnerable with fluency.*
1087. *As Maria Elena, Penélope Cruz finally comes into her own in a non-Almodóvar film.*
1088. *She (María Elena) brings visceral life to the combative relationship between her and Juan Antonio, and at the same time, displays a sharp Allenesque wit, especially when she slyly ridicules Cristina in Spanish during their tension-filled conversations.*
1089. *The film is beautiful to look at thanks to the luscious, sun-dappled cinematography by Javier Aguirresarobe.*
1090. *With Gaudi's most famous work on display, Barcelona could hardly look more appealing on film.*
1091. *We have a strong cast that they can all hold their own on scree: Scarlett*

- Johansson, Javier Bardem, and Penelope Cruz.
1092. *Cristina is the idealist of a romantic love and meets a Spanish handsome charmer, Juan Antonio who invites the girls to another city for a weekend.*
1093. *But Juan's crazy ex wife gets back into his life and just makes things very interesting for Cristina.*
1094. *Vicky starts to question her ideals on love when she is just swept off her feet with Juan.*
1095. *I loved how crazy Penelope was in this movie, she was like Fatal Attraction scary, yet you could see how Javier's character fell for her so hard, I don't blame him, I found her craziness attractive as well.*
1096. *The plot (such as it is) tells the story of a suave, tormented artist, Juan, attired in his Playboy-approved red satin shirt, who sets about luring two American nymphets into his bed.*
1097. *The beige pastel landscapes, the enchanted dreamlike streets, the surreal Gaudi monuments and amorous cafes all evoke a romantic escapade in Barcelona.*
1098. *Then Penelope Cruz's character emerges as a spicy twist to the story. Manhattan, the setting of most of his films, for Europe.*
1099. *While Vicky is less adventurous than her friend Cristina, both will be transformed by the meeting of the hunky Juan Antonio and his estranged wife, Maria Elena.*
1100. *Juan Antonio offers them sex, and even proposes to do it with both of them at the same time.*
1101. *This time though, the principal male figure, Juan Antonio, is an aggressive man, in contrast with other characters that have served Mr. Allen well in his American movies.*
1102. *Javier Bardem proves he can excel when he is guided with a sure hand, as is the case here.*
1103. *Penelope Cruz fares better than in most of her Hollywood previous work in a role that gives her an edge over the more passive parts she has played before.*
1104. *Besides, it's hard to resist such a charming cast as this: Javier Bardem, Scarlett Johansson, Rebecca Hall, Patricia Clarkson and a hilarious turn from Penélope Cruz; the beauty of Barcelona and other Spanish locations, and Allen's unmistakable dialogue.*
1105. *Even if "Vicky Cristina Barcelona" doesn't carry the depth of "Crimes and Misdemeanors", isn't as funny as "Mighty Aphrodite" or as witty as "Bullets Over Broadway", it's still another orgasm the Little Red provides us (oh, and if you wanna see it just for the already famous kiss between Penélope and Scarlett, you might be disappointed - it's sexy, but lasts only about 3 seconds).*
1106. *Penelope Cruz's character was somewhat entertaining, but that was about it.*
1107. *So considering his recent schizophrenic attitude, I wasn't sure where I'd go with this film, but I was still looking forward to it, mostly for Cruz's supposed Oscar-worthy performance and, well, you gotta give the guy credit after so many years of brilliant comedies, and even his failures being interesting failures.*
1108. *The film centers around two best friends (Vicky and Cristina) who decide to spend the Summer in Barcelona, and while there they are both faced with romantic conflicts with an artist, Juan Antonio, who has invited them to his home for the weekend to get to know each other and have sex.*
1109. *Vicky, who is about to get married, forms a sudden attraction towards Juan, but I never really saw it as sexual attraction, but rather as an escape from the knowledge of the desolate reality of commitment.*
1110. *Oh, and did I mention Juan's psychotic manic-depressive ex-wife eventually comes into the picture?*
1111. *And yes, give Cruz that Oscar.*
1112. *This movie features three beautiful women, all of whom swirl around macho Javier Bardem.*
1113. *They both get involved with Juan Antonio (Bardem), a brilliant painter and, no doubt, a brilliant lover.*
1114. *Into the mix Allen brings Penelope Cruz, Juan Antonio's ex-wife.*
1115. *And yet, Juan Antonio can never really fall out of love with her.*
1116. *I've never been wild about Scarlett Johansson as an actor, and Penelope Cruz*

- relies too much on her beauty, and too little on her talent.*
1117. *I did, however, find Javier Bardem's character very likable*
1118. *and amusing, because he seems to be the only with a sense of humor about this kind of self-absorbed life these people are living in.*
1119. *This movie starts out as a complete bore for the first half until Penélope Cruz makes her entrance.*
1120. *Vicky, Christina, and Juan Antonio are all characters that I hardly cared about.*
1121. *As I touched on earlier, Penélope Cruz really makes this movie.*
1122. *She plays her part magnificently and unlike the other main characters, Maria Elena is a very interesting character.*
1123. *While in Barcelona, taking in the beauty of the art and architecture, they meet Juan Antonio (Javier Bardem) and the film takes off from there.*
1124. *Yes, I would have ranked this just as highly without Penelope and ScarJo's tasty makeout scene.*
1125. *Barcelona and Oviedo provide a beautiful cinematic backdrop for this dark romantic drama, which offers a commentary on the ennui of the wealthy and the romantic plight of artists.*
1126. *Penelope Cruz turns in an Oscar-worthy performance as the neurotic ex-wife of the artist.*
1127. *Penelope Cruz was fantastic (although given a bit too much credit in my opinion), as was Javier Bardem.*
1128. *Girlfriends Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) are on vacation in Barcelona when a painter named Juan (Javier Bardem) invites them to travel with him.*
1129. *Things take yet another turn when Vicky gets married and Juan's ex-wife (Penelope Cruz) enters his life again.*
1130. *That's really a shame because Hall is very good in her role as are the rest of the cast but it's Bardem who really steals the movie.*
1131. *Cruz is only in the film for a handful of scenes but she's really, really good here and works excellently with Bardem.*
1132. *Why did we need a voice over to tell us things like "Christina, Juan Antonio and Maria Elena decided to go on a bicycle trip in the country" when we can clearly see them on bikes on a country road?*
1133. *I gave the film 8 stars because of the interesting story line and, most of all, for the acting. Had it not been for the terrific performances of Penelope Cruz (give that woman an Oscar, please) and Javier Bardem, and the refreshing presence of Scarlett Johansson and Rebcca Hall (loved her), I don't think this film would have done well at all.*
1134. *Some people compared this film with Pedro Almodovar's. Ha. NO WAY.*
1135. *Two young girls spend the summer in Barcelona and meet a painter, played by a more subdued and romantic Lothario, Javier Bardem.*
1136. *Both the girls soon romp with the Bardem character.*
1137. *He has an insanely jealous ex-wife played by Penelope Cruz.*
1138. *This is totally undeserved as Cruz, as Maria Elena, comes across as a screaming lunatic.*
1139. *At one point Cristina, played by Scarlett Johansson, takes up with a reunited Bardem and Maria.*
1140. *When Vickie, who marries her fiancé in Barcelona, sneaks off with Bardem, she soon encounters a raging Maria, who accidentally shoots her in the hand.*
1141. *Penelope won an Oscar from this crap?*
1142. *Second, I love the other three main actors but was disappointed in Bardem's performance.*
1143. *Third (and last), I'm not a great Allen fan or aficionado, but I found many of his directorial choices for this film quite brilliant.*
1144. *Zelig-ing Almodóvar...and quite well*
1145. *It's a rip-off of several Almodóvar films, "Talk to Her" being the most "honored."*
1146. *While both films share the same cinematographer, I think this movie rises a level above Almodóvar's film visually.*
1147. *Putting "sexy" back in his work after "No Country for Old Men," Javier Bardem is not only watchable, but quite believable as the hedonist who threads the women in*

- this film around his, uh, finger.*
1148. *And then God created Penélope Cruz (let's all give thanks). Funny and tragic at the same time is quite a feat, but she pulls it off effortlessly here proving her work in Almodóvar's "Volver" wasn't a fluke.*
1149. *Any time she's (Penélope) on the screen only Bardem matches her acting.*
1150. *We're left wondering (as Cruz' character wonders) what can Bardem possibly see in these two American tourists?*
1151. *It will be a crime if Scarlett, Rebecca and Penelope don't receive academy nominations.*
1152. *The star of the film is none other than the cold killer from No Country For Old Men, Oscar winner Javier Bardem proving his acting range goes way beyond scaring the s-word out of people.*
1153. *He nails a fine-wine getting hotter as she gets older Penelope Cruz, an equally desirable please-let-me-have-this Scarlett Johansen and a prissy uptight academic Rebecca Hall, who none of you ever heard of before (admit it).*
1154. *That's why Penelope and Scarlett stand out from other cinema hotties....they can act, they both have their craft down perfectly.*
1155. *Sadly, none of them go nude in the flick, but guys, there is a scene between Penny and Scarlett that will make you want to stand up and cheer anyway. YAHOOOOOO !!!*
1156. *Bardem, despite Juan Antonio's somewhat implausible*
1157. *behavior, manages to somehow make him a completely believable character.*
1158. *Her character (Johansson's), Cristina, like Juan Antonio, is also somewhat erratic, but she plays it in such a way that it feels authentic for the complex character that she creates.*
1159. *As for Cruz, she's terrific, and very well might receive an Oscar nomination. Her character, Maria Elena, feels notepfect.*
1160. *The acting is superb (especially Javier Bardem who is a truly GREAT actor).*
1161. *The directing is brilliant and subtle...notice how many times Vicky changes clothes before meeting Juan Antonio which epitomizes her desire for this man AND her confusion about her feelings.*
1162. *"Vicky Cristina Barcelona" is a winning trifecta of an excelente pelicula.*
1163. *"Vicky Cristina Barcelona" stars Javier Bardem as Juan Antonio, a Spaniard painter who meets and fancies two gorgeous American female tourists visiting Barcelona for the summer named (yea you guessed it) Vicky and Cristina.*
1164. *The unruffled Juan Antonio offers Vicky and Cristina a flight to a nearby Spanish town, good wine, exquisite food, and a "make love" offer that he does not want them to refuse. The latter would fall into the entitlement of "Vicky Cristina Off Pantalones".*
1165. *Vicky is engaged to be married to a cookie-cutter yuppie named Doug so she rejects the making love portion of the Juan Antonio proposition, while Cristina is all down for the Juan Antonio seduction expedition.*
1166. *Cristina eventually does develop a relationship with Juan Antonio, but a Spanish "new order" is intertwined in a "bizarre love triangle" fashion when Juan Antonio's fiery ex-wife Maria Elena gets in the picture that eventually converts into a ménage a trios Barcelona style; Si Baby!*
1167. *However, the film's central focus is on Vicky's insecurities & neurosis on her relationship with Doug and her uncontainable desirable feelings for Juan Antonio.*
1168. *I think Batman is no longer my summer movie hero, gotta make the change for Juan Antonio; three beautiful women lusting for him, Do I say more?*
1169. *No actor could have played the Juan Antonio role better than Bardem; I will call it "friendo" that Bardem will be one our finest male thespians in years to come.*
1170. *Nonetheless, it is Penelope Cruz's performance as the fervent Maria Elena which should be cruising her to a Best Supporting Actress Academy Award nomination.*
1171. *She (Vicky) is attracted but scared by the offerings of this exotic universe, and it is her objectivity that allows for some balance because at the other end of the spectrum are two Spanish powerhouses, flawlessly played by Bardem and Cruz, reinforcing their newly appreciated talents.*
1172. *Bardem does an amazing job playing the seductive artist, a man who appears very self-assured and apparently has no time to waste on games.*

1173. *Played by Cruz, this woman is a powerhouse, somehow who can't and won't rain her spirit, This lady has no problem expressing herself, can't be accused of never being direct, and she provokes quite a reaction on anyone who happens to cross her path.*
1174. *As already mentioned, there is still a bond between her (Penélope) and Bardem, and neither lets go, aware there is probably no way their paths will ever be completely separate.*
1175. *In the film, it is the chemistry produced by putting Cristina, Bardem, and Cruz that fascinates the viewer.*
1176. *As for the actors, the best performance was likely given by Bardem, although he also had the least complicated part- the slimeball user (best described by Vicky as a 'charmingly candid wifebeater').*
1177. *Hall and Messina actually had good chemistry together, which made a viewer wonder why Vicky would give a damn about the slimy Juan, except for the obvious; that Allen was pandering to the Lowest Common Denominator Hollywood ideal of romantic love (being in love) somehow being better than true love (being loved).*
1178. *But, worst of all is Penelope Cruz.*
1179. *The film also benefits from some great cinematography by Javier Aguirresarobe, and by that I do not mean merely that Barcelona was beautiful to look at.*
1180. *There are numerous well framed shots, and shots from interesting angles, such as when Cristina and Maria go around the city photographing sights and people.*
1181. *Aguirresarobe is not a cinematographer I've seen the work of before, but after this film, and given his great surname, his is work I will look for in the future, despite whatever director he works with in the future.*
1182. *It is because of the strengths of the film (the cinematography, Bardem's and Hall's performances, the sometimes great deployment of ellipses and narration) that I can recommend Vicky Cristina Barcelona as, at least, a good way to spend a couple of hours in filmic reverie.*
1183. *In this film she is completely out shined by both Javier Bardem and Penelope Cruz, more so than any of her previous films.*
1184. *All I could think during this film is how a movie about Bardem and Cruz's characters would be way more interesting and at the same time spare me from Scarlet Johansson and her winy voice and sub par acting skill.*
1185. *Speak English, that was Antonios best lines.*
1186. *And how does Penelope ever get involved with this Apeman (Allen)? Waste not want not to see this LOSER!*
1187. *The buzz heralding the American premiere of VICKY CRISTINA*
1188. *BARCELONA had it that the film would include a daring "menage a trois" featuring Scarlett Johansson, Javier Bardem and Penelope Cruz, with an added incentive being a particularly titillating liplock between Scarlett and Penelope.*
1189. *As it happens, Cruz and Johansson do smooch a quickie, but really do nothing that Madonna wouldn't try on an awards show.*
1190. *But they hardly get their bags unpacked before they are approached by a famous painter named Juan Antonio (Bardem), who invites them to fly off to another Spanish city for a weekend threeway.*
1191. *The threeway tryst doesn't quite come off – carnally speaking, but eventually it is the already-engaged Vicky who ends up doing a one-nighter with Juan Antonio.*
1192. *Juan Antonio's homicidal/suicidal ex-wife, Maria Elena (Cruz) suddenly shows up as well.*
1193. *As for making the film in Barcelona, that springs less from artistic inspiration and more from financial convenience.*
1194. *Other than a few music selections and some fiery conversation between Bardem and Cruz (who steal the movie), there is little on hand to remind the viewer that the movie was filmed in Spain.*
1195. *As if in some medieval allegory, they meet love in the form of painter Juan Antonio (Javier Bardem), who woos them both and other desirable young things as if they were the very life of his art, as if he could not live without their sensuality.*
1196. *The cinematography is as lush as Juan's lovers, who are capped by the older but far richer character, Maria Elena (Penelope Cruz).*

1197. *Although Allen doesn't have the answer to what women want as Chaucer did, he comes closer with his Three Graces--Vicky, Cristina, and Maria. I found the discussion about Juan Antonio's father not wanting to learn another language because something might get "lost in translation" funny and ironic.*
1198. *Funny in that Johansson used the term "lost in translation" and ironic in that Cruz always comes across better in Spanish and something gets lost in translation when she acts in English.*
1199. *Javier Bardem comes off as a little more three-dimensional, but not by much.*
1200. *Both (Vicky and Cristina) become involved with a dashing Spanish artist (Javier Bardem) and find that the things they took for granted about themselves may not be true after all, and each leaves Barcelona a little less grounded than she was when she arrived.*
1201. *Johansson and Bardem are well cast and they act their parts well.*
1202. *But it's Penelope Cruz, who storms into the film at about the mid-way point as Bardem's unhinged ex-wife, who you'll most remember.*
1203. *Woody en Espanol.*
1204. *Aside from the locales and hot-blooded, romantic atmosphere with Spanish guitars and wine in the night and gorgeous architecture during the day, which Allen and his DP capture wonderfully, the other characters Juan Antonio (Javier Bardem) and Maria Elena (Penelope Cruz) seem to spring out almost naturally out of this balmy city and country.*
1205. *Almost immediately after shacking up with friends Judy and*
1206. *Mark (Patricia Clarkson and Kevin Dunn), Vicki and Cristina are approached one night by local painter Juan, who tempts them (or rather Cristina) with a week end in Obejo.*
1207. *But after this, there's more complications, and not just with Vicki and Juan (or the surprise arrival of Doug to Barcelona for an also surprise wedding) and their suppressed affections.*
1208. *There's also Juan's ex-wife, Maria, who had a volcanic relationship and who comes back into Juan's life while Cristina is staying with him.*
1209. *Which, on the surface, might not sound like the 72 year old filmmaker is pursuing anything new to cover, as he's explored marriage, infidelity, and, as Maria Elena says at one point to Cristina, chronic dissatisfaction with lovers.*
1210. *It works because of the actors dedication to the material: Cruz is a total tornado of a presence here, with this and Volver her best performances to date; Bardem, again, shows his layers in Juan as a man of romance and love and lust but also tenderness and humor and rage and all these things that show how great an actor he is; Hall is very good in a part that some actresses might sleepwalk through if not coached and coaxed right; Clarkson, for just one or two scenes where she reveals her own fractured marriage to Vicki, is great; and Johansson, who as a given is stunning in her appearance, reveals again in the context of a Woody Allen movie how underrated she can be as an actress- when used right and not just as ho-hum window dressing.*
1211. *In Vicky Christina Barcelona we are presented with two American women, one grounded, one scattered who fall under the spell of a magnetic Spanish painter with Picasso bravado.*
1212. *Juan Antonio (Javier Bardem) has little trouble bedding the free spirited Christina (Scarlet Johansen) which to his dismay is short circuited when she comes down with food poisoning.*
1213. *Vicky, engaged to be married, resists Juan Antonio until the right blend of Spanish guitar and wine do the trick.*
1214. *Humiliated by her backtracking she hides the truth from Christina who becomes heavily involved with Juan and moves in with him.*
1215. *Back at Juan's place, passionate and unstable ex-wife Maria Elena (Penelope Cruz) moves in with him and Christina and spices things up.*
1216. *Vicky soaks up Gaudy and Catalanian culture and drones on about "turgid intellectual imperative" while Christina in under two months is on the road to becoming the next Cartier Bresson.*
1217. *Ole, dear Woody! Not your funniest film but definitely a lightning bolt for the brain!*
1218. *On one of their first nights in the city, a great-looking artist, Juan (Javier*

- Bardem) suggests that the two ladies accompany him to a remote town in Spain (Oviedo) where they can, uh, have a hot threesome and do some sightseeing, too.
1219. As luck would have it, Cristina gets ill on that first evening and, unbelievably, Vicki and Juan spend the night together instead.
1220. Vicki goes back to Barcelona while Cristina begins a relationship with Juan. Into this already complicated picture comes Maria Elena (Penelope Cruz).
1221. She is Juan's mentally unstable ex-wife and, after a suicide attempt, Juan brings her back to his house, where Cristina is also living.
1222. Ole, Woody!
1223. Bardem¹³¹ is perfect for his role as the magnetic artist while Cruz, also, does a fine job as the fetching but enigmatic ex-wife.
1224. Scarlett is the free spirit, Rebecca is the engaged, practical one. The film takes off when they are both propositioned by a local painter played brilliantly by Javier Bardem, back in his most macho and amorous element after his trip down psycho road in "No Country for Old Men".
1225. There are no coin flips for Bardem's character.
1226. We are then treated to Bardem's ex-wife, played explosively by Penelope Cruz.
1227. She is amazing as the jealous, suicidal artist who transitions into the warm and caring mentor in a very odd communal setting with Scarlett and Javier.
1228. The best scenes are Javier and Penelope, and Javier and Rebecca.
1229. Oh boy, we get to see Penelope and Scarlett kiss.
1230. You had the Spanish male painter, who previously had been in a tempestuous romance with Cruz's character.
1231. He was transitioning out of Cruz into Christina when Vicky starts attracting his attention.
1232. Javier employs a number of devices to illicit sexual desires from both Vicky and Christina. However, Penelope's character re-enters the picture to make the waters more murky.
1233. It (the movie) hearkens back to the early 70's when films had crazy, abrupt conclusions that had people exiting the cinema scratching their head. In this case, they are scratching their heads both trying to figure out both why the movie ended as it did and the more important question being how had they had been suckered again into believing that stars as big as Scarlett or Penelope would show anything or be in any demonstrable way explicitly sexual.
1234. The latest Woody flick is set in Spain, where friends Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) both get involved with an artist (Javier Bardem).
1235. Both women sleep with Bardem, but eventually Johansson ends up with him. Hall goes back to her boring finacé, though her brief affair has distorted her view of her life.
1236. Meanwhile, Johansson has to deal with Bardem's crazy ex-wife (Penelope Cruz), who is invited back home after a suicide attempt.
1237. In particular, I think Penelope Cruz's performance should be considered award-worthy.
1238. Such as: Vicki or Christina? The obvious answer is BOTH; and Javier Bardem is in full agreement even if his ex-wife Penelope Cruz is not.
1239. A good 12 pound trim might bring her back to her status as "the actress most men want sex with" but for now she's outclassed by both Vicki and by Penelope Cruz.
1240. The standout is Javier Bardem having recovered from his just-plain-silly (and Oscar winning) role as the air-gun killer in the Coen Brothers' super silly "No Country for Old Men."
1241. Penelope Cruz is reliably overpraised in reviews.
1242. Penelope Cruz was a standout in playing a neurotic psycho ex-gf but other than a titillating threesome, fails to inject any real conflict into the relationship.
1243. After reading a couple of over-the-top reviews in New York publications, I was anxious to see Vicky Christina Barcelona.
1244. Although I realized that there were possible mines lying in wait in VCB, the reviews were so good; I had just (finally) seen Bardem in *The Sea Inside* and liked it very much; I am going to Barcelona in a few weeks; I had just seen *Elegy* with it's

¹³¹ Bardem.

- wonderful performance by Cruz, so I figured how bad could it be??
1245. Barcelona and the cinematography were beautiful and Cruz was stupendous.
1246. Bardem, Hall and Johansson were all pretty wooden (which could be attributed in part to the script) and neither Hall nor Johansson is fit to share the stage with Cruz (or even Bardem for that matter).
1247. And imaging a neo-Picasso falling for Johansson or Hall was truly funny.
1248. With a background in art, Sal finds work at a gallery run by the suave, handsome Greg (Antonio Banderas).
1249. I couldn't stand at least two of these actors before seeing them in this Woody film but now they rate, (in my book anyway), that being Ms. Pinto and Mr. Benedaras.
1250. And it's a top cast, which includes Sir Anthony Hopkins, Lucy Punch, Naomi Watts, Gemma Jones, Antonio Banderas, and Freida Pinto.
1251. Sally works in an art gallery and is mad for her boss (Banderas).
1252. Antonio Banderas, Lucy Punch, and Freida Pinto are all fantastic as outside love interests, making for a marvelously ridiculous movie.
1253. Fed up with their static life Sally seeks and gains employment with art gallerist Greg (Antonio Banderas), and in her need for attention falls in lust with him, despite the fact that he is married and seemingly unavailable until she discovers Greg is having an affair with gallery artist Iris (Anna Friel).
1254. To see her joined by Josh Brolin, Anthony Hopkins, Frieda Pinto, Lucy Punch, Antonio Banderas, Gemma Jones, and others...well, that's quite an ensemble.
1255. Greg, in turn, has other things in mind. Lucky for Sally, she does not make a fool of herself.
1256. After realizing she has no future with Greg, Sally decides to open her own gallery, but for that she needs money, something she needs badly from her mother.
1257. The doctor – now writer's wife really imagines that she would be better off with her art dealer boss (Antonio Banderas¹³²).
1258. It's not really worth mentioning the cast, since they're all wasted, but it includes Naomi Watts, Anthony Hopkins, Gemma Jones, Josh Brolin and Antonio Banderas.
1259. Meanwhile, their daughter, Sally Channing (Naomi Watts) is leaving her husband Roy (Josh Brolin) because she has fallen in love with Greg (Antonio Banderas).
1260. Sally has a boss crush on Greg, the art gallery director which she serves as assistant of course; and returning to Alfie whose Ponce De Leon fountain searching eventually lead him to marry a gold-digging British prostitute named Charmaine, sounds charming doesn't it; Oh, and I must tell that Helena sees a faux fortune teller named Cristal (but of course) who tells Helena that (see movie title).
1261. There are admirable performances from the all-star cast of "You Will Meet a Tall Dark Stranger" which includes: Naomi Watts as Sally (that girl), Anthony Hopkins as Alfie, Josh Brolin as Roy, Antonio Banderas as Greg, Gemma Jones as Helena, and a brilliant Pauline Collins as Cristal.
1262. As his wife's attention gets drawn to her art gallery boss, Antonio Banderas as Greg, who also happens to be having marital difficulties.
1263. Aside from Punch, Antonio Banderas and Freida Pinto give nice performances, as Watts' unfaithful boss and Brolin's love interest respectively.
1264. The film revolves around four people: A woman(Naomi Watts) who works at an art gallery and who falls for her boss(Antonio Banderas), her husband(Josh Brolin), a failed writer who falls for the mysterious woman(Freida Pinto) who lives in the building across from him.
1265. Most of Woody Allen's newer films I don't care for, except the one with Penelope Cruz, in any case, this film "You will meet a tall dark stranger" is funny and clever and romantic.
1266. On the upside, Antonio Banderas is effortlessly charming in
1267. his small role as Greg, while it's good to see that the comely Freida Pinto has a career that goes beyond being someone else's object of desire in "Slumdog Millionaire" as Dia.
1268. Particularly, Helena's unhappily married daughter Sally (Naomi Watts), like Flaubert's Emma Bovary before her (and there can be no doubt that Woody Allen

¹³² Banderas.

- deliberately plays on this precedent), goes to a performance of "Lucia di Lammermoor" with Greg, a man who wants to start having an affair with her (Antonio Banderas, better directed, and better made up than in any movie since he left his native Spain).*
1269. *This film had promise. It has the core of a fine cast -- Antonio Banderas, Josh Brolin, Anthony Hopkins, Gemma Jones, and Naomi Watts.*
1270. *Why exactly would Banderas accept his small role in this film. At least Brolin has some decent screen time, even if you won't like his character much.*
1271. *His daughter Sally (Naomi Watts) has put her dreams on hold so that her husband (Josh Brolin) can try and complete his book but soon she begins to find her boss (Antonio Banderas) attractive while the husband strikes up a relationship with a woman (Freida Pinto) engaged to another man.*
1272. *The two most interesting characters are their "other people" as both Banderas and Pinto come off extremely good and their characters are the most interesting but of course they're not in the film too often.*
1273. *While Banderas and Pinto are very good in their roles the same can still be said about the other characters.*
1274. *Stuck in a frustrated marital bond with a slugabed writer of a husband, Sally feels incarcerated in her cluttered apartment, neck-deep in books and her husband's failed raconteur attempts, and flirts with her art-gallery owner boss Greg (Antonio Banderas).*
1275. *Hopkins, shorn of tics and erratically maintained accents, gives a simple, wonderful performance, perhaps his best in years, and Naomi Watts and Antonio Banderas play their scenes where they talk past each other very well.*
1276. *She works at a very successful art gallery run by Greg (Antonio Banderas).*
1277. *Sally and Roy yell at each other a lot and Sally has eyes for Greg, who instead has eyes for Iris (Anna Friel), a painter Sally discovered.*
1278. *Well first let me say this movie is not about a person like Antonio Banderas being a tall dark stranger as He is only 5'8, but this is more of a dark comedy(hence the name)but not a good one.*
1279. *María Valverde's Fiamma has had some sort of relationship with a boy outside her class system and, as punishment to reform, been sent to the English school. In her mind it's just a warning and will only last a short time, but she soon finds out that is what all the other girls, there for years, thought at the start too.*
1280. *One of the girls, Di (Juno Temple in a brilliant performance), is the team captain and the apparent favorite of Miss G - until the sudden arrival of a beautiful Spanish girl Fiamma (María Valverde) who tends to set herself apart from the rest of the clique (Di, Poppy (Imogen Poots), Lily (Ellie Nunn), Fuzzy (Clemmie Dugdale), Laurel (Adele McCann) and Rosie (Zoë Carroll)).*
1281. *Fiamma (Valverde) becomes a magnet for their jealousy, licentiousness and rage.*
1282. *But when Fiamma (Maria Valverde), a new student from Spain, joins the group of girls, Miss G becomes infatuated with Fiamma.*
1283. *Maria Valverde who played Fiamma was the weakest of the main cast but that does not mean anything. She still held her own against Green and I truly enjoyed what she brought to the role.*
1284. *The fatal attraction of Miss "G" to Fiamma (Maria Valverde^s) is almost a Hitchcock McGuffin, in that it provides a lot of character motivation but is ultimately just a plot device.*
1285. *I don't know if there is a rule about the finals of the champions being*
1286. *played at home, but even if it's allowed, what a coincidence that the finals for that year was played in the Bernabeu.*
1287. *Oh... and why is santi and his mom speaking in English? They start in*
1288. *Spanish.. but end in English? They might as well speak in Spanish since they already introduced Spanish throughout the whole film.*
1289. *Goal 2 is unlikely to add to that total, it being an update of last year's*
1290. *Goal in which Kuno Becker's Santiago Munez is awarded the chance of a lifetime --albeit one that involves him abandoning his life in Los*
1291. *Angeles in order to pursue a career at Newcastle United rather than follow his father into the lawn maintenance business. So successful has he been that, when he rejoin him in Goal 2 - Live The Dream, he has turned his back on the underachieving*

- Geordies and been snapped up by Real Madrid, where he joins up with guest stars David Beckham and Raul.*
1292. *And while neither have been signed up for their acting skills, the same could also be said of Rutger 'The Hitcher' Hauer, who plays Real Madrid manager Rudi Van Der Merwe with all the conviction and passion of a man who's long abandoned hope of a career in Hollywood.*
1293. *This is a bad movie Now before I say anything , Munez cant even kick the ball, the way he kicked the ball was odd, I have never seen a pro soccer player kicking the ball like he did in that movie, besides what is the story?*
1294. *It should be held on Neutral pitch.. and why would the new castle fans cheer for Real Madrid when arsenal was the other part of the cup final , Arsenal is an English Club so they'd go for the English , wouldn't they?*
1295. *Oh is it cos of santiago the one that dumped them for money , fame and women?*
1296. *All characters are well presented, and the movies plot is not lost throughout as young Munez finds his way as a real first class soccer player. My favorite part of this movie is that all of my favorite players are seen as players who play with Munez.*
1297. *The editing was choppy, the football boring...there was no tension in the film...and because of how annoying Santiago has become you don't even want to root for him either.*
1298. *If you're going to bring Santiago and his mother together...why not try and make it mean something?*
1299. *It's just a big advert for how great Real Madrid are (despite them having been Franco's team).*
1300. *THE KOVAK BOX is a successful little suspense/psychological thriller from the Spanish writers Daniel Monzón (who also directs) and Jorge Guerricaechevarría.*
1301. *The mood of the film is beautifully set during opening credits by a complex maze in which a white rat sniffs and ambulates from confusing corner to confusing wall - just the manner in which director Monzón plans to tell his story.*
1302. *Almost simultaneously an attractive Spanish girl Silvia (Lucía Jiménez) in the same hotel 'jumps' from her balcony but is saved from death by falling onto an awning.*
1303. *Jane dies in the hospital: Silvia is in the bed next to Jane, witnesses David's grief, and the beginning of a bond is created.*
1304. *The film is graced by the presence of the talented Lucía Jiménez who seems to have the potential of becoming another Penelope Cruz!*
1305. *The cinematography by Carles Gusi and musical score by Roque Baños make the setting visually and aurally spectacular.*
1306. *There was however some redemption in Lucía Jiménez's dramatic portrayal of a desperate victim and in the great scenery and cinematography.*
1307. *Timothy Hutton makes a more than satisfactory lead, assisted by Lucia Jimenez.*
1308. *The location work on Majorca is colorful and makes use of its caves.*
1309. *It's a reasonably enjoyable outing as Hutton tries to figure out the meaning of his girl friend's (Georgia Mackenzie) sudden suicide, and the suicide attempt of Jimenez, who accidentally survived but who has no memory of why she jumped from a window.*
1310. *On the plane with them is Sylvia (Lucia Jimenez), a young Spanish woman returning home from the United States.*
1311. *While David is asking his girlfriend to marry him, Sylvia goes out dancing and hooks up with the club DJ. But then David's girlfriend commits suicide for no reason...and Sylvia tries to do the same by jumping out of her apartment window after hearing a song on her cell phone.*
1312. *Sylvia wakes up in the hospital with no memory of what happened and can't imagine why she would have tried to kill herself.*
1313. *David also can't imagine why his girlfriend took her own life, but the reason for both incidents is the same and leads David and Sylvia into strangely sedated conflict with Frank Kovak and his horrific experiments in mind control.*
1314. *This movie starts out very strong and by the time Sylvia's naked body plunges from her apartment window, I had no idea what was going on and was really interested in finding out.*

1315. *And after starting out with Sylvia being an equal character to David, she quickly becomes nothing more than a damsel in distress waiting to be rescued.*
1316. *The sexy bombshell with the bad accent (Silvia Jiménez).*
1317. *In fact, there is a rash of similarly motivated suicides on Mallorca and the despondent Hutton runs into another jumper (Lucía Jimenez) who survives only because her fall was broken by an awning.*
1318. *He succeeds after threatening to reactivate Jimenez's chip so that she'll off herself successfully.*
1319. *Jimenez, when hearing the tuneful trigger, manages to stay under water long enough to escape the consequences.)*
1320. *Lucía Jimenez is there primarily to provide a threatened female.*
1321. *The spare musical score by Roque Banos is misterioso -- somber and spooky.*
1322. *Hutton and Jimenez have discovered the secret to the rash of suicides and have come into possession of records that support their conclusion.*
1323. *Also starring David Kelly and Lucía Jimenez.*
1324. *Also in the cast: Lucía Jimenez, Georgia Mackenzie, Gary Piquer and Annette Badland.*
1325. *The accents sound/are authentic (when Dali sounds American or French that is done intentionally from what i hear.) oh, and it's an INDEPENDENT FILM!*
1326. *(For some viewers, it might help to perhaps have a brief surrealism/Dali./Spain between the wars primer; this might make a difference in better appreciating certain aspects of the characters and the times portrayed.)*
1327. *I agree with another review, that in its essence this story about a little known poet and peer of Dali named Federico García Lorca-- the words devastating, beautiful, tragic, and inspiring come to mind.*
1328. *I would have chosen differently for Dali, Pattinson is too young maybe? and British- it would have been nice to see the film in the original language of Dali, even if I had to read it.*
1329. *Javier Beltran was an excellent choice to play famous writer Federico Garcia Lorca.*
1330. *The music forces the movie along at some points and the flashes of black and white imagery try to convey the chaos that was surrounding Dali and his mates in Spain in the 1920's and it does not do justice to the uncertainty and fear that was rampant.*
1331. *I think that Dali and Pattinson may have one thing in common for their artno limits.*
1332. *I do have to warn you that it is abstract at some points but it IS a Dali movie and he led a very strange life.*
1333. *The movie does justice to the man. I went thinking it was going to be completely about Dali but it mainly focuses on the relationship he had with Frederico.*
1334. *Unfortunately I am very quite aware that this movie will not get the attention it deserves in the states and that a good portion of the people who will watch this movie will only watch for the main actor, Mister Robert Pattinson but I still suggest that Dali lovers watch this movie as well as fans of slightly strange movies.*
1335. *Pattinson's Dali was definitely well done and entertaining – no need for him to be embarrassed by this performance – he CAN act.*
1336. *But the real accolades go to Javier Beltran's portrayal of Lorca.*
1337. *I thought Beltran's performance was refreshingly understated and I felt every pang of his heart.*
1338. *Marina Gatell was also exceptional and I thought her scenes were perfectly acted.*
1339. *I particularly liked a scene where Lorca is writing and Dali is painting in a garage of sorts.*
1340. *There's also a great scene where Dali paints a canvas and himself totally black.*
1341. *It is based on the stories and relationships between Federico García Lorca, Salvador Dalí and Luis Buñuel since their friendship in the Residencia de Estudiantes in Madrid in the 1920s.*
1342. *I found the parts where Lorca recites some of his poems in Spanish, with the same actor in v/o reading them in English particularly disagreeable and made me incapable of properly enjoying the poetry...*
1343. *Robert Pattinson brought true life to Dali character...*

1344. *This film spends much of its time telling us that Federico Garcia Lorca was gay and was in love with Salvador Dali. (...) If this were about Joe Nobody and Salvador Smith meeting in college and having a passionate love affair, would anybody really care?*
1345. *The film in the last twenty minutes does change and becomes a rather standard, but engrossing biography of Lorca's last years.*
1346. *There are a couple of nicely mildly erotic short sex scenes, so there is a little passion in the film, but like Salvador Dali, the film doesn't want us to feel passion/sex but only wants to be admired for having it.*
1347. *Federico, Salvador and Luis.*
1348. *It portrays the various choices each makes without being judgmental: the romantic revolutionary choices of Lorca that lead to his execution at the hands of the Nationalist militia at the very beginning of the Spanish Civil War, the narcissistic path of Salvador Dalí marked by genius, excessiveness and conceit, and the emotionally and politically embroiled life of Luis Buñuel who decides early on that his artistic career cannot find a place in Spain.*
1349. *Of course they are, Salvador Dali, the surrealist painter, Federico Garcia Lorca, considered to be Spain's greatest poet, and Luis Bunuel, a film director that delighted audiences with his art films that followed the canons of the surrealist movement.*
1350. *Federico Garcia Lorca, a gay poet, develops an attraction for Salvador Dali, a painter, whose sexuality is left to the audience's imagination.*
1351. *Unfortunately, Federico, a left wing sympathizer, experienced frustration with the way Salvador would not commit to the kind of love he felt for the painter.*
1352. *It comes clear that Garcia Lorca kept to his ideas, giving his own life in the end, while selfish Salvador Dali gave up everything he once aspired to be becoming a parody of himself leading a ridiculous life where he embraced fascism, and ultimately ended up as a society clown for the idle rich.*
1353. *Luis Bunuel's life is a second thought for the creators of the film.*
1354. *He does an impressive take on his Dali, an eccentric man, indeed.*
1355. *Jorge Beltran plays Garcia Lorca and Matthew McNulty appears as Luis Bunuel.*
1356. *Divine Dali's A(..)Hole*
1357. *The title of my review (if IMDb permits) is taken from a quote by Salvador Dali in 1969 regarding rumors of a Dali-Lorca affair. The full quote, epitomizing Dali's unbridled humor and arrogance is as follows: "He was homosexual, as everyone knows, and madly in love with me.*
1358. *Deep down I felt that he was a great poet and that I owe him a tiny bit of the Divine Dali's a(..)hole."*
1359. *Although vividly denied by Dali, speculation of a romance between Dali & Lorca is the story of "Little Ashes". This is important to note up front, because if you're looking for a film that delves into the passion & inspiration behind Dali's art, Lorca's poetry and Buñuel's films, you'll be disappointed. This is mostly a straightforward love story with only a few substantial references to the 3 young men's creations (Lorca recites 2 poems, Dali displays 1 painting, and we get no more than 5 sec of Buñuel's film references, including the infamous slashed eyeball scene from "Un Chien Andalou").*
1360. *What makes this film separate from any other generic forbidden love story is the interesting portrayal of the characters. Whether historically accurate or not, their personalities jump out of the screen at you, particularly Dali played by Rob Pattinson a.k.a. the Twilight studmuffin.*
1361. *Pattinson's Dali is decidedly NOT a studmuffin but instead a very awkward, dorky kid which instantly reminded me of some of Johnny Depp's early roles ("Benny & Joon", "Edward Scissorhands", "Don Juan Demarco").*
1362. *"Little Ashes", however, is not about Dali and certainly not about Buñuel (who is really a minor character) but is mostly from Lorca's perspective. In that respect, it's fitting that the affair (which never happened, according to Dali) would be exaggerated and poetic.*
1363. *If you noticed in the Dali statement I quoted, he did admit that Lorca was "madly in love" with him, and that is what the film portrays in a very poetic and sentimental way.*

1364. *Although I was initially disappointed because I wanted to see more of Dali's art & creativity, I liked the forbidden, one-sided love story because it was well done and made good use of recognizable characters & events in history. Thus you could say I liked it in the end (uh, which is more than we can say for Dali. Heh heh).*
1365. *Between the accents and the non-existent sound equipment the movie was too long.*
1366. *Here we see three young creative men - Luis Buñuel, Federico García Lorca, and Salvador Dalí growing into their own personalities and dealing with the political callings of that time in Spain.*
1367. *Dali seems never to grow up but instead became the 'character' he wanted to be and played it safe. As for Lorca and Bunuel their conscience and creative selves centered around the wind of political change and each paid the price for speaking out.*
1368. *This movie is almost too painful to watch as first Dali arrives at school, as a preening anxious fop and then as Delorca falls for Dali.*
1369. *Even so, knowing as little about De Lorca that I do, I did not realize how much pain.*
1370. *If you know much about Dali's personal behavior, you already know he was a rather contemptible person.*
1371. *The treachery of the insecure Bunuel is also not glossed over.*
1372. *There is good acting to see too, Pattinson while getting a few things wrong, still manages to feel like a Spaniard, and the Irish guy playing Luis Bunuel does some interesting stuff.*
1373. *The movie manages to suggest beyond the gay love story, that Spain under Franco was a place where an urbane droll Spaniard could find a spot and ensconce himself; it may not be true but it's a nice place to occupy.*
1374. *Some standout moments include the opening where a fey but nonetheless strikingly beautiful young Dali is driven to University, and any scene underscored by the Spanish guitar music written for the film.*
1375. *Magda is that rare female role in a gay film that isn't wallpaper.*
1376. *It makes me want to read about Garcia Lorca and go to Spain.*
1377. *The worst moments are an amateurish montage of Dali in Paris. And while Robert Pattinson does a good job with the Dali character (who really was this confused, unbalanced jackass), he never quite finds his center (Dali never did either.)*
1378. *I knew the works of Federico Garcia-Lorca and Salvador Dali but I didn't know about their agonizing love for one another.*
1379. *Art and Love and Political Upheaval in Spain, circa 1922.*
1380. *1922, Spain, and the art school in Madrid is ripe with talent: poet/playwright Federico García Lorca (Javier Beltrán) has already published some of his poems, Luis Buñuel (Matthew McNulty) is more involved with the political festering of fascism and what will become Franco's Spain than he is with concentrating on the brilliant films he will eventually make, and the newly arrived Salvador Dalí (Robert Pattinson) is making visually shocking entrances in wild clothing while rebelling against the current fads in art.*
1381. *The three bond, encouraged by the writer Magdalena (Marina Gatell) who merely wants to become not only a famous feminist writer but also a part of the obvious changes in art these three men represent.*
1382. *The sexuality of García Lorca is clear: he finds himself drawn to the creative but peculiar Dalí.*
1383. *Dali's preferences seem to include both men and women and as their beautiful friendship evolves it is Dalí who ultimately runs to Paris out of self-doubt and homophobia.*
1384. *Madrid may be avant-garde, but there is a strong anti-gay contingent (including oddly enough Buñuel) and the discord politically and artistically forces many to flee to Paris, the mecca of art.*
1385. *The bruised and rejected García Lorca finds solace in his creation of a traveling theater for his own plays while Dalí marries Gala in Paris and completes the famous film 'The Andalusian Dog' with Buñuel.*
1386. *When the three men (and Magdalena) eventually meet again some years later the world has changed, even if old feelings haven't.*
1387. *If the story sounds disconnected, it is. There are some very beautiful scenes*

- from director Paul Morrison: a scene with García Lorca and Dalí in an almost underwater ballet is sensuous and beautifully photographed.
1388. Javier Beltrán is a sensitive actor and does well with the little he has to work with as García Lorca.
 1389. Robert Pattinson can't quite find the level of the bizarre personality of Dalí - it would take a really fine actor to accomplish this.
 1390. I know very little about Dalí, and even less about the Spanish Revolution (is that what its called?).
 1391. He (Robert Pattinson) was the PERFECT choice to play Dalí.
 1392. And Beltran! I couldn't keep my eyes off him.
 1393. He was by far the best actor in the movie. I could really feel his anguish as contemplated loving Dalí.
 1394. The end of the movie left me sobbing, as Federico was shot down by a firing squad, without even saying goodbye.
 1395. The worst part, at the very end, as Dalí wrapped himself up and straightened up as his wife called him.
 1396. I admire Dalí so much for being able to let go, and Robert Pattinson for portraying this so well.
 1397. The is definitely my favorite movie of all time. It's not for everyone, and certainly isn't catered to Twilight fans. But it is a brilliant work of art, almost as if Dalí mad it himself.
 1398. I liked the movie a lot and I thought Garcia Lorca's and Dalí's relationship was shown in a very honest and heartfelt way.
 1399. Maybe it's just a film you have to watch more than once, or study up on Spain in the 1920s before you view it.
 1400. The movie inspired me to research Salvador Dalí.
 1401. After completing an autobiography on the great man, I realized that Robert Pattinson didn't show the true side of Mr. Dalí.
 1402. Dalí was always "mad" even as a child and even though quite and reserved I believe that Robert could have showed some of that side in the beginning.
 1403. It stars Javier Beltran as Federico Garcia Lorca and a pre-Twilight Robert Pattinson as Salvador Dalí.
 1404. Starting in 1922, we are introduced to Dalí as he arrives at a university in Madrid to study art.
 1405. He is already convinced of his genius and meets Lorca, a writer and poet.
 1406. The two form an instant friendship and Lorca finds himself attracted to Dalí.
 1407. There are shots of Lorca in prayer, no doubt trying to purge the 'impure thoughts' of Dalí from his mind.
 1408. This it proved futile and finally, Lorca gives in to his growing attraction.
 1409. As the movie progresses, so does their relationship...until Dalí decides he's had enough of Spain and goes to France, leaving Lorca in the dust.
 1410. Although he is attracted to him, Lorca's obsession is too much and he feels he must leave. The two meet again a few years later with Dalí sporting a moustache.
 1411. After a passionate kiss, Dalí tells his friend that he is attracted to a woman and will stop at nothing to have her.
 1412. He later watches Lorca and his girlfriend, Magdalena, have sex, the whole time Lorca's eyes never leave his.
 1413. Dalí returns to France and eight years later contacts his friend to start a business deal. Dalí realizes that he hurt him by leaving and wants to make amends.
 1414. Lorca, by this time, is over him and his politics have changed.
 1415. He speaks out against Franco and unwillingly signs his death warrant.
 1416. He meets with Dalí, married to a woman named Gala, and Dalí promises to start things up again, including a romantic relationship.
 1417. Lorca is unconvinced, realizing that this is not the same Dalí as was at the university and leaves.
 1418. Lorca is captured and executed shortly after and Dalí cries over his loss.
 1419. Only towards the end of his life does Dalí admit the attraction between himself and Lorca; he kept the memories of his friend quiet for years.
 1420. Beltran and Pattinson are fabulous in these roles.
 1421. Both sport Spanish accents and portray their attraction to one another

- perfectly. Pattinson captures Dali's craziness and uniqueness, giving him life like we've never seen.
1422. Beltran makes Lorca real; you can feel his pain when Dali leaves him without a goodbye.
1423. Marina Gatell is absolutely beautiful as love-struck Magdalena.
1424. She knows that Lorca and Dali are close friends, but doesn't realize the extent of their closeness until after she and Lorca have sex.
1425. I suspect she saw that he was watching Dali and realized her heart would never belong to him.(..) She cries with friends upon hearing of Lorca's death on the radio.
1426. We get to see a part of it when Lorca and Dali go for a bike ride through the country.
1427. Pattinson is convincing as a confused and tortured Dali who is unsure of taking things farther. (...)
1428. Because of that, he begins to pull away from Lorca and this ultimately causes the downfall of their friendship.
1429. Pattinson's eyes convey Dali's emotions during the sex scene, when Lorca comes to visit him and when he hears of Lorca's death.
1430. A true story about the love between Matador Manolete (Brody) and the woman he falls in love with Lupe Sino (Cruz).
1431. When aging bullfighter Manolete is told that a younger matador is as good or better than he is, he begins to try and cheat death even more.
1432. Will the love of Lupe help him in the ring, or endanger him?
1433. There is actual footage of the real Manolete mixed in with the filmed scenes that is a very nice touch and adds to the experience.
1434. For a big budget picture, the biopic about Manolete, one of Spain's most renown, and charismatic bullfighters, it does not have the spark it needed to ignite its action.
1435. The man at the center of the story and the temptress that was the love of his life, are seen in flashbacks as Manolete goes to his final appearance in the bullring.
1436. The basic problem of "Manolete" is the casting of Adrian Brody, an actor that usually gives good performances, but in this film, he appears wooden and devoid of life, for a man that faced death with each new bullfight he entered.
1437. The figure of the larger than life matador does not come across, the way director Menno Meyjes decided to give the picture.
1438. In contrast, Penelope Cruz, playing Lupe, Manolete's mistress, counteracts by playing her with the fire that her character is supposed to have.
1439. There is no chemistry between Mr. Brody and Ms. Cruz.
1440. The supporting cast is basically an after thought, especially a static Santiago Segura and Juan Echenove¹³³.
1441. And Penelope Cruz is very beautiful.
1442. He meets the very exotic Penelope Cruze¹³⁴, who's an actress or a model.
1443. This bull fighter ends up getting killed because of his distraction cause by his love for Penelope Cruze¹³⁵.
1444. A Brilliant Exposé of Machismo
1445. "Matador's Mistress" might be profitably viewed - and not so easily underestimated - if we try to see it as a work of art in its own right, that is, as much more than a dramatic tribute to the legendary bull-fighter Manolete or a cinematic rendering of his great passion for Lupe.
1446. Manolete's tale has been elevated to an archetypal tragedy of Love- Death.
1447. Why else does the film open with the brazen insult that Lupe has scrawled in lipstick on Manolete's mirror, an act of humiliation, ripping into her lover's essential wound?
1448. And Manolete's relation to his mother, plainly making Lupe her surrogate?
1449. Lupe plays a cruel game with Manolete, because the psychic roots of his devotion are so exposed, more than any woman wants to see.
1450. Lupe can only despise Manolete, even as she is ravished by him.
1451. I'm not trying to spoil the movie for you, but be warned the life of a Matadors

¹³³ Echanove.

¹³⁴ Cruz.

¹³⁵ Cruz.

- mistress is a stressful one.*
1452. *The whole movie centers around the romance between the Matador and his mistress.*
1453. *Whatever the historical relationship between these lovers, it has been taken up artfully into an exploration of the matador's psyche, and by extension, the psyche of Spain.*
1454. *They find a little girl (Yaiza Esteve) locked in a cabin in the woods with lobster claw syndrome.*

F) Ship metaphor, ship allegory, house metaphor, etc.

1455. *This opening allows Cristina one last chance to see Antonio before returning home, and her hand is shot by jealous María Elena.*
1456. *None on the girls wins Juan Antonio, and Vicky and Cristina return home having changed little from their experience.*
1457. *One American gal goes back to her fiancée and gets married; one decides to go home - but become a free spirit; the wife calms down after having screaming fits every five minutes.*
1458. *They act like he's some artsy intellectual reincarnation of Picasso or something. Then they leave for home.*
1459. *So no one really had a life altering experience in Spain, they just became whores for the summer then go home like nothing ever happened.*
1460. *You can almost sum up the entire film with one word: Fling "Two attractive American girls go to Barcelona and have a fling with a studly Spanish artist." OK... and? "And he's got a crazy-fiery Spanish former lover." and then? "Then they go back home. The End.*
1461. *Relationships come and go, people are fickle and confused and are chronically wanting more to fill in the emptiness. We already know that and you don't have you take it upon yourself to try to drive these points home because frankly who can like a movie that goes out of its way to make people feel sad.*
1462. *Those two girls going back home at the end of the film is actually interesting, because we know when they come back nothing will ever come close in feelings to what they had.*
1463. *Fiamma enjoys lavish gifts and delicacies from home.*
1464. *On the plane with them is Sylvia (Lucia Jimenez), a young Spanish woman returning home from the United States.*

G) Particles constructing continuity

1465. *Cruz is hot (as always), so enjoy her if nothing else.*
1466. *It is hard to understand the fancies of the elite nomadic American rich without first realizing that they are inheritors of a much lower class and always looking to the European aristocrats for guidance.*
1467. *I have always been fascinated with the Spanish Civil War, and it forms the background of this story of the founder of Opus Dei. However, this is beautifully shot, wonderfully acted (Noriega is particularly sexy/creepy as Carlos) and always engaging.*
1468. *However, the ever-consistent Ben Kingsley is unsurprisingly effective hamming it up as the Russian heavy, as are the young Kate Mara and the always interesting Spanish actor Eduardo Noriega.*
1469. *In the end, you'll feel like Javier Bardem is the luckiest man in the world, Penelope Cruz is operating at the echelon of her appeal, and Rebecca Hall and Scarlett Johansson, well, they'll always have Barcelona.*
1470. *Juan Antonio is quite the contrary: a charming, tall, European painter who always seems to say the right thing at exactly the right time.*
1471. *Juan Antonio seems to go from one woman to another but is unable to make a commitment. His narcissism seems to always lead to bad feelings of jealousy amongst the various women he seduces.*
1472. *Funny in that Johansson used the term "lost in translation" and ironic in that Cruz always comes across better in Spanish and something gets lost in translation when she acts in English.*

1473. *Dali was always "mad" even as a child and even though quite and reserved I believe that Robert could have showed some of that side in the beginning.*
1474. *Incest is a theme I've seen in several Spanish-language novels (particularly in Isabel Allende's *La Casa de los Espiritus*) and films (Pedro Almodóvar's *Volver*). Multiple partners and exiting difficult marriages are also prevalent themes (especially in Lorca's plays).*
1475. *We do see some very good landscapes in London, the Congo and in Spain that also gave us a bullfight arena.*
1476. *Spanish-language media frequently addresses sexual relationships which we in North America consider controversial. Incest is a theme I've seen in several Spanish-language novels (particularly in Isabel Allende's *La Casa de los Espiritus*) and films (Pedro Almodóvar's *Volver*). Multiple partners and exiting difficult marriages are also prevalent themes (especially in Lorca's plays).*
1477. *"Vicky Cristina Barcelona" explores the differences between the way different people approach relationships. It's about the difference between those who are artists and those who are not, and it's also about the difference between Americans and Europeans.*
1478. *The characters are out of a textbook of psychoanalytic and ethnic stereotypes.*
1479. *Penelope Cruz is definitely superb as Maria Elena by elevating what could be stereotypical role into indelible characters.*
1480. *Sure, everyone in the movie is little more than a stereotype (tempestuous Spanish woman, free spirit, over-planned American), but the actors make these characters more interesting than they really are.*
1481. *Juan Antonio seems like a walking stereotype of a artsy European, who sleeps around, has deep passionate emotions which seems more at home in a Danielle Steele novel than in the real world, and he treats Cristina pretty badly once his ex shows up.*
1482. *This movie is also set in Spain but unlike your movie, the characters, especially the women, are strong and resourceful. Or let's contrast the mushy characters in your movie with those found in *Double Indemnity* or *Mildred Pierce*. Mr. Allen, please ... Please ... PLEASE do not make another movie like *Vicky Christina Barcelona*. All you are doing is perpetuating groundless stereotypes that are not funny.*
1483. *Like previously stated, Allen's movies are never predictable or dwell into stereotypical territory, but the film lacks any sort of dramatic or comedic tension.*
1484. *Unfortunately for these vapid young women, Juan is still emotionally involved with his ex-wife, Maria, who is portrayed as a stereotypical Latina spitfire with suicidal impulses.*
1485. *But, worst of all is Penelope Cruz. Putting aside the character's stereotypes, I have seen her in a handful of films and a) she cannot act (despite claims that she is far better in Spanish language films than English ones, for over 50% of her role here is in Spanish), and b) like Johansson, she is almost always cast as a sex bomb, despite the fact that she's just an average looking woman and, in this film, looks scrawny, if not outright anorexic.*
1486. *In unabashed stereotyping Allen utilizes his "hot blooded" Spanish leads to bring and instill passion into the proceedings but his tepid dialogue and action prevent it from building and it is left to a narrator to move things along.*
1487. *Penelope Cruz is definitely superb as Maria Elena by elevating what could be stereotypical role into indelible characters.*

H) Indefinite article, explicit and implicit comparisons

1488. *Because it's a Spanish made production that dwells on the tragedy of the story it's not quite the guilty pleasure fun of the classic *OPEN SEASON* (1974), lacks the poignancy of *DELIVERANCE* (1972), and doesn't come close to the barbarity of *STRAW DOGS* (1971), which are the films it is most obviously patterned to resemble.*
1489. *"There Be Dragons" opens when Josemaria Escriva, founder of Opus Dei, is about to be canonized; seeing a news opportunity, Roberto Torres, a Spanish journalist, undertakes research into the life of the Spanish priest and re-connects with his estranged father, who knew Josemaria when he was younger.*
1490. *An epic score with a Spanish feel, listeners are told a story of bravery and drama with their ears alone.*

1491. *Soon after leaving China they are joined by mysterious cabin mates, Carlos (Eduardo Noriega) a Spaniard, and his young American companion Abby (Kate Mara).*
1492. *The young couple, he, a Spaniard, and she, a vagabond from Seattle, are affable enough, although Abby talks little.*
1493. *This is a Spanish co-production so they've got to have some Spaniard play the role of the irresistible macho.*
1494. *However, film buffs will enjoy some of the nice touches like when Hall and another go to see Hitchcock's "Shadow of a Doubt" (one of my all time favorite films) or the repetitive use of a Spanish guitar in the soundtrack whenever Bardem and Hall get together.*
1495. *Scarlett Johansson (my all time favorite), Rebecca Hall (my new favorite) who are 2 American girls in Spain, Penelope Cruz , a Spanish girl from Spain who speaks English with a heavy Spanish accent and Javier Bardem (a Spanish actor known for his Oscar winning role in No country for old men) are very convincing throughout the movie.*
1496. *In this film, he portrayed a matter with a sprinkle of pop and fascinatingly that are likely to be happened, that two girlfriends on a summer holiday in Spain where they both love a Spanish guy.*
1497. *So one summer they head to Barcelona, Spain for a stay with one of Vicky's family friends Judy (Patricia Clarkson). Soon they spot a charming and handsome looking man named Juan Gonzalo (Javier Bardem) who happens to be a Spanish artist who makes his living doing sculptures.*
1498. *Javier Bardem, fresh off his stellar performance in No Country for Old Men, plays Juan Antonio a Spanish painter.*
1499. *"Barcelona" takes place in the city of the same name as two women, Vicky (Hall) and Cristina (Johansson) best friends with distinctly different views on life and love, are both smitten by a Spanish painter named Juan Antonio (Bardem).*
1500. *Cristina is the idealist of a romantic love and meets a Spanish handsome charmer, Juan Antonio who invites the girls to another city for a weekend.*
1501. *"Vicky Cristina Barcelona" stars Javier Bardem as Juan Antonio, a Spaniard painter who meets and fancies two gorgeous American female tourists visiting Barcelona for the summer named (yea you guessed it) Vicky and Cristina. Rebecca Hall plays the perspicacious Vicky while Johansson plays the free-spirited Cristina.*
1502. *Cristina eventually does develop a relationship with Juan Antonio, but a Spanish "new order" is intertwined in a "bizarre love triangle" fashion when Juan Antonio's fiery ex-wife Maria Elena gets in the picture that eventually converts into a ménage a trios Barcelona style; Si Baby!*
1503. *The scenes he writes here are so good, and are so cool in being a kind of Woody-version of a Spanish soap opera (hysterical couple and threeway included, though not graphic), that he almost gets in the way of it with the narration.*
1504. *Radfield most assuredly has a complex and need to be on top— she makes butter, in one instance, at risk of getting in trouble and then puts an underling in her place when the piece of bread given to her is lacking; she got the butter for them so she better have as much as she wants—and therefore becomes threatened when her kingdom is invaded by a Spanish princess.*
1505. *Her character comes across as educated, well traveled and totally alluring in every way...until a Spanish transfer student comes to the school and she begins to unravel.*
1506. *This movie isn't even about football anymore, it's just a Spanish soap opera.*
1507. *After sailing far they meet a Spanish captain (Jordi Mollà) informing of them a large whale pack's location, but there's also a 'demon' whale.*
1508. *Considering that it's an English speaking film directed by a Spanish speaking director... it's an amazing achievement.*
1509. *Either you get a cast that speak English with a homogeneous native accent, or you get a Spanish-speaking cast, and a good Spanish script co-writer and exert some extra effort to make the movie entirely in Spanish.*
1510. *There is good acting to see too, Pattison while getting a few things wrong, still manages to feel like a Spaniard, and the Irish guy playing Luis Bunuel does some interesting stuff.*

I) Parallelisms, implicit and explicit comparisons

1511. *Its a story about backward locals, years of possible inbreeding and ancient cultural traditions that foreigners from more civilized parts don't comprehend and regrettably decide to take the matter into their own hands.*
1512. *Two Brits with their European wives holiday in the backwoods of Spain, Paul and Isabel (Gary Oldman and Aitana Sánchez-Gijón), and Norman and Lucy (Paddy Considine and Virginie Ledoyen).*
1513. *They come to visit a friend (Oldman) who now lives in the Basque region because he has married a woman from there (Sánchez-Gijón).*
1514. *The film's premise is solid: A group of Anglo tourists travel back to Gary Oldman's family estate in the outbacks of Spain, two couples that is and naturally both of the women are attractive.*
1515. *Sometime in the 1970s, two Englishmen and their Spanish wives¹³⁶ hope to overcome the difficulties in their relationships with a vacation at a family home in rural Basque country.*
1516. *Idris Alba, Mark Rylance and Ray Winstone are also part of the cast, but the fact that the majority of the film takes place in sunny Spain (it culminates at a bullfight, of all places!) makes us suspect that the actors were looking more for an all-expenses-paid European vacation than any kind of cinematic legacy when they signed on to be a part of "The Gunman."*
1517. *Midnight in Paris is the most recent Allen opus and like previous works Match Point, Scoop and Vicky Cristina Barcelona he utilizes a European back drop with the same visual charm he used on Manhattan for the first three quarters of his career.*
1518. *But here, I think he surpassed some expectations; his recent spate of Euro-centric movies (like Vicky Cristina Barcelona and Match Point) were fairly well received by most critics (ahem, not this one), but Midnight in Paris far exceeds them both – as well as just about anything Allen's done going back to the mid- 1990s.*
1519. *Penelope Cruz is a waste of celluloid...or digital bytes...on dimensional. I can easily handle nails on a chalk board, but her voice pains my every nerve ending. The Spanish accent is the only thing that keeps her from sounding like Woody Woodpecker.*
1520. *Roy (a very younglooking Woody Harrelson) and Jessie (Emily Mortimer) are a young Iowa couple, returning from a church humanitarian mission in China via the Transsiberian Express, where they encounter the much more adventurous Carlos (Eduardo Noriega) and Abby (Kate Mara).*
1521. *Woody Harrelson is right on target as an oafish Iowan abroad. But why would his wife spill out her story to a stranger on a train if it were not that the screenplay needed enough back-story for an implausible relationship? And isn't it suspicious that the Spanish hunk is the evil tempter, ergo the only character responsible for his misdeeds?*
1522. *Jessie develops a strong physical attraction to Carlos and becomes friends with his wife. He is everything she used to be and probably what she wishes Roy was.*
1523. *Soon after leaving China they are joined by mysterious cabin mates, Carlos (Eduardo Noriega) a Spaniard, and his young American companion Abby (Kate Mara).*
1524. *Soon after they board the train, they receive new bunkmates, Carlos (Eduardo Noriega) and Abby (Kate Mara). The young couple, he, a Spaniard, and she, a vagabond from Seattle, are affable enough, although Abby talks little.*
1525. *Bardem has never been sexier in English.*
1526. *There are many ways in which the two American women change for the better and change not at all. One facet of the story is a clash of conventional American and liberated European cultures.*
1527. *Take the character of Juan Antonio as an example. When he introduces himself, he struggles with his English and fumbles for the right words, then two sentences later, he uses the word "subterfuge". What foreigner do you know who struggles with the English language and who also use that word? What native English speakers do you known who uses that word?*
1528. *Life in Spain is not just strawberry pickings and wine-tastings, but none of that*

¹³⁶ The nationality of both wives is never mentionned. However, Isabel (Aitana Sanchez-Gijon) speaks Spanish in some scenes with the local villagers while Lucy (Virgine Ledoyen) does not understand Spanish nor speak it.

- is shown. Spain is just an endless honeymoon and life in New York, although not shown, is so boring, busy, materialistic, consumerist, crowded and WASPy.
1529. A better film would be one in which two Americans try to escape from the superficial, pretentious art scene in New York where people talk about what art is and isn't without actually discussing the art itself... and going to Spain where "real artists" are, only to discover that Spain has the same pretentious people and that real artists could be anywhere.
1530. Vicky Cristina Barcelona follows two American tourists, Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) in Barcelona who meet an eccentric local artist Juan Antonio (Javier Bardem) who asks sees them at a restaurant and asks them to go on a trip with him (while also offering sex).
1531. So it is with that in mind that I found this one, about two American women (Rebecca Hall, Scarlett Johansson) who found themselves in Spain and end up encountering a painter (Javier Bardem) who has an ex-wife (Penelope Cruz), pretty enthralling throughout but also feeling a bit detached since while I was expecting a comedy, I didn't expect-and didn't get-too much laughs.
1532. In regards to Cristina's disdain for American life, I realize Woody's gone on record via his films with his admiration for Europe, yet I still felt that everything being said by the narrator was sarcastic.
1533. Bardem is necessary as a stabilizing force because he's the male character at the center of it all. Sure there's Doug (played easily by Chris Messina), Vicky's husband, but he's more of a caricature than a character. What I mean by that is, Doug serves as a film-long symbol of the average, working, corporate-world American. He's a dime a dozen, and Woody's not trying to hide that. In fact, he tries pretty hard to make sure that we understand Doug's lack of originality. Juan Antonio is quite the contrary: a charming, tall, European painter who always seems to say the right thing at exactly the right time.
1534. Scarlett Johansson oozes sexuality as Cristina, and serves as the midway point between Maria Elena, and Vicky. She has some of Vicky's naturally embedded American conservatism in her, but she also has some of Maria Elena's creativity, and open-mindedness.
1535. Surely Barcelona is a long ways from angst-ridden Manhattan.
1536. Scarlett Johansson (my all time favorite), Rebecca Hall (my new favorite) who are 2 American girls in Spain, Penelope Cruz , a Spanish girl from Spain who speaks English with a heavy Spanish accent and Javier Bardem (a Spanish actor known for his Oscar winning role in No country for old men) are very convincing throughout the movie.
1537. Spanish-language media frequently addresses sexual relationships which we in North America consider controversial. Incest is a theme I've seen in several Spanish-language novels (particularly in Isabel Allende's *La Casa de los Espiritus*) and films (Pedro Almodóvar's *Volver*). Multiple partners and exiting difficult marriages are also prevalent themes (especially in Lorca's plays).
1538. When they travel to Spain for the summer, the two best friends almost immediately find themselves entangled in a complex romantic relationship with Juan Antonio, an abstract painter who inflames the women with his cultured temperament, his devil-may-care attitude, his smooth-talking ways, his raw animal magnetism and his Old World passion for life.
1539. This is reflected most intensely in the character of Vicky who, after a brief but sizzling encounter with Juan Antonio, comes to question her old willingness to settle for staid conformity and emotional security over all consuming passion and romance.
1540. Another Woody Allen fantasy of a European man just going up to American women and asking them to go away for a weekend of sex - and they do!
1541. Maria Elena enters the scene like a force of nature, completely rewriting the chemistry of interaction among the principal characters and initiating a series of events - one more unpredictable and cataclysmic than the last -that build to a resolution completely true to the characters although open and unsatisfying in the superficial Hollywood ending sense.
1542. Oh, to be young and adventurous again in Spain as an American!
1543. The American men are portrayed as vacuous wimps, the Spanish man as a cloddish fool, his ex-wife as a shrieking banshee and the American women as weak,

- suggestive dummies.
1544. *It's about 2 American girls that go to Spain for the summer.*
1545. *Woody Allen has written and directed another European based film that feels like a view across the pond toward America: Allen is still Allen, but with the comparison of European attitudes with American narcissism makes this little film a bit more bitter than most of his others.*
1546. *Woody Allen's latest film finds the writer/director exploring love and all of its manifestations through the experiences of two American tourists on summer vacation in Barcelona.*
1547. *Allen has simply moved his love of New York City to another city that is simply overseas in Barcelona.*
1548. *The plot (such as it is) tells the story of a suave, tormented artist, Juan, attired in his Playboy-approved red satin shirt, who sets about luring two American nymphets into his bed.*
1549. *This time though, the principal male figure, Juan Antonio, is an aggressive man, in contrast with other characters that have served Mr. Allen well in his American movies.*
1550. *We're left wondering (as Cruz' character wonders) what can Bardem possibly see in these two American tourists?*
1551. *The film is gorgeously photographed and captures both*
1552. *the intensity and the peace of Barcelona and its surroundings. The emotions of the visitors are almost palpable, and some of the locals' own feelings come through.*
1553. *But, worst of all is Penelope Cruz. Putting aside the character's stereotypes, I have seen her in a handful of films and a) she cannot act (despite claims that she is far better in Spanish language films than English ones, for over 50% of her role here is in Spanish), and b) like Johansson, she is almost always cast as a sex bomb, despite the fact that she's just an average looking woman and, in this film, looks scrawny, if not outright anorexic.*
1554. *Funny in that Johansson used the term "lost in translation" and ironic in that Cruz always comes across better in Spanish and something gets lost in translation when she acts in English.*
1555. *I was watching this with a European traveler friend who identified a lot of the background as actually being of Spain as opposed to being budget filmed in Canada.*
1556. *Radfield most assuredly has a complex and need to be on top—she makes butter, in one instance, at risk of getting in trouble and then puts an underling in her place when the piece of bread given to her is lacking; she got the butter for them so she better have as much as she wants—and therefore becomes threatened when her kingdom is invaded by a Spanish princess.*
1557. *A titled Spanish heiress arrives. She is a precocious and cultured patrician. Of course the other girls retaliate.*
1558. *A titled Spanish heiress arrives. She is a precocious and cultured patrician. Of course the other girls retaliate.*
1559. *But when Fiamma (Maria Valverde), a new student from Spain, joins the group of girls, Miss G becomes infatuated with Fiamma.*
1560. *Still, the film does contain enough shock, action and beautiful locations (not to mention sultry Spanish chicks) to hold most Americans attention!*
1561. *There is good acting to see too, Pattison while getting a few things wrong, still manages to feel like a Spaniard, and the Irish guy playing Luis Bunuel does some interesting stuff.*

J) Allusions, evocations, non-distanced discourse representation creating continuity

1562. *We do see some very good landscapes in London, the Congo and in Spain that also gave us a bullfight arena.*
1563. *One watches the film evermore glassy-eyed; as McConaughey wrestles with some chap on top of a giant solar-collector-thingy in the middle of the desert one can almost drift off into a little day-dream of how cool it would be for Matt to whip out his bongos and Penelope to put on some sexy Spanish-dancer getup and grab some castanets.*

1564. *Rambunctious hodgepodge actionadventure popcorn flick with McConaughey cast as Dirk Pitt, an adventurer/explorer for hire whose quest to find a 150 year old Confederate Ironclad ship leads him to the unlikely titular destination where he encounters a diabolical plot involving a Eurotrash industrialist (Lambert cornering the cottage industry of said villainy of late) and a deadly plague being questioned by a plucky UN doctor (a seemingly miscast Cruz despite her loveliness) determined to expose it globally.*
1565. *One might imagine that all would have been well if Tony had avoided London and returned to bask in the beauty that is Spain.*
1566. *We're not on Amtrak and the more perilous side of American's traveling in distant lands is beautifully rendered by the director Brad Anderson and sensational cinematography by Xavier Giménez.*
1567. *Carlos (Eduardo Noriega) at age 35 is a charming but oily Spanish traveler who knows too much about customs and passports*
1568. *Carlos (Eduardo Noriega) is in his mid-thirties, Spanish, smooth and a bit of an operator.*
1569. *Noriega convincingly plays the foreigner Mortimer and Harrelson befriend on their train journey, with all of his skeletons, and Kate Mara is also persuasive as a wounded stray from her Seattle home who Mortimer sees as a good soul.*
1570. *Everything's cozy until they must share a cabin with Carlos(Eduardo Noriega), a handsome Spaniard with a charming smile/personality, and pretty young Abby(Kate Mara).*
1571. *However, the ever-consistent Ben Kingsley is unsurprisingly effective hamming it up as the Russian heavy, as are the young Kate Mara and the always interesting Spanish actor Eduardo Noriega.*
1572. *Penélope Cruz was wonderful, vibrate and funny especially when doing the Spanish.*
1573. *Best of all, there's Spain and Barcelona. The landscapes, people and architecture provide even more spectacular real estate porn than Melinda & Melinda. Not only does it make you want to go to Barcelona, it will make you feel like you've lived there and loved it.*
1574. *Vicky Cristina Barcelona is a big dud. It's about a love/lust pentagon that involves titular friends (Rebecca Hall and Scarlett Johansson), on vacation in the titular town, who encounter Bohemian painter Juan Antonio (Javier Bardem). But Vicky's engaged to a sanctimonious tool (Chris Messina), and then Juan Antonio's unstable exwife (Penelope Cruz) shows up as well. And it being Spain, everyone's got lust on the brain, and there's plenty of partner swapping.*
1575. *Other than the pretty Tourist Board shots of Barcelona, the main dramatic thrust of the movie is how Vicky thought she had her life planned out, but a tryst with the exotic Spaniard has made her question everything.*
1576. *It's riddled with clichés of what people expect of Europe and Spain in particular. Everyone is just so sensual, artistic, living in the moment, passionate - life is just one never-ending candle-lit dinner, being serenaded by a guitar player, wine-tastings, art gallery openings, poetry readings and so on.*
1577. *It is refreshing to see an Allen film, however, in a different location, the beauties of Spain used splendidly as the stories for his characters are explored.*
1578. *And that is what made most of the story interesting (that and the beautiful people surrounded by the beauty of Barcelona).*
1579. *Psychoanalysis in sunny, beautiful Barcelona.*
1580. *Still, Allen crafts a beautiful and charming story set in the gorgeous, sunny Barcelona with stunning buildings, attractive people and a meditative tale about what happens when art and life collide, and the lasting effects it can have.*
1581. *Having seen "No Country for Old Men" long before "Vicky Cristina Barcelona," I had my doubts about Bardem in this type of role. But if he doesn't nail the smooth, suave, mysterious Spaniard, he comes pretty damn close.*
1582. *Barcelona is definitely a romantic's paradise!!!!*
1583. *Barcelona and other parts of Spain are definitely a romantic's paradise.*
1584. *Woody has entered Almodovar territory, physically, sexually and emotionally.*
1585. *Cruz merely has to show up in her passionate Almadovar kit. She's an emotional basketcase, a sexual genius, a painter.*

1586. *And of course the third grand element is not that this is Barcelona, but Gaudi's Barcelona. The place is only accidentally a physical place. It's really a spatial philosophy that suits (and indeed invented) the notion of superimposed ambiguous sexual emotions on space.*
1587. *We are, for all the womanly registration scenes, in Gaudi spaces, either physically or by reference. Energies from the soul recorded, enticed and charmed from the forms we see in two dimensions.*
1588. *Nevertheless, Allen is able to overcome that critical handicap with a wonderful display of the complexity of human sexuality. I think the Spanish setting (and public funding) is what allowed him to do this.*
1589. *Barcelona is a dream. I've been there in 2000 and I still regret that we had to leave to continue our tour. The Gaudi buildings and Park Güell are alone worth the price of admission. Spanish guitar music would kill you softly with its melodious passion. What is there not to like?*
1590. *If you've ever seen a Pedro Almodovar film certain elements of this film will seem familiar. The film takes place in Spain, partly in Barcelona and there are beautiful sets and scenery.*
1591. *Interestingly, a thought of Spain=passionate country could be thought that affair is not taboos, rather better thought of following one's honest feeling. (...) This square relationship amongst the three girls surrounding Antonio could be not a nasty, rather beautiful, which might be the reason that the film was shot in Spain as well.*
1592. *It was a nice exotic Summer escape for the viewer just as it was for the two girls living out a Summer fantasy in Spain.*
1593. *Another Woody Allen fantasy of a European man just going up to American women and asking them to go away for a weekend of sex - and they do! After all they're in Barcelona! And Europeans are so open. So they go off to some retreat. So he has the two American babes to bang - but this guy also has his ex-wife show up to get in on the action. See, he's a real macho man - a dude!*
1594. *Juan Antonio seems like a walking stereotype of a artsy European, who sleeps around, has deep passionate emotions which seems more at home in a Danielle Steele novel than in the real world, and he treats Cristina pretty badly once his ex shows up.*
1595. *The cinematography and imagery is beautiful to look at. Between the city of Barcelona and the 4 main characters, there's plenty of eye candy... so it does keep ones interest.*
1596. *Funny, smart, shrewd and neurotic – all Allen trademarks – with the European flavors at full force.*
1597. *The film's semantically curious title refers to its twenty-something central characters Vicky (Rebecca Hall) and Cristina (Scarlett Johansson) along with its romance-inspiring setting (Barcelona).*
1598. *"A wonderful summer postcard from Spain".*
1599. *Vicky Cristina Barcelona is so engaging so much of the time that it feels like a modest rejuvenation: evidence that a summer in Spain can do wonders for a writer-director who may not have outlived his prime.*
1600. *It's a European variation on the old Woody Allen staple.*
1601. *In fact, the Spanish setting helps give the film a sort of air of freedom that I haven't yet witnessed in an Allen film.*
1602. *VCB is sort of an exploration of Barcelona and in that sense, it captures some of the magic in its air or, at least, Woody Allen's own fascination with the land pretty well.*
1603. *But the Spanish background and gliding vibe help keep it somewhat interesting.*
1604. *And I can't talk about beauty without mentioning the picturesque scenery of Spain.*
1605. *Allen is remarkable in catching the beauty of Spain, and the beauty of his characters at the same time.*
1606. *Antonio is the prototypical "Don Juan" and he oozes with European masculinity.*
1607. *Allen does such fascinating job at showcasing the culture and landscape of Spain, that it makes every viewer want to jump on a flight to Barcelona tomorrow.*
1608. *Tasty Slice of Spain !*

1609. *The locations are as much a character of this film as the actors.*
1610. *Beautiful locations, filmed on a stringent budget, still shine, as the atmosphere of Spain, seduces the viewer, with it's elegant charm.*
1611. *This is a light hearted comedy, with the usual Woody Allen themes, about people being their own moral universe, and acceptance of homosexual relations or multiple relations. It doesn't try to overwhelm the audience with clever and deep philosophical thought, but provokes by being sublimely bold, such is the way of Europe.*
1612. *Javier Bardem is the quintessential European lover, exuding charm and subtlety.*
1613. *Allen tends to be a better writer than director, but he really utilizes Spain's beautiful city as a fantastic backdrop to his picture.*
1614. *This (Barcelona) isn't Manhattan, but the backdrop shots are beautiful nonetheless.*
1615. *Also of note Javier Bardem, playing the Spanish Latin lover. Directed and written by Woody Allen, starring some of my favorite actors, Javier Bardem and Scarlett Johansson, and located in exotic Barcelona, how could it miss?*
1616. *The sights of Barcelona serve as a mini travelogue and enrich the film.*
1617. *The sets within the city are fantastic as well, further emphasizing the beauty of the setting. Adding to the allure of Spain is the fantastic choices of music.*
1618. *Most importantly, this is some fine relationship drama. All the conversations are easy to follow and extremely easy to relate to. These aren't mind-altering ideas about love, well maybe with the exception of threesomes, but they are provided a different, unique context that is the beautiful city of Barcelona.*
1619. *The anchors in this film are Juan Antonio (Javier Bardem), fresh from his Oscar win for 'No Country For Old Men', his fiery ex-wife Maria Elena (Penélope Cruz) and the stunning city of Barcelona.*
1620. *The film moves along quickly with beautiful shots of a beautiful city in Barcelona.*
1621. *He makes a supremely self-confident proposition to Vicky and Cristina to join him on a romantic weekend trip to Oviedo, a picturesque town near the northern coast.*
1622. *Cristina is the idealist of a romantic love and meets a Spanish handsome charmer, Juan Antonio who invites the girls to another city for a weekend.*
1623. *Unfortunately for these vapid young women, Juan is still emotionally involved with his ex-wife, Maria, who is portrayed as a stereotypical Latina spitfire with suicidal impulses.*
1624. *Scenery and setting are an integral part of Woody's great films. As we typically see in Woody's films, like the movie Manhattan, where the sleepy streets and sites of grey, nostalgic New York take on a character of its own as the human characters discourse in front of it, we again feel his new European locale as though we are there ourselves. We are shown a lot of the defining sites of the culturally rich city.*
1625. *Besides, it's hard to resist such a charming cast as this: Javier Bardem, Scarlett Johansson, Rebecca Hall, Patricia Clarkson and a hilarious turn from Penélope Cruz; the beauty of Barcelona and other Spanish locations, and Allen's unmistakable dialogue.*
1626. *Barcelona is beautiful, but the location feels false and imposed upon the movie to make it more interesting.*
1627. *But casting aside, the film is beautiful and Barcelona is the perfect setting for the story to take place.*
1628. *As with the recent trend in Allen's films, this one here benefits from the beautiful Spanish landscape, which certainly sets the mood for the film.*
1629. *Vicky Cristina is Barcelona Bull **
1630. *While both films share the same cinematographer, I think this movie rises a level above Almodóvar's film visually. And what a beautiful setting this is.*
1631. *He plays a full of life, passionate Spanish painter-lover, and bless him for this.*
1632. *He (Woody Allen) also helmed the picture with an effective unpredictable storyline manner that also had the fringe Spanish benefit of showing us viewers splendid cultural cinematography of beautiful Barcelona.*
1633. *So reserve your one-way (or three-way) movie ticket to Spain and visit the luscious and passionate land of "Vicky Cristina Barcelona".*
1634. *She (Vicky) is attracted but scared by the offerings of this exotic universe, and*

- it is her objectivity that allows for some balance because at the other end of the spectrum are two Spanish powerhouses, flawlessly played by Bardem and Cruz, reinforcing their newly appreciated talents.*
1635. *Making the film in an exotic locale, with two very talented Spanish actors certainly helps Allen.*
1636. *Allen also peppers his backgrounds with Gaudi, the Catalan architect who even more than Miro represents the romantic spirit of Spanish art and individualism.*
1637. *Both (Vicky and Cristina) become involved with a dashing Spanish artist (Javier Bardem) and find that the things they took for granted about themselves may not be true after all, and each leaves Barcelona a little less grounded than she was when she arrived.*
1638. *Aside from the locales and hot-blooded, romantic atmosphere with Spanish guitars and wine in the night and gorgeous architecture during the day, which Allen and his DP capture wonderfully, the other characters Juan Antonio (Javier Bardem) and Maria Elena (Penelope Cruz) seem to spring out almost naturally out of this balmy city and country.*
1639. *In Vicky Christina Barcelona we are presented with two American women, one grounded, one scattered who fall under the spell of a magnetic Spanish painter with Picasso bravado.*
1640. *Vicky, engaged to be married, resists Juan Antonio until the right blend of Spanish guitar and wine do the trick.*
1641. *In unabashed stereotyping Allen utilizes his "hot blooded" Spanish leads to bring and instill passion into the proceedings but his tepid dialogue and action prevent it from building and it is left to a narrator to move things along.*
1642. *Naturally, the setting in Barcelona and other Spanish venues is most gorgeous while the costumes are also very well-selected.*
1643. *Throw in a beautiful soundtrack of Spanish guitar and you have a truly fine film.*
1644. *Particularly, Helena's unhappily married daughter Sally (Naomi Watts), like Flaubert's Emma Bovary before her (and there can be no doubt that Woody Allen deliberately plays on this precedent), goes to a performance of "Lucia di Lammermoor" with Greg, a man who wants to start having an affair with her (Antonio Banderas, better directed, and better made up than in any movie since he left his native Spain).*
1645. *One of the girls, Di (Juno Temple in a brilliant performance), is the team captain and the apparent favorite of Miss G - until the sudden arrival of a beautiful Spanish girl Fiamma (María Valverde) who tends to set herself apart from the rest of the clique (Di, Poppy (Imogen Poots), Lily (Ellie Nunn), Fuzzy (Clemmie Dugdale), Laurel (Adele McCann) and Rosie (Zoë Carroll)).*
1646. *A titled Spanish heiress arrives. She is a precocious and cultured patrician.*
1647. *Fiamma enjoys lavish gifts and delicacies from home. She shares them with her classmates while regaling them with wondrous tales of travel experiences and folklore.*
1648. *It is announced that a new girl (Fiamma)--an aristocrat from Spain--will be joining the team. Di, the ostensible leader of the team, is immediately threatened by the mere presence of an outsider.*
1649. *It does not take long for Fiamma's ways to alter the balance of privileges. Di cannot compete with Fiamma's worldly experience, her seemingly exotic Spanish heritage, or her diving ability.*
1650. *I noted at end credits that there was a unit dedicated to Spain but I saw very little of that country and wanted to know where they escaped.*
1651. *Still, the film does contain enough shock, action and beautiful locations (not to mention sultry Spanish chicks) to hold most Americans attention!*
1652. *The location work on Majorca is colorful and makes use of its caves.*
1653. *On the plane with them is Sylvia (Lucia Jimenez), a young Spanish woman returning home from the United States.*
1654. *The virtuosically filmed lush exotic European locale.*
1655. *Enter creepy old man, Russian contract killer, and hot chick from Spain (nice shower scene too!).*
1656. *There is good acting to see too, Pattison while getting a few things wrong, still manages to feel like a Spaniard, and the Irish guy playing Luis Bunuel does some*

interesting stuff.

1657. *The movie manages to suggest beyond the gay love story, that Spain under Franco was a place where an urbane droll Spaniard could find a spot and ensconce himself; it may not be true but it's a nice place to occupy.*
1658. *For a big budget picture, the biopic about Manolete, one of Spain's most renown, and charismatic bullfighters, it does not have the spark it needed to ignite its action.*
1659. *Whatever the historical relationship between these lovers, it has been taken up artfully into an exploration of the matador's psyche, and by extension, the psyche of Spain.*
1660. *If you want to remain in the world of mythic youthful beauty, leave the theater or shut off the DVD player when he parts ways with the steamy Spanish boyfriend.*
1661. *Though never mentioned explicitly, Barcelona's anarchist past bubbles to the surface.*
1662. *This love could be acceptable when you feel a passionate Spanish blow.*
1663. *The sets within the city are fantastic as well, further emphasizing the beauty of the setting. Adding to the allure of Spain is the fantastic choices of music.*
1664. *What makes this entry particularly welcome is the fullblooded infusion of Spanish art and architecture that brings an emotional ripeness to the story.*

2) Micro-strategies of Singularisation

- Argumentative scheme of Presupposition/emphasis on intra-national sameness/similarity, including the strategy of 'we are all in the same boat'

- Topos of lovely, idyllic place (*locus amoenus*)

K) Lexemes with semantic components, constructing singularity, individualisation ('unique')

1. *What the film has going for it is the unique Spanish scenery and a non-conformity to formula.*
2. *And the "Deliverance/Straw Dogs"-esquire story about an English couple vacationing at their friends house in a remote part of Spain where they find a poor child locked away in chains and have to face the wraith of local villagers, started off well enough.*
3. *We do see some very good landscapes in London, the Congo and in Spain that also gave us a bullfight arena.*
4. *Barcelona is recognizable enough and exotic enough to frame the latest complication from Woody Allen.*
5. *But the Spanish background and gliding vibe help keep it somewhat interesting.*
6. *As many have already said, this is a cross between deliverance and the hills have eyes in the basque country.*
7. *I had sympathy for the Spanish men, I understood them, there is not really a bad guy in this film.*
8. *Compared to Straw Dogs or Deliverance, this thriller set in the Basque region of Spain adds that local charm that makes it worth watching.*
9. *I THINK the direction that the film makers were trying to achieve was along the lines of a lot of European films that are more dramatically oriented. You know, like the ones where it's all 'talk' but not much really happens. With that kind of film, the enjoyment is in the subtlety and depth of the 'Drama' and character interactions.*
10. *I've got a weak spot for hicksploitation thrillers about demented crackers hunting humans out in the sticks for fun. Here's an interesting Spanish made variant of the formula with a few interesting twists and an appropriately somber, amoral ending.*
11. *Because it's a Spanish made production that dwells on the tragedy of the story it's not quite the guilty pleasure fun of the classic OPEN SEASON (1974), lacks the poignancy of DELIVERANCE (1972), and doesn't come close to the barbarity of STRAW DOGS (1971), which are the films it is most obviously patterned to resemble.*
12. *So the movie started slow like French or European cinema building the plot up.*

13. *This is a Spanish co-production so they've got to have some Spaniard play the role of the irresistible macho.*
14. *It reminds one of the various European features that present their stories only through dialog and acting.*

L) Parallelisms and repetitions of structures
No examples found.

3) Micro-strategies of Differentiation

- Argumentative scheme of presupposition/emphasis on Spanish differences in contrast with other national identities

M) Lexemes with semantic components constructing difference

1. *If it wasn't low budget and foreign, with non-U.S.-well-known writing and directing, and with higher "production values", it would have made big stink here. Or maybe not.*
2. *I, too, thought that the creepy factor of the movie was going to rest on the child and her situation but I found that the fear was instilled by putting these men in a foreign town and in a situation out of control.*
3. *The villagers have a point when they continually warn that the outsiders should not have stuck their nose into Backwoods business.*
4. *Woody Allen's brilliantly written, guilelessly directed and convincingly acted Spanish debut-and-swan song is not a comedy for the same reasons as nearly every other comedy Woody has made. It is a comedy essentially because of the culture clash.*
5. *What foreigner do you know who struggles with the English language and who also use that word?*
6. *The raw power of the love triangles and quadrangles stimulate the mind more than any linear tale of young Americans finding their way in a foreign land.*
7. *Roy is completely innocent, and Jessie just allows Carlos opportunities to possibly pollute her now sane life with her husband..it's always there, that chance she might allow this seductive stranger to shatter a relationship through a fling.*

- Argumentative scheme of presupposition/emphasis on Spaniards in contrast with other national identities

N) Implicit or explicit comparisons constructing Anglo-Saxon superiority

8. *Its a story about backward locals, years of possible inbreeding and ancient cultural traditions that foreigners from more civilized parts don't comprehend and regrettably decide to take the matter into their own hands.*
9. *Should the British couples just walk away, turn a blind eye and leave the villagers to resolve their own sociological problems?*
10. *Spanish-language media frequently addresses sexual relationships which we in North America consider controversial.*
11. *Maybe we were expecting a more "chilling" movie, but I took it for what it seems to be: a war among men, natives and foreigners, the primal versus a more civilized attitude but at the end: all primal.*
12. *The villagers have a point when they continually warn that the outsiders should not have stuck their nose into Backwoods business. Resolution is not how Hollywood would have liked it...*
13. *Some sophisticated city folk go out to the country and are set upon by local inbreds who proceed to rape and kill them.*
14. *This movie also had the worst set of fake and bad accents I've seen. Besides Gary Oldman effecting a British accent, we have the two women, whom you can barely understand. (Fortunately, the direct to DVD release has subtitles.*
15. *The sexy bombshell with the bad accent (Silvia Jiménez).*

16. *Had Hitchcock directed this film towards the end of his career (early 70s), it would have garnered him an Academy Award. It's that good. Considering that it's an English speaking film directed by a Spanish speaking director... it's an amazing achievement.*
17. *Beautiful movie, HUGE language problem!*
18. *The actors' performances were very good, except for a few instances where their performance seemed inadequate mainly because of what I take to be the main problem in the movie, namely that of language.*
19. *Two of the main actors are Spanish, speaking English - the main language of the movie - with a very heavy Spanish accent and the other two are British actors speaking English with a fake heavy Spanish accent (which made a few words incomprehensible)!!! This was a major turnoff for me. In movies like these, it's either/or. Either you get a cast that speak English with a homogeneous native accent, or you get a Spanish-speaking cast, and a good Spanish script co-writer and exert some extra effort to make the movie entirely in Spanish.*
20. *I found the parts where Lorca recites some of his poems in Spanish, with the same actor in v/o reading them in English particularly disagreeable and made me incapable of properly enjoying the poetry... I'd say that the language problem reduced my enjoyment of the this otherwise very beautiful and well-done movie by 50%. I highly recommend watching it though.*
21. *Part of the problem might be the heavily accented English Mr. Morrison insisting in having his actors speak. Somehow, it feels false, as it tends to disorient the audience.*
22. *Also when the translated Lorca's poems they did it with an accent. How pretentious. Should have been done in Spanish with subtitles.*
23. *About halfway through the movie, I turned on the subtitles, because I was having a hard time following what was happening because I couldn't always understand what the actors were saying (I'm not an expert on Spain or on surrealism). Once I had the subtitles, that helped a lot, but it also made me realize what they did in the film, which was regularly throw in a French or Spanish word or phrase without any translation. I suppose a really sharp person could get the meaning from the context, but I thought it created a strange barrier between the audience and the film.*
24. *The whole movie is beautiful to look at even if you have to rewind a few times to understand what is being said because they are in Spain speaking English.*

4) Micro-strategies of dissimulation/exclusion and discontinuation

- Argumentative scheme of presupposition/emphasis on inter-national differences

O) Referential dissimulation and exclusion through personal and spatial reference: demonstrative and personal pronouns; synecdochical antroponyms or personified toponyms often used metonymically

1. *Americans are often so dull about clear winning and losing, that they get lost in movies like this. Our loss.*
2. *Its a story about backward locals, years of possible inbreeding and ancient cultural traditions that foreigners from more civilized parts don't comprehend and regrettably decide to take the matter into their own hands.*
3. *It's a perceptive and critical look at European and American sensibilities regarding relationships and how they can go awry.*
4. *"Vicky Cristina Barcelona" explores the differences between the way different people approach relationships. It's about the difference between those who are artists and those who are not, and it's also about the difference between Americans and Europeans.*
5. *Still, the film does contain enough shock, action and beautiful locations (not to mention sultry Spanish chicks) to hold most Americans attention!*

P) mplicit and explicit comparisons among Spaniards and other non Anglo-Saxon national identities

6. *Conventional wisdom suggests that when an American recipe is adapted into a Latin-style dish, the resulting feast should be a bit more exotic, thanks to spices, salsa, peppers and a greater tolerance by Latins for that which is decidedly hotter. Indeed, the decor may be contemporary Latin, but the cuisine itself is warmed over specials from the Woodman's standard deli menu*
7. *Jasmine Trinca, was actually good. The French missionary caught in a love triangle. No one can do that like the French. So kudos to her, well played. Her range of emotions and just sexiness had appeal.*

Q) Pejorative attributions and hyperboles

8. *Even in Spain, there's a Deep South.*
9. *Shades of STRAW DOGS and dabbles in DELIVERANCE, THE BACKWOODS is an exploration of deep south justice - in Spain.*
10. *Nevertheless, Allen is able to overcome that critical handicap with a wonderful display of the complexity of human sexuality. I think the Spanish setting (and public funding) is what allowed him to do this. Spanish-language media frequently addresses sexual relationships which we in North America consider controversial. Incest is a theme I've seen in several Spanish-language novels (particularly in Isabel Allende's *La Casa de los Espiritus*) and films (Pedro Almodóvar's *Volver*). Multiple partners and exiting difficult marriages are also prevalent themes (especially in Lorca's plays).*

4.1. Microstrategies of Disimilation: Spain in contrast with other non Anglo-Saxon nationalities

- Argumentative scheme of presupposition/emphasis on inter-national differences: Spain in contrast with non Anglo-Saxon nationalities

R) Lexemes and semantic component constructing difference

11. *Two Brits with their European wives holiday in the backwoods of Spain, Paul and Isabel (Gary Oldman and Aitana Sánchez-Gijón), and Norman and Lucy (Paddy Considine and Virginie Ledoyen).*
12. *Bardem is necessary as a stabilizing force because he's the male character at the center of it all. Sure there's Doug (played easily by Chris Messina), Vicky's husband, but he's more of a caricature than a character. What I mean by that is, Doug serves as a film-long symbol of the average, working, corporate-world American. He's a dime a dozen, and Woody's not trying to hide that..*

S) Implicit or explicit comparisons constructing Spanish superiority

13. *Bardem is necessary as a stabilizing force because he's the male character at the center of it all. Sure there's Doug (played easily by Chris Messina), Vicky's husband, but he's more of a caricature than a character. What I mean by that is, Doug serves as a film-long symbol of the average, working, corporate-world American. In fact, he tries pretty hard to make sure that we understand Doug's lack of originality. Juan Antonio is quite the contrary: a charming, tall, European painter who always seems to say the right thing at exactly the right time.*
14. *Scarlett Johansson oozes sexuality as Cristina, and serves as the midway point between Maria Elena, and Vicky. She has some of Vicky's naturally embedded American conservatism in her, but she also has some of Maria Elena's creativity, and open-mindedness.*
15. *The movie is also a critique of American culture. Welch tells us that Vicky enjoys living with Juan Antonio because of his abstinence from consumerism. Allen's message is augmented by Cristina's husband's lack of desire to engage in anything other than consumerism. The effect works nicely. Again, this isn't my interpretation*

but Allen's obvious message which Welch delivers.

16. *Sure, everyone in the movie is little more than a stereotype (tempestuous Spanish woman, free spirit, over-planned American), but the actors make these characters more interesting than they really are.*
17. *Woody Allen has written and directed another European based film that feels like a view across the pond toward America: Allen is still Allen, but with the comparison of European attitudes with American narcissism makes this little film a bit more bitter than most of his others.*

T) Referential dissimilation and exclusion through personal and spatial reference: demonstrative and personal pronouns; synecdochical antroponyms or personified toponyms often used metonymically

18. *Sure, everyone in the movie is little more than a stereotype (tempestuous Spanish woman, free spirit, over-planned American), but the actors make these characters more interesting than they really are.*
19. *Another Woody Allen fantasy of a European man just going up to American women and asking them to go away for a weekend of sex - and they do! After all they're in Barcelona! And Europeans are so open.*
20. *So no one really had a life altering experience in Spain, they just became whores for the summer then go home like nothing ever happened.*
21. *The whole movie is beautiful to look at even if you have to rewind a few times to understand what is being said because they are in Spain speaking English.*
22. *It is hard to understand the fancies of the elite nomadic American rich without first realizing that they are inheritors of a much lower class and always looking to the European aristocrats for guidance.*
23. *Every year thousands of young American college students invade Europe, either in exchange programs, or just enrolled in foreign language studies, or just vacationing in the Continent. Most of these kids come from conservative, and in many ways, puritanical backgrounds, probably having no sexual experience to speak of. Vicky and Cristina, two of those students, are seen in Barcelona where they undergo a somewhat sentimental education in a different milieu.*
24. *There are other very good actors (Lluís Homar, Andrés Gertrúdix, Álex Angulo) familiar to those who watch Spanish movies, and they add immensely to the pleasure.*
25. *Abby is very stand-offish, and Carlos is extremely gregarious. He also has a darkness about him and a sexual energy that makes Jessie cautiously attracted to him as he is one of those bad boy types who is the total opposite of Roy.*
26. *This is truly a European film interpreted for Americans and that's why it fails. Allen clearly wanted to reproduce the blunt European film style of artistic transitional people intersecting with people dreaming of having such a life, stick them in a bottle of champagne and then shake things up.*
27. *Some sophisticated city folk go out to the country and are set upon by local inbreds who proceed to rape and kill them.*
28. *Johansson and Hall's summer in Spain, if anything, releases them from the sludge of mediocrity, particularly that which results from fear and common custom.*
29. *Javier Bardem brings his Hispanic background back to the screen, but his role was very short and unfortunately very sad as a love obsessed, drunk who loses his min. Not my favorite role, but again he does okay.*
30. *The American men are portrayed as vacuous wimps, the Spanish man as a cloddish fool, his ex-wife as a shrieking banshee and the American women as weak, suggestive dummies.*
31. *Penelope Cruz is a waste of celluloid...or digital bytes...one dimensional. I can easily handle nails on a chalk board, but her voice pains my every nerve ending. The Spanish accent is the only thing that keeps her from sounding like Woody Woodpecker.*
32. *And isn't it suspicious that the Spanish hunk is the evil tempter, ergo the only character responsible for his misdeeds?*
33. *Penélope Cruz was wonderful, vibrate and funny especially when doing the Spanish.*

34. Nevertheless, Allen is able to overcome that critical handicap with a wonderful display of the complexity of human sexuality. I think the Spanish setting (and public funding) is what allowed him to do this.
35. Javier Bardem is marvelous as the "Spanish Painter/Stud" and he makes it so convincing when he romances the females who pander to his masculinity and attractiveness.
36. Beautiful locations, filmed on a stringent budget, still shine, as the atmosphere of Spain, seduces the viewer, with it's elegant charm.
37. If Spain's tourism industry sees a spike in visits to Barcelona, they ought to send him a check.
38. Adding to the allure of Spain is the fantastic choices of music.
39. Whatever the historical relationship between these lovers, it has been taken up artfully into an exploration of the matador's psyche, and by extension, the psyche of Spain.
40. One might imagine that all would have been well if Tony had avoided London and returned to bask in the beauty that is Spain.
41. Spain is just an endless honeymoon and life in New York, although not shown, is so boring, busy, materialistic, consumerist, crowded and WASPy.
42. In this film, however, Spain has no cons and the New York is nothing but.
43. It is refreshing to see an Allen film, however, in a different location, the beauties of Spain used splendidly as the stories for his characters are explored.
44. Vicky Cristina Barcelona is so engaging so much of the time that it feels like a modest rejuvenation: evidence that a summer in Spain can do wonders for a writer-director who may not have outlived his prime.
45. Allen is remarkable in catching the beauty of Spain, and the beauty of his characters at the same time.
46. Tasty Slice of Spain !
47. This is a light hearted comedy, with the usual Woody Allen themes, about people being their own moral universe, and acceptance of homosexual relations or multiple relations. It doesn't try to overwhelm the audience with clever and deep philosophical thought, but provokes by being sublimely bold, such is the way of Europe.
48. Truthfully, besides the obligatory serif font, white on black, utilized in the opening credits, you would be somewhat hard-pressed to even realize that this is an Allen film. Europe definitely inspired the man and I'm happy for it.
49. Funny, smart, shrewd and neurotic – all Allen trademarks – with the European flavors at full force.
50. Javier Bardem is the quintessential European lover, exuding charm and subtlety.
51. The film and the city allow the director to be young and creative, attributes in short supply for most artists on the short side of 70.

- Argumentative scheme of terrible/horrible place (*locus terribilis*)

U) Implicit and explicit comparisons

No examples found.

V) Pejorative attributions and hyperboles

No examples found.

APPENDIX 4: EXHAUSTIVE LIST OF MICRO-STRATEGIES OF CONSTRUCTION IN FILM REVIEWS FROM SPAIN

1) Micro-strategies of Assimilation, Inclusion and Continuation

- Argumentative scheme of Spanish sameness/similarity
- Argumentation schemes of comparison: topos of similarity, locus minore

A) Lexemes with levelling components and lexical components

1. *Eso sí, tampoco se puede decir que la película sea maniquea: los supuestos buenos (extranjeros) no están exentos de turbiedad, y los supuestos malos (los lugareños vascos) también tienen destellos de humanidad. (The Backwoods)*
2. *Aunque para terrorífico el doblaje: supuestamente los protas hablan inglés, y no se entienden con los hoscos lugareños, que hablan español, pero con el doblaje todo Dios habla perfecto castellano. Pff, muy mal... (The Backwoods)*
3. *La historia comienza en el verano de 1978, cuando Lucy (Virginie Ledoyen) y Norman (Paddy Considine) se van de vacaciones a la casa nueva, en el norte de España, de sus amigos, Paul (Gary Oldman) e Isabel (Aitana Sánchez Gijón). Una vez allí, la tranquilidad se ve interrumpida cuando descubren a una niña encerrada en una cabaña en el bosque. Lo que da lugar al choque cultural con los lugareños, que desencadenará una inesperada espiral de violencia. (The Backwoods)*
4. *Hay que reconocer que con muy poco se ha hecho mucho, tiene una muy buena ambientación y unas interesantes interpretaciones, así como momentos muy memorables como el primer contacto con los lugareños en el bar de pueblo.*
5. *La España rural llevada con buen tino, las relaciones de parejas protas muy curradas, los lugareños excelente elenco, la niña un buen aliciente, el paisaje tenebroso, la violencia es así, depende del momento, la ocasión, y la sin razón, eso es la violencia. (The Backwoods)*
6. *El carácter de los lugareños españoles es muy liberal, muy dados a la práctica de tríos amorosos, así que le aconsejamos si en su país de origen no es muy dada esta práctica, no se sienta ofendido si dos mujeres le proponen tal práctica, recházela con total naturalidad. (Vicky Cristina Barcelona)*
7. *El genio y los esperpénticos lugareños. (Vicky Cristina Barcelona)*
8. *El mundo en el que se mueven no sé de dónde lo sacan: en Barcelona todos son artistas, bohemios, pero ojo, viven en el mayor de los lujos y no se privan de nada. (Vicky Cristina Barcelona)*
9. *Barcelona se reencarna en una especie de Paraíso de la libertad y del arte en el que la gente es capaz de escapar a las cadenas burguesas. Barcelona es luz, pintura, bicicletas, buen vino, cultura, museo, sexo, universidad y universalidad. Pero Barcelona también es un espejismo...la ciudad que todos deberíamos ser y no logramos entender. (Vicky Cristina Barcelona)*
10. *Podían haber recortado tanta paja de la película y contarnos como Franco financió Torreciudad con el dinero de todos los españolitos o que obsesiones sexuales le llevaban a vomitar su otra "obra" Camino. (There be dragons)*
11. *El segundo acierto es el trato que hace de "nuestra" guerra. Toda una lección de memoria histórica que nos viene de un inglés. Es la primera vez que veo una película sobre la guerra civil que no me echa para atrás, que no insulta mi inteligencia con demagogías ideológicas. En definitiva, una peli aceptable para todos, que puede ayudar a que por fin dejen de existir esas "dos Españas". (There be dragons)*
12. *El retrato es penoso a varios niveles, y en su horrible maniqueísmo encontramos su mayor pecado: los españoles de la Segunda República son todos unos cabezahuecas que quieren pegar a los curas, los republicanos son unos revolucionarios románticos que quieren pegar a los curas, y los nacionalistas, como hay que pintarlos mal y no pegan a los curas, pues son nazis. Olé. (There be dragons)*
13. *Todos sabemos que había un gobierno salido de las urnas y unos militares que se levantaron, pero eso no quita para reconocer que en ambos bandos se cometieron atrocidades, en todas partes hay asesinos pero también buenas personas, los*

fascistas en España reprimieron y asesinaron mucho más, pero cuál es la razón, eran más asesinos que los otros, o simplemente fueron los que ganaron la guerra. (There be dragons)

14. *Lo que le hicimos a Woody Allen no tiene nombre. Nos portamos como paletos, como si la estancia del Sr Allen fuera una suerte de "Bienvenido Mr Marshall", como si nunca de los jamases nadie allende el atlántico hubiera decidido pasar unos días aquí. Por todo ello no me extraña que el producto final haya salido así, casi que lo interpreto, o quisera que fuera así, como un venganza del Sr. Allen hacia todos nosotros. (Vicky Cristina Barcelona)*
15. *Que Javier Bardem no sólo es guapo y carismático y sofisticado, además pinta cuadros y se conoce los lugares más molones en los que tomar vino y escuchar guitarra flamenco, vive en una casa descomunal, bicicletea por Collserola y conduce un descapotable rojo que lo flipas. Sí, sí, chicas, en Barcelona somos todos así, venid a vernos. (Vicky Cristina Barcelona)*
16. *Los europeos somos así. Todos aquí tenemos una inagotable fuente de inspiración creativa , somos pintores, poetas, músicos, artistas... Para el amor somos abiertos, apasionados, liberales, polígamos, amantes de la vida y los placeres....Aquí sabemos disfrutar de la vida, sin ningún tipo de prejuicios... y vivimos de pegar tres brochetazos al lienzo , de beber buen vino y quemar nuestros poemas, pero aún así tenemos una pedazo de casa, una avioneta y nos podemos permitir los mejores hoteles. (Vicky Cristina Barcelona)*
17. *Una sola letra hace falta para que el corazón se salga del pecho, hablo de la letra Pe. Ya sé, todos los españoles la odiamos, me incluyo (es lo que trae ser mujer y famosa, nos pasa con casi todas las actrices españolas, pongo por ejemplo a Victoria Abril, denostada en España y tan apreciada en Europa). (Vicky Cristina Barcelona)*
18. *Presenta Barcelona como si fuera una extensión de Andalucía. Esa luz dorada, esas fincas rústicas y esa música de flamenco de fondo, por no olvidar lo borrachos que somos todos los españoles y lo puteros. (Vicky Cristina Barcelona)*
19. *Además, incluso el padre del tipo este es poeta y Penélope Cruz es pintora: parece ser que los españoles somos todos artistas y con pasta. (Vicky Cristina Barcelona)*
20. *Que las calles de la ciudad y cómo son se pueden definir con dos palabras: Miró y Gaudi. Que todo el mundo es bohemio, artista y tiene un yo interior sensible e incomprendido. Todos viven en casazas con amplios y preciosos jardines y beben vino hasta en el desayuno. (Vicky Cristina Barcelona)*
21. *Como casi todos los americanos, en algún momento de la película Allen nos deja entrever su idea de que todos los españoles somos bohemios que sólo nos preocupamos de poner el amor en palabras bonitas. (Vicky Cristina Barcelona)*
22. *Sólo hay una cosa que encuentre verídica: dos americanas en España, y son todos los españoles los que se tienen que adaptar a ellas y hablar inglés. (Vicky Cristina Barcelona)*
23. *Para presentar una ciudad variopinta, podría haber aterrizado más en la sociedad real de Barcelona, donde, por desgracia, no todos somos burgueses. (Vicky Cristina Barcelona)*
24. *Trata a los españoles como si todos fuéramos Picasso, arte y mujeres, y a las españolas las pone como neuróticas irritantes hasta decir basta. (Vicky Cristina Barcelona)*
25. *El mundo en el que se mueven no sé de dónde lo sacan: en Barcelona todos son artistas, bohemios, pero ojo, viven en el mayor de los lujos y no se privan de nada.*
26. *Tendré que hacerme a la idea de que en estas tierras no podemos aspirar a mucho más, porque, no nos engañemos, Woody lo ha demostrado ante el mundo, Barcelona es un pueblucho de mala muerte comparado con Nueva York, Londres o París, y la gente de aquí se dedica únicamente a la juerga y a montarse tríos (lo cual no estaría nada mal si el personal estuviera potente, y aparte de esas ocupaciones no hubiera que currar ni hacer algo para pagar el alquiler o la hipoteca, ya se sabe, todo eso tan prosaico que tenemos que hacer los españoles). (Midnight in Paris)*
27. *La verdad es que se han gastado un dineral en hacer la película, la ambientación está muy conseguida (dentro de lo que cabe, reproducir a nuestra gente de los años 30, escuálida, sufrida, cetrina, con actores altos, rubios, generación colacao, pues como que no es), y los detalles y atrezzo están a un nivel muy alto para el nivel medio de la película española guerracivilista (los dolares se tienen que hacer notar). (There be*

- dragons)
28. *Mientras vuelven a esa Barcelona donde todo el mundo es artista, bohemio y donde el verano del amor del 68 parece que nunca ha acabado porque la gente es liberal, romántica y hasta las putas de la calle San Ramón son encantadoras y los proxenetas no les rompen los morros al primero que ose sacar fotos a sus "protegidas". (Vicky Cristina Barcelona)*
 29. *Música un tanto repetitiva pero también bastante correcta y, por último, una sensación de estar viendo una Barcelona distinta a la que conocemos, demasiado bohemia para la gente mundana, demasiado intelectual, demasiado aficionada al buen vino y al modernismo incesante. (Vicky Cristina Barcelona)*
 30. *Y tranquilo que lo recibirá cómodamente en su casa para que no tenga que molestarse en descubrir como habla la gente de a pie. (Vicky Cristina Barcelona)*
 31. *Cambio de ciudad-tapiz para Woody, y como ya hiciera en Londres con Scoop y Match point, "pasa" de retratar su verdadera gente, su verdadero ambiente para mostrarnos una atmósfera elitista, pija y folclórica de la misma. Su reflexión: Un empalagoso bucle sobre amor, sexo, infidelidades, matrimonio... Sobre lo aburridos que son allí y lo sodoma y gomorra que es la vida en España. (Vicky Cristina Barcelona)*
 32. *Como decía la canción: "pasaba por allí", eso debió ocurrirle a Woody : pasaba por Barcelona a tocar el clarinete y ya que estaba allí hizo una película, mientras disfrutó de sus parajes y gentes. (Vicky Cristina Barcelona)*
 33. *Es curiosísimo como a la gente de repente le brota el fervor patrio y se ofende porque el bueno de Woody no haya retratado de forma fidelísima lo que cada cual considera que debería ser la imagen real de su sacrosanta tierra. (Vicky Cristina Barcelona)*
 34. *Desde mi punto de vista está claro que los estadounidenses están confundiendo talento con el carácter propio de la mayoría de las gentes de nuestro país, esa manera de ser típica spanish. Fruto esto del desconocimiento por supuesto. Me da mucha pena ver que el extraordinario Woody Allen haya caído también en esa misma trampa. (Vicky Cristina Barcelona)*
 35. *La visión de Barcelona es buena, (muy buena propaganda si señores) pero no se corresponde con la realidad de sus gentes. (Vicky Cristina Barcelona)*
 36. *Desde luego Barcelona es muy distinta a como es retratada, y la gente tiene unas prioridades distintas al arte y a la filosofía. (Vicky Cristina Barcelona)*
 37. *Querido turista bienvenido a Barcelona, aquí dejamos una guía para que conozcas las costumbres de tu lugar de vacaciones: En Barcelona la gente se reúne en bares para hablar de arte, literatura, fotografía, (ya sabemos todos que en el bar de Paco es lo más normal, ¿unas bravas y una cervecita?, no no, mejor una absenta y vinos de 200 pavos, que voy a estar toda la tarde hablando de arte, y no me pongas en la TV el partido del Barça, mejor ponme el Canal Viajar o el Canal historia, porque somos Megabohemios), estamos en la Alejandria contemporánea, un crisol de cultura donde no hay cabida para las conversaciones mundanas y típicas de un ser humano corriente. (Vicky Cristina Barcelona)*
 38. *En Barcelona la gente toca la guitarra española por la calle a todas horas, no olvide que también se hacen espectáculos privados para su deleite, también le recordamos así que no se sorprenda si ve gente vestida de toreros, es más, aconsejamos que se compre un traje de torero para sentir esa conexión cultural con el lugar, porque todos los tópicos que conoce del lugar son ciertos. (Vicky Cristina Barcelona)*
 39. *En Barcelona la gente da largos paseos en bicicleta y hacen picnics, junto con sus Jets privados, es la forma más común de desplazarse. Aunque nuestra gastronomía es una de las mejores de España, no pida platos típicos ni inferiores a 100 euros, es una ofensa cultural y probablemente piensen que es un ignorante o que viene del tercer mundo. (Vicky Cristina Barcelona)*
 40. *Sólo una cosa más: Si en vez de hacer la peli en Barcelona la hubiesen hecho al lado de mi casa o en el quinto pino, habría que cambiar 4 chorradas y hubiese quedado más o menos la misma peli, porque creo que no se pretende crear un retrato fiel de la ciudad ni de su gente ni del estilo de vida ni mucho menos, si no un decorado apropiado para la historia, cosa que consiguen: La música está genial, la fotografía es fantástica, y hasta el vestuario merece mis elogios. (Vicky Cristina Barcelona)*
 41. *Tópicos muy típicos, estereotipos muy sobados sobre la imagen que tienen los americanos de los habitantes del viejo continente. A los españoles parece verlos*

- como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico). (Vicky Cristina Barcelona)
42. Todos viven en casazas con amplios y preciosos jardines y beben vino hasta en el desayuno. Con el carnet de conducir B1 no sólo puedes ponerte al volante de turismos, sino también de avionetas privadas, teniendo acceso toda la población a los aeródromos y a poder volar de una parte a otra del país cuando gusten, sin mayor preocupación. (Vicky Cristina Barcelona)
 43. Trata a los españoles como si todos fuéramos Picasso, arte y mujeres, y a las españolas las pone como neuróticas irritantes hasta decir basta. (Vicky Cristina Barcelona)
 44. La tensión entre el grupo de guiris y los autóctonos pronto la percibiremos, con todos los estereotipos posibles en la escena del bar, y aflorará aún más cuando el bueno de Gary Oldman y los suyos encuentren a una niña encerrada en una cabaña en medio del monte. A partir de aquí, la persecución habrá comenzado. (The Backwoods)
 45. Es triste que encima proteste sintiéndose incomprendido por sus paisanos, cuando realmente su Oscar como actor secundario es una ofensa al sentido común, y nadie lo ha dicho, ya que su papel era claramente el de actor principal del film. (Vicky Cristina Barcelona)
 46. Postales espléndidas, añadiría yo. Postales que deberían servir para que nosotros, los oriundos, justipreciáramos lo que nos rodea y para que los foráneos se sintieran un poquitín más interesados por conocer Barcelona. (Vicky Cristina Barcelona)
 47. Sr. Woody, usted sí que sabe vacilar a estos provincianos. El nacimiento y desarrollo de este proyecto, rodado por Berlanga, habría sido de traca. (Vicky Cristina Barcelona)

B) Referential assimilation (levelling down): spatial and personal reference (anthroponyms, toponyms¹³⁷, personal pronoun¹³⁸, possessive pronouns, realisations and tropes (synecdoche, metonymy and personification)

48. La fotografía no es muy buena, el ambiente en toda la película es triste, muy gris escocés, sin embargo las secuencias rodadas en Mallorca¹³⁹ tienen un carácter especial. (Ae fond Kiss)
49. Ningún problema si te desmarcas con algo mínimamente decente, que entretenga al menos, pero no con esta absurda, bochornosa payasada con buscatesoros guay (McConaughey perdiendo enteros), muchachita guerrera (nuestra Pe), amigo graciosete (Steve Zahn) y malo de pacotilla (el francés Lambert Wilson). (Sahara)
50. Por otro lado, las interpretaciones dejan bastante que desear, tanto la del protagonista (Matthew McConaughey) y su compañero (Steve Zahn) como la de nuestra Penélope. (Sahara)
51. Tal vez para ser una 'opera prima' la peli de Serra no sea esa obra íntima y personal que muchos hubieran querido pero... ¡qué coño!, visto el panorama en estas latitudes (comedias tontorronas, historias de la posguerra, idas de olla almodovarianas y fuegosde- arteficio-de-jóvenes-realizadores-que-se-las-prometían-felicesy- nunca-más-se-supó) resulta sumamente estimulante que vayan emergiendo en nuestra filmografía vernácula trabajos como "La noche de los girasoles" o la cinta que hoy nos ocupa. (The Backwoods)
52. Para empezar me parece loable el esfuerzo por parte de Koldo Serra hacer un tipo de cine español alejado de las temáticas habituales y la chabacanería que, por desgracia, abunda en nuestra cartelera. (The Backwoods)
53. Quizás lo mas criticable en mi humilde opinión es el vacío de algunos personajes,

¹³⁷ Even though Wodak did not include the use of place names in her study, we have decided to include them due to their frequent presence in our corpus. However, it should be noted that we have not included all the examples containing the names 'Barcelona' nor 'Spain' due to their massive use.

¹³⁸ We have adapted into Spanish the first person pronouns that Wodak studied. This way, while Wodak and her team searched for 'we', 'us' and 'our' in their corpus, we have opted for 'nosotros/nosotras', 'nuestro(s)/nuestra(s)' and for verb's inflections of the first person plural in Spanish ("nosotros" verb forms in sentences where the subject has been omitted).

¹³⁹ Mallorca is never mention in the script of Ae *Fond Kiss*. The two main characters go to Spain for a holiday brake but their concrete Spanish location is never mentionned. In fact, these scenes in Spain were all shot in Nerja (Malaga) and not in the island of Majorica as this reviewer highlighted.

- sobretudo el de los femeninos y el doblaje, es lo que tiene ser rodada en inglés, pero visto el éxito que tiene el cine español en nuestro país es normal que busquen otros mercados, ya sea buscando a actores internacionales o rodando en inglés, en este caso las dos opciones. (*The Backwoods*)
54. A destacar el elenco masculino, con un Gary Oldman que con los años se va despojando de sus excesos histriónicos, y un Lluís Homar que demuestra día a día que es uno de los grandes de la escena nacional. (*The Backwoods*)
 55. Se nota que Koldo Serra ha bebido claramente del cine violento de los 70. Concretamente la influencia de "Deliverance" y sobre todo "Perros de Paja" es más que evidente. Ello no es óbice para reconocer que la película tiene una factura impecable, y demuestra que, más allá de frikadas y subproductos de Santiago Segura, hay vida en el cine español. (*The Backwoods*)
 56. Tolerando algún que otro fallo de raccord, meritoria cinta de cine español. (*The Backwoods*)
 57. Era algo que necesitaba el cine español. Apartarse de los dramones sociales de esos tan falsos que muchas veces salen y que solo en ocasiones hacen disfrutar. En los últimos tiempos hemos visto otro tipo de películas que nos ha ido llegando. "Bosque de sombras" es una de ellas. (*The Backwoods*)
 58. Preveo que Serra seguirá el camino Fresnadillo: fracaso hispánico, éxito en el extranjero. (*The Backwoods*)
 59. Bosque de sombras es una gran sorpresa dentro del panorama español, que viene a demostrar la voluntad de innovación y de apertura a nuevas experiencias cinematográficas de los nuevos nombres del cine español. (*The Backwoods*)
 60. Sobra decir que el cine español está falto de talento, porque además creo que es algo que digo cada vez que tengo que sacar el tema del cine español, que cae en los eternos temas desgastados de siempre y se apoya en la fuerza empresarial del cine comercial bien hecho que llega del extranjero para ocultar su falta de talento. (*The Backwoods*)
 61. A él intentan parecerse esa última hornada de cineastas españoles de los últimos años que han tirado por un sendero rupturista tanto temáticamente como en el modo de planificar una historia. (*The Backwoods*)
 62. Bosque de sombras es, quizás, una de las más fehacientes pruebas de ese grupo de jóvenes directores que buscan cambiar la industria nacional para alerjarla del ombliguismo y acercarla más a un público al que se le engaña continuamente vendiéndole mortadela a precio de jamón ibérico. (*The Backwoods*)
 63. En ocasiones, el guión da un tratamiento epidérmico, superfluo, a las relaciones de los personajes, a sus conflictos maritales, para dar luz a la trama principal de la cinta, aquella en la que se habla del contraste entre la civilización de la que vienen los ingleses y su choque con la cultura patria. (*The Backwoods*)
 64. Koldo Serra es para mí, junto con Nacho Vigalondo, uno de los directores españoles más prometedores del panorama cinematográfico patrio actual. (*The Backwoods*)
 65. PD: y no, no hay Guerra Civil (como en tantísimas otras). Así que los detractores del cine español que siempre usan el mismo argumento para criticarlo, ya saben dónde se pueden meter la lengua. (*The Backwoods*)
 66. Primer largo de Koldo Serra después de su *Tren de la Bruja* (¿alguién recuerda que *Hostel* existe gracias a este vasco?), aquí prima por encima de todo la sensación de no estar en tu lugar, sentirte extraño, en un país que no es el tuyo, coño, es el nuestro! Me gusta! (*The Backwoods*)
 67. Se agradece que el cine español vaya dejando de lado el llamado "cine social" (ya empieza a cansar tantos marginados sociales/prostitutas/presidarios/parados) y se empiecen a hacer películas de suspense como ésta, y con tantos medios de producción (las escenas del bosque bajo la lluvia son perfectas). (*The Backwoods*)
 68. Estoy de acuerdo, tras leer algunas críticas en estas páginas, que ya de por sí es más que notable el que alguien haya realizado un cine de género para alejarse del acomodado y repetitivo cine español. (*The Backwoods*)
 69. Erase una vez un director español que consigue la pela suficiente para rodar una película en la que puede contar con un actor americano¹⁴⁰ de renombre. (*The*

¹⁴⁰ Any of the English-speaking actors or characters in *The Backwood is American*. Both Gary Oldman and Paddy Considine together with their characters in the film (Paul and Norman respectively) are British while the nationality of Virgine Ledoyen (Lucy) is never mentioned.

- Backwoods*)
70. *Por fin un director español parecía haber dado con el truco, y le había salido bien, para que la cosa pudiese moverse fuera de España, con la inyección de dinero que esto supone. Pero el plan no es perfecto. (The Backwoods)*
 71. *Esta película desaprovecha tanto actores sobradamente contrastados (el gran Gary Oldman y la bella Virginie Ledoyen) como el agreste y salvaje entorno rural español, con sus tontos del pueblo, sus solterones pirados, sus machitos de barra de bar. (The Backwoods)*
 72. *Parece mentira que en el año 2006 volvamos a argumentos de la España profunda (no tan profunda en este caso, 1978) en la que se insiste en presentar al español montaraz cuyo mejor amigo es la escopeta paralela, fastidiando las vacaciones a los civilizados guiris ingleses. (The Backwoods)*
 73. *Al final, es cierto que Oldman está más sobrio que de costumbre pero no es capaz de compensar un guión más bien flojo y que desaprovecha una premisa sabrosa: la España profunda y la caza del hombre. (The Backwoods).*
 74. *La España rural llevada con buen tino, las relaciones de parejas protas muy curradas, los lugareños excelente elenco, la niña un buen aliciente, el paisaje tenebre, la violencia es así, depende del momento, la ocasión, y la sin razón, eso es la violencia. (The Backwoods)*
 75. *Cuestiones morales a parte, la peli resulta algo más que entretenida y no se hace pesada aunque ignoro porque ha tardado tanto en estrenarse entre nosotros (Está producida en el 2009), está rodada casi toda en Alicante, con una ambientación en las épocas en las que se desarrolla impecable. (Mister Nice)*
 76. *La tercera y última razón creo que es la más importante de todas. María Valverde. Menuda interpretación se marca la señorita. Está descaradamente bella, enigmática, frágil, sofisticada, sexy... todos los adjetivos posibles para este talento con patas que espero que sepamos aprovechar más en nuestro país. (Cracks)*
 77. *Vista en VO se aprecia el esfuerzo de María Valverde para evitar el acento español - lo cual se agradece aunque su personaje sea una estudiante española-. (Cracks)*
 78. *Además te venden a Luis Tosar como reclamo (se deben de creer que los españoles iremos en masa a verlo, como hacen los franceses con sus actores en películas extranjeras) y dice cinco frases en la película y tres son repetidas. (Cargo)*
 79. *Rabia, sobre todo rabia. De ver cómo algunos enteraos "artistas" se lo llevan muerto por la cara con cargo el erario público (si mal no recuerdo, este pedazo de truíño está subvencionado o patrocinado por Comunidad de Madrid y Xunta de Galicia entre otros). Sí, luego que me esperen en las salas de cine, y para ver producciones españolas...ya estoy yo allí..... (Cargo)*
 80. *Los españoles nos metemos a producir cine comercial y, como siempre, la cagamos. (Cargo)*
 81. *Y encima el personaje de Lee es... ¡español! Corramos un tupido velo sobre lo extraño que resulta ver al intérprete de Drácula o Saruman pretendiendo ser uno de nosotros. (Triage)*
 82. *Por lo que se refiere al español¹⁴¹, acostumbrado últimamente a los perfiles de villanos ("No es país para viejos", "Skyfall"), incurre en el mismo defecto, ofreciendo un repertorio de gestos poco espontáneos que completan una interpretación coja por las deficiencias del guion y de la realización. (The Gunman)*
 83. *Ahora bien, sí que destaca el hecho de situar la mayor parte de la acción en Barcelona, puesto que tanto la Ciudad Condal como otras grandes ciudades españolas no están para nada explotadas a nivel de cine comercial internacional. (The Gunman)*
 84. *En este sentido, esta ambientación es un soplo de aire fresco y a la vez Pierre Morel nos regala buenos planos de la ciudad ayudado por la fotografía del español Flavio Martínez Labiano. (The Gunman)*
 85. *Entretenida, con un final un tanto forzado, una risible persecución en la plaza de toros de la ciudad condal, un inexplicable uso de agua embotellada francesa en suelo español y, sin nada de profundidad. (The Gunman)*
 86. *Como remate, tenemos la parte final que se desarrolla en nuestro país: desde Gibraltar (aunque no es español, ya lo sé) hasta Barcelona y ahí se ven todos los*

¹⁴¹ Javier Bardem as Felix.

- topicazos (otra vez) españoles. (*The Gunman*)
87. *Por cierto, el genial actor español¹⁴², aparte de hacer bien de borracho, ya podía elegir mejor algunos de sus proyectos. Títulos como éste tan solo consiguen manchar su carrera. (The Gunman)*
 88. *Se supone que están en Gibraltar y en la plaza sale la bandera de España, pero a no ser que haya pegado una cabezada de puro aburrimiento, creo que no dicen dónde están. (The Gunman)*
 89. *No se puede decir lo mismo de un Javier Bardem que da rienda suelta al histrionismo como villano de la función. Si su papel en 'Skyfall' se movía en una fina línea entre lo sublime y lo ridículo, bien controlado por un experimentado director de actores como es Sam Mendes, en 'Caza al asesino' Pierre Morel deja claro que le interesa más la pirotecnia y eso también se deja notar en la interpretación del español. (The Gunman)*
 90. *Algo de exceso es también esperable en el malo de un producto de este tipo, que apuesta por el mismo trazo grueso en las habituales licencias que se producen a la hora de reflejar los tópicos de cada país. Parte de la trama se desarrolla en Barcelona y sus responsables creen oportuno ambientar una secuencia en una corrida de toros, para que se note que es España, sin saber que en Cataluña las corridas hace años que dejaron de estar permitidas. Uno de esos hechos que colarán en el público internacional poco avisado y que nos dan la risa en estos lares, como cuando se mezclaron las Fallas y la Semana Santa en 'Misión imposible 2'. (The Gunman)*
 91. *La banda sonora del español Roque Baños está totalmente a la altura y transmite la fuerza necesaria. (In the heart of the sea)*
 92. *Rodeado por Tom Holland (el nuevo Spiderman y el niño de 'Lo Imposible') y por otros rostros conocidos como Cillian Murphy (Origen), Blenda Gleeson (Braveheart), el español Jordi Mollá, que está haciendo carrera secundaria en Hollywood, y los televisivos Frank Dillane (FEAR The Walking Dead) y Michelle Fairley (Juego de Tronos). (In the heart of the sea)*
 93. *Por lo menos también sirve para ver que en los últimos tiempos en España no nos llegan solo dramones sobre desgraciados y también hay otro tipo de cine en el que actores extranjeros ya vienen a trabajar aquí a España. (The Kovak box)*
 94. *Daniel Monzón ya ha demostrado ser un tipo hábil, y que se desvía del prototípico cine español para ofrecer películas diferentes y frescas, pero, con ésta su tercera película, ha logrado su narración más sobria y madura, huyendo de los efectismos más tópicos del género y conduciendo al espectador a su antojo por sendas oscuras y absorbentes, poco predecibles y capaces de deparar sorpresas. (The Kovak box)*
 95. *Gris, mediocre, televisiva. La película parece demasiado "española" en parte por el estilo fotográfico usado en el film. Está más cerca de "Reflections" que de algo made in USA. (The Kovak box)*
 96. *El show de Truman, versión española. (The Kovak box)*
 97. *Otra cinta española que se pasa de rosca. (The Kovak box)*
 98. *Para empezar yo pensaba que al ser de nacionalidad española, las voces estarían originalmente en español, pero no... por eso no me hallé a las voz que la pusieron a la protagonista, a Lucía Jiménez. (The Kovak box)*
 99. *Norteamericana a la española. (The Kovak box)*
 100. *Y hablando de cacofonías y demás horrores, es muy digna de mencionar- o más bien denunciar- la decisión de hacer hablar inglés a los personajes españoles entre sí. Ya que la película es insufrible, al menos podemos entretenernos tratando de discernir dónde (des) aprendió la lengua de Shakespeare cada uno de ellos, si en "Opening" o en el "Wall Street Institute". Porque en Cork definitivamente no fue. (The Kovak box)*
 101. *Es evidente como el cine español poco a poco va a más... Pero no sabemos que pasa, que no acaban de funcionar películas potencialmente interesantes. (The Kovak box)*
 102. *El doblaje, MALILLO (pero si es española película porque hacemos este ridículo???) (The Kovak box)*
 103. *Lo más divertido es verla en versión original y comprobar como hasta los camilleros y los ordenanzas hablan un esforzado inglés (con acento español pero muy rápido, no titubean en ningún momento) de alumno aventajado de la academia*

¹⁴² Javier Bardem.

- Berlitz... ¡muy bueno! (The Kovak box)
104. A modo de conclusión comentar que me ha resultado muy grato el film, es una película muy bien realizada y el espectador no debería ir al cine influenciado erróneamente por ser una película española, se está demostrando que últimamente el cine español está creciendo bastante y sus películas se pueden ya comparar con cualquier producción foránea, como es el caso de este film. (The Kovak box)
 105. Intento atrevido parte del director español Daniel Monzón, que consigue reunir entre los integrantes del reparto a una estrella venida a menos como Timothy Hutton, gracias en parte a la historia que ofrece. (The Kovak box)
 106. EN ESPAÑA LO SABEMOS HACER MEJOR (The Kovak box)
 107. Lo peor: Para nada Española y mala Americana. (The Kovak box)
 108. Desigual, aunque siendo española resulta mas que notable. (The Kovak box)
 109. Bueno, bueno, bueno.... Si estuviese producida en los USA, con equipo y director norteamericanos dudo que se estrenase en este país directamente en nuestras salas de cine. Estamos ante un producto tipo de la serie B o incluso Z, que se podría calificar como brillante, original, pretencioso El caso es que siendo española se podría aplicarle el dicho de que "el tuerto es el rey en el país de los ciegos". (The Kovak box)
 110. Cuando una actriz española actúa en una película estadounidense, es para hacer de sudamericana. Por favor, nuestra forma de expresión verbal y gestual es totalmente diferente. Una segoviana haciendo de latinoamericana, venga ya! Es tan creíble como un yanqui haciendo de indígena quechua. (The Kovak box)
 111. Se nos muestra un Buñuel rebelde, cansado del sistema, asfixiado por la España del momento y que desea fervientemente marchar a la ciudad vanguardista del momento, París y poder desarrollar su definitiva vocación, el cine. (Little ashes)
 112. Y sin embargo una buena idea puede convertirse en un ejercicio de tortura (especialmente si el espectador es español), unas maravillosas intenciones pueden realizar un bodrio comparable a un telefilm o a una película para adolescentes. (Little ashes)
 113. A los españoles nos debería dar vergüenza haber financiado una película en la que se cometen tropelías históricas de ese calibre o que presenta una imagen tan poco creíble de los personajes y de la
 114. España de los años 20. Pero todavía más vergüenza debería darnos no haber sido nosotros los que hiciéramos una película sobre esta maravillosa historia que fue la coincidencia en la residencia de estudiantes de todos esos personajes enormes que escribieron una de las páginas más importantes de nuestro arte y nuestro pensamiento, y la reveladora y misteriosa historia de amor entre dos personajes antagónicos y absolutamente geniales. (Little ashes)
 115. La versión inglesa soporta una serie variada de acentos que no tienen nada que ver con la historia, empezando por los esforzados actores españoles. (Little ashes)
 116. Eduardo Noriega en cambio se muestra algo errático durante sus primeras escenas, cayendo –no sé si por su culpa o por exigencias del guión- en el tópico del seductor macho ibérico.
 117. A pesar de ello Transsiberian no deja un mal sabor de boca. Nadie diría si no fuera por los créditos iniciales que estamos ante una producción española. (Transsiberian)
 118. Al internacional elenco compuesto por Emily Mortimer (creíble la interpretación de la que fuera la infeliz comuda de Match Point), Woody Harrelson y Ben Kingsley en unos papeles no sorprendentes por su simplicidad y el toque latino por un Noriega más que aceptable tras haber salido mal parado de Lolitas Club hay que añadirle la fotografía y montaje pues son un protagonista más. (Transsiberian)
 119. El aspecto técnico está bien logrado, con importante presencia española (coproducción de Filmax), destacando el montaje de Jaume Martí, la música de Alfonso Vilallonga y la foto de Xavi Giménez (que recrea estupendamente la atmósfera de ese tren y de la gélida Siberia, a pesar de haberse rodado en su integridad en Lituania), lo que demuestra que hay una buena cantera a seguir exportando de nuestro cine nacional. (Transsiberian)
 120. Entre los hechos inverosímiles que cintaba al principio he de resaltar el de la

- muerte del Español¹⁴³ que de alguna forma llega de una manera demasiado brusca e inentendible. (Transsiberian)
121. ¿Dirección extranjera, reparto internacional, producción española, ritmo francés y ambientación siberiana? Uy uy uy... demasiado cosmopolitismo me parece, por no decir directamente 'batiburrillo' (que me pareció un término menos cinéfilo). (Transsiberian)
122. ¿Sabes aquel que dice?: Un americano, un ruso y un español viajan en tren. (Transsiberian)
123. Los personajes son en general coherentes y la historia no pierde aceite, pero tiene algo que le impide conseguir mayor nota y ese algo tiene nombre y apellido: Eduardo Noriega. Cuando el español no está en escena la cinta gana calidad y la actuación de Ben Kingsley termina por confirmar esto. (Transsiberian)
124. En la película, los rusos siguen siendo lo malos, los latinos¹⁴⁴ unos salidos y los norteamericanos unos tontos de remate. (Transsiberian)
125. La película está bien. Pero no se porque decís que es británica cuando salen todas las cadenas de televisión españolas financiando la película y creo que también el Ministerio de Cultura y no se quién más. Será porque el único español que aparece sea Eduardo Noriega. (Transsiberian)
126. Notable película accionada a lo largo de un viaje en tren. Por su desarrollo y su estructura no parece en modo alguno una película española, y esto no quiere decir que las películas españolas sean malas pues es obvio que las hay muy buenas y por supuesto inmensamente mejores que ésta. (Transsiberian)
127. Eduardo Noriega es uno de los mayores valores de España, espero que, haciendo películas como ésta, se le vaya reconociendo su gran talento. (Transsiberian)
128. Las actrices españolas aunque aparezcan en los títulos de créditos son simples extras porque no llegan a decir más de cincuenta palabras entre las dos en toda la peli. (My life in ruins) Si en la composición de la protagonista apenas hay ningún trabajo, ya que Georgia repite exactamente el mismo personaje, en lo que se refiere a los turistas ya nos podemos imaginar que tampoco se lo ha trabajado demasiado, así tenemos a un canadiense gracioso, a unas españolas divorciadas y "faltas de cariño", unos franceses estirados, unos australianos tontos, y un norteamericano despistado. (My life in ruins)
129. Aviso ¡está llena de tópicos! las españolas sexys y busconas (menudo papel que les han dado a María Botto y María Adán, casi mejor que se hubiesen ahorrado el viaje, porque para lo que hacen...), los americanos incultos, los australianos con un acento ininteligible... vamos, que trata de lo que te puede pasar en un viaje si mezclas a personas de diferentes culturas con una guía harta de las exigencias diarias y a punto de abandonar su trabajo. (My life in ruins)
130. (Pese a que en FA la denomine como española, dudaría que una película dirigida por un holandés, protagonizada por un norteamericano y rodada en inglés sea española, por muy rodada en España que esté.) (A matador's mistress)
131. Mucho morbo tenía por ver esta cinta, que rodada en 2007, aún espera estreno en España, su país de origen, a pesar de tratar la historia de unos de los mayores mitos del país, y de tener en su reparto a dos actores tan conocidos como Pe y Adrien Brody. (A matador's mistress)
132. En fin, una cinta que si bien no es tan desastrosa como se vende, es una completa pérdida de tiempo y no hace honor al título de mito que tiene el personaje (que conste que a mi los toros me parecen la vergüenza nacional). (A matador's mistress)
133. Al público español le harán gracia las apariciones de Juan Echanove y Santiago Segura, pero ello no supone ningún aliciente. El verdadero atractivo está en Penélope Cruz, y algún iluminado debería rebautizar la película como Lupe, el nombre de la amada amante que encarna la española. (A matador's mistress)
134. A día de hoy, han pasado ya casi cuatro años desde que se concretó una fecha de estreno para "Manolete" pero, aún, no se ha estrenado en España. La razón, supuestos problemas con la distribuidora. Por este motivo, podemos afirmar que "Manolete" es una película maldita, ni Dios quiere que sea proyectada en cines

¹⁴³ The death of Carlos (character played by Eduardo Noriega).

¹⁴⁴ The only Latin character of the film is Carlos, a Spaniard played by Eduardo Noriega. The rest of the main characters are from the United States, Canada and Russia.

- españoles, pero, gracias a la red, los curiosos como yo la hemos podido ver. (A matador's mistress)
135. Pretende ser un biopic pero no se menciona ni los orígenes ni la vida del torero, y eso que Manolete ha sido uno de los personajes más emblemáticos, conocidos y destacados de España en el siglo XX. (A matador's mistress)
136. Manolete fue una leyenda del toreo, uno de los más grandes "mataores" que ha tenido España, y no merecía que empañaran su figura con este bodrio estilo "Sálvame"... (A matador's mistress)
137. A pesar de que me ha gustado la interpretación de Penélope Cruz, la mezcla de fotogramas reales y de imágenes en blanco y negro, las estampas de la lidia, la ambientación (la plaza de toros de Alicante y el Palacio de Orleans-Borbón en Sanlúcar de Barrameda), la banda sonora de guitarra española y el vestuario, la irritante caracterización de Santiago Segura, la ridícula lanzada de palomas blancas por el torero una vez que entra en el ruedo, la actuación plana de Adrien Brody (su único mérito para participar en esta obra es su parecido físico con el matador), las inexplicables muecas del actor que interpreta a Luis Miguel Dominguín y la mala adaptación del poema de Federico García Lorca que se hace en la canción de los títulos de crédito, hacen que este film, lejos de resultar una narración biográfica de la relación sentimental entre Manolete y Lupe Sino, me haya parecido una parodia de algunos aspectos de la vida del torero, sin que la voz en off que explica el origen de la leyenda, consiga sacarme de mi error. (A matador's mistress)
138. Un camino lleno de obstáculos para que, 6 años después de su rodaje y tras pasar por 8 montajes distintos, se estrene en España (su país de origen) 'Manolete'. (A matador's mistress)
139. Todos sabemos que 'Manolete' constituye uno de los grandes fiascos del cine español, la crítica no ha sido demasiado benévola con ella y económicamente se ha topado con varios "problemillas". (A matador's mistress)
140. TÍPICO CINE ESPAÑOL (A matador's mistress)
141. De nuevo tenemos aquí una muestra del cine patrio más común, más numeroso: ver el lado oscuro de una historia. (A matador's mistress)
142. Es una película bonita, regular, con poco contenido sobre la vida y obras de Manuel Laureano Rodríguez Sánchez, más conocido como Manolete (Córdoba; 4 de julio de 1917 - Linares, Jaén; 29 de agosto de 1947); pero aún así, se ve y oye a gusto porque nos sumerge en una España y en un tiempo, unas poesías, una música y un auge del toreo que difícilmente se verá de nuevo. (A matador's mistress)
143. Floja, floja y en todo momento da la sensación de estar viendo una chapuza Española que quiere ser Americana. (A matador's mistress)
144. PD: lo de meter a Carla Bruni es un truco sucio impropio de un supuesto "maestro", y es comparable a los desnudos gratuitos de las películas del Destape. (Midnight in Paris)
145. Qué rabia me da el tropezón de Woody con "Vicky Cristina Barcelona". Debe de ser que en España somos tan atrasados y primitivos vistos desde el otro lado del charco, que no vale la pena rodar aquí una película apropiada para espectadores con un nivel intelectual y estético evolucionado desde el hombre de Neanderthal. (Midnight in Paris)
146. Tendré que hacerme a la idea de que en estas tierras no podemos aspirar a mucho más, porque, no nos engañemos, Woody lo ha demostrado ante el mundo, Barcelona es un pueblucho de mala muerte comparado con Nueva York, Londres o París, y la gente de aquí se dedica únicamente a la juerga y a montarse tríos (lo cual no estaría nada mal si el personal estuviera potente, y aparte de esas ocupaciones no hubiera que currar ni hacer algo para pagar el alquiler o la hipoteca, ya se sabe, todo eso tan prosaico que tenemos que hacer los españoles). (Midnight in Paris)
147. Me sigo quedando con el Woody que rueda fuera de nuestro terruño ibérico y, por favor, que no vuelva a tener otra brillante idea cuando se encuentre de visita por aquí. (Midnight in Paris)
148. Contemplar como ese gran director de cine español¹⁴⁵, ya fallecido, que hizo tan grande el séptimo arte, queda reducido a una mala parodia de "no sé qué" me produjo una vergüenza ajena, indigna de tan gran creador de personajes como ha

¹⁴⁵ Reference to Luis Buñuel, who appears in the film embodied by the actor Adrien de Van.

- sido Woody Allen. (*Midnight in Paris*)
149. No llega a ser tan mala como la que dedicó a Barcelona pero en algo la recuerda. Y es que no se pueden hacer películas geniales si se hace una cada año. Por cierto ¿qué hace la Generalitat Catalana y el Gobierno de España subvencionandola? ¿Es el precio por algunas palabras dichas en español y que salgan figuras como Picaso, Dalí, Belmonte, Buñuel, ...? Un poco caro ¿no? (*Midnight in Paris*)
150. Y el torero... ¿se supone que era español? A lo mejor me equivoco, pero a mí me parecía mejicano. (*Midnight in Paris*)
151. Sobre todo si la cita es en un Renoir (las salas del flamante director de la Academia de cine español) o parecido. (*Midnight in Paris*)
152. Allen quizás se empieza a despedir de todos nosotros. Y aunque la película en sí carece de "punch" (quizás lo mejor es la conversación surrealista con personajes españoles) es sin duda un digno entretenimiento y un chiste filológico sobre la "edad dorada" (un invento de Mesopotamia) frente a la promesa del mundo mejor (futuro) inventado por la religión judía. (*Midnight in Paris*)
153. A su alrededor, actores y actrices enormemente solventes, como Michael Sheen, Rachel McAdams (siempre maravillosa), Lea Seydoux, Marion Cotillard (por Dios... que aprendan de ella y de su talento otras europeas afincadas en Hollywood...y no miro a ninguna española...), y las sorprendentes y estupendas presencias de Carla Bruni, Kathy Bates o Adrien Brody. (*Midnight in Paris*)
154. El actor que hace de Buñuel, con esa mirada cetrina, las cejas negras y pobladas...perfecto. Imagen perfecta del español garrotero y oriundo. Descripción más exacta no la hay. (*Midnight in Paris*)
155. No entiendo que la película tenga tan buenas críticas y puntuaciones, cuando estoy segura de que la cultura media del espectador español no hará posible que conozca ni a la mitad de los personajes que aparecen en ella. Y del público norteamericano no digamos. (*Midnight in Paris*)
156. Entiendo que en USA gusten los pedantes tan pedantes, las chicas insoportables tan insoportables, las chicas dulces tan dulces y los personajes carismáticos tan carismáticos (spoiler). Pero en Europa preferimos ver más pinceladas intermedias entre el blanco y el negro. (*Midnight in Paris*)
157. Quizá por eso le di una oportunidad a Vicky Cristina Barcelona. Por eso y por el toque ibérico y lo atípico de la propuesta. Una visión diferente de lo de aquí, aparentemente distinta a lo visto, o eso prometía en un principio. (*Midnight in Paris*)
158. Woody Allen sigue con su 'tour' por las ciudades europeas a golpe de postales turísticas. Lo hizo con 'Vicky Cristina Barcelona', un pequeño altibajo en su carrera, cargado de tópicos y con los dos actores españoles más internacionales de nuestro cine, Pe y Bardem, muy pasados de vueltas, y ahora lo vuelve a hacer con 'Medianoche en París', muchísimo más redonda que la de Barcelona, y muchísimo más inspirada. (*Midnight in Paris*)
159. Es una comedia ingeniosa, divertida, fresca, encantadora, embriagadora, romántica, con una pléyade de personajes y un cuadro de figuras del arte, que a cualquiera de nosotros nos gustaría disfrutar de una de esas medianoches de París: tomando un vino con Ernest Hemingway, un whisky con el matrimonio Fitzgerald, aprender de Toulouse-Lautrec, Degas o Gauguin y disfrutar de la conversación de "nuestros grandes" Picasso, Dalí y Buñuel,..., incluso disfrutar del morenazo de Belmonte, la gran figura de toreo. (*Midnight in Paris*)
160. Una película de Europeos para Europeos, un Woody Allen en plena forma y como bien nos enseña en esta película: "Cualquier tiempo pasado no siempre fue mejor". (*Midnight in Paris*)
161. Si Torrente 4 en su día reunió a la florinada española, Woody Allen en esta película nos sumerge, bajo la premisa de que el pasado no existe, en una maravillosa aventura con F. Scott Fitzgerald, Zelda Fitzgerald, Cole Porter, Ernest Hemingway, Mark Twain, Gertrude Stein, Amedeo Modigliani, Georges Braque, Djuna Barnes, Juan Belmonte, Eugenio Salvador Dalí, Auguste Rodin, Luis Buñuel, John Crawford, Henri Matisse, T. S. Eliot, Cole Porter, Juan Belmonte, Henri de Toulouse-Lautrec, Paul Gauguin, Degas, John Meade Falkner, John Crawford... y alguno que se me habrá pasado. (*Midnight in Paris*)
162. La historia cuenta con cierto aire de culto, con la intervención de grandes

- escritores y compositores de los años 20, tales como el escritor F. Scott Fitzgerald, un conquistador Ernest Hemingway, un loco Salvador Dalí, un perdido Luis Buñuel y, dando el toque español, el pintor Pablo Picasso, entre otros. (*Midnight in Paris*)
163. Quizás soy el típico español que ve los demás países tal y como son, sin entrar en detalles políticos e históricos. (*Midnight in Paris*)
164. Por último los actores españoles presentes en el film, son meras marionetas de una historia de cartón piedra, que, aunque interesante en algunos aspectos, resulta un tremebundo fracaso como adaptación, tanto de una historia real como del libro en el que se basa escrito por Natalie Robins. (*Savage Grace*)
165. Lo peor: Una dirección caótica. Unos actores españoles totalmente desaprovechados. El matiz que adquiere la mezcla de nacionalidades se pierde en el doblaje. (*Savage Grace*)
166. RECETA: Una buena base de secundarios españoles que sueltan sus frases sin demasiada seguridad y en un perfecto inglés de Teruel harán sin duda que todo coja ese saborcillo insulso tan difícil de conseguir. (*Savage Grace*)
167. Una familia disfuncional se enreda en cruces de parejas, sexualidad y relaciones edípicas en los escenarios del lujo de la Europa de la década de los 60, siguiendo la biografía real de una familia de millonarios norteamericanos que resultará completamente desconocida para el espectador español. (*Savage Grace*)
168. No puede decirse lo mismo de la aportación española, ni del actor Eddie Redmayne que encarna con evidente falta de carisma al hijo de la protagonista. (*Savage Grace*)
169. Moore se pierde como lo hacen las apariciones episódicas de los actores españoles (Unax Ugalde, Belen Rueda y Elena Anaya), que creo que estaban más pendientes en participar en una película que sale Julianne Moore que realmente en su carrera. Así les va a ir. (*Savage Grace*)
170. La banda sonora es impactantemente mala, con las 4 canciones típicas de la República (qué original) y el resto música con punteo de guitarra española, tópicazo español fuera de nuestras fronteras... me daba risa cada vez que la escuchaba... (*There be dragons*)
171. Y si esto me pasaba a mí, imagínense a otros sectores... por ejemplo había en el cine como cuatro filas de gente del Opus Dei, que aplaudieron incondicionalmente al unísono al final de la película, que seguramente hubiesen hecho lo mismo aunque el largometraje tuviese la mitad de calidad filmica, y le pondrían un 10 sin dudarlo; también me imagino un buen lote de puntuaciones de "uno" dados por gente que no había visto la película pero que leyó el nombre de Escribá y que lo dejaban en buen lugar... en fin, que siendo español es difícil ver esta película sin algún tipo de influencia que dificulta analizarla. (*There be dragons*)
172. Con todo, si intento abstraerme de cosas como que la figura de Escribá sale demasiado ensalzada o que el análisis de la realidad española de la época que cubre es bastante sesgado, me encuentro con una película bien contada, con un guión coherente aunque para nada impresionante, unas actuaciones en general aceptables y una ambientación más que correcta, aspectos que componen una interesante película, de lo mejor que se puede ver con la Guerra Civil como telón de fondo, y sin apenas maniqueísmos, aunque demasiado positiva con una figura cuando menos controvertida (y eso que Joffe es un judío agnóstico, pues menos mal). (*There be dragons*)
173. Tiene una evidente falta de ritmo en algunas partes, no termina de enganchar y podía haber sido mucho más profunda en su aproximación a la España de la II República o la Guerra Civil, pero es una película con las suficientes cosas buenas para que valga la pena interesarse por ella. (*There be dragons*)
174. Sabemos que la Guerra Civil es un episodio aún sangrante y polémico de nuestra historia, pero de todo hay en la viña del Señor. (*There be dragons*)
175. Podían haber recortado tanta paja de la película y contarnos como Franco financió Torreciudad con el dinero de todos los españolitos o que obsesiones sexuales le llevaban a vomitar su otra "obra" Camino. (*There be dragons*)
176. El segundo acierto es el trato que hace de "nuestra" guerra. Toda una lección de memoria histórica que nos viene de un inglés. Es la primera vez que veo una película sobre la guerra civil que no me echa para atrás, que no insulta mi inteligencia con demagogías ideológicas. En definitiva, una peli aceptable para todos, que puede

- ayudar a que por fin dejen de existir esas "dos Españas". (There be dragons)
177. El tercer acierto es que, ateniéndose a rigurosos datos históricos (coincide con lo mucho que he leído al respecto), Roland Joffé (un judío agnóstico) hace justicia a los orígenes de San Josemaría y del Opus Dei. Ya era hora de que se desagraviase con la verdad al que es quizá el español universal del siglo XX más vilipendiado, especialmente en su propio país. (There be dragons)
178. Joffé se atreve además a meterse en un terreno pantanoso, lleno de dragones, porque la película habla, nada más y nada menos que, de la Guerra Civil española y de San Josemaría Escrivá, fundador del Opus Dei. Mucha tela. (There be dragons)
179. Con un guión escrito por el propio Joffé, y una producción realmente espléndida, Joffé narra de manera apasionante no solo la vida del sacerdote, sino que realiza una ejemplar cronología de España desde principios del siglo XX hasta 1982, entrando de lleno en acontecimientos tan tocados en nuestra filmografía como el establecimiento de la Segunda República o la Guerra Civil Española.
180. De la misma manera que los literatos británicos hispanistas Ian Gibson, Hugh Thomas o Paul Preston han sabido distanciarse lo suficiente como para enfocar con certeza la realidad de la España a principios del siglo XX, Joffé también consigue huir de los clásicos arquetipos maniqueos; como en "La Misión", se utiliza a dos personajes para plantear los diferentes planteamientos frente a un mismo fenómeno, que en este caso es la fe: uno -el sacerdote- decide entregar su vida a hacer el bien, intentando ayudar a todo el que se cruza en su camino; el otro -el hijo de un rico empresario- opta por estar siempre del lado de los ganadores, y por eso se convierte en espía de los fascistas en 1936, entrando a formar parte un batallón de milicianos. (There be dragons)
181. A pesar de todos los títulos nacionales -e internacionales- que se han realizado para la gran pantalla sobre la contienda bélica de España en 1936, es quizás esta película la que mejor -y más espectacularmente- haya contado en imágenes la evolución de esa guerra fratricida que asoló nuestro país de punta a cabo. (There be dragons)
182. La película está muy bien construida, desarrollada y no toma partido por la ideología ni la violencia de ninguno de los bando enfrentados en la Guerra Civil Española. (There be dragons)
183. Según los historiadores más rigurosos y no partidarios de uno u otro bando contendiente, la cifra más real de muertos yéndose por lo alto, viene a ser de 250.000 muertos, entre los que se incluyen, civiles y todo tipo de víctimas derivadas del citado conflicto bélico entre españoles. (There be dragons)
184. Subir de ahí es típico de los que ven el mundo sólo con la lupa aplicada con firmeza sobre las maldades del franquismo y están empeñados en poner a Franco y su victoria como el horror más horroroso de cuantos horrores hayan ocurrido en el planeta Tierra, a la par que son la más de comprensivos y no le reprochan nada (ni siquiera los 20 millones de muertos que causó entre sus propios compatriotas), a Stalin u otros líderes de ideología comunista, marxista o izquierdomaniaca en el siglo XX. (There be dragons)
185. A cambio, sí tenemos una bella y cuidada ambientación de la España dividida en dos. (There be dragons)
186. Ambientada en la Guerra Civil Española. (There be dragons)
187. Por otra parte está el camino del odio y la violencia. La historia es épica y tremenda, con el terrible transfondo que supuso la Guerra de un país enfrentado entre sí. (There be dragons)
188. Dejemos de negar la realidad y empecemos a perdonar, olvidemos de una vez la mierda esa de izquierdas y derechas que tantos cerebros pudre y tantos ojos ciega. ¿O es que acaso queremos volver a las andadas y a repetir de nuevo aquellas atrocidades? ¿Tan sadomasoquistas somos? (There be dragons)
189. El retrato es penoso a varios niveles, y en su horrible maniqueísmo encontramos su mayor pecado: los españoles de la Segunda República son todos unos cabezahuecas que quieren pegar a los curas, los republicanos son unos revolucionarios románticos que quieren pegar a los curas, y los nacionalistas, como hay que pintarlos mal y no pegan a los curas, pues son nazis. Olé. (There be dragons)
190. Cuando se desencadena la guerra civil española el tema llega a hacerse como un tanto alucinante, perdiendo todo interés por la absurda sucesión de los hechos y

- un desenlace de película barata. (There be dragons)*
191. *Por una parte, el reparto es plurinacional, pero los protagonistas son extranjeros y no encajan en la fisonomía española (tampoco contribuye demasiado el hecho de verles doblados, incluso a Jordi Mollá o Ana Torrent). Por otra parte, el director tampoco es español y su visión de lo patrio es muy folclórica y plagada de tópicos... a nuestros ojos, "Encontrarás dragones" es al mundo del cine lo que la Nancy de la Legión o el toro banderilleado de encima de la tele al mundo de los souvenirs. (There be dragons)*
192. *Película plagada de caras conocidas en una mezcla entre actores españoles, actores extranjeros conocidos y consagrados. (There be dragons)*
193. *Ambientación tópica: mucha bandera republicana y anarquista, camiones cargados de milicianos, gente levantando el puño, soldados "nacionales" de boina roja, fascistas de fino bigote y mucho correaje y mosquetón mientras arden iglesias y conventos y suena "Ay, Carmela!" entre vivas a la República y la Revolución. (There be dragons)*
194. *En una escena, en que uno de sus seguidores pretende colocar carteles llamando a la Cruzada por todo Madrid, Escrivá lo amonesta diciendo que tienen que ser independientes porque el mensaje de Cristo lo es. Cualquiera pensaría desde fuera que acababa de fundar la Democracia Cristiana a la española. (There be dragons)*
195. *No es fácil ver una película sobre nuestra lamentable guerra civil sin que el director y productor se posicionen ideológicamente. (There be dragons)*
196. *Mientras el tal José María vive en su burbuja de amabilidad y felicidad constante, viendo como su país se destruye en una guerra fratricida. (There be dragons)*
197. *La historia tiene dos hilos argumentales, el primero (y principal reclamo publicitario) es el inicio de Jose María Escrivá de Balaguer (fundador del Opus Dei) en su cometido espiritual y el segundo, la historia de Manolo, un amigo de la infancia de Escrivá que lucha en el bando republicano como espía del bando nacional. (There be dragons)*
198. *Lo primero: recomiendo que nadie se haga una idea de la cinta por la opinión de los demás, pues como españoles que somos, no sabemos aislarnos de problemas políticos para valorar objetivamente un film. (There be dragons)*
199. *Quizá le falte algún buen actor (especialmente Manolo, que no queda muy bien interpretado). En definitiva, muchos resumirán esta cinta como 'la película del Opus' pero ciertamente creo que lo que realmente se quiere transmitir es la tragedia de la guerra civil española reflejada en Manolo. (There be dragons)*
200. *Inspirada en hechos reales esta cinta nos relata una parte de la Guerra civil española vista por los ojos de dos personas totalmente distintas. (There be dragons).*
201. *Tiene un reparto bastante amplio y la mezcla de actores españoles e ingleses da un buen resultado. (There be dragons)*
202. *Está claro: los americanos serán muy buenos actores, pero no saben hacer de españoles. (There be dragons)*
203. *Total: que es poco creíble para un español y para quien conozca la vida de San Josemaría. (There be dragons)*
204. *Una historia sobre la Guerra Civil española, pero vista desde los ojos americanos, y en la que ni todos son buenos, ni todos son malos. (There be dragons)*
205. *La ambientación es excelente, nos da la sensación de estar en la España de los años ochenta, así como en el Madrid de la Guerra Civil. (There be dragons)*
206. *Lo único que se puede resaltar es que refleja muy bien que en la Guerra Civil hubo cabrones en los dos bandos, no sólo en uno, lo que en el cine español es casi una novedad (claro que Joffé no es español y por eso será más neutral). (There be dragons)*
207. *La verdad es que se han gastado un dineral en hacer la película, la ambientación está muy conseguida (dentro de lo que cabe, reproducir a nuestra gente de los años 30, escuálida, sufrida, cetrina, con actores altos, rubios, generación colacao, pues como que no es), y los detalles y atrezzo están a un nivel muy alto para el nivel medio de la película española guerracivilista (los dolares se tienen que hacer notar). (There be dragons)*
208. *En cuanto a cómo cuenta la Guerra Civil, considero una gran aportación que*

- no se haya decantado por ningún bando. Quizá este inglés –anglofrancés, para ser exactos- se parece a esos historiadores ingleses que se han adentrado en la historia reciente de España con mayor acierto e imparcialidad que los españoles, al hacerlo “desde fuera”. (There be dragons)
209. No es la gran película cristiana sobre la Guerra Civil española; algún día algún Bresson la realizará. (There be dragons)
210. Mención especial a lo bien ambientada que esta la guerra civil Española (36 millones de dólares tienen la culpa), que a pesar de que cuenta con algunos fallos bastante irrisorios sigue siendo altamente recomendable a los fanáticos del cine bélico. (There be dragons)
211. Por un lado tenemos al santo, Josemaria y por otra al demonio, Manuel Torres, que es personaje de ficción. De este modo, Joffé puede huir de una vida de santos y narrar de forma convencional una historia sobre la amistad o algo así con un trasfondo de guerra civil española. (There be dragons)
212. He de decir que para ser una cinta de la guerra Civil Española por primera vez no veo ganadores, solo perdedores se nota que la cinta esta realizada por alguien aséptico a la contienda al igual que el tema religioso esta tratado desde otra mirada. (There be dragons)
213. Disfrutemos del cine y de películas interesantes y entretenidas como esta, que es "cuasi española", y no aburramos con parlamentos estériles que poco aportan al fin generalista que late en esta pagina. (There be dragons)
214. Sin embargo la película se centra más en el personaje amigo del sacerdote y en el conflicto bélico de la guerra civil española. (There be dragons)
215. Dicen por ahí que ha sido el Opus el que ha financiado “Encontrarás dragones” (título muy poético y sugerente pero que, como suele ocurrir en España -¿quién demonios pone los títulos aquí?- distorsiona el original). (There be dragons)
216. Cuenta la vida de José María Escrivá de Balaguer (fundador del Opus dei) y da una visión de la España de esa época. (There be dragons)
217. Nunca me han gustado las películas sobre la Guerra Civil Española, pero esta no trata realmente sobre esta guerra, utiliza el marco de la Guerra para explicar la importancia del perdón. (There be dragons)
218. Una película sobre la Guerra Civil Española que merece la pena ver, en la que ninguno de los bandos queda bien, como realmente debió ser. (There be dragons)
219. Cansado de hacer turismo, la película se asienta sobre un triángulo amoroso en el que dos amigas (completamente distantes en cuanto al amor se refiere) pretenden el mismo hombre (macho ibérico, seductor y bohemio pero con más dinero que el Bofill). (Vicky Cristina Barcelona)
220. En España el triunfo está mal visto y ya hemos visto como el propio Bardem, tuvo que defenderse hace poco de las consabidas envidiosas críticas. (Vicky Cristina Barcelona)
221. Pocas veces un estreno suscita tanta atención en España como este filme. (Vicky Cristina Barcelona)
222. Lo que le hicimos a Woody Allen no tiene nombre. Nos portamos como paletos, como si la estancia del Sr Allen fuera una suerte de "Bienvenido Mr Marshall", como si nunca de los jamases nadie allende el atlántico hubiera decidio pasar unos días aquí. Por todo ello no me extraña que el producto final haya salido así, casi que lo interpreto, o quisera que fuera así, como un venganza del Sr. Allen hacia todos nosotros. (Vicky Cristina Barcelona)
223. Ya se sabe, ese atractivo de macho ibérico indomables, con dosis de rebeldía y meditaciones artístico modernas que son el no va más. (Vicky Cristina Barcelona)
224. Ambos caminos parecen muy respetables, pero ni la una ni la otra lo van a tener fácil al encontrarse cara a cara con un auténtico macho ibérico. (Vicky Cristina Barcelona)
225. Sí, sí, chicas, en Barcelona somos todos así, venid a vernos. (Vicky Cristina Barcelona)
226. Bueno, porque lo pone en los títulos de crédito y no tengo por qué dudar de su veracidad y porque toda la prensa española estuvo allí documentando el rodaje, pero si no, para mí sería simplemente impensable que esta película estuviese drigida por el Allen al que adoro y admiro y que me emociona y me dice un montón de cosas. (Vicky Cristina Barcelona)

227. *Es triste que la primera española que ha ganado un oscar, lo haya hecho con un papel tan estúpido, verdulero, macarra y fuera de tono. Enrojece pensar que la mejor actuación de una actriz española históricamente sea esta idiotez como un piano. (Vicky Cristina Barcelona)*
228. *Un cineasta que siempre ha mostrado una especial inclinación hacia las siempre complejas y peliagudas relaciones de pareja y que, en esta ocasión, nos describe con su habitual invectiva la tragicómica estampa de una relación a tres (o a cuatro) bandas en la que un machito ibérico pijo y progre a la vez (Bardem) se cepilla, una por una, a las tres protagonistas femeninas (Johansson, Hall y Cruz) para terminar quedándose más solito que la una. (Vicky Cristina Barcelona)*
229. *La alusión (¡dos veces!) al Máster de Identidad Catalana por el que Vicky dice venir a la ciudad evidencia patéticamente el peaje que el guión ha pagado para que el realizador cobre. Como contrapunto, el extraño viaje a Oviedo, a mi modo de ver la sincera deuda que Allen tiene con su primera ciudad española. (Vicky Cristina Barcelona)*
230. *Un pintor abstracto bohemio y pichabrava, que vive de castigar al mundo con obras propias de un bebé de 3 meses y que habita en una casa que ya querrían los habitantes de Beverly Hills 90210. Unas americanas, una la noche y otra el día, que deciden llenar su vacío existencial con un viaje a los tópicos españoles más ridículos. (Vicky Cristina Barcelona)*
231. *Hasta la banda sonora es penosa... ¿dónde están los Charlie Parker, Django Reinhardt, Joe Venuti, etc. de todas las películas de Woody Allen? ¿Por qué la ha cambiado por la guitarra española? (Vicky Cristina Barcelona)*
232. *Yo no tengo nada contra la guitarra española, que conste, pero unida a guitarristas con media melena de rizos y en una película americana, es un topicazo demasiado evidente como para que sea de San Woody Allen. (Vicky Cristina Barcelona)*
233. *A mí Bardem me mola "coño"!!! Me gusta "Muhooo"!!! Viva mi Javito Bardem!!! Te amo!!! El mejor actor español de la historia sin duda!!! Joder como me pone este "peazo" macho ibérico que tenemos como actor!!! Pero aquí parece un "minso" sin gracia... (Vicky Cristina Barcelona)*
234. *Vamos a pasar por alto las escenas "España cañi" de la película, con flamencos y guitarras y las clases de identidad catalana???, que se limitan a Gaudí y su obra. (Vicky Cristina Barcelona)*
235. *También dijiste en la ceremonia de los BAFTA que esa película prueba cómo el cineasta (Woody Allen) "conoce España y su cultura mejor que alguno de nosotros" y puede "jugar con los clichés"... (Vicky Cristina Barcelona)*
236. *CONCLUSIÓN: Esta película es del más puro estilo Allen, solo que ver todo ese despliegue en nuestra querida Barcelona nos resulta rarillo, y para algunos inaceptable. (Vicky Cristina Barcelona)*
237. *Las historias personales son excesivas, especialmente la del personaje de Penelope Cruz. El retrato tanto de hombre como de mujer latinos, conquistadores, creativos y pasionales hasta el límite existe. (Vicky Cristina Barcelona)*
238. *La imagen de España está llevada hacia el tópico más absoluto: vino, guitarra y pasión española. (Vicky Cristina Barcelona)*
239. *El personaje del pintor-poetaaviador- bohemio aunque adinerado etc, es ciencia-ficción en una España deliberadamente hipertrofiada: no éramos "Las Hurdes, tierra sin pan", pero tampoco la utopía que se nos muestra. (Vicky Cristina Barcelona)*
240. *El doblaje es patético. Se hace extraño y resta puntos a unos actores con buenas voces (la mitad del trabajo actoral), un doblaje hecho por los propios protagonistas hubieran sido una manera de ganar en calidad para el público español. (Vicky Cristina Barcelona)*
241. *La musiquita que pretende ser más o menos el tema de la película ("Barceloonaaaa...") parece escrita e interpretada por unos retrasados mentales (quién se acuerda de aquellas películas con fondos de Ben Webster) y las otras melodías de Paco de Lucía y me parece que Albéniz son demasiado familiares para los oídos españoles. (Vicky Cristina Barcelona)*
242. *Los personajes se ajustan más de lo razonable a los estereotipos hispánicos, como el del macho joven, conquistador, donjuanesco, picador de extranjeras, buscador de sexo sin compromisos y con despedidas dulces, o la de la mujer*

- histórica, celosa, gritona y mandona. (Vicky Cristina Barcelona)*
243. *Exagera los tópicos convencionales españoles y omite temas pertinentes de Cataluña (lengua propia) y Asturias. (Vicky Cristina Barcelona)*
244. *Música un tanto repetitiva pero también bastante correcta y, por último, una sensación de estar viendo una Barcelona distinta a la que conocemos, demasiado bohemia para la gente mundana, demasiado intelectual, demasiado aficionada al buen vino y al modernismo incesante. (Vicky Cristina Barcelona)*
245. *La imagen del personaje, macho ibérico, ligón, culto. (Vicky Cristina Barcelona)*
246. *Bueno, ya sabemos lo que es España para los extranjeros: toros, flamenco, borracheras, vaguería y juergas sexuales. (Vicky Cristina Barcelona)*
247. *Pero hacer una película de ello y llenar la sala de cine con todo un seguido de lelos, que es la cara que se te queda al acabar el film y acabar viendo una película que lo más destacado de ella es que se puede considerar un pase de diapositivas de sus vacaciones en la península, lo encuentro de muy poca consideración. (Vicky Cristina Barcelona)*
248. *Los europeos somos así. Todos aquí tenemos una inagotable fuente de inspiración creativa, somos pintores, poetas, músicos, artistas... Para el amor somos abiertos, apasionados, liberales, polígamos, amantes de la vida y los placeres... Aquí sabemos disfrutar de la vida, sin ningún tipo de prejuicios... y vivimos de pegar tres brochetazos al lienzo, de beber buen vino y quemar nuestros poemas, pero aún así tenemos una pedazo de casa, una avioneta y nos podemos permitir los mejores hoteles. (Vicky Cristina Barcelona)*
249. *Tópicos muy típicos, estereotipos muy sobados sobre la imagen que tienen los americanos de los habitantes del viejo continente. A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico). (Vicky Cristina Barcelona)*
250. *Cierto es que el sr. Allen suele contarnos historias un tanto disparatadas o extravagantes con un claro mensaje (como suele ocurrir un poco aquí con Almodóvar), y en esta última parece intentar contarnos lo indefinible que es el amor y las relaciones, pero es que a mí no me acaba de convencer... (Vicky Cristina Barcelona)*
251. *Eso sí, el señor Allen enmarca la película en unas postales muy bonitas de Barcelona y de Oviedo, escogiendo con bastante mimo las localizaciones y los planos, que a buen seguro servirán para que los yanquis cambien la concepción de tercer mundo que tiene por España, ese país sudamericano que se encuentra por ahí por Europa. (Vicky Cristina Barcelona)*
252. *Woody Allen, nos muestra una Barcelona distinta a la que estamos acostumbrados a ver, ya que, estamos viendo una Barcelona bajo el prisma de dos turistas, evidentemente estas irán a los lugares más típicos y representativos. (Vicky Cristina Barcelona)*
253. *Las mujeres españolas, con eso del temperamento latino, somos unas histéricas que pasamos del llanto a la ira y del suicidio a los gritos en menos que tarda Bardem en llevarse tres chicas al huerto. (Vicky Cristina Barcelona)*
254. *La mejor idea para 2 mujeres solas de viaje en un país extranjero es irse con un completo desconocido en avión a otra ciudad. (Vicky Cristina Barcelona)*
255. *Excesivo uso de los tópicos españoles, una canción principal que parece el zumbido de un abejorro que desasosiega y unas interpretaciones que poco pueden hacer. (Vicky Cristina Barcelona)*
256. *Una sola letra hace falta para que el corazón se salga del pecho, hablo de la letra Pe. Ya sé, todos los españoles la odiamos, me incluyo (es lo que trae ser mujer y famosa, nos pasa con casi todas las actrices españolas, pongo por ejemplo a Victoria Abril, denostada en España y tan apreciada en Europa). (Vicky Cristina Barcelona)*
257. *La primera como he mencionado antes, es que no es una película de Woody Allen, como dijo un locutor de radio es "una española", más propia de un director de provincias cazador de subvenciones, que del creador de "Annie Hall" o "Macht Point". (Vicky Cristina Barcelona)*
258. *Woody Allen es una persona inteligente, queda bien con Cataluña (la protagonista estudia un máster en identidad catalana), con Oviedo (el personaje de Bardem es de allí y les enseña las maravillas de esta ciudad a sus dos amigas*

- americanas y es que Woody tiene una estatua en esta ciudad) y con España (la peli funciona como perfecta propaganda del esterotipo de macho ibérico). (Vicky Cristina Barcelona)
259. Dijo el artista de New York que los americanos son muy cohibidos en cuanto al sexo, que en España se disfruta más y hay menos tabú con el tema, entonces muchos españoles se preguntarán ¿cómo es que yo no me he liado nunca con dos turistas americanas al mismo tiempo? (Vicky Cristina Barcelona)
260. Antes de nada quiero manifestar que no formo parte de ninguna tribu de adeptos a Woody Allen (la crítica española) que haga lo que haga es siempre considerado genial, en mi opinión Allen es un gran director que hace películas buenas unas y no tanto otras, y que tiene el inconveniente de que muchas de ellas se parecen demasiado, aunque también reconozco que incluso de sus malas películas siempre puedes sacar algunos buenos momentos. (Vicky Cristina Barcelona)
261. Presenta Barcelona como si fuera una extensión de Andalucía. Esa luz dorada, esas fincas rústicas y esa música de flamenco de fondo, por no olvidar lo borrachos que somos todos los españoles y lo puteros. (Vicky Cristina Barcelona)
262. Cuando decía lo de que los españoles somos libre pensadores y bohemios me subió el azúcar. Ese concepto de España topiquero, medieval y monocromático es humillante. Dentro de España no hay nada más opuesto a Andalucía que Cataluña, lo cual es muy bueno. No soy catalán, pero me sentí ofendido y no pude seguir viéndola. (Vicky Cristina Barcelona)
263. Además, incluso el padre del tipo este es poeta y Penélope Cruz es pintora: parece ser que los españoles somos todos artistas y con pasta. (Vicky Cristina Barcelona)
264. A mí eso no me suena ni a bohemio ni a amor libre, a mí me parece un mujeriego como somos la mayoría, o como queremos serlo. (Vicky Cristina Barcelona)
265. Pasión española. (Vicky Cristina Barcelona)
266. Quiero decir que no sé argumentar muy bien por que me gusta la peli, es que es tan visceral, tan caliente, tan española, que te llega al corazón o te pega una patada en el hígado, no hay término medio. (Vicky Cristina Barcelona)
267. Por supuesto no falta la habilidad de sobra conocida de Allen para dirigir las conversaciones de más de dos personas en torno a una mesa; son ya marca de la casa y aquí también le quedaron realistas y bien regadas por los vinos de la tierra. Cuanto beben por dios, je. (Vicky Cristina Barcelona)
268. Es un insulto a los españoles, a los catalanes y a los asturianos, y si eres un artista plástico, muy progre, ¿cómo no vas a saber pilotar un avión? si eso lo saben hacer todos: lo dan en Bellas Artes, es parte de una asignatura... ja, ja!!! me río por no llorar. (Vicky Cristina Barcelona)
269. Mira Woody, empezando porque has fichado a Bardem, la única esperanza que nos quedaba a los españoles de hacer papeles dignos cruzando el charco, te diré que rizando el rizo, si es lo que buscabas, me puedo imaginar a Bardem de 1.000 maneras distintas, 1 vestido y haciéndose el interesante...y 999 desnudo en y en plan JAMÓN JAMÓN...pero NUNCA podría imaginarlo como "artista bohemio recluido en una campiña de Oviedo" y ¿Sabes lo peor Woody? (Vicky Cristina Barcelona)
270. ¿Sabes lo mejor Woody? Que conseguiste que recordara el cine español en sus esplendorosos años de Alfredo Landa. "Vente pa'España Pepe", cuando esas suecas, alemanas, americanas, se ponían a 300 por hora viendo a nuestra selección de pata negra de españolitos pueblerinos. (Vicky Cristina Barcelona)
271. Y de repente, cuando ya nada puede ser menos creíble y menos artístico (salvando la maravillosa banda sonora, ahí te has salido)... aparece ella: nuestra querida Pe. (Vicky Cristina Barcelona)
272. Lo mejor: Que has descubierto al mundo la mejor representación del Gipsy Jazz que tenemos en España: Biel Ballester. (Vicky Cristina Barcelona)
273. Los topicazos españoles que has introducido no eran muy de mi gusto. (Vicky Cristina Barcelona)
274. La película española del genial Woody es un agradable canto a la vida y al placer. Como bien dice Juan Antonio (Bardem), la vida es corta, dolorosa y sin sentido, así que disfrutémosla. (Vicky Cristina Barcelona)
275. La España esa vista por Hollywood, en este caso por Allen, vuelve a colocarnos la etiqueta de teta y pandereta de la que nunca hemos podido zafarnos.

- (Vicky Cristina Barcelona)
276. *Siempre estamos con el mismo rollo que si doblaje si, que si doblaje no, que si en v.o mejor, no seré el que diga que mejor siempre en v.o, en España doblamos de maravilla las películas pero esto es una excepción sin duda, no me he molestado en verla doblada pero es que una película que tiene su mayor gracia en las confrontaciones tanto dialécticas como físicas entre Pe Bardem y compañía, momentos en que el uso o no uso del ingles puede crear cizaña en el otro, esos momentos de improvisacion, desde luego es una gozada oír a Bardem y mas de una carcajada me he echado con esa coletilla tan repetida. (Vicky Cristina Barcelona)*
277. *Dos jóvenes americanas que llegan y se funden con Gaudí, mientras tiene sexo una con la fotografía, otra con la identidad catalana; y ambas con el macho ibérico de tez ruda, alma de poeta y corazón de torero. Español tanto como las tapas o los toros. Javier Bardem. (Vicky Cristina Barcelona)*
278. *Mención especial, Penélope Cruz. Tan buen partido saca Allen como hiciese el otrora Almodóvar. Papel a la española como anillo al dedo. Loca y desquiciada, parece que la Cruz saca lo mejor de sí. Femme Fetale que pone tanto como la Monroe, con esa mirada y ese pitillo, y esa ciudad detrás, y esos cuadros debajo suya. (Vicky Cristina Barcelona)*
279. *El tópico es permanente: un ibérico machote -con su punto bohemio y canalla- invita a las chicas a beber, comer y hacer el amor... Vaya, que original. Y ellas aceptan, claro, cómo negarse ante aquel tipo que las mira con los ojos entornados y vestido con cuidadísimo descuido, pintor atormentado de turbulento pasado. (Vicky Cristina Barcelona)*
280. *Firma un guión del todo plano, previsible y lleno de tópicos, el superhombre ibérico, la apasionada esposa, la turista liberada y rubísima, la chica buena a la que le parten el corazón ¡Dios mío si parece una de Estesos y Pajares!, y Woody Allen firmando eso, donde está el autor de La rosa Purpura o de Manhattann, simplemente lamentable. (Vicky Cristina Barcelona)*
281. *Aparecen postales de Barcelona, los españoles salen solo en los sitios más exclusivos y viven del arte, pero esto no es cine social ni lo pretende. (Vicky Cristina Barcelona)*
282. *Eso sí...desde luego Woody ha hecho buena publicidad de la cultura española y de esa bonita ciudad que es Barcelona. (Vicky Cristina Barcelona)*
283. *La experiencia española de Woody Allen viene con un grave error creado por culpa de la industria del cine: el doblaje de la película. (Vicky Cristina Barcelona)*
284. *Dejando de lado esto, decir que la nueva película de Woody Allen es un cuentecito en el que el director no se comió mucho la cabeza escribiendo su guión, lleno de tópicos "allenianos" y tópicos "españoles" (aunque creo que se ríe de ellos). (Vicky Cristina Barcelona)*
285. *El apartado técnico es muy bueno, con mucho español de por medio. Una fotografía luminosa y una música que le pega completamente a la película, aunque se abusa de la guitarra española, y eso que es un instrumento que me encanta. (Vicky Cristina Barcelona)*
286. *En fin, una película menor de Allen, pero divertida, bonita y romántica, que no defrauda ni entusiasma, y que nos muestra bellos paisajes de nuestro país, aunque la escena de la guitarrita en Oviedo pegaría más por el Sur, pero Woody ganó el Príncipe de Asturias, estaba en deuda con el principado. (Vicky Cristina Barcelona)*
287. *¿Qué las da Bardem? Ni idea. El caso es que el muchacho repite aquí su papel de galansote hispánico que se las lleva al catre. No creo que constituya un gran avance en su carrera... (Vicky Cristina Barcelona)*
288. *Tópicos: hay unos cuantos. Empiezan por la música de guitarra española y se extienden al innecesario paisajismo del largometraje. Prefiero no hablar de ellos. (Vicky Cristina Barcelona)*
289. *Todos los genios tienen estos deslices, la pena es que sea en la más "española de sus películas" (Vicky Cristina Barcelona)*
290. *Un solo consejo tengo que dar a los que aún no la han visto, y es que la vean en versión original, ya que hay diálogos entre los actores españoles que una vez doblados pierden toda la gracia. (Vicky Cristina Barcelona)*
291. *Dejando aparte los topicazos "Made in Spain" (parece mentira), es una película que si la hubiera firmado un director desconocido habría pasado sin pena ni*

- gloria, o incluso con muy malas críticas. (Vicky Cristina Barcelona)
292. Su reflexión: Un empalagoso bucle sobre amor, sexo, infidelidades, matrimonio... Sobre lo aburridos que son allí y lo sodoma y gomorra que es la vida en España. (Vicky Cristina Barcelona)
293. Scarlett está todo lo comedia y todo lo americana que requiere el papel de Cristina y Penélope está todo lo española y todo lo loca que su personaje requiere, y la ensombrece el la medida en la que Cristina tiene que ser ensombrecida por María Elena, me parece tremendamente fácil decir que Scarlett está floja cuando borda un papel que es como es, con su cliché premeditado y sus carencias emocionales. (Vicky Cristina Barcelona)
294. Ya sé que Woody Allen no tiene por qué ser sinónimo perpetuo de excelentes comedias y dramas, pero definitivamente creo que se pierde en su propia comodidad y en la falta de ideas disimulada tras unos actores y actrices atractivos y/o con carisma (alguno de los cuáles no me parece precisamente la repera), en unos ambientes que le llaman la atención y que le apetece ensalzar (como Barcelona y otros escenarios de la geografía española), y de un argumento salpicado de vaivenes que, a fuerza de pretender ser abierto e irónico, termina por ser cansino y hueco. (Vicky Cristina Barcelona)
295. Poco aire de autenticidad, escasa inspiración, una voz en off irritante y una música que va de lo tonto (la cancioncita ésa que no para de sonar) a lo typical spanish. Puede que convenza a algún crítico hollywoodiense que se deje encandilar con lo spanish y el sonido de las guitarras, pero a mí, desde luego, no. (Vicky Cristina Barcelona)
296. Al lado de todo esto, poco importa que el protagonista se llame Juan Antonio o que el personaje de Pe se llame María Elena, como si en lugar de Barcelona estuviéramos en Caracas, que Woody no tiene porqué saberlo, pero había, creo recordar, un productor español que, al menos, podía haberle indicado un cambio de nombre de los protagonistas. (Vicky Cristina Barcelona)
297. Cual macho ibérico consigue con su poder de seducción llevárselas a Oviedo nada más empezar la película (y eso que esta se llama Barcelona). (Vicky Cristina Barcelona)
298. Es oír rasgar una guitarra española y nuestra amiga pierde las bragas, cual Superman con la criptonita. (Vicky Cristina Barcelona)
299. Nuestro macho cabrío consigue al fin culminar con la Johansson. El bonus track nos lo ofrecen las ninfas Penélope Cruz y Scarlett Johansson, con un momento lébico memorable. (Vicky Cristina Barcelona)
300. El tema es uno de ellos: un Allen más pasional, acorde con la cultura de nuestro país (esa es la fama que tenemos más allá de nuestras fronteras), que no duda en aportar a la historia cierto cariz sexual, y que incluso se atreve con un beso lébico entre una despampanante rubia americana y una morenaza española: Scarlett Johansson y Penélope Cruz. (Vicky Cristina Barcelona)
301. Si en Nueva York era el jazz y en Londres pasó a la opera, aquí Woody Allen acompaña las turísticas visitas de la ciudad Condal con una apropiadísima guitarra española (destacada presencia del tema "Entre dos aguas"). (Vicky Cristina Barcelona)
302. No encabezará los primeros puestos en las clasificaciones de las mejores películas del autor, pero sí que puede presumir de ser algo diferente en la extensa filmografía del mismo, y deberíamos sentirnos orgullosos de que España haya prestado su imagen para una de sus películas. (Vicky Cristina Barcelona)
303. Sin embargo, me ensonrojecería que para una vez que un gran director viene a mi tierra a rodar, hiciera esta película, sin sangre, en donde sólo Penélope Cruz destaca, da vida a la cinta (más en el spoiler). (Vicky Cristina Barcelona)
304. Al fin he conseguido verla en DVD (¡qué pereza me daba ir a ver al cine y encima doblada!) y debo decir que me he encontrado más o menos con lo que esperaba, una comedia perfectamente olvidable, que suena a falsa (Bardem se nota que a veces está demasiado pendiente de hablar bien inglés dentro de sus posibilidades), y llena de tópicos sobre lo español propios de la mirada superficial de alguien que no tiene ni idea de donde está (en toda la peli no se oye ni una palabra en catalán). (Vicky Cristina Barcelona)
305. Por desgracia soy de Barcelona, por desgracia porque la película podría

- llamarse María Elena, Cristina, Oviedo, porque Oviedo sale más en la película que toda Barcelona, y como ciudadana de esta preciosa ciudad, ni somos tan bohemios, ni somos tan ricos, ni las prostitutas son tan simpáticas ni bebemos vino y escuchamos flamenco a todas horas. (Vicky Cristina Barcelona)*
306. *Nada del "typical spanish", por fin, vemos otras cosas de España, Oviedo esta perfecta y Barcelona diferente a lo que se conoce desde fuera. (Vicky Cristina Barcelona)*
307. *Y yo pienso ¡si claro! Como si estuviéramos haciendo un video turístico sobre Barcelona. Me gustaría saber si las ermitas románicas o las sardanas forman parte de la vida de Barcelona todos los días, a todas las horas y en todos los minutos. (Vicky Cristina Barcelona)*
308. *Sobre el paisajismo español, da la sensación que Woody Allen se ha metido en una realidad de la que no es un gran conocedor, que recuerda al respetado guionista de MI 2, dibujando semanas santas falleras. (Vicky Cristina Barcelona)*
309. *La única escena que refleja la cultura española es en la que dos personajes hablan entre ajos y cebollas en una frutería. Pedantería snob. (Vicky Cristina Barcelona)*
310. *Me temo que eso de que era una peli "de encargo" para promocionar España (en concreto Barcelona y Oviedo), a nuestros actores de moda, es cierto. (Vicky Cristina Barcelona)*
311. *Retahíla de topicazos: guitarrista flamenco hasta en el baño y, sea la ciudad que sea, copas de vino, cenas, comidas y juerga a tutiplén (los españoles no trabajamos, somos muy bohemios y, lógicamente, preferimos echar la siesta, beber, comer y charlar hasta la madrugada...la hipoteca nos la paga el estado). (Vicky Cristina Barcelona)*
312. *Sumemos... 1 rubia espectacular... 1 macho ibérico... 1 morena resultona...(Vicky Cristina Barcelona)*
313. *Penélope Cruz: La verdulera de cualquier película española de las de antes, darle un premio por éste papel sería igual que tirar un Goya, un Globo de Oro o un Oscar a la basura. (Vicky Cristina Barcelona)*
314. *Oigan, es que ni para ponerse cachondos sirve esta película, porque si la historia es inexistente, homenajear a lo peor (casi todo, por cierto), del cine español, al menos que nos pongan más escenas subidas de tono... Pero eso no es lo tuyo, Woody, ¿verdad? (Vicky Cristina Barcelona)*
315. *Es curiosísimo como a la gente de repente le brota el fervor patrio y se ofende porque el bueno de Woody no haya retratado de forma fidelísima lo que cada cual considera que debería ser la imagen real de su sacrosanta tierra. (Vicky Cristina Barcelona)*
316. *Bien, da la casualidad de que a nuestro amigo le traen al paio los documentales de la idiosincrasia social y geográfica del terruño. (Vicky Cristina Barcelona)*
317. *A esto tenemos que sumar el deporte nacional de este país, léase la envidia, los practicantes del cual no perdonarán nunca ni a Penélope ni a Bardem que hayan triunfado en las Américas, y que encima sean guapos y se hayan enrollado juntos. En fin. (Vicky Cristina Barcelona)*
318. *Me pone una de decepción a la española (Vicky Cristina Barcelona)*
319. *Esta vez había un encanto especial por estar ambientada en España y por participar en ella dos grandes actores patrios. (Vicky Cristina Barcelona)*
320. *Luego tenemos una serie de topicazos españoles que rozan casi el ridículo (por lo menos aquí porque creo que en los USA se verá normal), una visita por varios monumentos y zonas de España que parece sacada de una guía turística de medio pelo pero es que, para culminar todos los desvarios, los papeles de las dos yanquis me parecen cómicos y otra vez estereotipados: la rubia libertina que se trajina a todo Dios y la morena con su futuro planificado pero que es tentada por el "Lado oscuro de la Fuerza" (igual a sexo con desconocido). (Vicky Cristina Barcelona)*
321. *En la confrontación de mentalidades anglosajona vs mediterránea sale perdiendo la segunda, algo lógico dado el mejor conocimiento por parte de Allen de la primera, la cual lleva retratando 40 años; nuestro carácter aquí es solo un pretexto para dar forma a unos personajes que servirán de anécdota exótica y extravagante para Vicky y Cristina cuando regresen a su país. (Vicky Cristina Barcelona)*

322. *Aún así me ha resultado pedante, irreal e innecesariamente adornada con un ritmo de guitarra española que a veces está fuera de lugar. (Vicky Cristina Barcelona)*
323. *A mí, particularmente la historia me gustó, aunque he de reconocer que me esperaba un poquito más, después de todo el boom que ha producido: sus intérpretes españoles, su ya claramente musa en sus films (Scarlett Johansson) y que se rodara en España, eran una serie alicientes que animaban claramente a ver la cinta, y más aún ahora cuando vemos que*
324. *No aporta nada, está llena de topicazos sobre España (Paco de Lucía sonando en Oviedo, por favor!) y cuando la vi me quedó la sensación de quedarme igual que antes de verla. (Vicky Cristina Barcelona)*
325. *Alguien ha criticado muy certeramente este engendro como una actualización de los tópicos "typical spanish", con un Alfredo Landa más apuesto (Bardem), unas suecas más macizas (americanas en realidad), y una Marbella más cosmopolita (Barcelona). (Vicky Cristina Barcelona)*
326. *Después de haber ganado el Oscar nuestra Pe, ganas tenía de ver la peli por la que le han dado el premio. (Vicky Cristina Barcelona)*
327. *No me extraña que esta película haya tenido tanto éxito en Los*
328. *EEUU, porque los americanos gustan de este tipo de historias, poco convencionales, (véase Almodóvar y todos sus guiones Plutonianos) que a nosotros, españolitos de a pie, se nos hacen más indigestas. (Vicky Cristina Barcelona)*
329. *No acabo de entender eso de que un pintor Bohemio, hijo de poeta y amante de filosofías hedonistas, gran amigo de las putas, tenga un deportivo que te rilas de lo caro que debe de ser y que pilote avionetas para viajar por la península... no me cuadra esto con la España en la que vivo. (Vicky Cristina Barcelona)*
330. *Y a Scarlett la salva pertenecer al trío amoroso junto a los dos españoles. (Vicky Cristina Barcelona)*
331. *Creo que hubiera sido un acierto por parte de Allen haberse centrado más en ese trío tan fuera de lo normal y desechar otras muchas escenas, incluso algunos personajes, y, sobre todo, haber dejado de lado los tópicos españoles de guitarra y toros así como la insufrible visita turística por Barcelona y Oviedo, más propia de un documental que de una película de ficción. (Vicky Cristina Barcelona)*
332. *Como casi todos los americanos, en algún momento de la película Allen nos deja entrever su idea de que todos los españoles somos bohemios que sólo nos preocupamos de poner el amor en palabras bonitas. Las hipotecas, las multas y el precio de la lata de garbanzos no entra en las preocupaciones de un español, aparentemente. (Vicky Cristina Barcelona)*
333. *Sólo hay una cosa que encuentre verídica: dos americanas en España, y son todos los españoles los que se tienen que adaptar a ellas y hablar inglés. Sólo en un momento muy concreto de la película una hace un pequeño esfuerzo de intentar hablar español. (Vicky Cristina Barcelona)*
334. *Desde mi punto de vista está claro que los estadounidenses están confundiendo talento con el carácter propio de la mayoría de las gentes de nuestro país, esa manera de ser typical spanish. (Vicky Cristina Barcelona)*
335. *Cada uno de los personajes simboliza a un país, bien claro lo deja Penélope en la secuencia en la que le dice a su rival que nunca se sacian con nada, que lo quieren todo pero que, en resumen, no saben realmente que es lo que quieren, mas claro no puede ser. (Vicky Cristina Barcelona)*
336. *Que no nos gusta que ponga prostitutas risueñas o que no nos haga ver vomitonas en el Raval, tampoco creo que importe demasiado. (Vicky Cristina Barcelona)*
337. *En una sociedad tan "RACIONALIZADA" como la nuestra... matrimonio y estabilidad van muchas veces cogidos de la mano, en donde el que decide arriesgarse se "Divorcia" como Cristina y, los demás mantienen las formas aunque les pique el corazón. (Vicky Cristina Barcelona)*
338. *El señor Allen ha pasado la prueba. Ha sabido cambiar el saxofón por la guitarra española, el té de las cinco por el aceite de oliva. (Vicky Cristina Barcelona)*
339. *Dirán de ella que es magnífica, genial, muy inteligente, sexy... Así son los críticos -o una parte de ellos- de este país: aunque les parezca un coñazo -que lo es-, ¿quién se atreve a tocar a Allen, icono de la progresía biempensante? Entendámonos: Allen ha hecho excelentes películas: "La maldición del escorpión de*

- jade", "Misterioso asesinato en Manhattan"... , pero ha filmado otras insoportables; insoportables que en su día dieron el "pego" porque presentaban unos Estados Unidos liberales, tolerantes, guay... es decir, otra cara del imperio, un imperio detestado -y no digo yo que sin razón- por la progresía de este país. (Vicky Cristina Barcelona)
340. Y Penélope Cruz haciendo de italiana agitanada -que no de española- dista mucho de llevar a cabo un buen papel. (Vicky Cristina Barcelona)
341. Pues va a resultar que el macho ibérico no se ha extinguido ¿o sí? Puede que no; y las dos guiris que parecen saber lo que quieren, pero que realmente no saben donde tienen la cara ¿Es sólo un cliché? Y algunos se asustan como si eso no ocurriera en España, o en el mundo. (Vicky Cristina Barcelona)
342. ¿Una yankee haciendo un master de "Identidad catalana"? ¿Y solo porque fue a la Sagrada Familia con 6 años y le encantó, al igual que le chifla la guitarra española? (Vicky Cristina Barcelona)
343. ¿"El mejor guitarrista de España"? Que parecía que actuaba en el patio de la casa de alguien¿? (Vicky Cristina Barcelona)
344. ¿En España no hacemos más que comer en restaurantes pijos, dar paseos en bici por el campo y beber vino? (Vicky Cristina Barcelona)
345. Hay muchas cosas que a nosotros nos resulta familiar, divertido e incluso gracioso, pero imaginemos que la película fuese 'Vicky Cristina Paris'. ¿Qué ocurriría ahora? Pues que aquí en España no nos resultaría tan genial. (Vicky Cristina Barcelona)
346. Mi puntuación ha sido de un 8, y gran parte de mi decisión ha sido por la genial interpretación de Penélope Cruz en nuestro idioma (a la que felicito por su fabuloso papel cómico). (Vicky Cristina Barcelona)
347. Un acierto: haber decidido eliminar la secuencia que ocurría en una plaza de toros. Está bien dejar de dar una imagen clásica de España. (Vicky Cristina Barcelona)
348. Lo demás está muy visto, y es de tópico: las americanadas de siempre (con los precios por delante, el American way, me voy a jugar al golf, hemos reformado la casa, etc etc); y oh, los españoles, qué románticos somos... tan "trágicos", y a la vez empastaos: ¿quién es el sponsor de Juan Antonio, por Dios? (Vicky Cristina Barcelona)
349. ¿Cuántos pintores españoles pueden darse el lujo de vivir como vive este señor, que además tiene avioneta. (Vicky Cristina Barcelona)
350. Eso sí cabe señalar que la visión que dan de España, no es la de toreros y folclóricas, si no de Europeos de pro, cosa que me gusta. (Vicky Cristina Barcelona)
351. Y otra cuestión que me come la cabeza es ¿Por qué eso de que tenemos a guitarristas por las esquinas y la primera profesión que se les ocurre a los americanos de nosotros son los toros y ellos son todos altos ejecutivos? (Vicky Cristina Barcelona)
352. A parte de esto quisiera remarcar lo del mundo taurino, nosotros toreros y ellos chicos altos y bien fornidos aunque en España. (Vicky Cristina Barcelona)
353. No se ve intención de aproximarse al tema español: Barcelona y Oviedo aparecen retratadas de un modo muy superficial; pero ¿es que acaso dos turistas norteamericanas que pasan el verano en España se van a quedar con un retrato exhaustivo de nuestro país? Por ello, la película no merece censura en este sentido. Se le puede reprochar quizá algún tópico que otro (la "guitarrita" española...). (Vicky Cristina Barcelona)
354. Una película absolutamente intrascendente en la que Allen recupera todos los tópicos españoles, los mete en la batidora y sale esto: Guitarra española, sol, calor, exotismo, burguesía artística pedante, tríos... (Vicky Cristina Barcelona)
355. La expectación ante la primera cinta de Javier Bardem y Penélope Cruz juntos desde su noviazgo, el morbo de ver el triángulo amoroso con la voluptuosa Scarlett Johansson, y la posibilidad de que dos actores españoles trabajaran con uno de los considerados "grandes" del cine como Woody Allen, inflaron la promoción de esta película - que para más inri, se desarrolla en España- en nuestro país, morbosos como pocos. (Vicky Cristina Barcelona)
356. En esta ocasión no es que Woody esté de vacaciones porque no tratara bien su guión, la cinta es buena, se nota que es suya y, aunque no aparezcan situaciones en las que él suele ser el primero en llevarlas al cine, si que hay algunas que son

- "picantes" o "chocantes"... en lo que si que me parece que el director está de vacaciones es en que habló con un par de actores españoles que hay en Hollywood, cogió a "su rubia" y se vino de vacaciones para Barcelona y Oviedo, y, cuando uno se va de vacaciones, da la impresión de que no va a ser precisamente su cinta más completa o más minuciosa... y así es. (Vicky Cristina Barcelona)
357. En cuanto a P. Cruz, a día de hoy le acaban de dar el Oscar, yo me alegro por ella aunque da lástima ver a los medios españoles volcados con una persona a la que llevan todo el año criticando... ahora es una diosa, cuando en la cinta no sale ni la mitad de su duración y su actuación viene a ser simplemente el papel que ella borda, que es verdad que lo borda, pero en mi opinión hay actuaciones femeninas en la cinta más importantes y en general no creo que "Vicky Cristina Barcelona" se merezca alguna estuatilla sea cual sea... (Vicky Cristina Barcelona)
358. Espero que la próxima vez que venga a nuestra querida España sea para trabajar en serio, aparte de disfrutar de sus encantos. (Vicky Cristina Barcelona)
359. Para ser vista en Guirilandia, que aquí no somos tontos y sabemos lo que hay. (Vicky Cristina Barcelona)
360. Los defectos son evidentes: Ciertas situaciones y conversaciones quedan realmente ridículas y, por extensión, poco creíbles; la evolución de la historia, en ocasiones, no está bien sostenida; la relación de los dos personajes españoles está demasiado caricaturizada, aunque Juan Antonio (Javier Bardem) mantiene en todo momento una coherencia casi insultante para los que detestan lo libertario de su discurso, y la actuación de Penélope Cruz está muy por debajo del resto. (Vicky Cristina Barcelona)
361. Descomunal metedura de pata del genial Allen al elegir a esa pareja española que interpreta tan mal y que transmite una sensación de Allen a lo paleta. (Vicky Cristina Barcelona)
362. Lo primero que se me ocurre decir sobre la película es que está llena de tópicos sobre la cultura española. Supongo que así nos verán desde el extranjero: bebiendo vino por la calle en pomposas copas de vidrio ultrafino, completamente locos, escuchando flamenco a todas horas y hablando perfecto castellano en todo el país. (Vicky Cristina Barcelona)
363. El tópico que bien podría haber introducido Woody Allen en esta película es que los españoles somos vagos por naturaleza, y si podemos evitar leer unos subtítulos, pues mejor que mejor. (Vicky Cristina Barcelona)
364. Para terminar he de decir que a pesar de todo me lo he pasado bien con la película. Eso sí, hay que concienciarse de que a lo que llaman: España, Barcelona, Oviedo, son lugares ficticios creados en la mente del director, al igual que todos los tópicos anteriormente citados, porque sino dan ganas de levantarse en mitad del cine y gritar: "¡¡¡Así no vivimos en España!!!". (Vicky Cristina Barcelona)
365. Diferente, fresca y con algo español... (Vicky Cristina Barcelona)
366. Allen rueda por fin en España y con actores patrios para llevar a cabo una historia de pasión desatada, en donde amar nos es cosa de dos, sino que falta un tercero (o incluso un cuarto) para dar coherencia a una situación, que en la mayoría de los casos se nos antoja anárquica y caótica. (Vicky Cristina Barcelona)
367. Por el lado patrio, Penélope Cruz está fantástica. Una inestable María Elena con brotes psicóticos que da lugar a mil carcajadas y a una curiosidad inusitada en su actuación. (Vicky Cristina Barcelona)
368. Trata a los españoles como si todos fuéramos Picasso, arte y mujeres, y a las españolas las pone como neuróticas irritantes hasta decir basta. (Vicky Cristina Barcelona)
369. Si esto lo firma John Smith se lo hubieran comido vivo pero con el "europeo" Allen somos así de indulgentes. (Vicky Cristina Barcelona)
370. La visión de Oviedo es surrealista total.... Es la primera vez que veo que mis vecinos van haciendo conciertos de guitarra española tocada por gitanos y que la gente se sienta alrededor como si fuese un concierto de la Orquesta Sinfónica de Londres. Poco exagerado ya lo se..) Normalmente, los del noroeste de España ni nos acercamos, y menos para oírles tocar la guitarra en la calle, por si las moscas. (Vicky Cristina Barcelona)
371. Que el público español no espere esa maestría de esta película. Lo que se encontrará le resultará muy familiar, pues no es más que una "españolada" hecha por

- estadounidenses. Una de esas películas que si fuera producto nacional se le criticaría hasta la saciedad. Una película con líos de camas(tríos incluidos), y sin final definido. Una película, que si no viniera con el relumbrón de Hollywood hubiera pasado desapercibida, pues hubiera sido una de tantas. Por eso ha triunfado en USA, porque son amantes de nuestro cine en cuanto se lo venden un poco. (Vicky Cristina Barcelona)
372. El Sr. Allen no está para crear bohemios españoles ni artistas castizas despampanantes, histéricas y todoterreno porque no tiene ni idea. Una cosa es la peña neoyorquina y otra la española. Tenemos mucho en común... y mucho no tan común. (Vicky Cristina Barcelona)
373. Tal vez el problema esté en tener que interpretar a unos personajes y unas situaciones tan poco creíbles. Todo el mundo vive en casas de super lujo, con avionetas privadas, descapotables rojos, vinos de 100€ la botella... En fin, como la vida misma de los españoles. (Vicky Cristina Barcelona)
374. Tampoco ayudan los tópicos españoles, pero bueno... es un mal menor. (Vicky Cristina Barcelona)
375. Por otra parte están Javi y Pe... Bardem hace un trabajo solvente como artista de excesos Picassianos y Pe... hombre, en versión original queda gracioso el contraste de las salidas de tono patrias con voz de pito, pero de ahí a darle un oscar por su interpretación, no me salen las cuentas... (Vicky Cristina Barcelona)
376. Allen construye un film que cuenta la historia de dos norteamericanas (Rebecca Hall y Scarlett Johanson), quienes de visita en Barcelona conocen a un pintor, Juan Antonio (Javier Bardem) que en el más puro estilo "macho spanish" pretende seducir a ambas. (Vicky Cristina Barcelona)
377. Con todo ello, lo que consigue el director es acentuar la impresión que el film está dirigido por un extraño, un turista extranjero cuya mirada está contaminada por los típicos tópicos ibéricos: el "macho ibérico", la mujer pasional (interpretada por Penélope Cruz), el vino, etc (sólo se ha quedado fuera la paella y los toros) . (Vicky Cristina Barcelona)
378. A partir de esa excusa argumental, Woody ya tiene carta blanca para presentarnos una tópica España, donde no faltan los estereotipos, siendo la apasionada pareja Bardem-Cruz el ejemplo más sangrante (de hecho, en el primer borrador de guión él iba a ser ...¡torero!). (Vicky Cristina Barcelona)
379. Empleando para ellos, unos vestuarios y caracterizaciones estilosos y naturales, pero elaborados con informalidad y acierto, y unos decorados hermosos, que junto con la arquitectura del lugar, someten al público al inevitable encanto de determinados rincones españoles, que no pasan en absoluto desapercibidos. (Vicky Cristina Barcelona)
380. El personaje de Penelope ¿En serio un Oscar? A ver... Pe siempre hace el mismo personaje, el de latina caliente... aunque aquí lo hace más de loca. Y es que este personaje lo a interpretado a lo largo de su carrera una y otra vez. Es que no es nuevo su personaje y no entendí lo del Oscar... tal vez querían premiar a una actriz española y esa fue la excusa. (Vicky Cristina Barcelona)
381. La banda sonora se come literalmente las palabras de los personajes. Sería curioso saber si el presupuesto sólo le llegó para cuatro canciones. Esta vez ni jazz ni ópera, decide recurrir a la música española. (Vicky Cristina Barcelona)
382. El doblaje al español de Cruz y Bardem, pésimo (dichosa manía de doblar las películas en este nuestro país, y que sufrimos todas/os las/os de provincias, a falta de salas con posibilidad de ver la V.O.). (Vicky Cristina Barcelona)
383. Una guitarra flamenca y algunos tópicos y mitos de nuestro país le sirven de pretexto para contar una historia sobre las diferentes maneras de afrontar la vida de los americanos y Europeos. (Vicky Cristina Barcelona)
384. Algo más que tópicos bajo la piel (de toro) (Vicky Cristina Barcelona)
385. Continuamente aliñada con guitarra española, un acierto por la calidez que concede, pero reconozco que aquellos que no gusten de dicho instrumento, encontrarán la música mala o como mucho pasable. (Vicky Cristina Barcelona)
386. Penélope Cruz, como ya habréis escuchado, se sale literalmente de la pantalla. La película recupera su fuerza cada vez que la actriz española entra en escena; desde luego que este último producto de Allen gana muchos enteros gracias a Pé; sencillamente grandiosa. (Vicky Cristina Barcelona)

387. *Que al fin y al cabo es el ritmo que marca el brazo derecho del capitalismo globalizador: la publicidad y la comunicación. Es decir, representaciones efímeras, estereotipadas y marcadas por la estética (de ahí la postal que connota ser la ciudad de Barcelona), pero que Allen realiza con todo el sentido del mundo, y ahí es cuando dice dos o tres verdades bien dichas, hirientes e incómodas para los bienpensantes o acomodados en ésta, nuestra simulada sociedad. (Vicky Cristina Barcelona)*
388. *Un renovado Woody Allen parece haber quedado embriagado en su experiencia española y transmite una sensualidad y frescura nuevas en él. (Vicky Cristina Barcelona)*
389. *Los personajes se mueven con diferente soltura en esta obra donde Barcelona se cuela como protagonista: por imposiciones de productora o por lo que fuese, no cabe dudas que la ciudad se luce como nunca (ayudados por una magnífica iluminación y la excelente fotografía de Aguirresarobe) y aunque a veces parezca un video turístico, se agradece esa imagen moderna de España donde se cuelan todos los tópicos (como ejemplo; esa partitura de guitarra española que acompaña casi toda la película) y alguna que otra imagen surrealista. (Vicky Cristina Barcelona)*
390. *En mi humilde opinión me parece una película hecha por americanos para americanos, por Dios todo el tiempo de fondo guitarra española y flamenco, la bella Barcelona,...luego que hay estereotipos. (Vicky Cristina Barcelona)*
391. *Semi-documental sobre la geografía española (Vicky Cristina Barcelona)*
392. *De la historia tan solo decir que es una de las comedias ligeras de la última etapa europea de Allen, inferior a Scoop como comedia y a Match point como drama, siendo esto así os preguntareis ¿por que ver Vicky, Cristina Barcelona?, pues por que esta rodada en España y nos da morbo saber como queda retratado nuestro bonito país en el escaparate al mundo que es el cine de un director como Allen. ¿Y como queda retratada?, pues como una bonita postal donde todo es de un hermoso decadente, muy exóticamente europeo, grandes copas de vino, una obra de Gaudí en cada toma, acordes casi hasta la saciedad de guitarra española... un topicazo en toda regla. (Vicky Cristina Barcelona)*
393. *La anécdota, un americano de New York pensando en denunciar a un ciudadano español por posesión irresponsable de un arma de fuego, ahí te has pasado tres pueblos Woody. (Vicky Cristina Barcelona)*
394. *Javier Bardem es alumbrado por la estela de Penélope y es partícipe de las mejores escenas de la película; las discusiones del matrimonio, al más puro estilo español (imprescindible verlas en versión original). (Vicky Cristina Barcelona)*
395. *Todo el proceso de delirios transcurren en una Barcelona idílica, mas sacado de un Spot publicitario de estos que al final te sale un mensaje "Barcelona is different" Gobierno de España, pero con el inconveniente que este Spot dura 96 mins. (Vicky Cristina Barcelona)*
396. *Aunque nuestra gastronomía es una de las mejores de España, no pida platos típicos ni inferiores a 100 euros, es una ofensa cultural y probablemente piensen que es un ignorante o que viene del tercer mundo. (Vicky Cristina Barcelona)*
397. *El carácter de los lugareños españoles es muy liberal, muy dados a la práctica de tríos amorosos, así que le aconsejamos si en su país de origen no es muy dada esta práctica, no se sienta ofendido si dos mujeres le proponen tal práctica, recházela con total naturalidad. (Vicky Cristina Barcelona)*
398. *Penelope, está a la altura del film, a pesar de decir que la española, y Bardem no forman el tándem fetiche para un servidor. (Vicky Cristina Barcelona)*
399. *Quizás verla aquí resulte un poco extraño. Es posible que a nosotros nos sea difícil reconocer esa España bohemia que muestra la película, más allá de las postales turísticas. Pero creo que es un error juzgar la película solo por el hecho de que la visión que se da de este país nos parezca un tanto irreal. (Vicky Cristina Barcelona)*
400. *La película no es nada del otro mundo, pero el doblaje es terrible, ¿porqué los actores españoles no se han doblado a sí mismos? En el doblaje siempre se pierde parte importante de la interpretación de los actores, y que un director tan supuestamente escrupuloso como Allen haga doblar a los actores españoles por otros me parece una barbaridad. (Vicky Cristina Barcelona)*
401. *Innegable el "sabor español" del largometraje (estropeado por un narrador) que simplemente, entretiene. (Vicky Cristina Barcelona)*

402. *Woody Allen se vino para España, un país que le gusta mucho, para rodar esta "Vicky Cristina Barcelona", una peli de raro título. Y es normal que a Woody le guste España, porque nos la retrata de tal forma que parece que en este país estamos todo el día de pinchos, de grandes cenas, y lo que es trabajo, mas bien poco. Que no digo que no pueda ser verdad, pero hombre, si dicen que la verdad duele, al menos suavízala. (Vicky Cristina Barcelona)*
403. *Vayamos al grano, Vicky (Rebecca Hall) y Cristina (Scarlett Johansson) son dos estadounidenses que se vienen a pasar el verano a Barcelona (2 americanas a pasar vacaciones de verano en una peli española, ¿no estará por ahí Antonio Ozores?). (Vicky Cristina Barcelona)*
404. *Lo mejor: La divertida personalidad de sus personajes (en especial los de Cruz, Hall y Bardem) y sus choques... sobre todo esa resolución final pistola en mano y ese "You're crazy" de Vicky a los queridos y amados personajes españoles. Pues sí, estamos deliciosamente locos. (Vicky Cristina Barcelona)*
405. *Quede al gusto del comensal la frontera de la nacionalidad y sus consecuencias antropológicas—, y que pretende ser una reencarnación de Stanley Kowalski, pero sin violencia. Claramente, debe ser el bueno y eso que para ser español no es torero. (Vicky Cristina Barcelona)*
406. *Luego tenemos por otra parte a un Javier Bardem de oferta, el cual parece actuar en estado de ebriedad. Inexplicable el mal trabajo del español, el cual no tomose en serio el trabajar con Woody Allen (si bien, este mismo ni siquiera se tomó en serio a si mismo en este film), por tanto, excluyo aquí de culpa a Javier Bardem. (Vicky Cristina Barcelona)*
407. *La banda sonora es horrible (la canción principal es de lo peor, se abusa de la guitarra española...bueno, al menos no hay toros ni "tablaos" flamencos, algo es algo). (Vicky Cristina Barcelona)*
408. *La imagen que se ofrece de España es, como siempre, "antigua"; como si aquí no tuviésemos urbes capaces de rivalizar con las "cities" estadounidenses. (Vicky Cristina Barcelona)*
409. *La banda sonora es horrible (la canción principal es de lo peor, se abusa de la guitarra española...bueno, al menos no hay toros ni "tablaos" flamencos, algo es algo). (Vicky Cristina Barcelona)*
410. *Woody Allen demuestra no saber nada de la cultura española, y no lo digo por criticarlo. (Vicky Cristina Barcelona)*
411. *El director parece mostrar un total desconocimiento de la realidad española; en la película no deja de sonar música flamenca, estando en Barcelona y Oviedo. (Vicky Cristina Barcelona)*
412. *¿Música flamenca como algo típico de Gijón y Barcelona? No sé qué pinta esa banda sonora en una película que se desarrolla en la zona norte de España. (Vicky Cristina Barcelona)*
413. *Creo que a Bardem incluso le pidió que tamborilease los puños sobre sus soberbios pectorales, a lo que nuestro atlético galán se negó. (él no es tarzán y España puede parecer el Amazonas, pero ya quisieran los del Amazonas tener un tarzán con ambiciones de poeta, lo mismo que sueñan los americanos con tener un presidente guapo y útil, vamos). (Vicky Cristina Barcelona)*
414. *El españolito criticón (Vicky Cristina Barcelona)*
415. *De ahí mi sorpresa por el recibimiento de este filme por parte del "crítico casero" español (la mayoría de la crítica especializada sí que ha sabido apreciar el valor de la cinta en su medida) a la hora de atacar la película como si fuera "¡la peor película de la historia!" (Vicky Cristina Barcelona)*
416. *Vamos a ver, no nos sentimos tan importantes o con un criterio superior solo porque Woody haya rodado en nuestro país, por favor, no nos volvamos locos.*
417. *Pues sí, suelen ser estereotipos totales de pedantes, artistas, bohemios, infieles, románticos, entonces ¿qué ocurre?, en filmes anteriores nada pero si lo hace con un pintor español interpretado por un actor español de moda el personaje no cae bien al españolito criticón, es el típico machito latino. (Vicky Cristina Barcelona)*
418. *Que esta película puede no gustar, por supuesto, que la voz en off puede cansar un poco, sí, que la música puede ser un tanto reiterativa para el que la conoce de toda la vida, pues sí, al español no le va a llegar ese exotismo que le llega al sueco o al americano. (Vicky Cristina Barcelona)*

419. *¿Qué quiero decir con mi crítica? Que nos dejemos de prejuicios tontos, que nos dejemos de mirar el ombligo, que los españoles somos muy dados a “inflamarnos” de saber cuando vemos algo que nos toca más de cerca. (Vicky Cristina Barcelona)*
420. *Nos honra el maestro mostrando al mundo España en su obra.; pero sobre todo nos enorgullece a los españoles ver que también ha elegido a los nuestros y así comprobar que están al mismo nivel que la maravillosa Scarlet. (Vicky Cristina Barcelona)*
421. *Las interpretaciones las encuentro un tanto regularcillas, sobretodo la de Scarlett Johansson, me chirria que este en una película así, las demás pues no aportan nada, Javier Bardem interpreta al típico españolito con ganas de follar a las dos protagonistas, además de tener escondida a la histérica Penélope Cruz, un personaje que por lo menos hace gracia en un par de momentos (contados). (Vicky Cristina Barcelona)*
422. *Se sitúa en la estela de las últimas películas de Allen, con una visión*
423. *muy pesimista de las relaciones humanas, en este caso, de las relaciones de pareja, concretándose en los escarceos amorosos que se producen entre dos jóvenes y guapas turistas americanas, muy diferentes en su visión del amor, y una pareja de artistas española deshecha, pero al mismo tiempo irremediamente unida por vínculos misteriosos; y sin que el humor impregne tanto el metraje, y en consecuencia relaje la tensión de lo que se cuenta, tal y como ocurría en sus películas de los setenta u ochenta, recordemos a este propósito, por ejemplo, la escena final de la célebre Manhattan. (Vicky Cristina Barcelona)*
424. *Hay algo aquí de artificial en ese concierto de guitarra española en..Oviedo, esa temperamental aginatanada Penélope Cruz que me recuerda a una Carmen de opereta, melena al viento. (Vicky Cristina Barcelona)*
425. *Pero, sin duda, lo mejor de la película son Bardem y, especialmente, la Cruz que tan poco gusta a los españoles y que, a mi, por el contrario, cada vez gusta más. (Vicky Cristina Barcelona)*
426. *Porque seguramente el nombre que oíremos será el de nuestra querida Penélope. (Vicky Cristina Barcelona)*
427. *En este caso contaba, además con el aliciente de verle dirigir a los dos mejores actores españoles del momento. No pude llevarme mayor decepción. (Vicky Cristina Barcelona)*
428. *Dados los lazos que unen a Woody Allen con Oviedo, esperaba que el director se hubiera empapado un pelín de la cultura española, pero no ha sido así: los personajes son anglosajones, con comportamientos anglosajones; eso sí, gritan mucho (esa debe ser, según él, la esencia del carácter español. (Vicky Cristina Barcelona)*
429. *Aunque en sí la película no vale mucho para ser del guionista que es la fotografía de la película es muy buena y plasma muy bien los ambientes españoles del norte cuando viajan a Oviedo y la ignorancia del resto de la geografía española. (Vicky Cristina Barcelona)*
430. *Vacía de trama, se centra en dar al mundo una pequeña muestra de España, pasada por las lentes de Woody Allen, y todo esto con un ostentoso dispendio de actores. (Vicky Cristina Barcelona)*
431. *Vicky es una estudiosa de "la identidad catalana"(alabado seas Woody) que no puede ni entenderse a si misma. De hecho, la confusión sentimental es la base de la confusión nacional. (Vicky Cristina Barcelona)*
432. *Allen hace escala en España, y sí, en España, y no en Cataluña, porque poco de la identidad catalana va a conocer la pobre Vicky en medio de guitarras españolas. (Vicky Cristina Barcelona)*
433. *Pd: Impresionante banda sonora, apoyada durante todo el metraje en espectaculares temas de guitarra española. Un lujo. (Vicky Cristina Barcelona)*
434. *Lo peor, la irreal imagen de España (aunque supongo que no pretendía ser realista). (Vicky Cristina Barcelona)*
435. *Dejando a un lado la polémica de si Bardem ha llamado estúpidos o no a los españoles, la supuesta relación sentimental-promocional de Bardem y Pe, las dificultades que tuvo Allen para rodar en España por la expectación causada, etc., hay que decir que todos hacen un gran papel y que Woody los dirige de maravilla. (Vicky Cristina Barcelona)*

436. *Duele ver a Naomi Watts haciendo muecas, la mala madurez de Josh Brolin, comprobar cómo nuestro Banderas se dejó en España el talento que pudo haber tenido y contemplar con incredulidad como Anthony Hopkins puede prestarse al happening, o como algo tan precioso como Freida Pinto siga en la estación de Bombay, como si nada hubiera pasado. (You will meet a talk dark stranger)*
437. *Acerca del contexto decir que para los votantes de Filmaffinity (la mayoría sinceros, quitando a los acólitos de las productoras y distribuidoras que se lían a poner dieces) de todas las películas de Woody Allen desde el 69 las dos más decepcionantes son aquellas en las que participa la empresa española Mediapro ("Vicky Cristina Barcelona" y ésta). (You will meet a talk dark stranger)*
438. *Pero lo que es seguro es que no es lo mejor del americano enamorado de Oviedo y los actores españoles. (You will meet a talk dark stranger)*
439. *No es habitual en el realizador, pero tal vez la presión de hacer una película por año, ahora prácticamente impuesta por los productores europeos (entre ellos algún español como Mediapro), está afectando seriamente a la calidad. (You will meet a talk dark stranger)*
440. *Me ha costado creer a los personajes. No discuto que sea original como planteamiento, y se cruzan las relaciones con cierta lógica y sentido, pero friamente, no me creo ninguno. No los actores, que están de chapeau todos, incluso nuestro Antonio Banderas. (You will meet a talk dark stranger)*

- Presupposition of/ emphasis on positive political continuity (at state/national level), negation of an alleged discontinuity)

- Argumentation scheme: topos of definition ('rebirth', 'zero hour')/ topos of name interpretation (locus a nominis interpretatione) fórmula argumentativa de definición temporal, formula argumentativa de interpretación de nombre.

C) Temporal reference, indicating continuity: temporal prepositions, adverbs of time and adverbial constructions

441. *Qué rabia me da el tropezón de Woody con "Vicky Cristina Barcelona". Debe de ser que en España somos tan atrasados y primitivos vistos desde el otro lado del charco, que no vale la pena rodar aquí una película apropiada para espectadores con un nivel intelectual y estético evolucionado desde el hombre de Neanderthal. (Midnight in Paris)*
442. *¿Desde cuando en Barcelona se vive como si fuera la Provenza francesa? ¿Yendo en bicicleta por en medio del campo? ¿Desde cuando en Oviedo hay jardines andaluces con un guitarrista flamenco deleitándonos? (Vicky Cristina Barcelona)*
443. *De algunos errores de pronunciación de los actores ingleses que denotaban poca práctica del español, o poco interés por parte del director en que lo practicaran. Y eso, más bien, por no decir que desde un principio esta película tenía que haber sido enteramente española. (Little ashes)*
444. *En la mayoría del cine español que he visionado me ha llamado la atención como se resalta la miseria humana, la inmundicia (drogas, bajos instintos, desgracias, la debilidad de espíritu y sus consecuencias, prostitución...), además siempre bajo una perspectiva negativa, sucia, caótica... (A matador's mistress)*
445. *Si el guión no da para mucho todo se puede aderezar con unas tomas en Cadaqués o Mallorca que siempre quedan bien y de lo más "chic". (Savage Grace)*
446. *No sé, soy de Barcelona y en cierto sentido me dio la impresión de estar viendo un filme rodado en otra ciudad (todo ello, sin mencionar el exceso de florituras arquitectónicas que la siempre genial Administración Pública Catalana obligó a enseñar como si de un panfleto turístico se tratara). (Vicky Cristina Barcelona)*
447. *La segunda es la patética interpretación de Penélope Cruz en su papel de neurótica artista bohemia, y en general el pedante estilo de vida de Bardem y familia, la visión de esta pareja en comunión con el despreciado estilo de vida americano traído por Scarlett y Clarkson resulta monótono y repetitivo, habiendo sido ya más que explotado por todos los directores progres europeos, en definitiva la prepotencia intelectual europea de siempre. (Vicky Cristina Barcelona)*

448. *Antes de nada quiero manifestar que no formo parte de ninguna tribu de adeptos a Woody Allen (la crítica española) que haga lo que haga es siempre considerado genial, en mi opinión Allen es un gran director que hace películas buenas unas y no tanto otras, y que tiene el inconveniente de que muchas de ellas se parecen demasiado, aunque también reconozco que incluso de sus malas películas siempre puedes sacar algunos buenos momentos. (Vicky Cristina Barcelona)*
449. *Siempre estamos con el mismo rollo que si doblaje si, que si doblaje no, que si en v.o mejor, no seré el que diga que mejor siempre en v.o, en España doblamos de maravilla las películas pero esto es una excepción sin duda, no me he molestado en verla doblada pero es que una película que tiene su mayor gracia en las confrontaciones tanto dialécticas como físicas entre Pe Bardem y compañía, momentos en que el uso o no uso del inglés puede crear cizaña en el otro, esos momentos de improvisación, desde luego es una gozada oír a Bardem y más de una carcajada me he echado con esa coletilla tan repetida. (Vicky Cristina Barcelona)*
450. *Demasiado topicazo de brocha gorda, nótese el guitareo flamenquillo, el bebercio vinícola (no precisamente de Don Simón) y el tema del toreo, que aunque de pasada, siempre aparece. (Vicky Cristina Barcelona)*
451. *Qué tiene de bueno... A mí me pareció estupenda la interpretación de Penélope. Se come al resto del reparto y, sin duda, levanta un poco lo visto hasta ese momento. Y bueno, ver Barcelona siempre se agradece. (Vicky Cristina Barcelona)*
452. *La imagen que se ofrece de España es, como siempre, "antigua"; como si aquí no tuviésemos urbes capaces de rivalizar con las "cities" estadounidenses. (Vicky Cristina Barcelona)*
453. *Por otro lado me parece un reflejo falso: no muestra, en cuanto a las costumbres y modos de moverse, ni a una España de verdad, ni a una bohemia que pueda ser verdad. Ni a una Barcelona de verdad, a la que creo más interesante que el rosario de galerías, restaurantitos, y pretendida bohemia de petrodólares que no sugieren absolutamente nada. Y siempre bebiendo vino "rojo", en copas altas y restaurantes coquetos, como en Francia o en Nueva York. (Vicky Cristina Barcelona).*
454. *El tema es el de siempre, pero la frescura de esta cinta es indudable. Bellezones + macho ibérico, todo revuelto con secundarios que complican (o solucionan) la trama, de los que, si se puede afirmar algo con rotundidad, es que están dibujados con gran claridad y maestría. (Vicky Cristina Barcelona)*
455. *Muy adecuada la ambientación en los 70 (y no sólo porque ayuda a enlazar con el espíritu de Peckinpah): Al no quedar muy bien esa España negra frente a esa Europa más avanzada (encarnada en Oldman, Ledoyen y Considine) siempre queda el consuelo de que "eran otros tiempos". Consuelo tal vez artificial. (The Backwoods)*
456. *Sobra decir que el cine español está falto de talento, porque además creo que es algo que digo cada vez que tengo que sacar el tema del cine español, que cae en los eternos temas desgastados de siempre y se apoya en la fuerza empresarial del cine comercial bien hecho que llega del extranjero para ocultar su falta de talento. (The Backwoods)*
457. *PD: y no, no hay Guerra Civil (como en tantísimas otras). Así que los detractores del cine español que siempre usan el mismo argumento para criticarlo, ya saben dónde se pueden meter la lengua. (The Backwoods)*
458. *Los españoles nos metemos a producir cine comercial y, como siempre, la cagamos. (Cargo)*
459. *Mientras vuelven a esa Barcelona donde todo el mundo es artista, bohemio y donde el verano del amor del 68 parece que nunca ha acabado porque la gente es liberal, romántica y hasta las putas de la calle San Ramón son encantadoras y los proxenetas no les rompen los morros al primero que ose sacar fotos a sus "protegidas". (Vicky Cristina Barcelona)*
460. *La España esa vista por Hollywood, en este caso por Allen, vuelve a colocarnos la etiqueta de teta y pandereta de la que nunca hemos podido zafarnos. (Vicky Cristina Barcelona)*
461. *Para empezar, el traslado del ambiente de Manhattan a una Barcelona más mediterránea que nunca poblada de galerías de arte, guitarristas flamencos en veladas paradisíacas y artistas excéntricos resulta bastante patético. La visión idílica del vivir mediterráneo y europa en contraposición al puritanismo norteamericano es infantil y surreal. (Vicky Cristina Barcelona)*

462. *Con muchos exteriores rodados a caballo entre Barcelona, que sale más bella que nunca, y Asturias (Oviedo y Avilés). (Vicky Cristina Barcelona)*
463. *Los personajes se mueven con diferente soltura en esta obra donde Barcelona se cuele como protagonista: por imposiciones de productora o por lo que fuese, no cabe dudas que la ciudad se luce como nunca (ayudados por una magnífica iluminación y la excelente fotografía de Aguirresarobe) y aunque a veces parezca un video turístico, se agradece esa imagen moderna de España donde se cuelean todos los tópicos (como ejemplo; esa partitura de guitarra española que acompaña casi toda la película) y alguna que otra imagen surrealista. (Vicky Cristina Barcelona)*
464. *La visión de Oviedo es surrealista total.... Es la primera vez que veo que mis vecinos van haciendo conciertos de guitarra española tocada por gitanos y que la gente se sienta alrededor como si fuese un concierto de la Orquesta Sinfónica de Londres. Poco exagerado ya lo se..) Normalmente, los del noroeste de España ni nos acercamos, y menos para oírles tocar la guitarra en la calle, por si las moscas. (Primera vez que veo un concierto de guitarra en la calle con tantos Guiris y Yankis alrededor). (Vicky Cristina Barcelona)*

D) Referential vagueness by means of personal pronouns, place adverbs and spatial reference through persons and toponyms

465. *Cuestiones morales a parte, la peli resulta algo más que entretenida y no se hace pesada aunque ignoro porque ha tardado tanto en estrenarse entre nosotros (Está producida en el 2009), está rodada casi toda en Alicante, con una ambientación en las épocas en las que se desarrolla impecable. (Mister Nice)*
466. *Bueno, bueno, bueno.... Si estuviese producida en los USA, con equipo y director norteamericanos dudo que se estrenase en este país directamente en nuestras salas de cine. (The Kovak box)*
467. *Y es normal que a Woody le guste España, porque nos la retrata de tal forma que parece que en este país estamos todo el día de pinchos, de grandes cenas, y lo que es trabajo, mas bien poco. Que no digo que no pueda ser verdad, pero hombre, si dicen que la verdad duele, al menos suavízala. (Vicky Cristina Barcelona)*
468. *Quizás verla aquí resulte un poco extraño. Es posible que a nosotros nos sea difícil reconocer esa España bohemia que muestra la película, más allá de las postales turísticas. Pero creo que es un error juzgar la película solo por el hecho de que la visión que se da de este país nos parezca un tanto irreal. (Vicky Cristina Barcelona)*
469. *La imagen que se ofrece de España es, como siempre, "antigua"; como si aquí no tuviésemos urbes capaces de rivalizar con las "cities" estadounidenses. (Vicky Cristina Barcelona)*
470. *Qué rabia me da el tropezón de Woody con "Vicky Cristina Barcelona". Debe de ser que en España somos tan atrasados y primitivos vistos desde el otro lado del charco, que no vale la pena rodar aquí una película apropiada para espectadores con un nivel intelectual y estético evolucionado desde el hombre de Neanderthal. (Midnight in Paris)*
471. *La imagen que se ofrece de España es, como siempre, "antigua"; como si aquí no tuviésemos urbes capaces de rivalizar con las "cities" estadounidenses. (Vicky Cristina Barcelona)*
472. *Lo que le hicimos a Woody Allen no tiene nombre. Nos portamos como paletos, como si la estancia del Sr Allen fuera una suerte de "Bienvenido Mr Marshall", como si nunca de los jamases nadie allende el atlántico hubiera decidido pasar unos días aquí. (Vicky Cristina Barcelona)*
473. *Los europeos somos así. Todos aquí tenemos una inagotable fuente de inspiración creativa, somos pintores, poetas, músicos, artistas... Para el amor somos abiertos, apasionados, liberales, polígamos, amantes de la vida y los placeres....Aquí sabemos disfrutar de la vida, sin ningún tipo de prejuicios... y vivimos de pegar tres brochetazos al lienzo, de beber buen vino y quemar nuestros poemas, pero aún así tenemos una pedazo de casa, una avioneta y nos podemos permitir los mejores hoteles. (Vicky Cristina Barcelona)*
474. *Tendré que hacerme a la idea de que en estas tierras no podemos aspirar a*

- mucho más, porque, no nos engañemos, Woody lo ha demostrado ante el mundo, Barcelona es un pueblucho de mala muerte comparado con Nueva York, Londres o París, y la gente de aquí se dedica únicamente a la juerga y a montarse tríos (lo cual no estaría nada mal si el personal estuviera potente, y aparte de esas ocupaciones no hubiera que currar ni hacer algo para pagar el alquiler o la hipoteca, ya se sabe, todo eso tan prosaico que tenemos que hacer los españoles). (Midnight in Paris)*
475. *Querido turista bienvenido a Barcelona, aquí dejamos una guía para que conozcas las costumbres de tu lugar de vacaciones: En Barcelona la gente se reúne en bares para hablar de arte, literatura, fotografía, (ya sabemos todos que en el bar de Paco es lo más normal, ¿unas bravas y una cervecita?, no no, mejor una absenta y vinos de 200 pavos, que voy a estar toda la tarde hablando de arte, y no me pongas en la TV el partido del Barça, mejor ponme el Canal Viajar o el Canal historia, porque somos Megabohemios), estamos en la Alejandria contemporánea, un crisol de cultura donde no hay cabida para las conversaciones mundanas y típicas de un ser humano corriente. (Vicky Cristina Barcelona)*
476. *Por lo menos también sirve para ver que en los últimos tiempos en España no nos llegan solo dramones sobre desgraciados y también hay otro tipo de cine en el que actores extranjeros ya vienen a trabajar aquí a España. (The Kovak box)*
477. *Me sigo quedando con el Woody que rueda fuera de nuestro terruño ibérico y, por favor, que no vuelva a tener otra brillante idea cuando se encuentre de visita por aquí. (Midnight in Paris)*
478. *Quizá por eso le di una oportunidad a Vicky Cristina Barcelona. Por eso y por el toque ibérico y lo atípico de la propuesta. Una visión diferente de lo de aquí, aparentemente distinta a lo visto, o eso prometía en un principio. (Midnight in Paris)*
479. *Cierto es que el sr. Allen suele contarnos historias un tanto disparatadas o extravagantes con un claro mensaje (como suele ocurrir un poco aquí con Almodóvar), y en esta última parece intentar contarnos lo indefinible que es el amor y las relaciones, pero es que a mí no me acaba de convencer.... (Vicky Cristina Barcelona)*
480. *Luego tenemos una serie de topicazos españoles que rozan casi el ridículo (por lo menos aquí porque creo que en los USA se verá normal), una visita por varios monumentos y zonas de España que parece sacada de una guía turística de medio pelo pero es que, para culminar todos los desvarios, los papeles de las dos yanquis me parecen cómicos y otra vez estereotipados: la rubia libertina que se trajina a todo Dios y la morena con su futuro planificado pero que es tentada por el "Lado oscuro de la Fuerza" (igual a sexo con desconocido). (Vicky Cristina Barcelona)*
481. *En la confrontación de mentalidades anglosajona vs mediterránea sale perdiendo la segunda, algo lógico dado el mejor conocimiento por parte de Allen de la primera, la cual lleva retratando 40 años; nuestro carácter aquí es solo un pretexto para dar forma a unos personajes que servirán de anécdota exótica y extravagante para Vicky y Cristina cuando regresen a su país. (Vicky Cristina Barcelona)*
482. *Que si me dicen que la subvención es 100% del ministerio de turismo catalán y que el guión ha de contar con tales palabras en tales momentos puntuales me lo creo porque de propaganda tiene para dar y tomar, además de una ciudad que, leñe, yo he estado ahí y sí, vale que Gaudí y todo eso pero a mí, los paisajes, me recuerdan a la Toscana italiana. Que yo soy americano y me vengo de cabeza a vivir aquí, claro. (Vicky Cristina Barcelona)*
483. *Hay muchas cosas que a nosotros nos resulta familiar, divertido e incluso gracioso, pero imaginemos que la película fuese 'Vicky Cristina Paris'. ¿Qué ocurriría ahora? Pues que aquí en España no nos resultaría tan genial. (Vicky Cristina Barcelona)*
484. *La sensación que transmite Vicky Cristina Barcelona es que es una de las flojas de su director, que en su país no gustará nada de nada, y que aquí podrá tener relativo éxito por el hecho de rodarse en Barcelona y Oviedo y por contar en reparto con Javier Bardem y Penélope Cruz. (Vicky Cristina Barcelona)*
485. *Para ser vista en Guirilandia, que aquí no somos tontos y sabemos lo que hay. (Vicky Cristina Barcelona)*
486. *La imagen que se ofrece de España es, como siempre, "antigua"; como si aquí no tuviésemos urbes capaces de rivalizar con las "cities" estadounidenses. (Vicky Cristina Barcelona)*
487. *Aunque en sí la película no vale mucho para ser del guionista que es la*

fotografía de la película es muy buena y plasma muy bien los ambientes españoles del norte cuando viajan a Oviedo y la ignorancia del resto de la geografía española. (Vicky Cristina Barcelona)

E) Proper names interpreted as indicating Spanish descent¹⁴⁶

488. *La fotografía no es muy buena, el ambiente en toda la película es triste, muy gris escocés, sin embargo las secuencias rodadas en Mallorca tienen un carácter especial. (Ae fond Kiss)*
489. *Tiene todos los tópicos, no les falta ninguno, el protagonista musculado y guaperas, que ya ni me acuerdo como se llamaba en la película (McConaughey), el colega chistoso del grupo (Zahn), y la ¿tía buena? si, Penélope Cruz. (Sahara)*
490. *Nuestra querida Penélope Cruz tiene un olfato infalible para elegir los más desastrosos proyectos Hollywoodienses y su noviete Mathew lo mismo. Tal para cual. (Sahara)*
491. *Ningún problema si te desmarcas con algo mínimamente decente, que entretenga al menos, pero no con esta absurda, bochomosa payasada con buscatesoros guay (McConaughey perdiendo enteros), muchachita guerrera (nuestra Pe), amigo gracioso (Steve Zahn) y malo de pacotilla (el francés Lambert Wilson). (Sahara)*
492. *Penélope Cruz está como desorientada, es un personaje que se podía haber prescindido de el ya que no aporta casi nada. (Sahara)*
493. *Por la parte española tengo que decir que la actuación de Penélope Cruz deja bastante que desear y se la encuentra bastante perdida durante toda la historia. Al menos puede ella sacar una lectura positiva de la experiencia: las pelis de aventuras no son lo suyo. (Sahara)*
494. *Penélope no está ni sexi, ni atractiva, ni sugerente, y Matthew se deja llevar sin pena ni gloria. (Sahara)*
495. *Sí, lo sé, Penélope Cruz en una de aventuras y con el McConaughey. Hay que echarle un par, quitarse los prejuicios (yo tenía muchísimos) y atreverse a verla. (Sahara)*
496. *El resto, un desastre: la pareja protagonista, McConaughey y Cruz, no tiene ni un ápice de química en pantalla, Steve Zahn se mueve en su mediocre línea habitual y el resto, se limita a pronunciar sus diálogos y poco más. (Sahara)*
497. *Por otro lado, las interpretaciones dejan bastante que desear,*
498. *tanto la del protagonista (Matthew McConaughey) y su compañero (Steve Zahn) como la de nuestra Penélope. (Sahara)*
499. *Además, si lo recordamos bien, a Penélope Cruz se la trataba casi como a un bonito cacho de carne que había osado ir a Hollywood para nada. (Sahara)*
500. *Clive Cussler es uno de los novelistas más vendidos de los últimos veinte años, sus obras están basadas en una pareja de marinos buscadores de tesoros (Dirk Pitt y Al Giordino) que trabajan para el gobierno americano, curiosamente ninguna de sus novelas había sido adaptada al cine, "Sahara" es la primera y hasta ahora única adaptación y con poco éxito la verdad, al no estar de acuerdo con el guión el escritor no quiso saber nada del proyecto, la elección del director fue otro gran error (Spielberg por ejemplo podría haber convertido esta película en otra saga de éxito), Matthew McConaughey y Steve Zahn no se tomaron demasiado en serio sus personajes, Penelope Cruz añadió otro fracaso más a su lista de películas americanas, y a William H. Macy siempre lo recordaremos por "Fargo" y "Shameless" no por haber participado en este bodrio. (Sahara)*
501. *El actor, que una década después ha demostrado sus dotes interpretativas en el drama y no en la acción, comparte cartel con nuestra paisana Penélope y con Steve Zahn, que hace las veces del típico gracioso secundario amigo del protagonista. (Sahara)*
502. *La doctora Eva Rojas está haciendo su investigación de la enfermedad, y los dos colegas la del barco. (Sahara)*

¹⁴⁶ We have decided not to include in this annex the examples containing the proper names 'Barcelona' and 'Spain' in an isolated way due to their high number of appearances in the Spanish corpus (Spain appears six times, España seventy two times and Barcelona more than two hundreds times). However, we have included some examples of these two proper names when they appear together with other proper Spanish names in the same strategy.

503. *Es tan deplorable ver en acción a Matthew McConaughey como ver a Penélope aka "Pene" o "Pe". No sé cuál de los dos trabaja peor, o quizás fueron los guionistas de una historia que no tiene nada de "chicha", y que además se limitan a seguir con todos los tópicos existentes, conjuntos de situaciones forzadas y un sin fin de detalles más, que no mencionaré por no perder más tiempo en este bodrio, que un día nos quisieron vender como película. (Sahara)*
504. *Me limitaré a loar el debut en la dirección de Koldo Serra porque su peli me ha gustado. (The Backwoods)*
505. *Tal vez para ser una 'opera prima' la peli de Serra no sea esa obra íntima y personal que muchos hubieran querido pero... ¡qué coño!, visto el panorama en estas latitudes (comedias tontorronas, historias de la posguerra, idas de olla almodovarianas y fuegosde- arteificio-de-jóvenes-realizadores-que-se-las-prometían-felicesy- nunca-más-se-supu) resulta sumamente estimulante que vayan emergiendo en nuestra filmografía vernácula trabajos como "La noche de los girasoles" o la cinta que hoy nos ocupa. (The Backwoods)*
506. *De esa idea, y adquiriendo muchos préstamos de los dos films mencionados anteriormente, Koldo Serra saca un partido que, si bien no se vislumbra en su arranque, debido a lo exasperante que puede resultar el personaje interpretado por Oldman o la irregularidad de la trama, sí llega a adquirir cotas más altas a medida que avanza, mostrando sin complejos y con dureza las consecuencias de la violencia y los actos que pueden llegar a ser perpetrados tras el manto de la misma. (The Backwoods)*
507. *Todo ello bajo un elenco prácticamente de lujo, donde destacan un gran Considine y Lluís Homar, muy inspirado, que hacen de "Bosque de sombras" un buen retrato sobre la naturaleza del ser humano y los desencadenantes de susodicha naturaleza. (The Backwoods)*
508. *Es una lástima, pues a pesar de tener una factura impecable en todos los sentidos (fotografía, sonido, interpretaciones...), la película de Koldo Serra pierde mucho interés en la inevitable comparación... (The Backwoods)*
509. *Lluís Homar, tan grande como siempre en su papel de temible criatura rural. (The Backwoods)*
510. *Se nota que Koldo Serra ha bebido claramente del cine violento de los 70.*
511. *Ello no es óbice para reconocer que la película tiene una facture impecable, y demuestra que, más allá de frikadas y subproductos de Santiago Segura, hay vida en el cine español. (The Backwoods)*
512. *A destacar el elenco masculino, con un Gary Oldman que con los años se va despojando de sus excesos histriónicos, y un Lluís Homar que demuestra día a día que es uno de los grandes de la escena nacional. (The Backwoods)*
513. *Lo peor de la película, quizás, es que está demasiado localizada. Ciertamente es que el mundo rural de Euskadi es un entorno cerrado, pero su plasmación es exagerada; no creo que el incesto, el secuestro y el asesinato sean el pan de cada día en ese lugar. (The Backwoods)*
514. *Me apunto Koldo Serra como un interesante director a seguir. La película está bien realizada, dirigida y fotografiada. Lástima que el guión no dé para mucho. (The Backwoods)*
515. *Cuando se enteran de que están buscando a la niña se plantean que la única posibilidad que tienen es ir llevarla al pueblo y buscar a la Guardia Civil. (The Backwoods)*
516. *Koldo Serra sabe ambientar sobresalientemente la película, con una fotografía de gran nivel. Hace gala de una dirección calmada y sobria y de un ritmo lento. (The Backwoods)*
517. *La historia es sencilla pero me da la sensación de que Serra podría haber contado algo más en la hora y media que dura la película. (The Backwoods)*
518. *Lluís Homar es de lo mejor de la película y los que van con él cumplen también. (The Backwoods)*
519. *Y Aitana Sánchez-Gijón tiene el personaje más desdibujado de la película. (The Backwoods)*
520. *Como ya han dicho recomendable verla en versión original puesto que el doblaje es criminal (el de Aitana Sánchez-Gijón sobre todo). (The Backwoods)*
521. *QUE DECEPCIÓN, KOLDO. QUE DECEPCIÓN. (The Backwoods)*

522. *Para todos aquellos que vimos "El tren de la bruja", la noticia de que Serra iba a dirigir a Gary Oldman auguraba un filme interesante. (The Backwoods)*
523. *Preveo que Serra seguirá el camino Fresnadillo: fracaso hispánico, éxito en el extranjero. (The Backwoods)*
524. *Este es el momento que Koldo Serra afronta "The backwoods", junto a Jon Sagalá. (The Backwoods)*
525. *La historia comienza en el verano de 1978, cuando Lucy (Virginie Ledoyen) y Norman (Paddy Considine) se van de vacaciones a la casa nueva, en el norte de España, de sus amigos, Paul (Gary Oldman) e Isabel (Aitana Sánchez Gijón). Una vez allí, la tranquilidad se ve interrumpida cuando descubren a una niña encerrada en una cabaña en el bosque. (The Backwoods)*
526. *Uno de los mayores obstáculos a superar de la película, a mí entender, son las expectativas creadas tras los tan buenos cortos que nos regaló su director, Koldo Serra. (The Backwoods)*
527. *Por mi parte así me sentí cuando fui cargado de ganas a verla en el Festival de Cine de San Sebastián. (The Backwoods)*
528. *Para empezar me parece loable el esfuerzo por parte de Koldo Serra hacer un tipo de cine español alejado de las temáticas habituales y la chabacanería que, por desgracia, abunda en nuestra cartelera. Sin embargo, a pesar de una cierta buena voluntad, querer no es poder y Serra ha querido homenajear el cine rural de los 70, a Sam Peckinpah (y por extensión Walter Hill) y Sergio Leone, un material que le queda demasiado grande. (The Backwoods)*
529. *Salvar de la quema a los siempre competentes Lluís Homar, Álex Angulo, Patxi Bisquert y Kandido Uranga y la lograda ambientación en los bosques de Nafarroa. (The Backwoods)*
530. *No me esperaba para nada el motivo por el que empieza la disputa, y no me gusta, pensaba que era más parecida al "la noche de los girasoles", habría bastado, no hacía falta meter a terceras personas por medio; aún así me ha gustado, los actors están todos geniales, menos Aitana. (The Backwoods)*
531. *Y el resto del reparto tampoco se queda atrás: Virginie Ledoyen, Aitana Sánchez-Gijón, Lluís Homar, etc. (The Backwoods)*
532. *Aprovechen la oportunidad, por favor. Yo, mientras tanto, me apunto el nombre de Koldo Serra. (The Backwoods)*
533. *A Koldo Serra lo conocía por su famoso e inquietante corto "El tren de la bruja", en el que demostraba sabía darle la vuelta a lo que el espectador está viendo, pensando y sintiendo, así que tenía bastante interés en ver su primer largo, que encima contaba con el respaldo de un gran actor como Gary Oldman. (The Backwoods)*
534. *Gary Oldman está soberbio durante todo el metraje, al igual que*
535. *todo el reparto que le acompaña, con especial agrado la sorpresa de Virgine Ledoyen que demuestra soportar el brusco cambio de géneros, y el solvente trabajo de Lluís Homar. (The Backwoods)*
536. *Después de su éxito obtenido por su cortometraje el "Tren de la bruja", Koldo Serra nos introduce en uno de esos lugares del norte de España apartados de la civilización. (The Backwoods)*
537. *Por último mencionar la actuación de a mi modo de ver uno de los mejores actores españoles, Lluís Homar. (The Backwoods)*
538. *Tampoco resulta tan difícil triunfar una vez que se ha llegado, sólo falta ser diferente a lo que se hace, y hacerlo bien, porque si en el folclorizado cine franquista el maestro era Berlanga, actualmente, en el politizado y ultrareaccionario cine progresista patrio únicamente triunfan Almodóvar y Amenábar, sobre todo este último, con una concepción puramente americana del cine, el espectáculo y la sorpresa como forma de acercarse al espectador unido a su buen talento de artesano muy por encima del de la media. (The Backwoods)*
539. *Koldo Serra ha logrado construir una muestra de cinefilia que, plagiando más que homenajear, pretende devolver al primer plano cinematográfico a ese cine que ya no se hace, al western más crepuscular disfrazado de thriller de acción que tan bien condujeron autores como Peckinpah o Boorman en los años sesenta y setenta, donde la corrección política del cine contemporáneo sobra, la violencia fluye de forma natural y es tratada como una parte más del hombre que aflora*

- instintivamente, y en ocasiones las mujeres no son más que el origen de todo problema posterior, siendo casi una obra misógina desde el mismo momento de su concepción. (The Backwoods)*
540. *Me ha decepcionado un poco el primer largo de Koldo Serra. (The Backwoods)*
541. *El mayor problema de esta película es que el argumento es muy plano y simple, y si además, presencias como la de Aitana están de sobra pues el resultado no pasa de ser flojo. (The Backwoods)*
542. *Hay que ser gilipollas para decir que el cine español sólo trata sobre la Guerra Civil... (The Backwoods)*
543. *Koldo Serra es para mí, junto con Nacho Vigalondo, uno de los directores españoles más prometedores del panorama cinematográfico patrio actual. (The Backwoods)*
544. *Después de ese debut no era de extrañar que Koldo Serra saltase a la gran pantalla con su primera película, Bosque de sombras, todo un homenaje al cine de supervivencia y suspense rural como La presa, Deliverance y, sobre todo, Perros de paja (y este es el mayor parecido que tiene con el cine de Peckinpah, aunque muchos se empeñan en compararla con Grupo Salvaje. (The Backwoods)*
545. *En el reparto destacan Gary Oldman, (genial este tío, como siempre) Lluís Homar, Alex Angulo, Aitana Sánchez Gijón y Paddy Considine, y teniendo en cuenta que Bosque de sombras es una ópera prima, ya puede darse Koldo Serra con un canto en los dientes ante semejante plantel de actorazos. (The Backwoods)*
546. *PD: y no, no hay Guerra Civil (como en tantísimas otras). (The Backwoods)*
547. *Primer largo de Koldo Serra después de su Tren de la Bruja (¿alguién recuerda que Hostel existe gracias a este vasco?), aquí prima por encima de todo la sensación de no estar en tu lugar, sentirte extraño, en un país que no es el tuyo, coño, es el nuestro! Me gusta! (The Backwoods)*
548. *Los actores muy Buenos pero por encima de todo Gary Oldman (que bueno es este tío) y Lluís Homar (que bueno es este tío XD), el elenco de villanos muy Buenos también. (The Backwoods)*
549. *Las imágenes que Koldo elige para darnos esa atmósfera son exelentes pero algo falla, algo tiene el Bosque de Sombras que no hace que sea perfecta, de las que se merecen estar en el recuerdo eterno de esas películas que marcan en tu cabeza y ese fallo viene por grandes películas de temática similar que hacen estar ésta un peldaño por debajo, es que los antecedentes son OBRAS Maestras (bajo mi punto de vista). (The Backwoods)*
550. *Si Eli Roth se inspiró en EL tren de la Bruja, Koldo ayudado por Sidney Lumet y John Boorman y sus trabajos Tarde de Perros y Deliverance nos ha brindado esta. (The Backwoods) Rodada en inglés y español, tiene más gracia verla en V.O.S. porque doblada se pierden detalles del choque lingüístico entre los catetos pueblerinos y los ingleses (aparte q el auto-doblaje de Aitana Sanchez Gijón chirría como suele pasar con los actores que se doblan a sí mismos). (The Backwoods)*
551. *Ya cansa toda esa retahíla de cine resabido tipo "El penalti más largo del mundo", "Princesas", "La Rejuani"...y solo contadas excepciones (Icías Bollaín, Gracia Querejeta", Enrique Urbizu y pocos más) me parecen interesantes. Una lástima que a Julio Medem se le vaya tanto la olla en sus películas porque empezó bien con "Vacas" y "Tierra". Esperaremos a ver cómo reaccionan gente como Koldo Serra tras este debut tan prometedor. (The Backwoods)*
552. *Me parece que el señor Koldo Serra podía haber sido mas original (Perros de paja??) a la hora de desarrollar la película. (The Backwoods)*
553. *Koldo en cuanto se intenta desmarcar de la joya de Sam se va perdiendo y flojeando en todos los aspectos. (The Backwoods)*
554. *A de destacar LUIS HOMAR , que les saca muchos cuerpos de ventaja a Oldman y a Aitana. (The Backwoods)*
555. *Alex Angulo apenas tiene papel por si algún fan pica. (The Backwoods)*
556. *Ocho actores, breve aparición de Alex Angulo y poco más. (The Backwoods).*
557. *La pobre Aitana pulula por la casa rústica y el bosque sin saber muy bien que hacer. (The Backwoods)*
558. *Ni harto de chacolí me la puedo creer. (The Backwoods)*
559. *Es necesario que entren en acción "los malos" con Lluís Homar al frente para que la historia tenga sus momentos de emoción. (The Backwoods)*

560. ¿Se inspirarían los peluqueros de Bardem en "No es país para viejos", en el look de Jon Ariño interpretando a Lechón? (The Backwoods)
561. Raccord llamativo el de Aitana. El matrimonio con la niña en brazos, acompañados de Aitana se alejan de la cámara bajo la lluvia hacia la salvación. Van por ambos lados del camino. Pese a todos los problemas que han tenido y creen pueden tener, caminan tranquilamente como si de un paseo campestre se tratase. La Sánchez Gijón a la izquierda de la imagen balancea alegremente su bolsito. (The Backwoods)
562. Interesante primer trabajo en el largometraje del bueno de Koldo Serra. (The Backwoods)
563. Interesante primer trabajo en el largometraje, tras múltiples premios en el campo del cortometraje, del algorteoño Koldo Serra. (The Backwoods)
564. Koldo (permítanme que le tutee pues le conozco desde hace años al vivir en el mismo lugar, Algorta, Bizkaia; bueno, ahora vive Koldo en Madrid por obvios motivos profesionales), logra una cinta con mucha tensión, medida y gradual violencia, y duros y rudos personajes. (The Backwoods)
565. Posee un acabado técnico impecable, con un excelente montaje, una buena fotografía que resalta los bonitos y agrestes paisajes, rica mezcla de instrumentos musicales, destacándose la txalaparta, y el enfrentamiento personal entre los personajes de Lluís Homar y Gary
566. Oldman resulta interesante por su complejidad. (The Backwoods)
567. La película está muy bien hecha técnicamente, las interpretaciones de Oldman y Homar son verdaderamente buenas y el inicio promete....pero ahí se acaba todo. (The Backwoods)
568. ¿Que nos pretendía explicar Koldo Serra con esta película? (The Backwoods)
569. Como curiosidad, la aparición de Elsa Pataky y Luis Tosar, este último como agente antidrogas gringo. (Mister Nice)
570. Conoceremos a muchos fumetas, a muchos tíos extravagantes y diferentes, y a muchos tíos con dos cojones, pero pocas veces éstos serán también camellos del IRA y espías del MI6. Bueno, y lo que es más importante, pocos se tirarán a Elsa Pataky y Chloe Sevigny en la misma película. (Mister Nice)
571. ACEPTABLE FILM RODADO EN PARTE EN ALICANTE (Mister Nice).
572. Cuestiones morales a parte, la peli resulta algo más que entretenida y no se hace pesada aunque ignoro porque ha tardado tanto en estrenarse entre nosotros (Está producida en el 2009), está rodada casi toda en Alicante, con una ambientación en las épocas en las que se desarrolla impecable. (Mister Nice)
573. Como anécdota señalar los breves papeles secundarios de Elsa Pataky (que sale muy poco) y el sorprendente papel que le han dado a Luis Tosar haciendo ni más ni menos que de ¡ policía norteamericano ! (Mister Nice)
574. Vista en VO se aprecia el esfuerzo de María Valverde para evitar el acento español - lo cual se agradece aunque su personaje sea una estudiante española-. (Cracks)
575. La tercera y última razón creo que es la más importante de todas. María Valverde. (Cracks)
576. Fiamma Corona (María Valverde), ajena a todo ello, es arrastrada a ese enclave distante en el mundo, apartada de todo cuanto conoció a lo largo de su vida. Ella se ha visto sola, en un mundo mucho más pequeño del que acostumbra a caminar. Ella ha visto la decepción, ella sólo quiere volver... (Cracks)
577. Las actrices no pueden estar mejor elegidas: Eva Green vuelve a demostrar que es una de las actrices más competentes y más guapas de su generación (y lamentablemente una de las que peor suerte tiene en taquilla), María Valverde vuelve a hacer de lolita y lo vuelve a hacer genial y Juno Temple e Imogen Poots se perfilan como grandes estrellas futuras. (Cracks)
578. Sin embargo, a pesar de desarrollar una temática poderosa, se queda floja en la calidad del guión y en la interpretación de algunos personajes, sobre todo de María Valverde, que en vez de resultarnos una adolescente sugestiva, nos aburre. (Cracks)
579. La música del español Javier Navarrete contribuye a crear una estética preciosista, que se combina con la angustia y la claustrofobia de una atmósfera que termina siendo casi irrespirable. (Cracks)
580. La bellísima María Valverde, a quien conocí en "La flaqueza del bolchevique",

- su tierno debut en el cine, y que hace un papelón en
581. *"Cracks" (para mí, ella es lo mejor de la película). (Cracks)*
 582. *Además te venden a Luis Tosar como reclamo (se deben de creer que los españoles iremos en masa a verlo, como hacen los franceses con sus actores en películas extranjeras) y dice cinco frases en la película y tres son repetidas. (Cargo)*
 583. *Su contrapunto está en el siempre magnífico Luis Tosar, un cocinero callado, pero que siempre que habla es para aleccionar al espectador, anticiparle, ponerle en aviso. Su papel es pequeño pero muy necesario. (Cargo)*
 584. *Rabia, sobre todo rabia. De ver cómo algunos enteraos "artistas" se lo llevan muerto por la cara con cargo el erario público (si mal no recuerdo, este pedazo de truño está subvencionado o patrocinado por Comunidad de Madrid y Xunta de Galicia entre otros). (Cargo)*
 585. *La actuación de Colin Farrell va de normal a mala durante la película, al igual que la de Paz Vega. (Triage)*
 586. *Lo peor: las conversaciones sin sentido del psiquiatra, su cara, los vestidos de Paz Vega, su cara, la tranquilidad de la embarazada ante la desaparición de su marido, la frase de Collin "lo más seguro es que no fueran las calaveras de su familia pero lo hice" (con lo bien que quedaba la historia sin tener que explicarla diciendo esa chorrada) ,su cara,etc. (Triage)*
 587. *Como rubrica el sereno, atractivo y medido personaje interpretado por Paz Vega en otro diálogo sin desperdicio: "Hay magníficas fotos que no colgaría en la pared". (Triage)*
 588. *No me convence el personaje de Paz Vega, Elena, la mujer de Mark, ni tampoco su doblaje al castellano. (Triage)*
 589. *Tampoco ese rancor que guarda a su abuelo, con el guiño (típico y tópico) a la Guerra Civil, lo cual afea y ablanda la película de manera absurda para introducir al abuelo psicólogo de Elena, que ayuda a Mark a superar sus problemas. (Triage)*
 590. *El papel de Lee es bizarro: nadie se explica que coño pinta un psiquiatra franquista en la historia. Ridícula también Paz Vega. (Triage)*
 591. *Sin embargo, el mejor hallazgo del film no es Farrell, ni tampoco la española Paz Vega, con un papel más bien decorativo (como la mayoría del reparto), sino la presencia de un Christopher Lee quien pese a tener un personaje con un pasado que parece metido con calzador, consigue llenar la pantalla con su presencia, más bien con su profunda mirada. (Triage)*
 592. *Y gracias también a que Paz Vega no molesta como de costumbre en sus aventuras extranjeras (la escena en que se enfrenta a Lee es poderosa y Vega la sostiene la mar de bien) y a que anda por ahí Colin Farrell, que me sigue pareciendo un actor infravalorado que ha hecho muchas más y mejores cosas de las que la gente secree. (Triage)*
 593. *Es una coproducción en la que participa España, rodada en inglés y en ella participan actores tan dispares como Paz Vega, Colin Farrell y Christopher Lee. ¿Qué hacen estos tres en la misma película? Es bastante raro. (Triage)*
 594. *Realmente no sé qué pinta aquí Christopher Lee, que a su edad no cuadra como psicólogo en activo. En la película dice tener 86 años y digo yo que debería estar jubilado. Además, ¿a qué viene el rollo ese de la Guerra Civil? (Triage)*
 595. *Paz Vega se pasa un buen rato discutiendo eso y al final eso no tiene ningún peso ni importancia en la trama del film. (Triage)*
 596. *Encima nos da un curso acelerado de psiquiatría que ríase usted de Luis Rojas Marcos. (Triage)*
 597. *La califico como pasable y no la suspendo, por el argumento, que era muy válido y que hubiera dado para mucho más, por las escenas de exteriores (increíble que se rodara en Alicante) y por la actuación del actor bosnio Branko Djuric, como el doctor "tridor", amarillos o azules, por su convincente actuación. (Triage)*
 598. *Algunas de sus acciones de guerra, ambientadas en Kurdistán, están rodadas en un bello paraje semiárido del municipio de Xixona, provincia de Alicante: el barranco de Salinas. (Triage)*
 599. *El rodaje fué denunciado por los Agentes Medioambientales de la Generalitat Valenciana por incumplimiento, por parte de la productora, de las condiciones del permiso para el rodaje, entre otras cosas, por la apertura de caminos, eliminación de vegetación y roturación de monte sin autorización. (Triage)*

600. *Manipularon los cuartos de final de la Champions League en la cual el Arsenal humilló al Madrid en su campo, pero el imbécil del director maquilla el resultado con un resultado que favorece al Madrid. (Goal 2)*
601. *Alguien debería decirle a Collet-Serra que deje de aceptar todos los proyectos alimenticios que le llegan a las manos. (Goal 2)*
602. *El resultado final, por desgracia, no lo salva ni la sorna de Alessandro Nivola ni detalles tan simpáticos como ver a Rutger Hauer como entrenador del Real Madrid. (Goal 2)*
603. *No me voy a meter con la ridículísima y extremadamente cursi subtrama del hermano perdido (el Currito de Los Serrano paseándose por un Madrid que parece una favela del puto Sao Paulo), pero sí con ese cobarde reparo a la hora de afrontar el día a día de los deportistas de élite (¿por no manchar la imagen del club merengue?), saldado con un par de tópicos recurrentes y una actitud elusiva, infantil y moralizante a la hora de enfocar la vida de lujo y poder que se traen estos tipos entre manos (para entendernos, nada que ver con las fiestas de zorras y cocaína del film de Stone). (Goal 2)*
604. *La saga "Goal", que iba a ser dirigida por un Michael Winterbottom que finalmente con mucha cordura aceptó no desperdiciar su talento en un encargo que cualquier mindundi puede firmar con solvencia, tenía como objetivos contar el ascenso de un chico desde sus humildes y duros orígenes hasta triunfar con el Real Madrid y, sobre todo, romper las taquillas. (Goal 2)*
605. *Ante el fracaso descomunal de la primera parte, esta segunda se nota más desganada y hecha simplemente para cumplir, pero a todo aquel que sea un fanático del fútbol, perdone que la película sea un elogio descarado al Madrid y a la gestión de aquel mafioso llamado Florentino Pérez y, sobre todo, admire a los jugadores con carisma como los citados abajo le llegará. (Goal 2)*
606. *Bueno, se echan en falta cameos de Freddy Rincón o Prosinecki, pero ya no están para mucho trote los hombres. (Goal 2)*
607. *La primera parte de esta trilogía patrocinada por Adidas (¿pero Adidas sabe hacer cine?, ¿Adidas SABE ALGO de cine?) ya era mala de narices, y esta segunda parte es aun peor (además si le tienes asco al Madrid no la veas jamás). (Goal 2)*
608. *Todos los jugadores del Madrid de la época de Beckham hacen sus cameos (incluido Florentino, que ya se encargaría de sacar una buena tajada por ello para financiar fichajes multimillonarios), se ruedan muchas escenas dentro del Bernabeu mezclando imágenes de partidos reales con otras ficticias. (Goal 2)*
609. *Y sobre todo lo mejor de toda la cinta son esos últimos 15 minutos con esa ficticia final de la Champions entre el Real Madrid y el Arsenal. (Goal 2)*
610. *Y ahora mi pregunta... ¿por qué en la primera es casi imposible ver un gol del Newcastle que no sea de Muñoz o Harris (Alan Shearer se pasa toda la película corriendo pero no marca ni pa dios), y en la segunda los futbolistas del Madrid cobran casi más protagonismo que los propios protagonistas? Véase de ejemplo que el gol definitivo lo marca Beckham. (Goal 2)*
611. *La verdad es que la primera era mas normalita, pero aqui nuestro amigo el mexicano se lo flipa bastante jugando nada mas y nada menos que en el Real Madrid. (Goal 2)*
612. *En cambio, esta segunda parte, únicamente me gusta por mi sobredosis de madridismo interior. En el fondo, no es que el Real Madrid salga especialmente beneficiado de la película (quitando el multimillonario contrato que imagino llenó las arcas del club blanco), es solo que ponerme a ver a estas alturas a los Zidane, Roberto Carlos, Beckham o Raúl me aporta un sentimiento cuanto menos curioso. (Goal 2)*
613. *Pero dejando de lado los colores, la película es bastante mediocre. Tan sólo merece la pena por esos planos compartidos entre Kuno Becker y jugadores del Madrid, o ese encuentro con Florentino Pérez a principio de la película. (Goal 2)*
614. *Conclusión, si eres muy del Madrid te va a resultar simpática (de ahí mi elevada puntuación), incluso si eres del Barcelona disfrutarás viéndola (sobre todo cuando revivas uno de los baños al Madrid del principio), pero si lo que buscas es una Buena película estás en el camino equivocado. (Goal 2)*
615. *Una película más que recomendable si te gusta el fútbol, las historias de futbolistas, y más si eres del Real Madrid. (Goal 2)*

616. *Ni para entretener vale, pues, ya tiene que ser humillante para un seguidor del Madrid ponerse el DVD y en la primera escena ver la mítica cabalgada de Ronaldinho en el Bernabeu. Anda , la película no era del Madrid. (Goal 2)*
617. *Bien, ni el mismísimo jefe de la basura en el franquismo, o sea Florentino Pérez, en su evangélica concepción del fútbol y madridista mente enfermiza desde el cariño, ni el mas forofo ultrasur recalitrante puesto de cubatas, ni siquiera un mono con una bufanda de las nueve copas de Europa, podría disfrutar de la falsa victoria del Madrid, [eliminado ese partido por el arsenal] contra el arsenal y para mas INRI, ganando la copa de Europa en el Bernabeu. (Goal 2)*
618. *No creo que ni el mismismo perdedor de Mendoza, que en paz descanse, hubiese concebido esta sátira de ciencia ficción en su día mas ansío de gloria. (Goal 2)*
619. *Vaya por delante que soy un gran aficionado al mundo del balompié, y que además soy madridista desde que tengo uso de razón. (Goal 2)*
620. *En "¡Gool 2! Viviendo el sueño" asistimos al ascenso de Santiago Muñoz como jugador de talla mundial y su fichaje por el Real Madrid... hasta aquí todo bien, previsible siguiendo la estela que dejó su antecesora y planteando una historia que se presuponia de superación personal y esfuerzo de esas que tanto disfrutamos los aficionados a las pelis deportivas. (Goal 2)*
621. *En el campo de secundarios-cameos la cosa ya roza el bizarrismo: Currito de "Los Serrano", el frutero de "7 Vidas", Carmelo Gómez (que aún no sé muy bien qué pinta en todo esto), Steve McManaman como segundo entrenador (¿???) y las aportaciones estelares de Iker Casillas, Guti, Iván Helguera o Michel Salgado (para romper las paredes a fuerza de cabezazos). (Goal 2)*
622. *Lo único destacable Florentino Pérez como sí mismo, desplegando actitud, corrección y bonhomía en cada una de las palabras que desgrana (sí, es ironía). (Goal 2)*
623. *Esta segunda parte de la trilogía nos cuenta cómo un futbolista llega llega a alcanzar el sueño de llegar a uno de los grandes del fútbol, el "Real Madrid", con todo lo que ello conlleva... (Goal 2)*
624. *A los Fanáticos del mundo del Fútbol, en especial a los del Barça no les hará ninguna gracia este film ya que ellos no son los protas y eso duele. (Goal 2)*
625. *Los anuncios de Florentino, el presi del Madrid en la presentación del jugador, pero sin embargo no tuvieron en cuenta muchas cosas, entre ellas en los partidos de fútbol, en un encuentro filmado no tienen en cuenta la cantidad de delanteros que tienen, en un solo partido y sin los cambios, tan solo el de Muñoz por Harris, están jugando, Ronaldo, Raúl, Muñoz, Soldado y el cambiado Harris, prácticamente es imposible. (Goal 2)*
626. *La Décima en el Bernabeu sería espectacular y como se desarrolla el partido mucho más, aunque en esta temporada nos han tenido acostumbrados a esos resultados y con esa tensión. (Goal 2)*
627. *PD: Enhorabuena a los aficionados del Real Madrid por la liga numero 30, entre los cuales me encuentro ¡HALA MADRID!, ¡HALA MADRID!, ¡HALA MADRID! (Goal 2)*
628. *Beckham gana la décima para el Real Madrid. (Goal 2)*
629. *Siempre he defendido la idea de que una buena película nunca cimenta su éxito en los efectos especiales, sino en la calidad de su guión. Eso es porque nunca había visto una producción en la que los encargados de la factura visual fuesen don Raúl González Blanco, el maestro Zinedine Zidane, Ronaldo, Roberto Carlos, Beckham, don José María Gutiérrez "Guti"... (Goal 2)*
630. *Real Madrid – Cine (Goal 2)*
631. *En esta película podemos ver cumplir el sueño de un joven de llegar a jugar en el Real Madrid, y todo ello con el magnifico escenario que rodea este club. (Goal 2)*
632. *A pesar de lo mala que es esta "Caza al asesino" he de reconocer que me ha entretenido, no se si por esa socarronería de Sean Penn interpretando a un action hero con absoluta falta de convicción, a ese breve Javier Bardem recitando las peores frases que he visto en años en el cine o quizás lo que me haya entretenido sea esa descarada puesta al día de las películas de Charles Bronson de los 70s. (The Gunman)*

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634. *Ha cogido a un director bien curtido en el género y responsable de la primer 'Venganza' y 'Desde París con amor', ha llamado a un par de amigos (como Idris Elba, Javier Bardem y Ray Winstone) para abultar el reparto y listo. (The Gunman)*
635. *Junto a él está Javier Bardem, que como villano cumple mil veces mejor que como bueno. Su presencia no es demasiado abundante, cayendo a un segundo plano, pero correcto y demostrando el poderío español lejos de nuestra tierra. (The Gunman)*
636. *Sus dos intérpretes principales, Sean Penn y Javier Bardem, constituyen el punto fuerte de "Caza al asesino". (The Gunman)*
637. *SEAN PENN Y JAVIER BARDEM, PERO QUE HABEIS HECHO???* (The Gunman)
638. *Por favor, Sean y Javier, que tenéis un nivel... (The Gunman)*
639. *En este sentido, esta ambientación es un soplo de aire fresco y a la vez Pierre Morel nos regala buenos planos de la ciudad ayudado por la fotografía del español Flavio Martínez Labiano. (The Gunman)*
640. *Al lado de Penn se mueven una serie de personajes siendo el que más destaca Javier Bardem (Felix).*
641. *Lo mejor: La ambientación en Barcelona. Javier Bardem y un Sean Penn musculado al máximo que carga bien como "actionman" con el peso del film. (The Gunman)*
642. *Sean Penn no acaba de convencer como hombre de acción madurito, mientras a su lado, Javier Bardem, busca convertir nuevamente su rol secundario en un personaje excéntrico y carismático, pero no tiene mucha chicha donde hincarle el diente. (The Gunman)*
643. *Veo "Caza al asesino", la película que, basada en la novela de Jean-Patrick Manchette, dirige Pierre Morel y protagonizan Sean Penn (es uno de los co-guionistas) y Javier Bardem. (The Gunman)*
644. *Por lo que respecta a Javier Bardem y a su sobreactuación, sólo tengo que decir que, ya estoy bastante cansada de verle actuar en papeles similares. (The Gunman)*
645. *Se pone en contacto con sus antiguos compañeros, lo cual le conduce a Barcelona, sí, exacto, la ciudad de moda, donde encuentra a su antiguo amor casada con el seboso Bardem... (The Gunman)*
646. *Las dos set piezas más espectaculares de la película, son, curiosamente, las más grotescas. Me refiero al asalto de los sicarios a la masía de Bardem (qué mal está este chico; supongo que sólo estaba interesada en los 5 millones de dólares que le dieron por tocarse los cojones, una escena de vergüenza ajena). (The Gunman)*
647. *Peor todavía es "il grande finale", que tiene lugar en... ¡la plaza de toros Monumental, reabierto por fin después de la prohibición! El malo, y todos sabemos quién es en cuanto sale en pantalla, persiguiendo a la chica por las gradas (Jasmine Trinca, que opta por la irritante costumbre de desnudarse siempre fuera de plano, sosita ella, por lo demás), sólo para acabar ensartado por el miura de turno, muy cabreado por su irrupción. (The Gunman)*
648. *El final se desarrolla en una plaza de toros, que parece la Monumental, pero me pareció ver la bandera de la Comunidad de Madrid y para colmo, intuí a dos policías uniformados como la ertxaintxa. (The Gunman)*
649. *Pero para sobreactuados nuestro Javier Bardem, llega a estar insoportable. (The Gunman)*
650. *Para esto no hace falta irse a Hoollywood, Javier. Dios, qué pastiche. Da pena ver por ahí a Bardem, haciendo un papel ridículo y además breve. (The Gunman)*
651. *Por obligación de mi trabajo abandono el amor de mi vida, lo que más quiero y deseo, que me reforma y convierte en buena y decente persona, bote en el tiempo/lapsus temporal y toda la inmundicia y miseria, no lavada ni depurada, vuelve al presente para alterar mi anonimato, descubrir la traición sufrida y volver a recuperar*

- la chica que nunca debía haber dejado; Javier Bardem como decoración altiva de lo dispuesto a rescatar, amigos de relleno para relatar la trama escondida y, ¡dados lanzados que la partida va a empezar!* (The Gunman)
652. *Ahora reaparece Bardem y esto ya parece cachondeo.* (The Gunman)
653. *Por cierto, el genial actor español, aparte de hacer bien de borracho, ya podía elegir mejor algunos de sus proyectos. Títulos como éste tan solo consiguen manchar su carrera.* (The Gunman)
654. *Bueno, ahora estamos en Barcelona, por cambiar, que el film ya no tiene arreglo, para terminar en Gibraltar y luego sale una plaza de toros de no se sabe dónde. Se supone que están en Gibraltar y en la plaza sale la bandera de España, pero a no ser que haya pegado una cabezada de puro aburrimiento, creo que no dicen dónde están.* (The Gunman)
655. *El discurso borracho de Bardem en pleno tiroteo. ¿No le da vergüenza hacer eso a este hombre? Que tiene un prestigio, digo yo.* (The Gunman)
656. *Lo peor: su maniqueísmo. Bardem haciendo de borrachín pensando sólo en la cartera.* (The Gunman)
657. *Es incomprensible que teniendo unos buenos actores como Penn o Bardem la película salga tan mal.* (The Gunman)
658. *A pesar de trabajar durante años en el sistema de grandes estudios, Penn se ha mostrado contrario a muchas ideas y muchas políticas de Estados Unidos y ha dado que hablar con sus críticas a la Guerra de Irak y su apoyo al presidente venezolano Hugo Chávez, al que lloró en su muerte.* (The Gunman)
659. *No se puede decir lo mismo de un Javier Bardem que da rienda suelta al histrionismo como villano de la función. Si su papel en 'Skyfall' se movía en una fina línea entre lo sublime y lo ridículo, bien controlado por un experimentado director de actores como es Sam Mendes, en 'Caza al asesino' Pierre Morel deja claro que le interesa más la pirotecnia y eso también se deja notar en la interpretación del español.* (The Gunman)
660. *Parte de la trama se desarrolla en Barcelona y sus responsables creen oportuno ambientar una secuencia en una corrida de toros, para que se note que es España, sin saber que en Cataluña las corridas hace años que dejaron de estar permitidas. Uno de esos hechos que colarán en el public internacional poco avisado y que nos dan la risa en estos lares, como cuando se mezclaron las Fallas y la Semana Santa en 'Misión imposible 2'.* (The Gunman)
661. *Pues sí una parte de esta película de acción se rodó en Catalunya (Odena, Vilanova del Camí y Barcelona).* (The Gunman)
662. *Pero a Javier Bardem ni le ví el pelo. Aquí hace un papel bastante malo, aunque siempre llena la pantalla.* (The Gunman)
663. *También vi el rodaje de una escena de unos caballos corriendo al lado del Parc Fluvial de Vilanova, que han sido eliminadas de la película, sólo se ve a la protagonista con los caballos en las cuerdas.* (The Gunman)
664. *Y una escena final en la plaza de toros de Barcelona "La Monumental", por cierto una ciudad antitaurina y en esta escena la plaza esta 'abarrotada'.* (The Gunman)
665. *Penn frunce el ceño y deja una insuficiente interpretación tremendamente innecesaria para un actor con la brillante Carrera del norteamericano, pareciendo que solo parece sentirse más o menos a gusto Javier Bardem, interpretando a un villano que no es comparable a sus excelentes trabajos en No es país para viejos o Skyfall.* (The Gunman)
666. *En el apartado técnico no hay muchas pegas que ponerle, es absolutamente apabullante y asombroso, la cinta posee unos espectaculares efectos especiales, un sonido que envuelve «el crujir de la madera, las velas al desplegarse, el agua al golpear el casco del barco», una historia bien contada a través de una narración clásica, una música de Roque Baños que añade tensión, fuerza y que ayuda mucho a crear momentos de emoción y la dirección de Howard es osada y ágil, basada en una cámara capaz de situarse en cualquier recoveco para ofrecer un plano detalle más transgresor.* (In the heart of the sea)
667. *Rodada una buena parte en las Islas Canarias, podemos concluir que 'En el corazón del mar' resulta efectiva aunque nada sorprendente, al menos nada más allá de los que nos pueda producir una historia con cierto interés pero que a veces queda*

- imbuida por un exceso digital –demasiado croma– que puede alejar al espectador de la sensación que pretende transmitir además de un extraño estilo de filmación con el que se ha descolgado el bueno de Ron Howard: complejas ubicaciones puntuales de cámara y de muestra de perspectiva muy sorprendente que recuerda para mal al estilo que tan bien utiliza Michael Mann y que contrastan negativamente con el resto de filmación. (In the heart of the sea)*
668. *Interpretativamente tendremos, además de un intenso y carismático Chris Hemsworth y de Benjamin Walker ('Abraham Lincoln: Cazador de vampiros'), a un Tom Holland ('Lo imposible') no especialmente lúcido interpretando a Thomas Dickerson de joven, a Cillian Murphy y una breve aparición de Jordi Moyá, amen de los ya mencionados Ben Whishaw y Brendan Gleeson en la en la parte que narra en 1850. (In the heart of the sea)*
669. *Quizás uno de los puntos más cuidados y que aumentan su nota general radica en el trabajo musical de Roque Baños, músico español cada vez más presente a nivel internacional gracias a su talento y esfuerzo. (In the heart of the sea)*
670. *Por último, solo queda mencionar una banda sonora compuesta por el músico español Roque Baños que demuestra que está a la altura de los grandes compositores de la industria. (In the heart of the sea)*
671. *La banda sonora del español Roque Baños está totalmente a la altura y transmite la fuerza necesaria. (In the heart of the sea)*
672. *Como protagonistas Chris Hemsworth está implacable y lúcido en su labor, Cillian Murphy está notable en su papel y Benjamin Walker está correcto en su tarea, siendo remarcables también los acompañamientos de Tom Holland, Ben Whishaw, Brendan Gleeson, Michelle Fairley y Jordi Mollá entre otros. (In the heart of the sea)*
673. *En pos de la ballena blanca (publicada en el periódico El Día de Tenerife el 18 de diciembre del 2015). (In the heart of the sea)*
674. *En el apartado actoral cabe mencionar la anecdótica presencia de Jordi Mollá, en la piel de un capitán español. (In the heart of the sea)*
675. *El conjunto está rematado con la épica banda sonora del murciano Roque Baños, que ya ha compuesto partituras en otros títulos de renombre como "El maquinista" (2004), "Posesión infernal" (2013) o "Regresión" (2015). (In the heart of the sea)*
676. *Por supuesto no hay que olvidar que el filme se rodó en localizaciones de La Gomera (Alajeró) y Lanzarote (Yaiza, playa de El Golfo), que son perfectamente reconocibles. (In the heart of the sea)*
677. *Tengo una relación de amor odio con la fotografía y tono final de la película, porque en cierto modo reconozco el trabajo de Anthony Dod Mantle y como las partituras de Roque Baños acompañan a los sucesos. (In the heart of the sea)*
678. *Un grupo de pescadores se van a cazar ballenas a una zona remota del océano porque se lo comenta en un pub un Jordi Mollá medio tullido. (In the heart of the sea)*
679. *A pesar de su sosería general, entra bien por los ojos y los oídos. La música la compone el español Roque Baños. (In the heart of the sea)*
680. *Saber que actúa Jordi Mollá y perdértelo por pestañear durante su aparición fugaz. (In the heart of the sea)*
681. *Acompaña también una buena partitura de Roque Baños que poco a poco se va ganando su sitio en hollywood. (In the heart of the sea)*
682. *Rodeado por Tom Holland (el nuevo Spiderman y el niño de 'Lo Imposible') y por otros rostros conocidos como Cillian Murphy (Origen), Blendan Gleeson (Braveheart), el español Jordi Mollá, que está haciendo carrera secundaria en Hollywood, y los televisivos Frank Dillane (FEAR The Walking Dead) y Michelle Fairley (Juego de Tronos). (In the heart of the sea)*
683. *No me extrañaría que llegara a estar nominada a varias categorías en los próximos premios de la academia, al menos yo lo haría a mejor película, aunque no es de diez, no es una obra maestra, se merecería estar en la lista, a director, actor principal y secundario (estaría entre Tom Holland o Benjamin Walker), guión adaptado, efectos visuales (a mi parecer me han resultado muy bien trabajados), efectos de sonido y esa música, esa partitura a cargo del murciano Roque Baños (compositor de la música de Cintas como Regresión de Alejandro Amenábar o Ocho apellidos catalanes de Emilio Martínez Lázaro) que baña las algo más de dos horas*

- de metraje. (*In the heart of the sea*)
684. Daniel Monzón cuenta con una historia bastante buena pero que no sabe aprovechar y que acaba desvariando hasta un nefasto e innecesario final. (*The Kovak box*)
685. El ganador del oscar ("*Gente corriente*") y actualmente venido a menos, Timothy Hutton no se encuentra cómodo y parece deambular por la película sin aportar nada y Lucía Jiménez está bien, sin más. (*The Kovak box*)
686. Podría haberlo sido pero un Monzón irregular convierte una buena historia en una película demasiado aburrida. (*The Kovak box*)
687. Daniel Monzón ya ha demostrado ser un tipo hábil, y que se desvía del prototípico cine español para ofrecer películas diferentes y frescas, pero, con ésta su tercera película, ha logrado su narración más sobria y madura, huyendo de los efectismos más tópicos del género y conduciendo al espectador a su antojo por sendas oscuras y absorbentes, poco predecibles y capaces de deparar sorpresas. (*The Kovak box*)
688. Si a esto le sumamos una parte técnica meritoria (*Mallorca luce bonita* y la fotografía se preocupa de algo más que confeccionar simples postales turísticas) y una coherente música de la mano de Roque Baños, el resultado es prácticamente infalible. (*The Kovak box*)
689. Me intrigaba como propuesta, porque había oído hablar muchísimo de la peli (y no demasiado mal), y, en fin, porque el thriller es de mis géneros favoritos... Y también por curiosidad, por ver cómo fraguaba la curiosa mezcla entre Timothy Hutton y Lucía Jiménez. (*The Kovak box*)
690. A Lucía Jiménez creo que su papel no le pedía mucho más que poner muchas caras de angustia y desazón, pero no creo que el descarrilamiento final sea culpa suya. (*The Kovak box*)
691. Daniel Monzón no es ningún genio y este film tiene pasajes bastante aburridos y densos, aunque se puede ver haciendo un esfuerzo. (*The Kovak box*)
692. Monzón, hermano, ¿sabes lo que te pasa? que te queda mucho cine por ver. Y si quieres hacer cine de ciencia ficción aún te queda más y mucho que leer. (*The Kovak box*)
693. Otra cosa: Lucía Jiménez es una actriz que está muy bien, desde luego, pero creo que tiene algún gesto más, que dispone de más expresiones, díselo porque se pasa toda la película como si estuviera estreñida. Lo mismo le pasa a Timothy Hutton; hay que hacer trabajar a los actores. (*The Kovak box*)
694. Roque Baños juega a ser Bernard Herrmann y le sale aceptablemente bien. (*The Kovak box*)
695. Hutton: gris. Lucía Jiménez: Errada. *Pez fuera del agua*. Química de la pareja en pantalla: -5. (*The Kovak box*)
696. Uno de los guionistas es Jorge Gerricaechevarría, responsable también de "*Los crímenes de "Oxford"*", suspense con ganas de ser hollywoodiense que adolece de errores similares... (*The Kovak box*)
697. Además, la idea de ambientarlo todo en Mallorca es muy equivocada. (*The Kovak box*)
698. Monzón no está a la altura. Juega a ser Hitchcock y fracasa estepitosamente. (*The Kovak box*)
699. Sí, qué bonita es Mallorca. (*The Kovak box*)
700. Sí la indignación de que se le de un protagonista a una actriz de medio pelo como Lucía Jiménez, monocara, siempre el mismo careto pase lo que pase. Ya sea miedo, angustia, tristeza o desesperación, su mirada siempre refleja lo mismo. Con la de actrices brillantes y en la sombra que hay por ahí, a la espera de una oportunidad, y que sacarían el doble de partido a este papel... Qué injusto. (*The Kovak box*)
701. El show de Truman, versión española. (*The Kovak box*)
702. Vamos, todo un hito sabiendo que ni les droga, ni les captura, ni nada de nada... o eso, o una patillada como un templo, aunque bueno, tras haber visto el transcurso total de "*La caja Kovak*", las patilladas ya no me parecen tan descabelladas, puesto que la película está repletita de ellas y, aunque el argumento se siga con sumo interés por ver como avanzará todo, tampoco hay ni un ápice de tensión argumental o de opresión por saber en qué terminará finalmente todo, así que, el tercer trabajo de Monzón tras las cámaras, además de ser una peli que no

- funciona puesto que su dirección no es demasiado afortunada, y que el guión está repleto de detalles que lo hacen totalmente inverosímil, también resulta del todo desaprovechada, ya que con una idea de esas características, podrían haber realizado un trabajo mejor, muchísimo mejor. (The Kovak box)*
703. *La cuestión es que, entre radios que de repente cambian de emisora solitas y casualmente empieza a sonar la canción idónea o flashbacks que vienen a la mente del protagonista sobre la gente que pululaba en el avión sin ton ni son, pues todo queda espesillo espesillo, y ni siquiera el esfuerzo de Hutton por llevar su personaje con algo de fuerza, media como característica para que el trabajo de Monzón funcione o pueda ser tomado todo lo en serio que debería haber sido, vistas sus pretensiones, claro. (The Kovak box)*
704. *Monzón sigue confirmándose como uno de los autores más sólidos y creativos de nuestra cinematografía, pero también como uno de los más incomprendidos de cara al público. (The Kovak box)*
705. *Algo tan abstracto podría resultar ridículo, pero Monzón y Guerricaechevarría salvan el escollo apelando a clásicos motivos del género y diseñando un guión sugestivo, mutante y muy preocupado en no tratar de imbécil al espectador. (The Kovak box)*
706. *Lo mejor: el intento de suicidio de Lucía Jiménez. (The Kovak box)*
707. *Daniel Monzón realiza buenas escenas y por momentos roza lo que podría ser una cierta brillantez, pero no hay alma, no termina de emocionar esta película ni de generar más intriga. (The Kovak box)*
708. *El personaje de Lucía Jiménez me sacó de la película desde el principio y no creo que sea mala actriz, pero no hay personaje no sabemos quién es esa chica y se nota que sobra en muchas escenas en donde se convierte en una mera acompañante del protagonista. (The Kovak box)*
709. *Había olvidado lo bonita que es Mallorca hasta que ayer por fin ví esta última película de Daniel Monzón, que me ha parecido, al igual que a otros usuarios, un poco fría y sin alma. (The Kovak box)*
710. *Está correctamente rodada, la fotografía es espectacular y la banda sonora de Roque Baños es muy buena, pero a la peli le falta algo. (The Kovak box)*
711. *Junto a él tenemos a la española Lucía Jiménez, quien ha recibido bastantes críticas negativas por parte de los usuarios, pero que a mí me parece una actriz correcta y que hace todo lo que puede con su personaje, no me ha parecido una mala actuación la suya. (The Kovak box)*
712. *Aparecen Las Cuevas del Drach, lo que me hace recordar muy buenos momentos, y por ello la peli se gana algún que otro punto más, pero es un film que se ve y que fácilmente se olvida. (The Kovak box)*
713. *P.D. Lucía Jiménez es quién se encarga de poner voz al tema musical que cierra el film. (The Kovak box)*
714. *An American Thriller in Ibiza. (The Kovak box)*
715. *Interesante y muy entretenida muestra de thriller con claras influencias americanas, en el que es sin duda el mejor trabajo de Monzón hasta hoy. (The Kovak box)*
716. *La trama mantiene el suspense eficazmente, dosificando las pistas y datos aportados, a lo que se suma una igualmente eficaz dirección de Monzón (me gusta mucho el movimiento de cámara en el apartamento de la chica), creando una atmósfera, por momentos, enrarecida y paranoica que nos coloca en la posición de desconcierto del protagonista rápidamente. (The Kovak box)*
717. *Al final lo que queda es un thriller muy correcto y entretenido, con cierta sensación de deja vú, en el que destaca una espléndida factura técnica (magnífica banda sonora de Baños), que se ha convertido sin duda en una de las mejores muestras del género en nuestro país en los últimos años, aunque aún se quede lejos de esa maravilla que es La Caja 504. (The Kovak box)*
718. *El film de Daniel Monzón (El corazón del guerrero) nos relata las aventuras y desventuras de un escritor (Timothy Hutton) que invitado a dar una conferencia sobre su nueva obra a una isla se ve inmerso en una trama extraña al ver cómo a su alrededor la gente comienza a suicidarse en masa impulsados por algo inexplicable... tal y como se describe en una de sus más antiguas novelas. (The Kovak box)*
719. *Se une a él Lucía Jiménez, que ha conseguido escapar milagrosamente de la*

- muerte. (The Kovak box)
720. No he visto todavía *El corazón del guerrero*, pero recuerdo haberme divertido con la segunda película de Daniel Monzón (la verdad es que recuerdo poco más). (The Kovak box)
721. Monzón realiza un solvente trabajo tras la cámara y sabe llevar a buen puerto esta historia de oscuras muertes y truculentas manos negras. (The Kovak box)
722. Interesante dirección, correcto trabajo de actores (Hutton y Jiménez no terminan de encajar como pareja) y extraña trama que se debate constantemente entre lo verosímil y lo increíble, pero que sabe vencer el escepticismo del espectador y mantenerlo en vilo hasta el final. (The Kovak box)
723. Ni mi querido Timothy Hutton, ni mi deseada Lucía Jiménez logran salvar una película que cojea por todas partes. (The Kovak box)
724. Mallorca se merecía algo mejor. (The Kovak box)
725. Los protagonistas ya son de clase B de sus respectivos países, pero es que además están totalmente apáticos interpretando un guión que no se creen. Para colmo tienen menos química que el Fary y Madona. (The Kovak box)
726. El debut en la dirección del crítico Daniel Monzón nos deja una sensación agrídulce: buenas intenciones para resultados irregulares. (The Kovak box)
727. Daniel Monzón ("*Celda 211*"), que hace mucho tiempo era crítico de cine, se pone tras las cámaras para dirigir con pulso una historia de misterio e investigación que resulta bastante interesante. (The Kovak box)
728. A destacar la banda sonora de Roque Baños, que no puede por menos que recordarnos al más clásico cine de Hitchcock. (The Kovak box)
729. Timothy Hutton lo hace bien y Lucía Jiménez lo hace como buenamente puede. (The Kovak box)
730. ¿Era necesario que saliera desnuda Lucía Jiménez? (The Kovak box)
731. Daniel Monzón parece desconocersiquiera sospechar- el grado de madurez alcanzado por el espectador de nuestro tiempo- sólo así se explica que su gran resorte argumental sea un científico loco transido de anhelos (auto) destructivos. Hay por ahí alguna reseña pretendidamente profesional que alaba la ausencia de trampas en el guión, también perpetrado... digo firmado por Monzón. (The Kovak box)
732. Una distopía en Palma de Mallorca no es aceptable ni para un estudiante de Comunicación con facilonas ínfulas de Ed Wood, con que de alguien que prepara con ella su salto a la Meca del cine. (The Kovak box)
733. En cuanto a Lucía Jiménez, nos encanta como mujerver apartado "Tías buenas con caras raras"- en la misma medida en que sus dotes interpretativas invitan a ofrecerle cualquier cosa menos un papel. (The Kovak box)
734. En efecto, probablemente haya más complicidad entre mi jefe y yo- por poner un ejemplo al vuelo- que entre Hutton y Jiménez- ni siquiera la de sus apellidos es una combinación eufónica. (The Kovak box)
735. Luego tiene ese rollo spanglish, con una Lucía Jiménez con el 'Proficiency' imposible. Leches, mira que bien le fue a Amenábar con 'Tesis' sin tanta vaina. Me parece muy bien que queráis llegar a Hollywood, chavales, but not in my name. (The Kovak box)
736. Lo único acertado: Mallorca y Lucía Jiménez. (The Kovak box)
737. ¿Y Lucía Jiménez? Igual es que no le iba este papel, porque, madre mía, que mal lo hace, no te crees su personaje en ningún momento. (The Kovak box)
738. Lucía Jiménez se pasa toda la película con cara de resaca (¿en serio no tiene mas expresiones faciales?). Patética. (The Kovak box)
739. Buena fotografía, buena música y mal doblaje. El doblaje de Lucia Jimenez un poco malo, y más siendo una actriz española el doblaje debía de haber sido directamente el suyo. (The Kovak box)
740. Intento atrevido parte del director español Daniel Monzón, que
741. consigue reunir entre los integrantes del reparto a una estrella venida a menos como Timothy Hutton, gracias en parte a la historia que ofrece. (The Kovak box)
742. Alguna de las secuencias de suspense que ofrece Monzón, no se exponen ni desarrollan con la intensidad necesaria, llegando a ser en algunos tramos previsibles e incluso ridículos. (The Kovak box)
743. La caja Kovak sin ser redonda, esconde en su interior pequeñas muestras de la calidad que atesora un director prometedor como Daniel Monzón. (The Kovak box)

744. *Monzón, otro pelota del gobierno. (The Kovak box)*
745. *Todavía hay algún desconsiderado como este Monzón que le dice "Sí" al gobierno para promocionar ciertas partes de la isla de Mallorca rodando esta estupidez sin ningún tipo de sentido. (The Kovak box)*
746. *Original apuesta de Monzón (The Kovak box)*
747. *Y es que Daniel Monzón consigue con su propuesta que el espectador se involucre en la historia y se ponga en la piel de los personajes (cosa que no suele pasar últimamente). (The Kovak box)*
748. *Quizá la única pega es que falta algo de chispa a los dos personajes principales (Timothy Hutton y Lucía Jiménez) que, aunque están bien, no transmiten lo mismo cuando están juntos en pantalla. (The Kovak box)*
749. *Del triunfo de la película en este aspecto habría que culpar a su director Daniel Monzón que con una puesta en escena sobria y alejada de efectismos cutres que consigue crear una atmósfera creíble y un crescendo que encuentra su punto más álgido en el espléndido climax final en las Cuevas del Infierno. (The Kovak box)*
750. *En cuanto al reparto Timothy Hutton y Lucía Jiménez demuestran ser unos actores solventes a pesar de su nula compenetración como pareja. (The Kovak box)*
751. *Entre lo bueno destacaría también la espléndida banda sonora (y ya van...) de Roque Baños y la estupenda labor de dirección artística y localizaciones. (The Kovak box)*
752. *Sinceramente creo superior, mucho más "El corazón del guerrero", pero vuelve a poner en entre dicho que Daniel Monzón sea un buen director. (The Kovak box)*
753. *Lo mejor:La banda sonora de Roque Baños y los paisajes de Mallorca. (The Kovak box)*
754. *Lo peor:Para nada Española y mala Americana. (The Kovak box)*
755. *Desigual, aunque siendo española resulta mas que notable. (The Kovak box)*
756. *Lucía Jimenez es actriz??. T Hutton poco puede hacer y Monzón va camino de ser el Garci del siglo XXI. (The Kovak box)*
757. *El contraste más evidente es el uso de una isla como Mallorca como ambientación de un macabro juego, cuando lo fácil hubiera sido usar la claustrofóbica atmósfera de la seminal SEVEN o la de su digna discípula LOS SIN NOMBRE. (The Kovak box)*
758. *Si tenemos en cuenta que Daniel Monzón, el director, era crítico de cine y formó parte del genial programa de televisión DIAS DE CINE, es normal que hallemos ecos cinéfilos. (The Kovak box)*
759. *Ah, y encuentro muy normal la recreación de la fotografía en las vistas de Mallorca. Si yo filmara una película aquí en Menorca haría lo mismo. (The Kovak box)*
760. *Visita turística a la Isla de Mallorca. (The Kovak box)*
761. *Qué bonita es... la isla de Mallorca. (The Kovak box)*
762. *No la puedo salvar ni por la BSO de Roque Baños que, cabe decirlo, me impresionó con su obra en La Flaqueza del Bolchevique. (The Kovak box)*
763. *Notable drama del Director Paul Morrison donde nos muestra la intensa relación de tres grandes artistas del siglo XX y que tuvo lugar en la conocida "Residencia de Estudiantes" de Madrid . (Little ashes)*
764. *Por un lado y ocupando claramente un segundo plano, nos encontramos con Luís Buñuel, definido por algunos como un anarquista con matices, cuya relación con Lorca se ve eclipsada por la llegada del peculiar y extravagante Dalí. (Little ashes)*
765. *Se nos muestra un Buñuel rebelde, cansado del sistema, asfixiado por la España del momento y que desea fervientemente marchar a la ciudad vanguardista del momento, París y poder desarrollar su definitiva vocación, el cine. (Little ashes)*
766. *Por otro lado, la gran relación de amor prohibido mostrada entre Federico García Lorca y Salvador Dalí que marcaría sus vidas y que ocupa el tema principal del film. (Little ashes)*
767. *En cuanto al reparto, destacar la gran actuación de Beltrán y Pattinson, gran atención a éste último que logra con gran nota representar fielmente la complicada figura de Dalí. (Little ashes)*
768. *De no saber con quién estaba casada Gala cuando conoció a Dalí. (Little ashes)*
769. *De ignorar otros poetas andaluces de la época que indudablemente llegaron*

- a oídos de Buñuel y de Dalí en Madrid. (Little ashes)
770. En un par de ocasiones tuve que reprimir la carcajada, a lo cual siguió la indignación. Aparte de que Lorca tiene tanto acento andaluz como un vasco. (Little ashes)
771. La de Pattinson es alocada, amable y vulnerable en ocasiones (como las cartas reales de Dalí demostraron que se mostraba hacia Lorca), entusiasta, extrema, risible, como tenía que ser, y yo por lo menos me olvidé de Edward Cullen mientras veía la cinta. (Little ashes)
772. Beltrán también hace un trabajo notable, aunque en ciertos momentos peca de inexpresivo, pero se mete en el personaje y consigue inspirar una gran empatía. (Little ashes)
773. No estoy tan metida en el universo de Buñuel, así que no puedo opinar en comparación con la persona real, pero también me parece interesante. (Little ashes)
774. No me voy a andar con rodeos, esta SIN LÍMITES no ha sabido captar el alma de 3 inolvidables como Dalí, Lorca y Buñuel. (Little ashes)
775. El guión aporta poca novedad, haciéndose pesado ese interés en la relación entre Lorca y Dalí. (Little ashes)
776. Javier Beltrán salva dignamente a su Lorca de un abismo dramático en el que se precipita esta curiosa cinta. (Little ashes)
777. Robert Pattinson está incómodo en su roll y eso se nota, no ha sabido captar la complejidad de un personaje como Dalí. (Little ashes)
778. Si se quiere ver algo bueno sobre esa relación, la Residencia de Estudiantes y la época es muy recomendable LORCA, MUERTE DE UN POETA, una interesantísima miniserie de TVE con gran reparto, escenarios naturales.... (Little ashes)
779. Un autentico desastre que ofrece escenas absolutamente ridículas -cómo la escena en que en el bar suena música francesa y Dalí va con Buñuel a bailar-, personajes y situaciones que parecen sacadas de una telenovela -el rol que se da a Buñuel es sencillamente inaguantable- y una sensación general de auténtico desastre. (Little ashes)
780. Espero que si a Banderas le dejan rodar su film lo haga mejor que Paul Morrison. (Little ashes)
781. A mi modo de ver (Robert Pattinson) ni entiende a Dalí, ni le interesa. Sólo pone cara de tonto desorientado (supongo que eso es para él el surrealismo, estar como medio colgado o algo), hasta el punto que dan ganas de reirse. (Little ashes)
782. Es superficial, hueca, no hace honor a los grandísimos artistas que eran Lorca y Dalí. (Little ashes)
783. Hace años vi otra sobre la vida de Dalí pero soy incapaz de recordar el título (si alguien me ayuda). Iba hacia atrás en el tiempo, y la estructura era fragmentada. Esa sí que capta el ambiente tibio y poético de Cadaqués y sobre todo muestra el proceso creativo y capta el significado y las claves del surrealismo. (Little ashes)
784. Las actuaciones no pasan de la corrección, si bien es cierto que es harto complicado lidiar con el papel de Dalí, Pattinson a veces se llega a parecer, pero otras veces le queda muy grande. (Little ashes)
785. Ante todo, hay mucha gente que no conoce la relación entre Dalí y Lorca por lo que puede llegar a molestar la relación homosexual. (Little ashes)
786. Robert Pattinson demuestra que es un buen actor ahora encasillado en vampiros que brillan y la química entre él y Beltrán es instantánea. (Little ashes)
787. Lo mejor... las interpretaciones de Lorca (Beltrán) y Dalí (Pattinson). (Little ashes)
788. Lo encantador de la película no son las poesías de Lorca, las pinturas de Dalí o las ideas de Buñuel. (Little ashes)
789. Las interpretaciones de Javier Beltrán (Lorca) y Robbert Pattinson
790. (Dalí) son magistrales. Beltrán transmite un magnífico poeta que inspira libertad y vitalidad, y a la vez tristeza y ternura. (Little ashes)
791. El film termina con la muerte de Lorca, pero tras eso ha habido un largo camino y proceso de descubrimiento de unas relaciones, bien proyectadas y con un guión potente. (Little ashes)
792. Interesante desde el punto de vista cultural, bonita, divertida por la locura de Dalí, romántica por su relación y triste, muy triste por el final que les depara la historia.

- (Little ashes)
793. *Le doy un nueve, es casi perfecta, perfecta si no fuera por la penúltima escena, la última de Dalí, que rompe toda la magia del momento, y perfecta si no fuera por la actuación de Robert Pattinson, que mejora mucho pero sigue poniendo cara de dolor cuando le besan. (Little ashes)*
794. *Sin límites parte de una idea más que interesante, como es la relación siempre complicada entre dos genios como Salvador Dalí y Federico García Lorca, pero no la desarrolla como debería. (Little ashes)*
795. *El ritmo de la narración resulta bastante cansino y ni siquiera la aparición de la siempre excelsa Vicky Peña (atención a su encuentro con los dos jóvenes) anima demasiado la función. (Little ashes)*
796. *Se podría haber sacado mucho más partido a los personajes femeninos y por supuesto a la personalidad de los dos artistas, que sin embargo están bien interpretados por Javier Beltrán y un sorprendente Robert Pattinson en una de sus actuaciones más meritorias. (Little ashes)*
797. *El trío Lorca-Dalí-Buñuel no podía funcionar. (Little ashes)*
798. *Que de golpe Lorca se pase del inglés al español, cuando saluda a su familia, o al recitar algún poema suyo (y otros lo hace en inglés), desconcierta todavía un poco más. (Little ashes)*
799. *La versión española no mejora, con un acento neutro y microfónico para todos que resulta casi insultante: los tres artistas tenían que hablar, como es lógico, cada uno con su respectivo acento muy marcado –Buñuel con el tono muy aragonés que mantuvo hasta viejo, Dalí muy catalán y con palabras de esa lengua, seguramente sin incrustar los galicismos que luego mezclaba con el catalán, y Lorca no hace falta ni decirlo. (Little ashes)*
800. *Algunas escenas que funcionan más o menos bien y otras resultan muy de guardarropía (entre eso último, muchas de calle, rematadamente falsas, o los marineros de Cadaqués, que salen un segundo para desbaratar los juegos “artísticos” más o menos creíbles de Lorca y Dalí en una cala playera). (Little ashes)*
801. *De la mano de un tipo que sabe como lograr tremendas ambientaciones (aunque aquí lo tenía fácil, con esos paisajes) y enormes atmósferas, Harrelson y un irreconocible Noriega (no desentona, como suele ser habitual en él) destapan los primeros instantes del film y, acompañados por Emily Mortimer (que se eruirá la protagonista absoluta llegados a cierto punto) y Kate Mara realizan, sin apenas esfuerzo, un dibujo de los cuatro personajes que nos llevarán a esta aventura atravesando Siberia. (Transsiberian)*
802. *Resulta más contradictorio que ella se muestre tan ingenua ante el personaje de Noriega dado su pasado y "le puede ver venir de lejos"... Noriega/Mara: El personaje de E.N. es de latin lover gamberro, irresponsable, delincuente y jeta que no tiene reparos en ponerse a ligar y buscar rollo descaradamente con la primera que tiene oportunidad. (Transsiberian)*
803. *Si no sospechaba de ellos en la nave esa abandonada en cuanto al tema de llevarse la pasta sino de que sabían dónde estaba Noriega y le encubrían o mentían? (Transsiberian)*
804. *Nos enseñan a Noriega sujetando una barra... nos dan a entender que es un tipo peligroso haciendo desaparecer a Woody Harrelson... sin venir a colación, se apea del tren con Emily Mortimer para meter en su mochila un “Cargamento” de Heroína que lleva escondida en unas muñecas que transporta en el tren en compañía de Kate Mara, que está enamorada de Eduardo Noriega por ¿error?... el cual se permite el lujo de montarse en un autobus con Mortimer para llevarla a una Iglesia en Ruinas que esta a no sé cuantos Kilómetros y a no sé cuantas horas de caminata... que hacen porque Harrelson ha dado señales de vida y por entretenerse un rato mientras llega... ¿?. Mortimer se carga a Noriega porque este se la quiere cepillar y vuelve al pueblo en un autobús que nadie sabe de dónde ha salido con el anorak manchado por la sangre y sin que nadie sospeche que pasa algo raro... (Transsiberian)*
805. *Toda la tensión dramática se vendría abajo si la protagonist explicara que mató a Carlos porque éste intento violarla, sin que hiciera falta nombrar un intento de infidelidad que no llega ni a escarceo, y del que una vez borrada la foto en la nieve, no habría forma de probar. (Transsiberian)*

806. *Tampoco resulta muy creíble ese acto de resarcimiento que tiene la protagonista con la chica de Carlos. Para acabar, ¿a qué viene esa imagen inquietante de Noriega empuñando ese hierro ante su desprevenido e ingenuo amigo? (Transsiberian)*
807. *Consigue que se acabe echando de menos a Noriega. (Transsiberian)*
808. *Noriega lo intenta, Kingsley sorprende con un trabajado acento y Harrelson nos hace creer en él. (Transsiberian)*
809. *Creía que Eduardo Noriega haría un cameo sin pena ni gloria pero para nada, se convierte en uno de los protagonistas. (Transsiberian)*
810. *Lo que me sorprende es la nacionalidad, pues de los créditos deduzco que Tele 5 está muy involucrada (será para compensar por Santos), además de Canal + España, y los consabidos Ministerio de Cultura, ICO y demás. (Transsiberian)*
811. *Confieso que me alegré de que se cargaran a Noriega. (Transsiberian)*
812. *Buena actuación de Noriega, aunque eso de que el actor que lo doble no sea él mismo es algo a lo que no me acostumbraré nunca. Creo sin duda que es uno de los mejores actores españoles actualmente. (Eduardo, ponte a currar más pero a la de ya). (Transsiberian)*
813. *El reparto funciona bien, la protagonista femenina cumple con creces y respecto a Noriega, correcto, gracias a que el director ha tenido la precaución de tejer la película sin escenas junto a Kingsley, que lo hubiera fagocitado instantáneamente. (Transsiberian)*
814. *Tanto el personaje de Emily Mortimer como el de Eduardo Noriega, tienen un pasado algo oscuro, ambos se observan y se escrutan, y el espectador espera acontecimientos. (Transsiberian)*
815. *Al internacional elenco compuesto por Emily Mortimer (creíble la interpretación de la que fuera la infeliz comuda de Match Point), Woody Harrelson y Ben Kingsley en unos papeles no sorprendentes por su simplicidad y el toque latino por un Noriega más que aceptable tras haber salido mal parado de Lolitas Club hay que añadirle la fotografía y montaje pues son un protagonista más. (Transsiberian)*
816. *En general me han gustado los cinco actores principales, incluso Eduardo Noriega, que no me suele convencer. (Transsiberian)*
817. *Por otro lado, tratándose de una película en la que colabora el Gobierno de España (a través de El Ministerio de Cultura), Canal Plus y La Generalitat de Cataluña; un país que aún tiene enterrados a muchas víctimas de una guerra civil en las cunetas, y, en una fosa común, a uno de sus poetas más insignes, Lorca, no puede permitirse el lujo de avalar este tipo de mensajes nada subliminales. (Transsiberian)*
818. *No obstante, me gusta la dinámica que se establece entre las dos parejas protagonistas: por un lado, los "inocentes" estadounidenses, Roy y Jessie (buenas actuaciones de Woody Harrelson, como el ceorro santurrón y, por tanto, víctima fácil de los malos, y de Emily Mortimer, como esa chica de mala vida reciclada por el imán de bondad de su maromo), frente a Abby y Carlos (Noriega, curiosamente, no actúa tan mal como acostumbra, su personaje, sobre todo en V.O. resulta creíble). (Transsiberian)*
819. *El aspecto técnico está bien logrado, con importante presencia española (coproducción de Filmax), destacando el montaje de Jaume Martí, la música de Alfonso Vilallonga y la foto de Xavi Giménez (que recrea estupendamente la atmósfera de ese tren y de la gélida Siberia, a pesar de haberse rodado en su integridad en Lituania), lo que demuestra que hay una buena cantera a seguir exportando de nuestro cine nacional. (Transsiberian)*
820. *Las interpretaciones rayan a buena altura, destacando un sorprendente Eduardo Noriega, que lo borda en su papel de macarra guaperas, el trabajo de Kingsley es natural en él, cada vez que sale en pantalla todo lo absorbe se los traga a todos quedando se solo, los ensombrece con su majestuosidad, simplemente uno de los más grandes. (Transsiberian)*
821. *¿Y qué cabe esperar? lo de siempre. Rusos malos y borrachos, Eduardo Noriega haciendo un papel de malo muy corto (no de tiempo sino de cerebro) que no creo que guarde como interpretación seleccionada y memorable y finalmente, como resultado, otro thriller convencional que ni recuerda a Hitchcock ni "rabo de gaitas" (que diríamos en mi terruño lejano de la vieja Siberia pero en el que seguro que llueve más). (Transsiberian)*

822. *Mi mención especial para el gran Ben Kingsley (ya no sorprende, pero sigue siendo perfecto) y para Eduardo Noriega, que no es un actor que me guste especialmente y le atribuyo el mérito de haberme parecido por encima de sus compañeros de reparto. (Transsiberian)*
823. *Lo mejor es que Eduardo Noriega se va metiendo poco a poco en el mercado norteamericano. (Transsiberian)*
824. *Tráfico de drogas, acción y suspense son los elementos de una película con un Eduardo Noriega que desde que triunfara en España con 'Tesis' o 'Abre los ojos', ambas de Amenábar, le ha llegado el momento de codearse con grandes estrellas de Hollywood como Dennis Quaid o Woody Harrelson entre otros. (Transsiberian)*
825. *He de reconocer que tenía ganas de ver esta peli, porque me encanta el thriller y sabía que aparecía Eduardo Noriega y Ben Kingsley. (Transsiberian)*
826. *Eduardo Noriega, como siempre haciendo de " chico malo ". (ver spoiler 1). (Transsiberian)*
827. *Al menos, Noriega vuelve a hacer un trabajo pasable. (Transsiberian)*
828. *Muy logrado el papel de Noriega, pero también de todos los demás, muy correctos. (Transsiberian)*
829. *Me encanta el papelazo de chico malo que hace Eduardo Noriega, será porque casi nunca interpreta personajes así, la caracterización es fantástica, me ha recordado mucho, aunque no tiene nada que ver, al que hizo en Tesis, esa incertidumbre le viene que ni pintada! (Transsiberian)*
830. *Bien Emily Mortimer, perfecto Ben Kingsley, y en cuanto a Woody Harrelson y Eduardo Noriega, sus papeles no dan más de sí, sobre todo el del primero. (Transsiberian)*
831. *Los cinco actores principales están desiguales, era lo que esperaba porque Noriega no está a la altura, para variar, pero Emily Mortimer o Kingsley (pero que bien se le dan los hombres oscuros) suben el listón. (Transsiberian)*
832. *La escena final es demasiado plana, en la cual se observa a la joven llevarse el dinero del previsiblemente malo Eduardo Noriega. (Transsiberian)*
833. *En cuanto a las actuaciones, me han parecido correctas excepto la del pobre de Noriega que está mal (al que además le hacen hablar en un horrible y patético bilingüe que afea muchísimo el personaje perdiendo credibilidad por ello). (Transsiberian)*
834. *Eduardo Noriega es un patán. (Transsiberian)*
835. *Buenos actores, prácticamente todos están perfectos, incluido Eduardo Noriega (mejor si se ve en versión original pues su personaje usa un montón de coletillas en español que seguro se pierden con el doblaje). (Transsiberian)*
836. *Una maldad: no me extraña que a Noriega le doblaran en el spot aquel en el que salía en cueros; el fugaz desnudo del cántabro resulta demoledor. (Transsiberian)*
837. *La aparición de Noriega (por su buen hacer) me ha decidido ir a verla. (Transsiberian)*
838. *Película de trama "normalita"...con algunos golpes de irrealismo...con un doblaje que no añade nada bueno (de hecho roba intensidad e introduce giros como: "molona", "chula" etc...en boca de un "mal doblado" Noriega). (Transsiberian)*
839. *Noriega realiza un papel genial sexy y arrebatador que poco a poco le hacen un hueco en el cine de hollywood. (Transsiberian)*
840. *Eduardo Noriega no es un actor que me entusiasme pero en esta ocasión yo diría que está muy convincente. (Transsiberian)*
841. *¿Por qué se empeña en mentir constantemente? ¿Por qué tanto ansia por proteger a Eduardo Noriega? (Transsiberian)*
842. *Los personajes son en general coherentes y la historia no pierde aceite, pero tiene algo que le impide conseguir mayor nota y ese algo tiene nombre y apellido: Eduardo Noriega. (Transsiberian)*
843. *A partir de ahí deja de aparecer Noriega, el personaje de Woody Harrelson deja de parecer estúpido y comienza a prestar atención y entender la gravedad de la situación y entra en acción Ben Kingsley soberbio y convincente. (Transsiberian)*
844. *En cuanto al reparto, el mejor es Eduardo Noriega, y eso que se está codeando con otros actores veteranos. (Transsiberian)*
845. *Terrible Noriega (Transsiberian)*
846. *Eduardo Noriega y sus cansinas frases en español, pésimo. (Transsiberian)*

847. *Una lástima, cualquier actor americano o es más, cualquiera actor diferente a Noriega llevaría el papel con más credibilidad. (Transsiberian)*
848. *Será porque el único español que aparece sea Eduardo Noriega. (Transsiberian)*
849. *En él, conocen a una pareja de lo más simpática, Carlos y Abby (Eduardo Noriega y Kate Mara) pero que en el fondo no son lo que en un principio aparentaban, por lo que nuestros compañeros de viaje acaban por meterse en un problema tan gordo que no pueden imaginar sus magnitudes. (Transsiberian)*
850. *La trama sigue avanzando a trompicones, tras una primera parte mas que decente, en la que vamos descubriendo quién es realmente cada personaje, y no quién aparenta ser, una serie de circunstancias (no explicadas) hacen que Jessy acabe con Carlos y Abby en un hotel, y no se sepa nada de Roy. (Transsiberian)*
851. *Luego, tenemos unos personajes que no resultan creíbles de tan*
852. *estereotipados que son: Woody Harrelson es el típico tío superenrollado (es tan sumamente ingenuo que no te imaginas que nadie pueda ser así), Emily Mortimer es un puro estereotipo de la bala perdida que ha sentado la cabeza con el paso de los años, Eduardo Noriega hace por enésima vez el mismo papel de siempre (a estas alturas se lo sabrá de memoria y no tendrá ni que actuar), Ben Kingsley cumple, eso no voy a negarlo, pero es la viva imagen del tópico del policía corrupto y criminal y, por último, sobre Kata Mara hablo en la zona "spoiler". (Transsiberian)*
853. *Una buena historia clásica que contar. Personajes con matices y profundidad. Eduardo Noriega doblado (arg). (Transsiberian)*
854. *Estupenda la actuación de estos tres actores, de Woody Harrelson (el que hace de capitán en el magnífico filme "The messenger"), Emily Mortimer (la esposa rica de "Match Point") y Eduardo Noriega (el joven misterioso y sorprendente de "Tesis"). (Transsiberian)*
855. *Ayer fui al cine con mis amigos a ver una película de apariencia underground, Transsiberian, con ese título la verdad es que si no fuera porque leí por encima de que iba en internet a lo mejor ni hubiera ido, "Obviamente no voy a deciros nada de la película, mejor ir sin saber nada", en la presentación se veían anuncios de telecinco y mis amigos que no son tampoco muy afines al cine español me dijeron en dónde nos has metido, aún así la película es inglesa, es la producción como en el maquinista lo que ha salido en su mayor parte de aquí. (Transsiberian)*
856. *Eduardo Noriega es uno de los mayores valores de España, espero que, haciendo películas como ésta, se le vaya reconociendo su gran talento. (Transsiberian)*
857. *Aviso ¡está llena de tópicos! las españolas sexys y busconas (menudo papel que les han dado a María Botto y María Adán, casi mejor que se hubiesen ahorrado el viaje, porque para lo que hacen...), los americanos incultos, los australianos con un acento ininteligible... vamos, que trata de lo que te puede pasar en un viaje si mezclas a personas de diferentes culturas con una guía harta de las exigencias diarias y a punto de abandonar su trabajo. (My life in ruins)*
858. *En el reparto también están María Adanez o María Botto entre otros intérpretes. (My life in ruins)*
859. *Un guión donde narra los últimos meses de vida de Manolete y que se centra de sobremanera en la relación amorosa, hasta el punto de acabar la película y quedarse uno con la sensación de no saber absolutamente nada sobre el torero. (A matador's mistress)*
860. *Pese a contar con una buena fotografía (quizá la dirección artística sea lo único destacable de este despropósito), la ambientación, los extras y la sensación general es la de estar contemplando el plató de "Farmacia de Guardia": fachadas impecables, carreteras impolutas, aldeanos con su boina reglamentaria perfectamente alineados y coreografiados (¡Manolete, Manolete!), cielos perennemente despejados con luz perfecta... cine de cartón piedra. (A matador's mistress)*
861. *Los actores compiten para ver quién lo puede hacer peor. Segura, Echanove y Brody se empeñan con ahínco. Penélope Cruz hace lo que puede con el guión que le han dado (la escena en la que va conduciendo es, sencillamente, ridícula). (A matador's mistress)*
862. *Mucho morbo tenía por ver esta cinta, que rodada en 2007, aún espera estreno en España, su país de origen, a pesar de tratar la historia de unos de los*

- mayores mitos del país, y de tener en su reparto a dos actores tan conocidos como Pe y Adrien Brody. (A matador's mistress)
863. Se centra demasiado en su amorio con Lupe y no nos deja descubrir la verdadera personalidad del torero. (A matador's mistress)
864. Los actores tampoco destacan, si acaso Pe, pero Brody está tan soso como siempre, y no transmite nada, y Santiago Segura y Echanove, poco pueden hacer con tan poco personaje. (A matador's mistress)
865. Las interpretaciones de los dos protas son magníficas, en especial la de Pe, extraordinaria en el papel de guarrona desequilibradilla. (A matador's mistress)
866. En especial el "Mamita" de Buika, de poner los pelos de punta. (A matador's mistress)
867. Lo mejor: Lupe Sino, una Penélope perfecta y guapa a rabiar. (A matador's mistress)
868. Lo peor: El guión, Santiago Segura y Juan Echanove, vergonzosos... (A matador's mistress)
869. Aún así, más que merecida recreación de la parte más "Sálvame" de la vida de un torero, merecería haberse estrenado dignamente y no con el avergonzante desinterés de, nuevamente, nuestra eterna a este paso, ministra de cultura, la Sinde. (A matador's mistress)
870. En el banderilleo, Adrien Brody "Napieta" se mostró largo mas con poco empaque y Penélope "Lagarteranita" a penas saltó al ruedo más que para el quite. En el rejoneo, ni Santiago Segura "Otrapapelillo" ni Juan Echanove "Puerquete" consiguen ofrecer nada al tendido. (A matador's mistress)
871. ¿Manolete? No: ¡Penélope Cruz! (A matador's mistress)
872. Daba pereza ver Manolete. (A matador's mistress)
873. Al director no le ha interesado el Manolete torero y lo ha descrito casi exclusivamente en calidad de enamorado. (A matador's mistress)
874. La dama es Penélope Cruz, y sólo ella justifica el visionado de la película. (A matador's mistress)
875. Manolete no tiene ningún interés, tampoco la anodina interpretación de Adrien Brody (elegido no por sus atributos interpretativos, sino por su relativa semejanza física con el personaje). (A matador's mistress)
876. Al público español le harán gracia las apariciones de Juan Echanove y Santiago Segura, pero ello no supone ningún aliciente. El verdadero atractivo está en Penélope Cruz, y algún iluminado debería rebautizar la película como Lupe, el nombre de la amada amante que encarna la española. (A matador's mistress)
877. Vaya, que Manolete, una película de cadencia lenta y atractivo cero, remonta el vuelo gracias a nuestra estrella más internacional. No nos importa quién fue Manolete. Muchos dirán que las faenas de Manolete eran arte, pero para quien esto escribe solo eran matanzas; el verdadero arte lo aporta Penélope Cruz, la diva que estaba escondida. (A matador's mistress)
878. Manolete es una película consciente de su despropósito: la figura que retrata sólo atrae a su director, y por eso se nos brinda al resto de los mortales un nuevo ejemplo de la magia que desprende, la fascinación que despierta, la experiencia que supone ver a una Penélope Cruz en su etapa más productiva y prolífica. (A matador's mistress)
879. Un repaso de los últimos dos años de la vida de Manolete, centrándose sobre todo en su noviazgo con la cupletista Lupe Sino, y debería distribuir más equitativamente otros aspectos de la vida de Manolete, como el toreo. (A matador's mistress)
880. Respecto a la agonía se nota la falta de explicación en lo que le causo la muerte en realidad, es decir, el suero en mal estado que llegó de Linares a Madrid, y en la cinta ni siquiera se hace referencia a dicho suero, a parte también hay que mencionar que no aparecen las conversaciones que tuvo en realidad el diestro con su médico. (A matador's mistress)
881. Manolete: el torero y la película malditas. (A matador's mistress)
882. A día de hoy, han pasado ya casi cuatro años desde que se concretó una fecha de estreno para "Manolete" pero, aún, no se ha estrenado en España. La razón, supuestos problemas con la distribuidora. Por este motivo, podemos afirmar que "Manolete" es una película maldita, ni Dios quiere que sea proyectada en cines

- españoles, pero, gracias a la red, los curiosos como yo la hemos podido ver. (A matador's mistress)
883. Pero, visto el resultado, como si no la hubieran hecho, ya que, "Manolete" es una película fallida, floja, que se podría haber explotado más y mal realizada en algunos aspectos. (A matador's mistress)
884. En primer lugar, "Manolete" es superficial. (A matador's mistress)
885. El resto de la película, narra su historia de amor con Lupe Sino, cosa que tampoco está muy bien detallada. (A matador's mistress)
886. Los actores, salvo Penélope Cruz, la cual hace una Buena interpretación y es, de lejos, lo mejor de la película, están discretos, aunque no horriblos. (A matador's mistress)
887. Echanove, que se pasa media película con un cigarro en la boca, el cual le impide interpretar más satisfactoriamente, pasa desapercibida, al igual que Segura, en un papel irreconocible. (A matador's mistress)
888. En resumen, "Manolete" es una película que no llega a ser lo que podría haber sido y que se podría llamar un gran fracaso, tanto en el resultado artístico como en el ámbito económico y comercial. (A matador's mistress)
889. Lo mejor: Penélope Cruz reafirmando (por enésima vez) de que es una gran actriz. (A matador's mistress)
890. No hay ninguna subtrama que le de dinamismo al metraje, y la historia es zafia, se centra exclusivamente en la relación sentimental del torero con la actriz Lupe Sino (Que no se ni siquiera si es verdad o no). (A matador's mistress)
891. Pretende ser un biopic pero no se menciona ni los orígenes ni la vida del torero, y eso que Manolete ha sido uno de los personajes más emblemáticos, conocidos y destacados de España en el siglo XX. (A matador's mistress)
892. Si no le di un uno, es porque cuando Brody le dice a Cruz "ay mamita, ay mamita" No pude parar de reirme. (A matador's mistress)
893. Se salva una esforzada Penélope Cruz por dar vigor a un proyecto lamentable, sin conseguirlo. Ella aparece bellísima en la película y se esfuerza con su talento por hacer creíble su personaje y la relación entre Lupe Sino y el torero Manolete, pero los actores están mal dirigidos y las palabras que pronuncian son absurdas. Los demás actores parecen pasar por allí sin pena ni gloria en el mejor de los casos, Juan Echanove o Adrien Brody, o directamente están fatal, el joven que interpreta a Luis Miguel Dominguín, Santiago Segura, etc... (A matador's mistress)
894. Horrible película. Le doy un dos porque supongo que las intenciones eran buenas, por el esfuerzo de Penélope Cruz, y la música de Javier Limón, inspirada en algún fotograma suelto. (A matador's mistress)
895. Lupe Sino (A matador's mistress)
896. Entre su nominación al Oscar por Volver y el susodicho premio por Vicky Cristina Barcelona, Penélope Cruz hizo una película maldita que aún hoy no ha sido estrenada en España. En Manolete, como en Elegy, en Nine o en Los abrazos rotos, Cruz vuelve a demostrar que ha despegado como actriz y que no tiene pensamiento de parar. (A matador's mistress)
897. Podría dedicar toda la crítica a alabar la absorbente interpretación de Cruz en Manolete, incluyendo una escena ridícula que intent ser sensual, pero eso os daría a pensar que es una gran película y nada más lejos de la realidad. (A matador's mistress)
898. El problema de Manolete no reside en que sea una mala película, la causa es que su director y guionista, Menno Meyjes, no entiende que es el toreo, ni lo que sienten aquellos que disfrutan con él. (A matador's mistress)
899. Eso parece haberle provocado un miedo escénico a su director que hace que intente salir del escollo pasando de puntillas por el Manolete torero y centrándose únicamente en el Manolete amante. (A matador's mistress)
900. El problema se agrava más cuando el protagonista, un sosísimo Adrien Brody, no comprende lo que significó para muchos la figura del torero, ni el amor que siente ni por el toro, ni por Lupe Sino. (A matador's mistress)
901. Tan solo es salvable el tema principal, "Mamita" cantado con gran sentimiento por Concha Buika. (A matador's mistress)
902. Penélope Cruz está simplemente soberbia en el papel de amante sufridora con garra que parece venirle como anillo al dedo como ya demostró en sus dos

- últimas películas con Almodóvar. (A matador's mistress)
903. Ayuda además un fascinante fondo de armario diseñado por Sonia Grande (sus trabajos solo son comparables a los de Sandy Powell en la actualidad) y una gran dirección artística por donde Cruz se mueve con soltura. La actriz dota de matices a un personaje completamente plano y crea una Lupe Sino, sensual y amante hasta la muerte. (A matador's mistress)
904. A estos, se añade un buen Juan Echanove como apoderado y un más que decente Nacho Aldeguer, como el rival del Maestro, Luís Miguel Dominguín. Entre los dos pasea no se sabe muy bien por donde un Santiago Segura que sigue en su línea de la nadería absoluta. (A matador's mistress)
905. Así que, si alguien tiene pensado ir a verla cuando se estrene, que se olvide por completo de conocer en algo a Manolete o al toreo, pero que disfrute con el trabajo de Cruz. (A matador's mistress)
906. Respecto a la rigurosidad histórica, no es que no haya sido fiel a la vida de Manolete, es que no cuenta prácticamente nada de ella. (A matador's mistress)
907. Adrien Brody y Penélope Cruz, de Oscar. Lo demás, como para pegarse un tiro. (A matador's mistress)
908. Manolete fue una leyenda del toreo, uno de los más grandes `` mataores `` que ha tenido España, y no merecía que empañaran su figura con este bodrio estilo `` Sálvame ``... (A matador's mistress)
909. No se hasta que punto será fidedignamente así, pero lo que me queda más claro de este telefilme con aires de grandeza, es que Lupe Sino "asesinó" de forma colateral, al feo, depresivo y talentoso Manolete. (A matador's mistress)
910. Es una película de las que todos denominaríamos "dominguera de 4 de la tarde", que no termina de aburrir porque es realmente corta, y en la que nuestra "Pe" hace gala de como domina este tipo de papel de mujer fatal y sin clase. Lo que se denomina comunmente, una arpía. (A matador's mistress)
911. Me recordó a una serie de televisión sobre otro torero: Paquirri... (A matador's mistress)
912. Penélope toreando (A matador's mistress)
913. Esta cinta es una buena aproximación a la figura de un torero para todo aquel que no le conoce, y refleja el entorno del torero y su relación con Lupe Sino. (A matador's mistress)
914. El interés de la película lo mantiene Penélope, que en honor a la verdad, hay que decir que lo hace muy bien y que logra dar emotividad a la historia, que sin su presencia se hundiría irremediabilmente. (A matador's mistress)
915. Las actuaciones de Segura y Echanove son de pena por lo sumamente ridículas, deberían hacérselo mirar, no aportan nada. (A matador's mistress)
916. En el final deberían haberse explicado mejor la cuestiones médicas y el desprecio del entorno del torero hacia Lupe Sino. (A matador's mistress)
917. Veo en DVD "Manolete", la película que fue estrenada en las salas seis años después de haberse rodado debido a problemas con el productor (Andrés Vicente Gómez mantenía una diferente visión a la del director) y a vicisitudes económicas (la empresa de los decorados demandó a la productora por impago). (A matador's mistress)
918. A pesar de que me ha gustado la interpretación de Penélope Cruz, la mezcla de fotogramas reales y de imágenes en blanco y negro, las estampas de la lidia, la ambientación (la plaza de toros de Alicante y el Palacio de Orleans-Borbón en Sanlúcar de Barrameda), la banda sonora de guitarra española y el vestuario, la irritante caracterización de Santiago Segura, la ridícula lanzada de palomas blancas por el torero una vez que entra en el ruedo, la actuación plana de Adrien Brody (su único mérito para participar en esta obra es su parecido físico con el matador), las inexplicables muecas del actor que interpreta a Luis Miguel Dominguín y la mala adaptación del poema de Federico García Lorca que se hace en la canción de los títulos de crédito, hacen que este film, lejos de resultar una narración biográfica de la relación sentimental entre Manolete y Lupe Sino, me haya parecido una parodia de algunos aspectos de la vida del torero, sin que la voz en off que explica el origen de la leyenda, consiga sacarme de mi error. (A matador's mistress)
919. AVISO: Crítica no apta para lectores sensibles o gente del equipo de 'Manolete'. (A matador's mistress)

920. *Un camino lleno de obstáculos para que, 6 años después de su rodaje y tras pasar por 8 montajes distintos, se estrene en España (su país de origen) 'Manolete'. (A matador's mistress)*
921. *Todos sabemos que 'Manolete' constituye uno de los grandes fiascos del cine español, la crítica no ha sido demasiado benévola con ella y económicamente se ha topado con varios "problemillas". (A matador's mistress)*
922. *'Manolete', cuyo título inglés suena mucho más elegante y sugerente, 'A Matador's Mistress', y cuyo tráiler, lo reconozco, me hacía confiar en que vería una interesante cinta (¡Ingénuo de mí!) es un esperpento que roza lo bochornoso y de la que solo podemos salvar totalmente de la quema, al aspecto artístico. (A matador's mistress)*
923. *La película es lo más parecido a una TV Movie de Telecinco al estilo 'Paquirri' o 'Mi Gitana' que se ha visto en el cine (incluso peor) sólo que con estrellas internacionales y con una facture técnica de mayor calidad que, al contrario de lo que se puede pensar, hace que la cinta de Menno Meyjes sea completamente ridícula. (A matador's mistress)*
924. *Meyjes contaba con muchísimos medios para hacer una buena cinta biográfica pero no sólo los desaprovecha sino que casi, los desprecia y los tira a la basura para después "regalarnos" pesadillas provocadas por esas líneas de diálogos empalagosas, repetitivas (literalmente) y que resultan vergonzosas aunque salgan de la boca de una (bellísima, eso sí) Penélope Cruz. (A matador's mistress)*
925. *En este apartado son muy destacables (ahí lo dejo) las actuaciones de Santiago Segura, con el maquillaje de Torrente a media terminar y un moreno muy... ejem... llamativo, y de Juan Echanove que parece más preocupado por mantener su cigarillo en la boca que por la propia película. Y no nos olvidemos de el aspecto/caracterización de Nacho Aldeguer y el cameo de, ¡Ojo!, Cayetano Rivera Ordoñez. Y olé. (A matador's mistress)*
926. *En cuanto a la pareja protagonista, Pé, que aparece despeinada en gran parte del film por motivos desconocidos en muchos momentos, destaca por, todo hay que decirlo, ser, probablemente, uno de los pilares que aguantan la estrella que he dado a la película y que la justifican, no brilla como en 'Volver' (rodada el mismo año) pero casi. (A matador's mistress)*
927. *Como ha dicho Mari Carmen Rodríguez en su crítica, Adrien Brody para estar diciendo "¿Qué hago aquí?", yo extendería este pensamiento a todos los actores que participan. (A matador's mistress)*
928. *Cuando veo una película me la tengo que creer y viendo a Torrente de mozo de Manolete es imposible. (A matador's mistress)*
929. *He leído críticas a favor de Penélope, para mi es una actriz mediocre y en esta película una actriz muy mala. Una actriz que se precie no hace este folletín. (A matador's mistress)*
930. *La escena del hospital con ese continuo abrir y cerrar de puertas es espantosa, peor aun que la de Penélope conduciendo. (A matador's mistress)*
931. *Si acaso los actores (las masculinos, porque Penélope Cruz da pena), que hacen lo que pueden para capear el desastre, pero es que Manolete es aburrida, no tiene alma ninguna, sí un guión espantoso y es un culebrón pastoso y tedioso a más no poder. (A matador's mistress)*
932. *Es una película bonita, regular, con poco contenido sobre la vida y obras de Manuel Laureano Rodríguez Sánchez, más conocido como Manolete (Córdoba; 4 de julio de 1917 - Linares, Jaén; 29 de agosto de 1947); pero aún así, se ve y oye a gusto porque nos sumerge en una España y en un tiempo, unas poesías, una música y un auge del toreo que difícilmente se verá de nuevo. (A matador's mistress)*
933. *La película se centra mucho en el enamoramiento y amores del torero Manolete con su querida Lupe Sino (interpretada por Penélope Cruz), pero como quiera es digno de verse a Adrien Brody interpretando a Manolete, por su gran parecido. (A matador's mistress)*
934. *Parece que por hacer planos cortos de una Penélope Cruz en mi opinión mediocre, salvas la fotografía, pero nada más lejos de la realidad. (A matador's mistress)*
935. *Es decir, una ocasión idónea para que Woody Allen interactúe de forma directa y bilateral con ilustres de la talla de Scott Fitzgerald, Ernest Hemingway, Pablo*

- Picasso, Salvador Dalí (muy divertida la caracterización de Adrien Brody, quién iba a decirlo) o Cole Porter. (Midnight in Paris)
936. La delicia de todo buen amante del arte... visto lo visto, muy loco se tendría que estar para no intentar obtener el consejo literario de Gertrude Stein, o para no plantar en Luis Buñuel la semilla de 'El Ángel destructor', o para no darle a Zelda Fitzgerald un valium... o, por qué no, para no enamorarse de una bella musa. (Midnight in Paris)
937. Una cita que no es invención de nuestros tiempos, si no que ya se recogía incluso en la Biblia (Eclesiastés, 10,7) o el mismo Jorge Manrique en su obra "Coplas a la muerte de su padre". (Midnight in Paris)
938. Los Fitzgerald, Hemingway, Picasso, Dalí, Bunuel, Cole Porter... Si algo tienen en común, aparte de su indudable talento, es que su arte nace de impulsos, sensaciones y motivaciones interiores que brotan al exterior en arrebatos de genialidad. (Midnight in Paris)
939. Se trata por tanto de pensar "qué gracia, si es Buñuel", en lugar de pensar "qué interesante es el personaje de Buñuel". (Midnight in Paris)
940. En este caso además, el homenaje se extiende al París de los años 20 (Picasso, Dalí, Hemingway., Scott Fitzgerald, Buñuel, etc conforman un particular y sorprendente marco de época) e incluso al de la "Belle Epoque" de finales de siglo XIX con Toulouse Lautrec y Gauguin como ejes principales. (Midnight in Paris)
941. Mención especial para los secundarios que hacen de Hemingway, Picasso, Toulouse Lautrec, etc, totalmente inexpresivos... (Midnight in Paris)
942. De hecho cada vez que salía uno de estos (Dalí, Hemingway, Fitzgerald, Buñuel...) el público leído y que se creía avisado soltaba una especie de: "Oh, mira, si es Hemingway". (Midnight in Paris)
943. Aquí tenéis una: "Hey Buñuel, tengo una idea sobre una película en la que una serie de personas quedan para cenar en una casa y luego no se atreven a salir de ella". (Midnight in Paris)
944. Hasta el mismo Allen lo reconoce en la escena que vale más la pena que es toda una confesión de parte: un pedantorro alabando un cuadro de Picasso, y el prota desvelando la realidad de esa obra fallida. (Midnight in Paris)
945. Pasea por París, no pierdas la oportunidad. Además vas a sonreír cuando te presenten a Dalí. (Midnight in Paris)
946. Señor Dalí, con ese pelo ensortijado y ese bigotito es usted clavado a Gilbert Roland. Te va a hacer gracia ver al doble de José Ferrer (igualito que T.Lautrec) sentado en un poyete para los pies detrás de la mesa. Es, sencillamente, encantador. -Pablo, puede que seas el mayor artista de la Historia, pero Matisse es mejor dibujante. (Midnight in Paris)
947. Y es que Hemingway, Picasso, Dalí, Buñuel y un amplio etcetera están ahí para demostrar lo maravilloso que era la vida en otra época. (Midnight in Paris)
948. Y es que me pongo a comparar esa Barcelona cutre con el glamouroso París de "Midnight in Paris", y a esa Pe verdulera (qué rechinar de dientes me provocó, por Dios) con una Marion Cotillard que ni se despeina, y, dónde va a parar, la trama estúpida de la otra con la ingeniosa de ésta... (Midnight in Paris)
949. Me sigo quedando con el Woody que rueda fuera de nuestro terruño ibérico y, por favor, que no vuelva a tener otra brillante idea cuando se encuentre de visita por aquí. (Midnight in Paris)
950. Jo, y es que una se siente tan paleta al lado de esa Ciudad de las Luces tan graciosamente elogiada, que hasta con una sencilla idea que se le ocurra al cineasta mientras baja a comprar el periódico al kiosco de la esquina es capaz de crear una comedia decente y con escenas bonitas y hasta divertidas. El modo en que dibuja la nostalgia, enlaza pasado, presente y futuro y homenajea a los artistas no se le habría ocurrido, pongamos, en Madrid. Miedo me da imaginar qué arranque de inspiración hubiera tenido Allen paseando por la Casa de Campo. (Midnight in Paris)
951. Es aquí donde entra en escena la importante nómina de artistas e intelectuales, entre los que no faltan escritores (Fitzgerald, Hemingway...), pintores (Picasso, Dalí...), artistas surrealistas (Buñuel, Man Ray...). (Midnight in Paris)
952. Adrien Brody interpretando a Dalí. Descojone absoluto en 3 minutos. (Midnight in Paris)
953. El diálogo de Gil con Buñuel en el que le habla del argumento de una idea

- para una película. Posteriormente, Buñuel realizará una película con ese argumento en 1962. (*Midnight in Paris*)
954. "¿Has estado viviendo con Modigliani y Picasso? Elevas a Arte el concepto de Groupie." Sublime. (*Midnight in Paris*)
955. Y es que no se pueden hacer películas geniales si se hace una cada año. Por cierto ¿qué hace la Generalitat Catalana y el Gobierno de España subvencionandola? ¿Es el precio por algunas palabras dichas en español y que salgan figuras como Picasso, Dalí, Belmonte, Buñuel, ...? Un poco caro ¿no? (*Midnight in Paris*)
956. Atención a una secuencia impagable entre el protagonista y Buñuel, a la luminosidad de Marion Cotillard en prácticamente todas sus apariciones en pantalla, a la Hermosa escena final... (*Midnight in Paris*)
957. Decía José Luis Garcí que lo único que le pediría a sus obras es que cuando la gente las viera, pudieran salir más relajados de lo que habían entrado, de mejor humor y más abiertos a tomarse un respiro. (*Midnight in Paris*)
958. Woody Allen sigue mostrando que está en forma, y no seamos fanáticos, había existido un descenso, estaba un ejercicio no muy hábil, "Vicky y Cristina Barcelona". Tuve fundados temores de que el genio de New York hubiera tenido un verano en la capital gala como en Barcelona, haciendo de paso una cinta. (*Midnight in Paris*)
959. Una invitación a montarnos a un coche, donde Hemingway nos hablará del valor, Dalí de rinocerontes y su capacidad de ver las cosas a su manera, con editoras de percepción maravillosa, mujeres que saben fumar como nadie, de un tal Pablo Picasso que al parecer no es malo dibujando, de Scott y Zelda... (*Midnight in Paris*)
960. ¿Por qué? Venga, que lo digo, pues porque para empezar los americanos ricos de cartón piedra ya han sido explotados por Soffia Coppola, aunque es verdad que no en su vertiente escritoral-creativa, y esto no importa nada ahora que lo pienso: Vicky Cristina Barcelona es la cumbre de la risa y de lo falso de "no hay ningún lado por dónde coger esto", pero lo malo es que en parte es verdad, o es una aspiración. (*Midnight in Paris*)
961. Woody Allen ha hecho nada ya muchas veces. Nada de que aquí no hay nada. Nada de que estás tratando de, pongamos, inventar a Falstaff partiendo de Chiquito, no porque sean los dos grandes humoristas, sino porque uno es del siglo XVI o por ahí y el otro del XXI. ¿Cómo? (*Midnight in Paris*)
962. Esta preciosa película supone una oda a la intelectualidad, dedicada a los que se estremecen leyendo a Hemingway o se preguntan pensativos qué demonios es lo que hay detrás de un Picasso o de un Dalí. Si eres uno de éstos, disfrutarás como nunca. (*Midnight in Paris*)
963. La vi porque Woody Allen me gusta mucho y porque le ponían un 7,5 en *filmaffinity*. Y porque salían Buñuel, Picasso y Dalí. (*Midnight in Paris*)
964. Y en cuanto a Dalí y Picasso... A Picasso nos lo pone como un pasmarote alelado, no sé por qué. Para Dalí, hizo la penosa elección de Adrien Brody, que no se le parece en nada y que, además, actúa fatal, fatal, fatal. De hecho, da algo de pena, porque se ve que intenta ser gracioso. ¿De verdad os habéis reído con las bobadas que decía? Poneos la entrevista de Dalí con Zabludovsky (el Dalí real, no esta repugnante caracterización), y ahí os reiréis de verdad. (*Midnight in Paris*)
965. Y lo de los 'cameos' temporales... bueno, al principio tiene su gracia, pero creo que empieza a cansar que cada vez que aparezca un personaje famoso alguien diga "entonces usted es Scott Fitzgerald", "oh, acabo de ver a Cole Porter", "no lo puedo creer, es usted Hemingway", "le presento a Luis Buñuel y Man Ray", "Soy Dalí", "vaya, si es T.S. Eliot"... y así hasta el infinito. (*Midnight in Paris*)
966. Scott Fitzgerald. Ernest Hemingway. Salvador Dalí. Juan Belmonte. Luis Buñuel. Man Ray. Gertrude Stein. Háganme caso y consulten en la Wikipedia cada uno de estos nombres antes de acudir al cine para ver la última de Woody Allen. (*Midnight in Paris*)
967. Sobre todo si la cita es en un Renoir (las salas del flamante director de la Academia de cine español) o parecido. (*Midnight in Paris*)
968. Como detalle a destacar, siendo una situación y chiste maravilloso, me quedo con la conversación entre el protagonista y Luis Buñuel acerca de 'El ángel exterminador'. (*Midnight in Paris*)
969. Los que amamos alguna literatura, alguna pintura, el arte en general, hemos

- imaginado alguna vez cómo sería beber, qué se yo, con Faulkner, pasear con Lorca, discutir con Nabokov. (Midnight in Paris)*
970. *¿Comorrrrrrr? Cual Chiquito de la Calzada me quedé tras terminar el visionado de la cinta y recordar las laudatorias críticas que este filme ha suscitado, sobre todo, en España. (Midnight in Paris)*
971. *Y si queremos ser patrios hasta para algunas películas de Esteso, Pajares y Ozores. Pero para Midnight in Paris rotundamente NO. (Midnight in Paris)*
972. *Si en Torrente uno se afana en buscar los diversos cameos de famosillos y casposos, aquí sucede lo mismo pero, of course, con ARTISTAS: que si Buñuel, que si Dalí, que si Picasso, que si Scott Fitzgerald. ¡Qué buen gusto que tienes Woody! (Midnight in Paris)*
973. *No puedo evitar reírme al recordar a un Dalí obsesionado con los rinocerontes (el cual da título a esta crítica). (Midnight in Paris)*
974. *También resulta de lo más estimulante el juego de referencias artísticas y de personajes que va haciendo a lo largo del film (divertidísimo Dalí), como los Fitzlleral o Picasso. (Midnight in Paris)*
975. *Pero mientras pasea por las calles parisinas se ve transportado a los años 20 donde conocerá a Hemingway, Scott Fitzgerald, Dalí y Picasso, entre otros artistas. En el reparto también podemos ver cameos de Carla Bruni como guía y Adrien Brody como Salvador Dalí. (Midnight in Paris)*
976. *Lo mejor: Salvador Dalí y sus rinocerontes. (Midnight in Paris)*
977. *He soñado con Dalí y Picasso. Le he dicho a Buñuel que dirijiese "El ángel exterminador". (Midnight in Paris)*
978. *Sin embargo con esta película se recupera el estilo típico de Woody Allen donde podemos ver bastante bien esa incoherencia que tanto le caracteriza y que acaba culminando en algo que tiene bastante sentido que es el miedo humano por admitir ciertas circunstancias que nos cuesta afrontar, en el caso del protagonista la infidelidad de su novia, y en el caso del papel que desempeña Marion Cotillard por ser una mujer que no afronta que no está triunfando en el mundo de la moda y que lo único que hace es saltar de cama en cama haciendo triunfar a otros hombres como Picasso. (Midnight in Paris)*
979. *Por otro lado la caracterización de personajes como Dalí, Hemingway (con su problema de alcoholismo) por no hablar del París de los años 20 donde sí es cierto que se codeó con personajes como Gertrude Stein, los Fitzgerald (donde observamos muy bien el inicio de la locura de Zelda) o Buñuel... y por otro lado la "Belle Epoque". (Midnight in Paris)*
980. *Al estar falto de inspiración y llevar una vida que no le satisface en absoluto, se evade de la realidad "viajando" a los años 20 a partir de las campanadas de medianoche, donde se encuentra a personajes ilustres de la pintura y la escritura de la época como son Picasso o Hemingway y se siente realmente a gusto con ellos. (Midnight in Paris)*
981. *Es comparable a la filosofía que se desprende de una de las coplas de Jorge Manrique, sólo que el mensaje de Allen es sustituir "cualquier tiempo del pasado fue mejor" por un "cualquier tiempo del pasado fue igual que éste". ¡Cuánta inoportuna nostalgia nos provoca el anhelar lo etéreo! (Midnight in Paris)*
982. *Además, un entretenido abanico cultural de personalidades de principios de siglo XX dota de gracia al film: Hemingway (que no pestañea cuando habla, por cierto), Picasso, Dalí (y su extraña obsesión por los rinocerontes), los Fitzgerald, una perspicaz pero familiar Gertrude Stein... (Midnight in Paris)*
983. *Midnight in Paris, titulada en el idioma original ("Medianoche en París" debía de sonar poco chic para la ocasión) se sitúa al mismo nivel, presentando durante dos tediosos minutos iniciales el París de Viajes El Corte Inglés, una visita virtual encandiladora y predecible por las calles de la ciudad de las luces (o de l'amour, si lo prefieren). (Midnight in Paris)*
984. *El actor que hace de Buñuel, con esa mirada cetrina, las cejas negras y pobladas...perfecto. Imagen perfecta del español garrotero y oriundo. Descripción más exacta no la hay. (Midnight in Paris)*
985. *A quién no le gustaría ir paseando por Montmartre en los años veinte por la capital francesa ir a tomar una copa y encontrarte a Hemingway y charlar con él cuando de repente entra por la puerta Picasso. (Midnight in Paris)*

986. *Grandes momentos: El monologo de Hemingway sobre el amor y la muerte, Dalí y su rinoceronte, el guiño a Buñuel...(Midnight in Paris)*
987. *Por otro lado es cierto que abusa un poco de personajes específicos, ni en Madrid conocemos a Man Ray ni en Nueva York a Belmonte, etc. Pero tampoco lo veo grave, no me importa que me sienten con Dalí y Buñuel a un surrealista desconocido, no es imprescindible coger todas las referencias para disfrutar la película. (Midnight in Paris)*
988. *Picasso sin embargo resulta un poco soso, para lo temperamental y (que me disculpen también sus admiradores) engreído que debía ser. (Midnight in Paris)*
989. *La escena de los surrealistas de lo mejor, Dalí tremendo (Adrien Brody hace en 5 minutos el mejor papel de su carrera junto al pianista de Varsovia), aunque quizás le sacaron poco jugo a Buñuel. (Midnight in Paris)*
990. *Cansado de las visitas superficiales y los pedantes comentarios de los amigos de su prometida, Gil decide pasear sólo por las noches parisinas cuando, cada media noche, descubre un Renault de época que le transporta hacia el París de los años 20 y que le rodea de grandes personajes del momento como Hemingway, Fitzgerald, Dalí, Buñuel o Picasso. (Midnight in Paris)*
991. *A destacar los papeles de Hemingway o Dalí, sobre todo del primero de ellos y sus profundas a la par que cómicas disertaciones. (Midnight in Paris)*
992. *Lo mejor: Marion Cotillard y la escena con Buñuel. (Midnight in Paris)*
993. *En conjunto menosprecian sus actividades y él, como cualquier escritor, se deja avasallar, soñando en su interior con el París de Picasso y Hemingway. (Midnight in Paris)*
994. *Si además añadimos personajes como Dalí, Hemingway, los Fitzgerald o Picasso, que abruman con sus apariciones a un estupendo Owen Wilson, la cinta se acerca a lo redondo. (Midnight in Paris)*
995. *Un final redondo con esa lluvia parisina. Un brillante Adrien Brody como Dalí, divertidísimo. (Midnight in Paris)*
- 996.
997. *Sublime interpretación de Dalí por parte de Adrien Brody. (Midnight in Paris)*
998. *La escena de Dalí, Buñuel y Man Ray, personajes que encuentran totalmente normal que alguien viaje al pasado y viva en dos mundos, impagable. (Midnight in Paris)*
999. *Simpática caracterización de Adrien Brody como Dalí. (Midnight in Paris)*
1000. *Es importante también destacar el punto de cultura que te da, es fácil perderse entre la gran variedad y calidad de los personajes secundarios pasando por Dalí, Picasso, Lautrec, Matisse, Man Ray, Buñuel, Hemingway, Steiner etc. (Midnight in Paris)*
1001. *Wilson disfruta deslizándose por diferentes épocas y conociendo a gente como Hemingway, Buñuel, Picasso o Dalí. (Midnight in Paris)*
1002. *Destacaría la aparición de Adrien Brody en el papel de Salvador Dalí, ya que plasma con carisma la extravagante imagen que tenemos del pintor catalán y también quisiera nombrar a Corey Stoll en el complicado mentalmente papel de Ernest Hemingway, del que el actor no solo sale airoso sino que podría perfectamente ser llevado a hombros. (Midnight in Paris)*
1003. *Es en ese momento cuando Gil se deja llevar y se queda prendado, a la par que el espectador, de aquellos tiempos en los que los Hemingway, Picasso, Dalí y muchos más creaban sus obras, y se convertirá ese en su presente, la época en la que siempre quiso vivir. (Midnight in Paris)*
1004. *Cuando el hombre que es verdadero y valiente, mira a la muerte a la cara, como hace el torero Belmonte, como ama con suficiente pasión acepta a la muerte en su mente." (Midnight in Paris)*
1005. *Si los chispeantes diálogos del protagonista (Allen o Wilson, como lo queramos ver) y ver la manera en la que Woody presenta a gente como Hemingway, Belmonte, Dalí, Buñuel... son uno de los puntos fuertes, el que nuevamente una de sus películas carezca de algo parecido a un clímax o un final es otro punto a favor de los que piensan que esta clase de cine es un peñazo y que el abuelo siempre hace lo mismo, a los que se resisten a pagar el peaje en paciencia que exige el cine de este hombre. (Midnight in Paris)*
1006. *Si ya de por sí da grima ver desfilar a Hemingway, Picaso o Dalí, como si fuera*

- importante creer en ellos, el doblaje es penoso. (Midnight in Paris)*
1007. *Lo dice Buñuel; veo una película. Que gran verdad, en todo lugar, en todos nosotros, hay una. (Midnight in Paris)*
1008. *Quédense con lo que quieran, por mi parte me quedaré con la cortísima aparición del surrealismo, con el atesorable Dalí de Brody. (Midnight in Paris)*
1009. *Lo dice Dalí; yo veo un rinoceronte. Ni pa ti ni pa mí. Ahora debo irme, se hace tarde. (Midnight in Paris)*
1010. *Señor Buñuel, espere!... tengo una idea para una película. (Midnight in Paris)*
1011. *Gira en torno a Gil (Alter ego de Woody Allen, Owen Wilson, intenta imitar sus tics), un escritor americano en crisis de ideas, está de vacaciones en París con su prometida, Inez (Inane Rachel McAdams), el es un bohemio que disfruta del encanto y la magia de la ciudad de las luces, contrasta con la personalidad de ella, pragmática y no le gusta demasiado París, una noche paseando solo se oyen las campanas de medianoche y pasa un coche de los años 20 al que es invitado a subir, este le transporta a esta fascinante década y se encuentra en una fiesta en la que alterna con muchos de los mejores artistas del SXX, Francis Scott Fitzgerald, su esposa Zelda, Ernest Hemingway, Pablo Picasso, Salvador Dalí, Luis Buñuel, Cole Porter, lo que se llama la Edad de Oro del Siglo o la Belle Epoque. (Midnight in Paris)*
1012. *Como gran maestro de diálogos que es, consigue integrarnos en su "juego" de alternar presente y pasado, haciendo desfilar con naturalidad a personajes como Scott Fitzgerald, Hemingway, Dalí, Buñuel, y hasta el mismísimo Toulouse Lautrec, sin que estos aporten demasiado al desarrollo de la historia.*
1013. *Su sueño de publicar una novela y de vivir en una buhardilla en París parece cobrar vida cuando una noche por casualidad se introduce en una especie de universo paralelo en el que se topa con grandes artistas (Hemingway, Dalí, Picasso, Buñuel, etc.) de feliz paseo por el París de los años 20. (Midnight in Paris)*
1014. *Nunca había visto un Dalí tan divertido e interesante como el interpretado por Brody, el momento que me sacó más risas. (Midnight in Paris)*
1015. *Pasamos de Picasso a Hemingway, de Dalí a T.S.Eliot, de Buñuel a Matisse, de Scott Fitzgerald a Cocteau, incluso Coco Chanel. (Midnight in Paris)*
1016. *Si además en ese viaje al pasado se nos invita a conocer a la crème de la crème de las artes y las letras de aquellos tiempos, (impagable ese Salvador Dalí interpretado por Brody) la historia gana más enteros. (Midnight in Paris)*
1017. *HEMINGWAY, PICASSO, ALLEN, FITZGERALD..... (Midnight in Paris)*
1018. *Allí, a medianoche (como Cenicienta), se transporta a otra dimensión temporal donde conoce a personajes históricos (Picasso, Dalí, Hemingway ...), y experimenta situaciones de con halo mágico. (Midnight in Paris)*
1019. *Te verás suavemente forzado a hacer locuras, a alternar con Hemingway y Buñuel, a quitarle la novia a Picasso y a pedir una opinión sobre tu novela del 2010 a la mismísima Gertrude Stein.....y ¡a la mierda! si no se lleva el romanticismo, ¿alguien tiene un proyecto mejor? (Midnight in Paris)*
1020. *Personajes como Scott Fitzgerald, Hemingway, Picasso, Dalí y*
1021. *Buñuel, entre muchos otros, nos acompañan en este maravilloso cuento de hadas en el que, al contrario de lo que sucedía en "La Cenicienta", es al caer la medianoche cuando empieza la magia... (Midnight in Paris)*
1022. *Y, a pesar de que es difícil imaginar en una esfera de sólo unos cuantos kilómetros a tanto genio junto: Picasso, Cole Porter, Henry Miller, Scott Fitzgerald, Buñuel, y a pesar de la bellísima Rachel McAdams, que es la verdaderamente desubicada en esta historia, resulta indispensable MIDNIGHT IN PARIS para recordar que este es el mejor momento porque nosotros estamos aquí y para impulsarnos porque con nuestras obras alguien pueda exclamar con orgullo, a la vuelta de seis décadas: yo me encontraba allí, con ellos. (Midnight in Paris)*
1023. *VIAJE EN EL TIEMPO CON HEMINGWAY, PICASSO Y WOODY ALLEN. (Midnight in Paris)*
1024. *Adrien Brody protagoniza una de las mejores escenas de la película: una extraña conversación entre Buñuel, Dalí y Gil en la que sale a relucir el genio que hay en cada uno de ellos. (Midnight in Paris)*
1025. *Y sí, vuelvo a decirlo, no es perfecta; de hecho, en ocasiones es en exceso imperfecta, por la falta de continuidad, por la amalgama de genios desaprovechados por ser tantos y tan breves como metidos en un innecesario calcetín, y bueno, por*

- qué no, porque el impertinente petimetre me recuerda en exceso a mi insoportable Pérez-Reverte (con barba y todo). (*Midnight in Paris*)
1026. Es una comedia ingeniosa, divertida, fresca, encantadora, embriagadora, romántica, con una pléyade de personajes y un cuadro de figuras del arte, que a cualquiera de nosotros nos gustaría disfrutar de una de esas medianoches de París: tomando un vino con Ernest Hemingway, un whisky con el matrimonio Fitzgerald, aprender de Toulouse-Lautrec, Degas o Guagin y disfrutar de la conversación de "nuestros grandes" Picasso, Dalí y Buñuel,..., incluso disfrutar del morenazo de Belmonte, la gran figura de toreo. (*Midnight in Paris*)
1027. Sus paseos nocturnos en solitario, motivados por la fascinación por el lugar y las ganas de huir de los planes que su pareja tiene, le conducen en un carro de los de antaño, para su sorpresa, a esa época en la que Hemingway, Zelda y Scott Fitzgerald, Dalí, Picasso, su amante Adriana y otros se recorrían los cafés en busca de tertulia y diversión. (*Midnight in Paris*)
1028. Los Fitzgerald, Gertrude Stein, Hemingway, Picasso, Dalí, Buñuel, Toulouse-Lautrec, Degas,... la noche estrellada, literalmente, como ya anticipa el mismísimo cartel de la película. (*Midnight in Paris*)
1029. El cineasta no abusa, como sí podría, de las infinitas posibilidades de juegos referenciales (hacia dentro y hacia fuera), como el protagonista interviniendo, con evidente ventaja cognitiva, en el devenir de esos artistas, de sus obras, dejándonos únicamente la genuina "inspiración" a Buñuel de *El ángel exterminador*. (*Midnight in Paris*)
1030. De entre todos los tributos/parodias de esos personajes históricos mencionados, destacan Adrien Brody como un (todavía más) excéntrico Dalí y el televisivo Corey Stoll como un Hemingway tan grandilocuente como brancas. (*Midnight in Paris*)
1031. Me sonaban casi todos los nombres de personajes famosos de la historia, pero sólo me sonaban, porque a parte de haber estado hace algunos años en el museo Dalí, no conozco nada ni de Hemingway ni Picasso e incluso aún no he visto ninguna película de Buñuel. (*Midnight in Paris*)
1032. Owen Wilson encarna del todo bien a su personaje, el cual está rondando los dos mundos, ese presente con su futura mujer interpretada por una jovial Rachel McAdams y el pasado de un París muy iluminado y alegre codeándose con figuras como Pablo Picasso, Ernest Hemingway, Toulouse-Lautrec, Salvador Dalí (por cierto, buena interpretación la de
1033. Adrien Brody, aunque aparezca muy poco). (*Midnight in Paris*)
1034. No solo funciona su guión cuando hace uso de los acertados gags o cuando consigue implicar al espectador en la historia de amor, está igual de logrado cuando trata de hacer referencia a todos los personajes famosos de la época que hacen presencia, a los que a buen seguro Allen les ha querido rendir un sentido homenaje, figuras y artistas como los citados Fitzgerald, Hemingway, Picasso, Dalí, Porter y otros como Toulouse-Lautrec, Paul Gauguin, Henri Matisse, T.S. Elliot, Man Ray, Buñuel... Quien sea mitómano de aquella época podrá disfrutar tanto de la trama del personaje encarnado por Owen Wilson, como del constante goteo de nombres famosos que aparecen en pantalla. (*Midnight in Paris*)
1035. Así que, me quedo con Picasso, Dalí (magistralmente interpretado, sobre todo los ojos), Luis Buñuel... (*Midnight in Paris*)
1036. Los personajes secundarios son muy fuertes, debo decir que me han encantado Hemingway y Dalí (Adrien Brody llega y deja su sello, jeje). Toques de humor muy bien escogidos. (*Midnight in Paris*)
1037. Como dice Carlos Ruiz Zafón en esa obra maestra de la literatura de la última década que es *"La sombra del viento"*, "París no se ve en dos días, ni en dos meses, ni en dos años". (*Midnight in Paris*)
1038. Durante las noches que pasa "viajando en el tiempo" (pues nunca se explica este misterio, ¿será un delirio motivado por la decepción con la vida, la frustración y la pura nostalgia de Gil, encarnación excelente del escritor pesimista y desencantado?, ¿serán sus más internos y fervientes deseos hechos metáfora?, ¿será un viaje en el tiempo "de verdad"?) conoce a sus ídolos literarios, habla con Picasso, Dalí y Buñuel, se enamora y se descubre a sí mismo perfectamente metido en el ambiente intelectual y artístico de la época, para volver todas las mañanas a

- una realidad que le impone el casamiento venidero con una mujer con la que cada vez tiene menos en común y más problemas y la fría y distante relación con sus suegros. (*Midnight in Paris*)
1039. Esta historia sirve de homenaje a los grandes artistas de comienzo y mitad del siglo pasado, artistas como Dalí, Hemingway, Picasso, Scott Fitzgerald... reflejando en clave de humor la personalidad de estos genios con un buen gusto excepcional en una ciudad que es escenario perfecto para reviver cosas bellas. (*Midnight in Paris*)
1040. Muy logrados cada uno de los personajes. Los Fitzgerald (¡Son iguales que en las fotos!), Hemingway, Gertrude Stein, Cole Porter, Picasso, Dalí, sus rinocerontes... (*Midnight in Paris*)
1041. Buenísimo, y los rinocerontes de Dalí, buenoooo y lo de la gota y cristo... qué bueno. (*Midnight in Paris*)
1042. Hay momentos algo más conseguidos (los encuentros con Heminway o Dalí, por ejemplo) pero su conjunto no escapa al envoltorio de lo visto con anterioridad. (*Midnight in Paris*)
1043. Un agradable recorrido por la nostalgia, con un curioso Adrien Brody interpretando a Dalí y una cautivadora Marion Cotillard, que como siempre, enamora. (*Midnight in Paris*)
1044. En "Paris era una fiesta", Hemingway y sus andanzas con Gertrude Stein, Fitzgerald y su mujer, Zelda, Picasso, algunos impresionistas, aquí y allá y Dalí, cuyo histrionismo, cultivado y explotado hasta la saciedad, siempre dan juego en pantalla, basa Allen el argumento de su película. (*Midnight in Paris*)
1045. El protagonista se encuentra cara a cara con los grandes artistas de los años 20 en París. Destacar que entre los que aparecen en la película hay tres españoles: Dalí, Picasso y Buñuel. (*Midnight in Paris*)
1046. El bueno de Woody nos devuelve al París mágico o hipnótico de los años veinte, la llamada "edad de de oro" en casi todos los campos artísticos, y la recupera de la mano de un convincente Owen Wilson que hace un gran intepretación, aunque los minutos marcianescos de Brody, encarnando a Dalí son geniales; sin dudarlo decir que nos encontramos ante un importante retrato de una grandísima ciudad en la que además de mostrar sus mejores postales, profundiza en su corazón y nos pasea por cada una de sus arterias; es de tono vitalista, a la vez onírica y auténtica, un verdadero frescor en la cartelera actual. (*Midnight in Paris*)
1047. Ver en pantalla a Stein, Dalí, Buñuel, Hemingway y una larga lista de otros personajes legendarios de la cultura podría haberse convertido en manos de otro director en algo totalmente pedante o en otro extremo, simplemente paródico. (*Midnight in Paris*)
1048. Yo no sé si fue mejor, pero una época, perfectamente retratada, en la que convivían Picasso, Dalí, Hemingway, Ava Gardner, Scott Fitzgerald, T.S. Elliot, Miró, Man Ray, etc... retrata perfectamente el páramo artístico que es el s. XXI. (*Midnight in Paris*)
1049. Curiosidades: Se supone que el protagonista se traslada al París de los años 20, sin embargo, Hemingway ya habla de la guerra civil española, que no empezó hasta 1936. (*Midnight in Paris*)
1050. Woody Allen adolece de crear personajes como etiquetas: lo que son está condensado como un apriorismo. Ninguno de los personajes (Dalí, Picasso, Hemingway, etc...) hablaba de esa forma tan superficial; lo cual demuestra que Allen no escribió dentro de ellos sino para el público, y el resultado es, pues una historia de clichés, que ni siquiera pueden dar cuenta de lo que fue París en esa época. (*Midnight in Paris*)
1051. La búsqueda de una época anterior no se basa únicamente ni en el inconformismo del presente ni en mitificar el pasado como si fuera una línea recta hacia atrás; en este sentido, pienso que el pasado tiene sus épocas y esas épocas se conectan con las expectativas de aquel que añora "algo"... como podría ser un admirador actual de Julio Cortázar y el París que llegó a vivir y contar, y todo lo que eso conlleva en la vida de cada uno. (*Midnight in Paris*)
1052. Se encontrará con Hemingway, Scott Fitzgerald y su mujer, con Dalí, con Buñuel, con Picasso, con Cole Porter... y con Adriana (Marion Cotillard) de la cual se enamorará. (*Midnight in Paris*)
1053. Aquellas películas estrenadas en años impares suelen estar muy bien

- consideradas (véase *Annie Hall*, *Manhattan* o *Match Point*, entre otras), mientras que las pertenecientes a años pares son reconocidas como flojas o simplemente aceptables (*Conocerás al hombre de tus sueños* o *la infame Vicky Cristina Barcelona* son ejemplos recientes de ello). (*Midnight in Paris*)
1054. Si *Torrente 4* en su día reunió a la florinada española, Woody Allen en esta película nos sumerge, bajo la premisa de que el pasado no existe, en una maravillosa aventura con F. Scott Fitzgerald, Zelda Fitzgerald, Cole Porter, Ernest Hemingway, Mark Twain, Gertrude Stein, Amedeo Modigliani, Georges Braque, Djuna Barnes, Juan Belmonte, Eugenio Salvador Dalí, Auguste Rodin, Luis Buñuel, John Crawford, Henri Matisse, T. S. Eliot, Cole Porter, Juan Belmonte, Henri de Toulouse-Lautrec, Paul Gauguin, Degas, John Meade Falkner, John Crawford... y alguno que se me habrá pasado. (*Midnight in Paris*)
1055. La historia cuenta con cierto aire de culto, con la intervención de grandes escritores y compositores de los años 20, tales como el escritor F. Scott Fitzgerald, un conquistador Ernest Hemingway, un loco Salvador Dalí, un perdido Luis Buñuel y, dando el toque español, el pintor Pablo Picasso, entre otros. (*Midnight in Paris*)
1056. Esta tiene el encanto de recrear París en los años veinte, con tanta gente famosa, de Picasso a la Stein, pasando por Scott Fitzgerald, Buñuel, Dalí, hasta Belmonte... Todo muy sugerente. (*Midnight in Paris*)
1057. Resulta un regalo cultural poder disfrutar de Hemingway, Scott Fitzgerald (a los que he leído y admiro), cruzarse en las escenas los Picasso, Dalí, Buñuel... (*Midnight in Paris*)
1058. Luego aparece el tema de los viajes temporales y bueno, aunque en un principio me pareció curioso y pensaba que desenbocaría en algo loco y divertido, lo único que nos ofrece es una sucesión de personajes históricos apareciendo y diciendo "¡Ey!, soy Dalí" con la consiguiente admiración del personaje de Owen Wilson "¡vaya, no me lo puedo creer, Dalí!", expresa su admiración, dialogan un rato y así con media docena
1059. de personajes mas. (*Midnight in Paris*)
1060. Muy bien, Dalí, Hemingway, Buñuel, Picasso... ¿y? (*Midnight in Paris*)
1061. El elenco de artistas es inmenso, la interpretación de los mismos lo es aún más, Adrien Brody retrata a un Salvador Dalí en estado de gracia, Corey Stoll retrata a un Hemingway inmenso, demente y genial a la vez, Marion Cotillard nos da a conocer a una joven llamada Adriana, que si bien le robó el corazón a Picasso y a Wilson, a nosotros no es para menos. (*Midnight in Paris*)
1062. La primera parte de la película es auténtico cine de Allen en el mejor y el peor sentido, pero Woody se reinventa continuamente, no dejará de hacerlo nunca y es en ese momento cuando la trama da un giro de 180º, transportando por accidente a Wilson a la década de los 20, conociendo a una de las generaciones de artistas más importantes de la historia: Dalí, Hemingway, Buñuel, Picasso y, como no, Adriana... (*Midnight in Paris*)
1063. Allí coincidirá con Picasso, Salvador Dalí, Luis Buñuel y demás gente famosa de antaño. Vivirá una realidad paralela e incluso un romance con la amante de Picasso. (*Midnight in Paris*)
1064. Mención especial en este apartado para Hemingway, el personaje con las parrafadas de diálogo (o monólogo, mejor dicho) más enervantes que he oído; y Dalí, que parece salido del gag más penoso del programa de humor más penoso que puedas imaginar.
1065. Me destornille de reír en la escena del rinoceronte de Dalí. (*Midnight in Paris*)
1066. Un divertido y amoroso Dalí con un tronchante acento catalán, habría que ver la v.o.? seguramente. Una divertida referencia a Buñuel, y un carismático Hemingway. (*Midnight in Paris*)
1067. Ya antes hay una parte en la que estando en el museo, viendo ese mismo cuadro de Picaso, ante la elocuencia y conocimiento adquirido del sobrevalorado (por Inez) Paul, Gil le corrige algunas apreciaciones teniendo en cuenta sus experiencias nocturnas junto a Hemingway, Fitzgerald, Dalí y el mismo Picasso entre otros. (*Midnight in Paris*)
1068. Durante un paseo que realiza en solitario por la noche, sube a un coche que le transportará al París de los años 20, donde conocerá a gente como Ernest Hemingway, Pablo Picasso, o Salvador Dalí. (*Midnight in Paris*)

1069. *Y ahora resulta que Dalí habla una especie de francés con acento catalán (la produce Mediapro) sin embargo Belmonte y Buñuel hablan un correcto español (es decir inglés) y Picasso lo mismo habla francés que inglés sin acento. Y volviendo a Belmonte; Woody Allen transforma a un españolito de 1.65 y semblante descompuesto en un galán de 1.80... Absolutamente prescindible. (Midnight in Paris)*
1070. *En este viaje se encontrará con personajes como Ernest Hemingway (Corey Stoll), Scott Fitzgerald (Tom Hiddleston) o Salvador Dalí (Adrien Brody). (Midnight in Paris)*
1071. *Los actores geniales y es maravilloso asistir a la continua presentación de grandes personajes como Hemingway, Picasso, Dalí, ... la lista es interminable. (Midnight in Paris)*
1072. *En esta situación, vivirá una especie de capítulo de "La dimensión desconocida", en el que cada noche se verá transportado al París de los años 20 y conocerá importantes figuras de la música (Cole Porter), el arte (Dalí, Picasso), el cine (Buñuel) y la literatura (Scott Fitzgerald, Hemingway). (Midnight in Paris)*
1073. *Esta flamante película, llena de increíble música, fabulosos paisajes y protagonizada por geniales actores que encarnan a grandes personajes de la historia moderna (Picasso, Hemingway, Fitzgerald, Dalí...), nos lleva a otra bella época y, a su vez, nos enseña el deseo de cada generación por pertenecer a la anterior. (Midnight in Paris)*
1074. *No entiendo que se critique a Woody Allen porque sus películas ubicadas en Europa sean hermosas postales de las ciudades donde se desarrollan sus historias. Hay otros que se dedican a mostrar la miserias y no pasa nada (González-Iñárritu), si asumimos que es ese su estilo ¿no?*
1075. *Después del fiasco cinematográfico que supuso Vicky Cristina Barcelona asistía con recelo a ver Medianoche en París y la sensación maravillosa y placentera que me proporcionó esa noche de cine no la olvidaré jamás. (Midnight in Paris)*
1076. *Atentos al cameo de Adrien Brody en el papel de Dalí, es genial, y como en todas la película de cineasta la BSO muy buena, en especial con Cole Porter. (Midnight in Paris)*
1077. *Un crujiente drama de Allen centrado en otra de las grandes capitales del mundo (anteriormente: NYC, Londres, Barcelona). (Midnight in Paris)*
1078. *Noches oscuras y cuyas sombras conducían al pasadizo de la nostalgia: a los diálogos con Fitzgerald, Picasso, Heminguey, entre otros. (Midnight in Paris)*
1079. *Allí conoce a Dalí, Buñuel o Picasso, todos magníficos y extraños artistas patrios, pero aquí el verdadero artista es un Woody Allen en estado de gracia que nos trae una película con una fotografía de la ciudad del amor preciosa y una historia ligera, entrañable y divertida. (Midnight in Paris)*
1080. *París años 20, la bohemia, artistas en mayúsculas, literatura en mayúsculas, grandes personalidades, surrealismo (Dalí, Buñuel...). (Midnight in Paris)*
1081. *Gran papel del prota, Carla Bruni aceptable, Adrien Brody (Dalí) así como el que hace de Hemingway (no me acuerdo del nombre del actor), geniales. (Midnight in Paris)*
1082. *Los diálogos son finos, naturales y divertidos y convierten a los Hemingway, Picasso y compañía en los tópicos habituales que se hablan sobre ellos. (Midnight in Paris)*
1083. *Interesante y original guión: un escritor insatisfecho con la vida que lleva hace realidad sus sueños introduciéndose en otra época e interactuando con sus "famosos admirados", desde Hemingway hasta Dalí... (Midnight in Paris)*
1084. *La película tiene momentos buenos: el bucle al entrar en varias épocas, los diálogos con Buñuel sobre su "posible" guión, etc. (Midnight in Paris)*
1085. *El film es claramente una burla estúpida que no tiene nada de gracia a artistas como Dalí, Buñuel, Picasso... (Midnight in Paris)*
1086. *Borjamari y Pocholo in Paris. (Midnight in Paris)*
1087. *El Dalí de Adrien Brody? genial! (Midnight in Paris)*
1088. *Belen Rueda pone su simpática sonrisa y cumple sin más en los cuatro planos que le tocan, y Elena Anaya, como no podía ser de otra manera, ofrece su cuerpo a la cámara en una escena de cama con Eddie Redmayne. (Savage Grace)*
1089. *A nivel técnico Kalin hace un trabajo encomiable, haciendo uso de una fotografía de Juan Miguel Azpiroz que se decanta por los blancos y cremas, con*

- contrastes de rojo, de una banda sonora de Fernando Velázquez que resulta tremendamente eficaz y una grata sorpresa, ayudando a sustentar algunas escenas que sorprendentemente ganan mucho con el track que mantienen de fondo. (Savage Grace)
1090. Pasa de unos personajes a otros sin explotarlos ni mostrarlos como realmente son. Por ejemplo, Black Jake, el personaje de Unax podía haberse enseñado un poco más, y cómo afectó la relación que tuvo con Tony, en el mismo Tony. O Pilar, una Belén Rueda que apenas dice cinco frases y con un inglés un poco defectuoso... (Savage Grace)
1091. Una fotografía preciosa y... ¿esa preciosa Mallorca! (Savage Grace)
1092. Si el guión no da para mucho todo se puede aderezar con unas tomas en Cadaqués o Mallorca que siempre quedan bien y de lo más "chic". (Savage Grace)
1093. Y es ese retrato de personajes de lejos lo mejor de la película, un retrato que algunos de los intérpretes resuelven mejor que otros pero que merece la pena alabar la valentía de todos ellos, comenzando por nuestros "patrios" Belén Rueda, que se arriesga con el inglés, Elena Anaya, que se arriesga con un papel francamente desagradable y Unax Hugalde, que se arriesga con su desprejuiciado y poco desarrollado amante. (Savage Grace)
1094. Interpretaciones sobresalientes, destaca el joven Eddie Redmayne, Belén Rueda, impresionante como siempre, y la maravillosa Julianne Moore. (Savage Grace)
1095. Belén Rueda, dentro de tan desastroso producto, hace un buen papel. (Savage Grace)
1096. Desaprovechadísimos Belén Rueda, Unax Ugalde y Elena Anaya.
1097. No es que me gusten especialmente, pero para lo que salen... (Savage Grace)
1098. Moore se pierde como lo hacen las apariciones episódicas de los actores españoles (Unax Ugalde, Belén Rueda y Elena Anaya), que creo que estaban más pendientes en participar en una película que sale Julianne Moore que realmente en su carrera. Así les va a ir. (Savage Grace)
1099. La vi atraído por poder disfrutar de Unax Ugalde, Elena Anaya y Belén Rueda junto a Julianne Moore... pero ni por éstas. (Savage Grace)
1100. De nuevo Elena Anaya genial, aquí la vemos desnuda totalmente, como en Alatriste. (Savage Grace)
1101. Podría haber incluido alguna vista de Cadaqués más bonita, y me sorprende que no haya mencionado a Dalí tratándose de Cadaqués. (Savage Grace)
1102. Todo esto lo metes en un recipiente, lo agitas muy fuerte y metes a Elena Anaya, y te sale esto. (Savage Grace)
1103. Creo que la pillé porque salía Belén Rueda, que me encanta como actriz en el cine (no en la TV). (Savage Grace)
1104. La banda sonora es impactantemente mala, con las 4 canciones típicas de la República (qué original) y el resto música con punteo de guitarra española, tópicazo español fuera de nuestras fronteras... me daba risa cada vez que la escuchaba... (There be dragons)
1105. Y la vida que presenta del señor Escrivá (vida que en realidad desconozco y no me interesa demasiado) en la película se muestra plana, ya que en realidad no ocurre casi nada. (There be dragons)
1106. Solo una cosa más: La caracterización de Manolo de anciano es muy mala, es más creíble la de José Mota cuando se caracteriza del Rey Juan Carlos. (There be dragons)
1107. Los escenarios de la películas son de risa. Una de las primeras imágenes es "la batalla de Madrid. Año 1936" y aparecen en medio de una ciudad, con una catedral gótica al fondo. En Madrid no había catedrales góticas, y no se desarrolló ninguna batalla en el centro de Madrid. Sí ocurrió en la Ciudad Universitaria, en aquella época las afueras de Madrid. (There be dragons)
1108. El señor Escrivá es una persona magnífica, solo busca el bien de los demás, y pone la otra mejilla, como nuestro señor Jesucristo y es muy valiente, aunque a la hora de la verdad, huye a Andorra cuando ve en peligro su pellejo, pero claro, no por decisión suya; él quería quedarse en España a ayudar? (no se a quién), pero sus discípulos "le obligan", aunque lo convencen en 2 segundos... Los "discípulos" de Escrivá están muy mal interpretados; otra vez nos encontramos con ese toque teatral.

- (There be dragons)
1109. La escena del cruce por la frontera a Andorra es de risa, por un momento creí estar viendo unos dibujos animados de Mortadelo y Filemón, porque tras cruzar montañas y montañas, pasan la frontera ¡¡por debajo del paso fronterizo!! (There be dragons)
1110. La historia del Manolo "el espía", y su triángulo amoroso con la chica húngara, y el cabecilla republicano Oriol es un esperpento. (There be dragons)
1111. La relación de Manolo y Escrivá, los dos personajes de la trama, se basa únicamente en una amistad de niños. Después, prácticamente no se vuelven a ver (excepto en la graciosa escena de la frontera, donde se mete a Manolo con calzador, porque no hay campo en toda España... y que casualidad (seguramente así lo dispuso DIOS que todo lo dispone) que en el paso fronterizo, Manolo ve a Escrivá..., y le perdona la vida... (los designios del señor son inescrutables). (There be dragons)
1112. Manolo cuenta la historia de Escrivá a su hijo, el periodista, pero Manolo solo pasa su infancia con él. El resto de la historia (que es el 70% del metraje de la película) los personajes no tienen NINGUNA relación, por lo que me pregunto qué pinta Manolo en la historia, y por qué la cuenta él. (There be dragons)
1113. Es evidente que en un mundo dominado por 'Torrentes' y toda esa sarta de desechos del celuloide -y del pensamiento-, la propuesta cultista de Joffé llame la atención... pero bajo la fachada no queda nada digno de mentar. (There be dragons)
1114. Espectacularismo gratuito (gruas, panorámicas inertes, escenas de masas, pretensiones corales, etc.) en una historia, a priori, necesariamente intimista, pero que degenera en tedioso espectáculo colectivo: una burda forma de omitir el problema central: Escrivá de Balaguer. (There be dragons)
1115. Incapacidad propia de su director para articular el discurso narrativo en un único frente, lo que reforzaría enteros su interés: una historia resulta interesante (la biografía de Escrivá), otra (la de su amigo-"traidor" de infancia) invalida el interés de la función, al estar calcada del folletín estilo Hollywood. (There be dragons)
1116. Iba al cine con ganas de ver esta película como historiador, porque su tema me cogía bastante cerca de las cosas en las que trabajo cada día. E iba con la idea de ver el film sin prejuicios, tratando de analizar objetivamente su recreación histórica... pero ya antes de empezar me había dado cuenta de que eso sería imposible, de que por más que quiera tengo multitud de condicionantes que me van a afectar (mi hartura de tanto maniqueísmo en las películas con la Guerra Civil o el Franquismo como telón de fondo, mi opinión sobre el Opus Dei, la aprobación que desde esta institución se hizo a la película, algunas críticas que había leído, mi propia concepción sobre la Guerra Civil pese a mi apoliticismo...). (There be dragons)
1117. Y si esto me pasaba a mí, imaginense a otros sectores... por ejemplo había en el cine como cuatro filas de gente del Opus Dei, que aplaudieron incondicionalmente al unísono al final de la película, que seguramente hubiesen hecho lo mismo aunque el largometraje tuviese la mitad de calidad filmica, y le pondrían un 10 sin dudarlo; también me imagino un buen lote de puntuaciones de "uno" dados por gente que no había visto la película pero que leyó el nombre de Escrivá y que lo dejaban en buen lugar... en fin, que siendo español es difícil ver esta película sin algún tipo de influencia que dificulta analizarla. (There be dragons)
1118. Con todo, si intento abstraerme de cosas como que la figura de Escrivá sale demasiado ensalzada o que el análisis de la realidad española de la época que cubre es bastante sesgado, me encuentro con una película bien contada, con un guión coherente aunque para nada impresionante, unas actuaciones en general aceptables y una ambientación más que correcta, aspectos que componen una interesante película, de lo mejor que se puede ver con la Guerra Civil como telón de fondo, y sin apenas maniqueísmos, aunque demasiado positiva con una figura cuando menos controvertida (y eso que Joffe es un judío agnóstico, pues menos mal). (There be dragons)
1119. Tiene una evidente falta de ritmo en algunas partes, no termina de enganchar y podía haber sido mucho más profunda en su aproximación a la España de la II República o la Guerra Civil, pero es una película con las suficientes cosas buenas para que valga la pena interesarse por ella. (There be dragons)
1120. Tras haber visto la película en el estreno celebrado en Madrid, al que acudí sin conocer mucho más de lo que había visto en el trailer o que el director Roland

- Joffé era el de La Misión, con todo esto comenzó el espectáculo. (There be dragons)
1121. No he soportado que rueden en inglés con tanto "desliz" en español, entiendo que se haya hecho por darle mayor proyección internacional, pero entre la música repetitiva de guitarra y las canciones típicas de la guerra civil no acaba uno de centrarse. (There be dragons)
1122. Y por último las localizaciones no dejaban de chocarme, sobre todo esa catedral gótica en Madrid. (There be dragons)
1123. Escrivá de Balaguer, un hombre consecuente con su modo de pensar hasta el final, meritorio, porque no es tan fácil ser así, proclamó que se podía llegar a la santidad por medio del trabajo. (There be dragons)
1124. El desenlace llega sin fuelle. Desinflado. Tanto la historia que acaba en los Pirineos como la que acaba en el Hospital. (There be dragons)
1125. Mala suerte, Manolo. (There be dragons)
1126. La única que guarda alguna coherencia es la que trata el recorrido vital de José María Escrivá de Balaguer. (There be dragons)
1127. En mi opinión, es Wes Bentley quien lo hace mejor y comunica excelentemente la psique de su personaje y Cox, sin embargo, quizás por la mayor complejidad de su personaje, no logra trasladar al espectador la lucha espiritual de Escrivá. (There be dragons)
1128. Se distancia de posicionamientos nacionales y analiza la guerra civil como un drama humano; sin maniqueísmos. (There be dragons)
1129. Vergonzoso panfleto subvencionado por el Opus Dei para Gloria de su fundador y líder espiritual, José María Escrivá de Balaguer, que, a lo largo de dos, tres o cuatro interminables horas trata de ofrecer su particular, sesgada y (muy) cuestionable versión de una historia (la de la Guerra Civil y la del encumbrado protagonista) que, afortunadamente, muchos espectadores ya conocemos lo suficientemente bien como para que ahora vengan los de la secta a darnos gato por liebre. (There be dragons)
1130. Lo que es aún peor es la campaña propagandística que se ha realizado en los medios y en la red en pro de esta película, una vergüenza, parece Zapatero negando la crisis. (There be dragons)
1131. Aburrida, muy aburrida. En eso se puede resumir este semi-biopic de Escrivá. Y digo semi porque media película o más se centra en el otro personaje, que es amigo de José María, y de como su hijo (en la actualidad) trata de recabar información para escribir un libro. (There be dragons)
1132. Lo demás son escenas bélicas de la Guerra civil (muy bien rodadas, pero demasiado breves), un triángulo amoroso que no viene a cuento, diálogos larguísima y escenas de relleno para alargar la cosa. (There be dragons)
1133. Vamos, que de José María (aquí lo escriben Josemaría) solo tenemos un poco de su infancia y algo de su huida a Andorra. (There be dragons)
1134. El argumento -trenzado con muchos hilos, puede que demasiados- se centra especialmente en dos personajes: uno es Escrivá de Balaguer (Fundador del Opus Dei), interpretado por Charlie Cox; y otro completamente inventado, Manuel Torres, al que da vida Wes Bentley. (There be dragons)
1135. A través de esta relación se trenza una trama poderosa en el escenario de la Guerra Civil Española, con dosis proporcionadas de amor, odio, pasión, perdón y reconciliación. (There be dragons)
1136. Especial mención merece el retrato global de la Guerra Civil, posiblemente el mejor que ha pasado por nuestras pantallas hasta la fecha. (There be dragons)
1137. No estamos ante la biografía de un santo sino ante una historia cinematográfica en la que el personaje de Escrivá tiene su papel. (There be dragons)
1138. "Encontrarás dragones", más que una película destinada a la gran pantalla, debería estar destinada a esas tardes de Semana Santa en las que hay poco o nada que hacer. (There be dragons)
1139. Resulta prácticamente arcaico y digno del calificativo de "rabieta histórica" que los republicanos, anarquistas, comunistas, etc, sean tratados como asesinos despiadados en serie incapaces de mostrar ningún sentimiento digno de equipararse a la "santidad" de Escrivá. (There be dragons)
1140. Sabemos que la Guerra Civil es un episodio aún sangrante y polémico de nuestra historia, pero de todo hay en la viña del Señor. Ni la República fue la panacea

- ni la Iglesia la salvadora y justa que esta película nos quiere mostrar. De paso, podríamos ver también a algún miembro del Bando Nacional fusilando republicanos. Pero, ¿para qué?. (There be dragons)*
1141. *De todos modos, lo que aún resulta más sangrante, es que hayamos podido vender nuestra historia a un puñado de guionistas y directores que lo más lejos que han llegado en el conocimiento de nuestra cultura e historia sea la Leyenda Negra y el chipirón. (There be dragons)*
1142. *Jose María fué un enfermo mental, que ha destrozado demasiadas vidas porque oía voces, tenía visiones, etc. (There be dragons)*
1143. *Frases como "Nuestros jefes se pelean en Madrid" o "No nos mandan nada de Madrid" quieren dejar en mal lugar al gobierno de la república, cuando a estas alturas, ya se sabe que Francia, Gran Bretaña y EEUU entre otros, se desentendieron del conflicto. (There be dragons)*
1144. *Podían haber recortado tanta paja de la película y contarnos como Franco financió Torreciudad con el dinero de todos los españolitos o que obsesiones sexuales le llevaban a vomitar su otra "obra" Camino. (There be dragons)*
1145. *Es un santo que no quiere marcharse de Madrid, y se ve empujado por sus primeros acólitos. (There be dragons)*
1146. *El segundo acierto es el trato que hace de "nuestra" guerra. Toda una lección de memoria histórica que nos viene de un inglés. Es la primera vez que veo una película sobre la guerra civil que no me echa para atrás, que no insulta mi inteligencia con demagogies ideológicas. (There be dragons)*
1147. *El tercer acierto es que, ateniéndose a rigurosos datos históricos (coincide con lo mucho que he leído al respecto), Roland Joffé (un judío agnóstico) hace justicia a los orígenes de San Josemaría y del Opus Dei. (There be dragons)*
1148. *No me trago la historia del triángulo amoroso entre Oriol, Manolo y la anarquista húngara. (There be dragons)*
1149. *Tampoco tiene mucho sentido que Oriol se pegue un tiro, y pueda parecer el traidor, cuando en realidad es el alma de de esa compañía de milicianos. (There be dragons)*
1150. *Joffé se atreve además a meterse en un terreno pantanoso, lleno de dragones, porque la película habla, nada más y nada menos que, de la Guerra Civil española y de San Josemaría Escrivá, fundador del Opus Dei. Mucha tela. (There be dragons)*
1151. *Una vez trazado este camino artístico, no es de extrañar que acometa con la peliaguda misión de llevar a la pantalla la vida de Escrivá de Balaguer, fundador del Opus Dei. (There be dragons)*
1152. *Con un guión escrito por el propio Joffé, y una producción realmente espléndida, Joffé narra de manera apasionante no solo la vida del sacerdote, sino que realiza una ejemplar cronología de España desde principios del siglo XX hasta 1982, entrando de lleno en acontecimientos tan tocados en nuestra filmografía como el establecimiento de la Segunda República o la Guerra Civil Española.*
1153. *Especial atención merece la interpretación de Charlie Cox - "Stardust"- encarnando a Escrivá de Balaguer, con un registro soberbio, dándole una gran cantidad de matices que paradójicamente, su némesis en el film, Wes Bentley - "American Beauty"- no consigue alcanzar en ningún momento. (There be dragons)*
1154. *La película está muy bien construida, desarrollada y no toma partido por la ideología ni la violencia de ninguno de los bando enfrentados en la Guerra Civil Española. Según los historiadores más rigurosos y no partidarios de uno u otro bando contendiente, la cifra más real de muertos yéndose por lo alto, viene a ser de 250.000 muertos, entre los que se incluyen, civiles y todo tipo de víctimas derivadas del citado conflicto bélico entre españoles. Subir de ahí es típico de los que ven el mundo sólo con la lupa aplicada con firmeza sobre las maldades del franquismo y están empeñados en poner a Franco y su victoria como el horror más horroso de cuantos horrores hayan ocurrido en el planeta Tierra, a la par que son la más de comprensivos y no le reprochan nada (ni siquiera los 20 millones de muertos que causó entre sus propios compatriotas), a Stalin u otros líderes de ideología comunista, marxista o izquierdomaniaca en el siglo XX. (There be dragons)*
1155. *No veía la película con especial interés pero he de decir que me ha gustado, y mas allá de los tópicos y vacíos prejuicios que provocan las películas con temas religiosos que no sean sacrílegos, o con enfoques distintos de la guerra civil a los que*

- parece que son los únicos permitidos, yo lo que he visto es una historia sobre un personaje interesante, seguramente embellecido como muchos otros, y en un entorno histórico donde ningún bando queda bien parado. (There be dragons)
1156. Para disfrutarla hay que verla sin prejuicios, algo nada fácil cuando está por medio la Guerra Civil y el Opus Dei. (There be dragons)
1157. Los personajes: Charlie Cox (Escrivá de Balaguer), Unax Ugalde, Olga Kurilenko y Santoro, tremendos en su interpretación. (There be dragons)
1158. Me ha decepcionado Wes Bentley (Manolo Torres) pues es poco expresivo y sin embargo tiene un papel importante en el guión. (There be dragons)
1159. Alfonso Bassave y Santoro es una pena que hagan papeles tan cortos, porque actúan realmente bien. (There be dragons)
1160. Si no conoces nada de la vida Escrivá de Balaguer, algunos sucesos de la parte central de la película, como la escena de cuando Escrivá ve su Obra; la flagelación; el porqué quiere volver a Madrid; el sanatorio; la rosa de madera; etc. no acabas de comprender bien qué sentido tienen, te pueden desconcertar un poco, y por tanto perder algo de interés. (There be dragons)
1161. Solo salvo a Jordi Mollà, y por ser el hermano de mi profesor. (There be dragons)
1162. No estamos ante una biografía de Josemaría de Escrivá; es una hagiografía, que es muy diferente, y además no muy bien hecha, más bien al contrario, demasiado plana. (There be dragons)
1163. Yo creo, a poco que se piense, que la importancia histórica de Monseñor Escrivá lo merecía. (There be dragons)
1164. Si algo se puede salvar de Encontrarás dragones es precisamente la historia que engarza con la de Escrivá de Balaguer, no la del propio Escrivá, que no pasa del más puro y apasionado panegírico.
1165. La otra historia retrata con destellos de buen cine la vida cotidiana durante la guerra civil, a pesar de su parcialidad. (There be dragons)
1166. Ambientada en la Guerra Civil Española. (There be dragons)
1167. El filme nos habla de tomar los "caminos", el camino, la senda del amor y la paz y el perdón. Pero sobre todo el de la lucha para extender la reconciliación; por parte de Jose Maria Escrivá de Balaguer. Por otra parte está el camino del odio y la violencia. La historia es épica y tremenda, con el terrible transfondo que supuso la Guerra de un país enfrentado entre si. (There be dragons)
1168. Es verdad que, vista esta película en España, uno se da cuenta enseguida de que no está rodada en Madrid; en realidad, se rodó en Argentina. (There be dragons)
1169. Salvo para quienes contemplen con veneración la vida de Escrivá de Balaguer, la película puede resultar aburrida. (There be dragons)
1170. Tiene dos ejes: a) La historia de ficción del amigo de la infancia y compañero de seminario que no emociona y es solamente el calzador con el que introducimos los orígenes del Opus y contrapunto necesario para resaltar la bondad de san Josemaría; y b) los orígenes de la Obra, que es lo que interesa a los productores, ocupa la mayor parte del metraje, y está narrado de forma monótona e impartiendo doctrina continuamente. (There be dragons)
1171. Tampoco se aprecian las necesarias diferencias de edad entre Jose María y su padre. (There be dragons)
1172. ¿Explicaba a sus fieles Escrivá la persecución religiosa en la época republicana con la desesperación de los oprimidos ?. (There be dragons)
1173. ¿ En toda España tienen que ir a coincidir precisamente en el paso por los Pirineos el malo infiltrado en los milicianos (que lleva un único compañero) y Jose María y sus acompañantes ? (There be dragons)
1174. Yo soy un espectador fiel, y sigo con religiosa devoción a los directores que respeto; por ello me ha sentado como un puñetazo en mis partes el ver que a Roland Joffé (quien hizo en su momento La Misión o Los Gritos del Silencio) le hayan contratado para hacer este cutre retrato del creador del Opus Dei: José María "todos te queremos" Escrivá.
1175. El retrato es penoso a varios niveles, y en su hórrido maniqueísmo encontramos su mayor pecado: los españoles de la Segunda República son todos unos cabezahuecas que quieren pegar a los curas, los republicanos son unos revolucionarios románticos que quieren pegar a los curas, y los nacionalistas, como

- hay que pintarlos mal y no pegan a los curas, pues son nazis. Olé. (There be dragons)
1176. Pero ay fortuna, esta es la punta de un negro iceberg: Joffé se ve forzado a pintar a Escrivá como un santo y le muestra como un personaje puro y virginal, casi el rol masculino de la clásica princesa de cuento pero con un alzacuellos en vez de corpiño; los personajes secundarios son tan planos como las múltiples subtramas del filme, todas y cada una de ellas exentas de cualquier interés, y todo intento por tratar de hacer de la historia un relato moral sobre los errores del pasado gracias a un agradecido intento subtextual de contra una nueva historia se queda en un mal intento al verse eclipsado por el appestoso hedor que el conjunto exuda. (There be dragons)
1177. El único personaje con matices, un supuesto amigo de la infancia de Escrivá, es un paria que sufre y hace sufrir para intentar que el público le odie, y el desencadenante de todo el evento, la historia del hijo del susodicho que trata de escribir un libro al respecto, es una trama de la que uno se olvida tan fácilmente como se levanta para salir corriendo y así poder fingir que no se ha invertido en ver esta obra tuestacerebros, este parto tan doloroso con supuestos tintes morales, este film concebido sólo para reafirmar la fe de los creyentes y espantar a los que no crean. (There be dragons)
1178. Entiendo que el sacerdote protagonista está basado en ese otro personaje real, del que el arquitecto Miguel Fisacs decía que "jamás le oyó hablar bien de nadie", el mismo personaje que en el relato biográfico de Carmen Tapia dice: "- ¡¡¡Óyelo bien!!! ¡¡¡PUTA!!! ¡¡¡PUERCA!!! Me quedé inmóvil. Congelada. Vi y oí todo aquello como una auténtica pesadilla. Ni lloré. Ni pestañeé. Dentro de mí, mientras monseñor Escrivá gritaba aquellos insultos, solamente tuve dos pensamientos: uno el de que Cristo se silenció ante las acusaciones. El otro, de que Dios me había liberado." (There be dragons)
1179. La película es una mera reproducción de la versión oficial que el franquismo elaboró del glorioso alzamiento. Ésto lo hace desde la
1180. primera frase de la película, como si el anticlericalismo se hubiera inventado en tiempos de la república. También haciendo un relato de antecedentes-consecuente trucado e interesado, como el estallido anticlerical general que antecede al alzamiento y no al contrario. (There be dragons)
1181. Veo en DVD la bellísima superproducción internacional "Encontrarás dragones", de Roland Joffé donde con un fuerte guión (plasma la Guerra Civil desde el lado republicano), unas sólidas interpretaciones, un buen trabajo de ambientación, unas caracterizaciones estupendas, una excepcional fotografía y un perfecto empleo de la sensible música, genera una película intensa y emocionante. Excelente. (There be dragons)
1182. Es en realidad una pastelosa historia de Escrivá de Balaguer y, al parecer, de un amigo suyo que no hace caso de sus "consejos espirituales". (There be dragons)
1183. La "buena" de Escrivá y la "mala" de su amigo de la infancia. Cuando se desencadena la guerra civil española el tema llega a hacerse como un tanto alucinante, perdiendo todo interés por la absurda sucesión de los hechos y un desenlace de película barata. (There be dragons)
1184. Por cierto, para mí, la historia de Escrivá, monseñor santificado, no es interesante para hacer una película, pienso que su "obra" va en contra el libre espíritu humano y no merece la pena su difusión. (There be dragons)
1185. El objetivo de la película es mostrar lo importante que es perdonar y querer ser perdonado en la vida. Para ello utiliza la figura de Escrivá de Balaguer. (There be dragons)
1186. Esta es la biografía de los años mozos de Escrivá de Balaguer, contextualizada, por tanto, durante la guerra civil española, y narrada en versión gallina caponata. (There be dragons)
1187. De entrada, la peli cuenta con diferentes tipos de público potencial: las personas que vivieron la canonización de Escrivá con orgullo, los que lo hicieron con indiferencia y, por último, aquellos para los que este hombre no es santo de su devoción.
1188. La promoción, el trailer, la sinopsis, todos, absolutamente todos dejan claro que "Encontrarás dragones" es una biografía autorizada del fundador del Opus Dei, Monseñor Escrivá de Balaguer, financiada abiertamente por la Obra... por lo que es perfectamente comprensible que se centre en la vida, aventuras y epifanías del

- reciente santo durante su infancia y juventud, volcándose en lo hagiográfico y obviando cualquier punto de polémica o duda. (There be dragons)
1189. Que nadie espere, por tanto, una revisión documental de la fundación del Opus, de sus cuentas económicas, de sus relaciones con Franco, de lo acelerado de su canonización, de sus dudosamente documentados milagros o de sus accesos de mal humor. (There be dragons)
1190. Un santo varón (Escrivá de Balaguer) en estado puro que no pierde la fe, ni la compostura, ni los valores, ni los principios por duras que sean las pruebas (la muerte de sus hermanas y la, si creemos a la película, cuasipobreza de su infancia o la mismísima Guerra Civil de su juventud). (There be dragons)
1191. Por una parte, el reparto es plurinacional, pero los protagonistas son extranjeros y no encajan en la fisionomía española (tampoco contribuye demasiado el hecho de verles doblados, incluso a Jordi Mollá o Ana Torrent). Por otra parte, el director tampoco es español y su visión de lo patrio es muy folclórica y plagada de tópicos... a nuestros ojos, "Encontrarás dragones" es al mundo del cine lo que la Nancy de la Legión o el toro banderilleado de encima de la tele al mundo de los souvenirs. (There be dragons)
1192. Roland Joffé se pone al frente de una producción con cierto aire de reivindicación y que trata sobre la vida de Escrivá de Balaguer. (There be dragons)
1193. El film trata la vida de Escrivá de Balaguer (interpretado por Charlie Cox) pero contada desde el punto de vista de un amigo de la infancia, Manolo (Wes Bentley). (There be dragons)
1194. De hecho todo el film es un flashback que un moribundo Manolo cuenta a su hijo. Una historia personal que esconde un secreto terrible, que tuvo lugar durante la guerra civil en el que se entremezclan las andanzas de Escrivá de Balaguer. Aquí encontramos un gran fallo de guión, puesto que las vidas de Manolo y Escrivá van en paralelo y sólo se Cruzan momentáneamente cuando estalla del conflicto, por lo que, argumentalmente no parece que el personaje de Manolo sea el más adecuado para hablar de la vida del religioso. (There be dragons)
1195. No se le puede negar que Joffé sabe imprimir buena parte de su fuerza visual al film (de lo mejor de la función), el cual cobra especial interés justo cuando estalla el conflicto y es donde las panorámicas y las escenas de acción, dominan el relato, teniendo más peso las evoluciones de Manolo que las del religioso. (There be dragons)
1196. He de decir que me entretuvo por su peso artístico pero la manipulación por parte del que ¿paga? era evidente, escenas bélicas correctas pero con errores históricos, véase la Batalla de Madrid. (There be dragons)
1197. La historia deambula entre la historia de Escrivá de Balaguer que lo dibujan como un santo. (There be dragons)
1198. Interpretaciones: Monseñor Escrivá en la película no transmite ninguna sensación de profundidad y complejidad; es alguien completamente plano, sin contradicciones, que se limita a ir diciendo frases bonitas y pedantes a medio camino entre lo católico y lo new age. (There be dragons)
1199. El malo de Manolo Torres, contrafigura del protagonista, tiene más chicha, pero al concentrar en sí todo el "lado oscuro" y el mal rollo de la humanidad acaba resultando casi grotesco. (There be dragons)
1200. Lo único que se salvaría de todo esto es el triángulo Oriol-chica húngara-Manolo Torres, aunque esa complejidad y matices acaben en lo melodramático. (There be dragons)
1201. Ambientación tópica: mucha bandera republicana y anarquista, camiones cargados de milicianos, gente levantando el puño, soldados "nacionales" de boina roja, fascistas de fino bigote y mucho correa y mosquetón mientras arden iglesias y conventos y suena "Ay, Carmela!" entre vivas a la República y la Revolución. ¿Es que nadie se anima a contar la Guerra Civil sin salirse de lo trillado y mil veces visto? (There be dragons)
1202. Alguien que no conozca la trayectoria personal de Escrivá de Balaguer ni la ideología y las posiciones políticas del "Opus Dei" podría pensar que el fundador de esta orden era un católico comprometido, modernillo en aspectos sociales incluso, que no se casaba ni con fascistas ni con comunistas. (There be dragons)
1203. En una escena, en que uno de sus seguidores pretende colocar carteles

- llamando a la Cruzada por todo Madrid, Escrivá lo amonesta diciendo que tienen que ser independientes porque el mensaje de Cristo lo es. Cualquiera pensaría desde fuera que acababa de fundar la Democracia Cristiana a la española. La realidad sin embargo fue otra: Escrivá después de Andorra se instala en Burgos, y el Opus tiene una orientación oficialmente "apolítica" pero claramente vinculada con la derecha, el conservadurismo católico y los poderes fácticos. Y en la peli Escrivá parece que acaba de fundar una ONG. (There be dragons)
1204. Las batallas de la guerra civil me hicieron sonreír, estamos acostumbrados a la Guerra Civil de La Vaquilla, esta es una "americanada", pero bien. (There be dragons)
1205. No es fácil ver una película sobre nuestra lamentable guerra civil sin que el director y productor se posicionen ideológicamente. (There be dragons)
1206. Excelente ambientación, buenas interpretaciones, estupenda realización, no es tendenciosa, ensalza la figura de Escrivá de Balaguer pero no la magnifica, en aquella época aún no tenía las implicaciones ni el entendimiento que posteriormente tuvo con el régimen, supongo que más que el fundador, la obra en sí. (There be dragons)
1207. Aunque en un principio se nos presente como la vida y obra de José María Escrivá de Balaguer, para mí entender no es él, el que lleva el peso de la cinta, si no Manolo, personaje mucho más complejo y carismático, pues es él, quien se encuentra con los dragones a los que hace alusión el título del largometraje, y el que se enfrenta a ellos. (There be dragons)
1208. Mientras el tal José María vive en su burbuja de amabilidad y felicidad constante, viendo como su país se destruye en una guerra fratricida. (There be dragons)
1209. Aporta poco a una historia en la que lo interesante debía haber sido explotar al personaje de San Josemaría. (There be dragons)
1210. En conclusión, esperaba con bastante ilusión esta película, y sabiendo que hacer una obra maestra es cosa reservada a unos pocos, quería ver una película correcta, que conformase mi gusto por el cine y mi admiración por San Josemaría. (There be dragons)
1211. La historia tiene dos hilos argumentales, el primero (y principal reclamo publicitario) es el inicio de Jose María Escrivá de Balaguer (fundador del Opus Dei) en su cometido espiritual y el segundo, la historia de Manolo, un amigo de la infancia de Escrivá que lucha en el bando republicano como espía del bando nacional. (There be dragons)
1212. Dos bandos los cuales hacen tropelías allá donde van. En cuanto a la historia de Escrivá, lo muestra como un santo, si bien aclara al principio que lo expuesto (por parte de Manolo, que hace de narrador) es el punto de vista de Escrivá. (There be dragons)
1213. Quizá le falte algún buen actor (especialmente Manolo, que no queda muy bien interpretado). En definitiva, muchos resumirán esta cinta como 'la película del Opus' pero ciertamente creo que lo que realmente se quiere transmitir es la tragedia de la guerra civil española reflejada en Manolo. (There be dragons)
1214. Una lección más de Joffé, magistral en las escenas de la guerra, y excelente en el difícil resumen de la vida de San Josemaría. (There be dragons)
1215. Según mi punto de vista, deja a José María Escrivá como un friki que no está muy en la realidad (ver spoiler). (There be dragons)
1216. El otro punto fuerte, la guerra civil, es totalmente sesgado y quien diga lo contrario miente. (There be dragons)
1217. Eso sí, a pesar de lo poco creíble que me resulta que Oriol se suicide, es para mí el personaje más creíble de todos. (There be dragons)
1218. Inspirada en hechos reales esta cinta nos relata una parte de la Guerra civil española vista por los ojos de dos personas totalmente distintas. (There be dragons)
1219. Unos americanos jugando a la guerra en España. (There be dragons)
1220. Las formas de andar, los gestos, las expresiones, los diálogos... Brooklyn en el Madrid de los años 30. Además, no aparece ni un churro, ni un chorizo, ni una tortilla de patatas. Yo creo que Joffé, además de documentarse sobre San Josemaría, debería haber visto unas cuantas pelis de Pepe Isbert o de López Vázquez para coger el ambientillo. (There be dragons)

1221. *Una historia sobre la Guerra Civil española, pero vista desde los ojos americanos, y en la que ni todos son buenos, ni todos son malos. (There be dragons)*
1222. *La ambientación es excelente, nos da la sensación de estar en la España de los años ochenta, así como en el Madrid de la Guerra Civil. Pero de fondo tenemos la vida de Escrivá de Balaguer, y cómo nos cuentan que desde bien niño ya era casi santo. (There be dragons)*
1223. *Creo sinceramente que Josemaría Escrivá merecía una mejor película que nos explicara su vida, sus obras y el por qué de sus decisiones y no esto. (There be dragons)*
1224. *La historia de amor es forzadísima, la relación entre Escrivá y el personaje de Wes Bentley ni decimos, dicen que son amigos y se ven tres veces en su vida (acojonante); el final se ve venir a millas de distancia, el libro que está escribiendo el personaje de Dougray Scott es importante al principio y después de él nunca más se supo... en definitiva el guión es muy mediocre y las interpretaciones son muy flojas (excepto Dougray Scott) por lo que poco puede hacer Roland Joffé por darle vuelos a la cinta y solo se nota su experimentada mano en las escenas de batalla, que están muy conseguidas. (There be dragons)*
1225. *Lo único que se puede resaltar es que refleja muy bien que en la Guerra Civil hubo cabrones en los dos bandos, no sólo en uno, lo que en el cine español es casi una novedad (claro que Joffé no es español y por eso será más neutral). (There be dragons)*
1226. *De la guerra, y la guerra civil en particular, se pueden inventar muchas historias (casi mejor que inventar, es más fácil y sobre todo más cinematográfico reproducir historias reales) pero ésta rompe moldes de incredulidad y fantasía. (There be dragons)*
1227. *En cuanto a cómo cuenta la Guerra Civil, considero una gran aportación que no se haya decantado por ningún bando. (There be dragons)*
1228. *La película está ambientada en tres épocas históricas distintas: a principios del siglo XX, durante los años de la Guerra Civil Española y en los años 80. (There be dragons)*
1229. *Sin embargo, la banda sonora es nefasta, la caracterización de Wes Bentley como anciano deja bastante que desear y, por último, algunos escenarios históricos se recrean de forma poco fidedigna (en especial el de Madrid durante la Guerra Civil). (There be dragons)*
1230. *Monse y Manolo. (There be dragons)*
1231. *No es la gran película cristiana sobre la Guerra Civil española; algún día algún Bresson la realizará. (There be dragons)*
1232. *Es, simplemente, una gran superproducción mediante la cual los caballeros blancos de la Obra nos intentan convencer de que su San Josemaría no era en el fondo tan malo como muchos lo pintan. (There be dragons)*
1233. *De la película me ha gustado sobre todo la fidelidad a la historia real de Escrivá, la mirada objetiva sobre la guerra civil y la inclusión de una segunda trama que llena de dramatismo lo que vemos. (There be dragons)*
1234. *Me parece un poco forzada la escena final de la muerte de Torres en el sanatorio. (There be dragons)*
1235. *No me ha gustado la caracterización de Torres viejo. (There be dragons)*
1236. *Me han gustado mucho los primeros seguidores de Escrivá. (There be dragons)*
1237. *Por una parte te encuentras a un sacerdote llamado Escrivá de Balaguer, al cual le educan muy disciplinadamente para que pueda apreciar las mejores cosas de la vida y para que sea una persona de bien, este sacerdote tan bondadoso que aún estando en peligro hace lo posible por ayudar a otras personas durante la guerra con su buena fe, se las ve y se las desea durante la guerra civil teniendo incluso que llegar a cruzar la frontera para ponerse a salvo. (There be dragons)*
1238. *Por otro lado te das cuenta de que ese sacerdote se llama Josemaría Escrivá de Balaguer, cuyo nombre es exactamente igual al de un sacerdote fundador de la mayor secta mundial llamada "Opus Dei", fiel seguidor de Franco y admirador de Hitler, persona con graves problemas mentales los cuales le arrastraron a un manicomio (otros dicen que solo escapaba de la guerra), capaz de comparar a las mujeres con alfombras y degradarlas tal como lo hacía con los que se oponían a sus*

- ideales, pero supongo que no tendrá nada que ver con la persona tan bondadosa que nos muestra la película. (There be dragons)*
1239. *Mención especial a lo bien ambientada que esta la guerra civil Española (36 millones de dólares tienen la culpa), que a pesar de que cuenta con algunos fallos bastante irrisorios sigue siendo altamente recomendable a los fanáticos del cine bélico. (There be dragons)*
1240. *Conclusión: Si vas a ver una película bélica sobre un sacerdote que huye del país para salvar su vida esta puede ser una opción interesante, si por el contrario vas a ver una película sobre la vida Escrivá de Balaguer recuerda antes quien financia la película y qué es lo que ellos quieren que veas. (There be dragons)*
1241. *Aunque el personaje del que se sirve el director y guionista para narrar la historia de Escrivá no es real, tiene su punto de verosimilitud y credibilidad. (There be dragons)*
1242. *Es llamativo, el gran número de detalles que capta el guionista, para declararse judío y agnóstico, sobre Escrivá y el Opus Dei. (There be dragons)*
1243. *El personaje de Josemaría Escrivá se desenvuelve con sobriedad, naturalidad y sin milagrerías. (There be dragons)*
1244. *Es curioso que sea un agnóstico de izquierdas inglés como Roland Joffé el que, de alguna manera, cale en el mensaje de Escrivá de un modo positivo y certero. (There be dragons)*
1245. *No recuerdo un relato de la guerra civil que esté transido, como éste, de perdón y reconciliación. Buena noticia. A lo mejor tenemos que aprender de los de fuera... (There be dragons)*
1246. *La película transcurre durante la guerra civil y cuenta la historia de dos amigos de infancia que se van alejando el uno del otro durante el curso de sus vidas en medio de ese escenario. (There be dragons)*
1247. *Por un lado tenemos al santo, Josemaría y por otra al demonio, Manuel Torres, que es personaje de ficción. De este modo, Joffé puede huir de una vida de santos y narrar de forma convencional una historia sobre la*
1248. *amistad o algo así con un trasfondo de guerra civil española. (There be dragons)*
1249. *He de decir que para ser una cinta de la guerra Civil Española por primera vez no veo ganadores, solo perdedores se nota que la cinta esta realizada por alguien aséptico a la contienda al igual que el tema religioso esta tratado desde otra mirada. (There be dragons)*
1250. *La película esta bien contada, otra cosa es que no este de acuerdo con el mensaje que quiera transmitir, con sus saltos en la historia atrás y adelante y sobre todo en la historia del amigo de Escrivá. (There be dragons)*
1251. *La historia trata de Robert (Dougray Scott), un joven periodista que intenta escribir una biografía de Escrivá de Balaguer (charlie cox), para ello, pide ayuda a su padre porque era un viejo amigo suyo. (There be dragons)*
1252. *Sin embargo la película se centra más en el personaje amigo del sacerdote y en el conflicto bélico de la guerra civil española. (There be dragons)*
1253. *Biopic de Escrivá de Balaguer, fundador del Opus Dei, recientemente canonizado. (There be dragons)*
1254. *Parece que Escrivá de Balaguer no fue ése típico atormentado que da lugar a situaciones existencialmente épicas mientras hace oposiciones a santo, como lo pudieron ser San Francisco de Asís (con sus iras mal contenidas) o Santa Teresa de Jesús (con sus éxtasis alucinatorios), por poner dos ejemplos pero, aún así, no debió de pasarlo muy allá, sobre todo con la guerra civil de por medio. (There be dragons)*
1255. *El resultado es de una tremenda artificiosidad, tanto en lo relativo a los personajes, en los que no se profundiza nada de nada, como en la misma puesta en escena, que parece un escenario teatral (véanse las secuencias de la batalla de Madrid). (There be dragons)*
1256. *Cuenta la vida de José María Escrivá de Balaguer (fundador del Opus dei) y da una visión de la España de esa época. (There be dragons)*
1257. *Nunca me han gustado las películas sobre la Guerra Civil Española, pero esta no trata realmente sobre esta guerra, utiliza el marco de la Guerra para explicar la importancia del perdón. (There be dragons)*
1258. *Una película sobre la Guerra Civil Española que merece la pena ver, en la que*

- ninguno de los bandos queda bien, como realmente debió ser. (*There be dragons*)
1259. La historia de san Josemaría está muy bien contada con mucha fidelidad histórica. (*There be dragons*)
1260. Manolo ¿Dónde escondías la radio tan bien que nunca te pillaron? (*There be dragons*)
1261. La humildad y la buena voluntad de Jose María (el cura), no incurre en odios como los demás, sabe controlar sus pasiones y siempre trata de ayudar a los demás. (*There be dragons*)
1262. Por fin una película objetiva sobre la guerra civil y sobre Escrivá. (*There be dragons*)
1263. Diga
- Hola, és el despatx del senyor Allen?
 - ¿Perdón?
 - ¿Qué no habla catalán?
 - No.
 - ¡A vaya! Quisiera hablar con el señor. Allen? Soy el alcalde de Barcelona Jordi Hereu.
 - Aquí Allen.
 - ¿No tiene secretaria?
 - Ahora mismo está poniéndome una demanda por acoso sexual.
 - Quiero que ruede una película en la bella Barcelona.
 - ¡Ummm! ¿Qué me ofrece?
 - Tres millones de euros de los contribuyentes.
 - Creo que no. Me apetece regresar a Manhattan.
 - OK, señor Allen. Le ofrezco un trío con Scarlett y Penélope.
 - Mañana empezamos el rodaje.
 - Pero que salga Barcelona bonita ¿eh noi?
 - Claro, claro... un trío.
- (Vicky Cristina Barcelona)
1264. Supeditar un guión a una ciudad da como resultado "Vicky Cristina Barcelona". A esta película no es que le falte sal, como dice Bardem en un momento de la historia, es que le falta el puchero entero. (*Vicky Cristina Barcelona*)
1265. La película empieza como un conjunto de postales de la bella Barcelona, luego, pasa a enseñarnos lo bonito que es Oviedo (tener el príncipe de Asturias ha servido para que Oviedo sea conocido en todo el mundo) y Avilés. (*Vicky Cristina Barcelona*)
1266. Cansado de hacer turismo, la película se asienta sobre un triángulo amoroso en el que dos amigas (completamente distantes en cuanto al amor se refiere) pretenden el mismo hombre (macho ibérico, seductor y bohemio pero con más dinero que el Bofill). (*Vicky Cristina Barcelona*)
1267. Entonces llega Penélope. La muy denostada Penélope Cruz, y consigue en esa tercera parte resucitar una película que me parecía más muerta que viva. (*Vicky Cristina Barcelona*)
1268. En España el triunfo está mal visto y ya hemos visto como el propio Bardem, tuvo que defenderse hace poco de las consabidas envidiosas críticas. (*Vicky Cristina Barcelona*)
1269. De todas formas, ni la Cruz puede conseguir que esta película no me parezca una comedia romántica a lo Nancy Meyers. (*Vicky Cristina Barcelona*)
1270. En primer lugar la sola idea de que el autor sea Woody Allen, ya atrae a un gran público amante del cine del de Brooklyn, si a esto le añades la presencia de Javier Bardem y Penélope Cruz (sin olvidar ni mucho menos a la Johansson), pues taquillazo asegurado. (*Vicky Cristina Barcelona*)
1271. Para empezar hablemos del doblaje, se puede calificar de patético (a excepción del de Cruz), nada acorde con los personajes a los que incluso les da un cierto aire de retraso (mental por supuesto). (*Vicky Cristina Barcelona*)
1272. En definitiva un bodrio que parece perpetrado como una cruel broma, para los amantes de la Johansson (que a la vuelta a casa quizás hagan algo más que comentar la película) y las fans más histéricas de Bardem (que soñarán con él más de una noche). (*Vicky Cristina Barcelona*)
1273. Lo que le hicimos a Woody Allen no tiene nombre. Nos portamos como

- paletos, como si la estancia del Sr Allen fuera una suerte de "Bienvenido Mr Marshall", como si nunca de los jamases nadie allende el atlántico hubiera decidido pasar unos días aquí. Por todo ello no me extraña que el producto final haya salido así, casi que lo interpreto, o quisera que fuera así, como un venganza del Sr. Allen hacia todos nosotros. (Vicky Cristina Barcelona)*
1274. *Por un lado esas turistas que a la primera de cambio se van con un tío que les ofrece avioneta y sexo, fantástico. 30 años viviendo en Barcelona y yo sin saber que ligar era tan fácil. Claro que igual es que no utilizo el método Allen aplicado a ese manual del tópico con patas que es Bardem. Ya se sabe, ese atractivo de macho ibérico indomables, con dosis de rebeldía y meditaciones artístico modernas que son el no va más. Aunque claro poco debe sorprender la reacción de unas turistas como estas, movida una por sindefinición vital, con el rollito de no se que hacer con mi vida y demás brasas pseudoexistenciales y la otra viniendo a estudiar la cultura catalane mientras de fondo tenemos el concierto de Aranjuez de fondo y otros lolailleos varios. (Vicky Cristina Barcelona)*
1275. *Pero el desvarío continua cuando el único tema tradicional catalán aparece de fondo en Oviedo!!! Tremendo! Aquí ya no sabía que hacer, si reirme o directamente ponerme a llorar. (Vicky Cristina Barcelona)*
1276. *Mientras vuelven a esa Barcelona donde todo el mundo es artista, bohemio y donde el verano del amor del 68 parece que nunca ha acabdo porque la gente es liberal, romántica y hasta las putas de la calle San Ramón son encantadoras y los proxenetes no les rompen los morros al primero que ose sacar fotos a sus "protegidas". Claro que esto es Barcelona, amigos, esa ciudad que se reduce a Gaudí, Miró, Pedralbes, antros fashion, exposiciones de arte y folleto continuo. (Vicky Cristina Barcelona)*
1277. *Aunque claro, como no, todo es susceptible de empeorar. Así que se nos aparece el espíritu de las maggioratas italianas versión histórica. Es decir una Pe que está estupenda interpretándose así misma, gritando como una neuras insoportable ymanteniendo unos diálogos con Bardem que a ratos parecen sacados de escenas de matrimonio y otras directamente de los Serrano. (Vicky Cristina Barcelona)*
1278. *La diferencia estriba en que un argumento sólido y unos personajes que saben y tienen algo que decir reducen el tópico a anécdota, mientras que en esta "Vicky, Cristina, Barcelona" sucede que entre tanta hojarasca uno no adivina nunca cual es el sentido último del film de Allen. Aunque bien mirado casi que no sé que es peor, porque si como obra filosófica no funciona, como mero entretenimiento se queda a la altura de un vodevil de los hermanos Quintero, unos autores que pasaron de moda por allá principios del siglo XX. (Vicky Cristina Barcelona)*
1279. *Simple en el guión, en las actuaciones y en los diálogos (a excepción, claro está, de los oasis de fresca que nos ofrecían Bardem y Cruz, lo mejor de la película con diferencia). (Vicky Cristina Barcelona)*
1280. *Vicky Cristina Barcelona (creo que fue Almodovar el que dijo que era un no título) no llega a la categoría de película, como mucho puede ser un mal vídeo turístico. (Vicky Cristina Barcelona)*
1281. *El ritmo de la película tampoco le hace ningún favor, mantiene un nivel constante toda la película, da igual que sea Barcelona que Oviedo, que estén en una biblioteca que en un momento de pasión. (Vicky Cristina Barcelona)*
1282. *El señor Aguirresarobe tiene la posibilidad de fotografiar dos ciudades como son Barcelona y Oviedo y nos da un vídeo de turismo de pobre calidad. (Vicky Cristina Barcelona)*
1283. *La falsa recreación de una bohemia papanatas resulta agotadora y, en general, la historia es tonta, los actores están en horas bajas, cada minuto es más aburrido que el anterior y, sobre todo, la falsísima introducción de Barcelona y Oviedo como "personajes" acaba con la fe de cualquier aficionado al cine. (Vicky Cristina Barcelona)*
1284. *La Barcelona de Woody Allen es un lugar mágico en el que: a) loscatalanes te pasan por el lado haciendo correfocs sin quemarte el pelo ni interrumpir tu conversación, b) los sitios turísticos no están abarrotados de turistas y c) las prostitutas callejeras del Raval son jóvenes y simpáticas. (Vicky Cristina Barcelona)*
1285. *Y las turistas americanas que te encuentras por los sitios son veinte veces más gordas que Scarlett Johanson, Rebecca Hall y Penélope Cruz juntas. (Vicky*

Cristina Barcelona)

1286. *Que Javier Bardem no sólo es guapo y carismático y sofisticado, además pinta cuadros y se conoce los lugares más molones en los que tomar vino y escuchar guitarra flamenco, vive en una casa descomunal, bicicletea por Collserola y conduce un descapotable rojo que lo flipas. Sí, sí, chicas, en Barcelona somos todos así, venid a vernos. (Vicky Cristina Barcelona)*
1287. *Y bueno, las escenas lésbicas entre Penélope Cruz y Scarlett Johanson que nos prometieron son mucho más ligeras de lo que me había imaginado... pero también es verdad que cuando me pongo a imaginar escenas lésbicas enseguida me animo un montón. (Vicky Cristina Barcelona)*
1288. *Sinceramente es una de las peores películas del genio de NY: ni un diálogo genial, una luz pastosa y anaranjada que si queda fuera de lugar en Barcelona no te digo nada en Oviedo que parece el desierto de Almería en julio; en fin la ambientación musical con esa tan ovetense guitarra flamenca, el doblaje... En fin todo un despropósito. (Vicky Cristina Barcelona)*
1289. *De los actores decir sólo 2 cosas: Penélope se sale, y Rebecca Hall (Vicky tanto o más. (Vicky Cristina Barcelona)*
1290. *Por último, una recomendación. No sé cómo serán los doblajes, pero puedo imaginármelo. Lo que no quiero ni imaginarme es cómo han resuelto los cambios que hay de español a inglés cuando Bardem y Penélope intercambian diálogos (sin duda, entre los mejores momentos de la película). En cualquier caso, por favor, intentad verla en la versión original. Lo contrario es todo un homicidio!*
1291. *No me creo nada; no me creo esa Barcelona, ni me creo a Bardem, ni mucho menos a las dos americanas medio lelas. Por no hablar de la sobrevalorada e hiperdimensionada interpretación de la histriónica Penélope Cruz. (Vicky Cristina Barcelona)*
1292. *Es triste que un actorcillo de pacotilla como el Bardem, más feo que un susto, más chulo que Harry el Sucio, mal educado y macarra, al cual se le apareció la virgen cuando los Coen le dieron el papel de psicópata, el cual hay que reconocer que borda, supongo que va en su carácter, en la oscarizada "No es país para viejos", sea el protagonista de una película de este director. (Vicky Cristina Barcelona)*
1293. *Entristece pensar que tengan oscar toda la camarilla Almodovoriana cuando en España ha habido un Berlanga, un Paco Rabal, una Aurora Bautista, una Ana Torrent y tantos otros grandes actores y directores que no se han comido un colín. (Vicky Cristina Barcelona)*
1294. *Yo mismo vivo a treinta escasos kilómetros de Barna y puedo presumir de conocer meridianamente lo más hermoso y lo más feo de la capital catalana. He deambulado decenas de veces, sin rumbo y sin prisas, por las lóbregas y malolientes callejuelas del Raval, del Gòtic, del Born. Me he cruzado con yonkís, con putas, con borrachos, con chorizos, con indigentes, con guiris, con pakistanís vendiendo rosas, con negros bailando break, con chinas vendiendo latas de cerveza, con ancianas en batín y pantuflas... Nada ni nadie que no puedas encontrarte en Madrid, Bilbao, Valencia o Sevilla. Lo que no te vas a encontrar en todas esas ciudades porque son imágenes emblemáticas de la Ciudad Condal es la Sagrada Familia, el parquet Güell, Collserola, el Tibidabo... lugares y monumentos que Allen nos muestra, a través de la cálida fotografía de Aguirresarobe, de forma idealizada, sí, pero pintoresca y fascinante al fin y al cabo. (Vicky Cristina Barcelona)*
1295. *Sigo en spoiler desvelando a quién se cepilla Bardem. (Vicky Cristina Barcelona)*
1296. *Un cineasta que siempre ha mostrado una especial inclinación hacia las siempre complejas y peliagudas relaciones de pareja y que, en esta ocasión, nos describe con su habitual invectiva la tragicómica estampa de una relación a tres (o a cuatro) bandas en la que un machito ibérico pijo y progre a la vez (Bardem) se cepilla, una por una, a las tres protagonistas femeninas (Johansson, Hall y Cruz) para terminar quedándose más solito que la una. (Vicky Cristina Barcelona)*
1297. *"La vida es corta. La vida es aburrida. La vida es dolorosa" decía Juan Antonio. Cuánta razón tenía. C'est la vie!. En Barcelona, París o Tombuctú. (Vicky Cristina Barcelona)*
1298. *La alusión (¡dos veces!) al Máster de Identidad Catalana por el que Vicky dice venir a la ciudad evidencia patéticamente el peaje que el guión ha pagado para que*

- el realizador cobre. Como contrapunto, el extraño viaje a Oviedo, a mi modo de ver la sincera deuda que Allen tiene con su primera ciudad española. (Vicky Cristina Barcelona)
1299. Con personajes mal trazados: un Bardem bohemio que se aloja en hoteles de 5 estrellas y viaja en avioneta; una Johansson que solo es sensual porque ella lo es, no porque su personaje desprenda el más mínimo calor; una Hall que pasa de la frigidez al ardor inexplicablemente; sólo Cruz se esfuerza en dar "pasión gitana" a María Elena. (Vicky Cristina Barcelona)
1300. La música juega en favor de la cinta, gracias entre otros a Albéniz, pero resulta cansina a fuerza de repetición; en cuanto a la canción original, es eso, original cuando se escucha en los primeros títulos, pero al repetirse se convierte en tediosa de solemnidad. (Vicky Cristina Barcelona)
1301. En resumen, parece el encargo de Jaume Roures (Mediapro) y otros factótum catalanes (TV3 entre ellos) que hicieron a un Allen ávido de dinero, quien escribió el peor guión de su vida; ¿o acaso se lo escribieron? (Vicky Cristina Barcelona)
1302. Allen quería rendir homenaje al país que le concedió el Príncipe de Asturias pero hubiera sido mucho más conveniente un concierto de jazz para expresar su agradecimiento, que una película ridícula, tópica y alejada de cualquier atisbo de la genialidad perdida del director. (Vicky Cristina Barcelona)
1303. Luego habría que sumar una fotografía notable y una banda sonora machacona con temas maravillosos como "Entre dos aguas" de Paco de Lucía y canciones simplemente ridículas como la que abre la película. (Vicky Cristina Barcelona)
1304. El juego de lenguas que se aprecia en la versión original, en la versión en castellano no se comprende, ¿Qué hacen?, ¿Bardem le dice a Cruz que hable en inglés y sin embargo Johansson habla en castellano? (Vicky Cristina Barcelona)
1305. Penélope es genial en esta película, esta es una de las pocas películas en las que me ha convencido y además muy pero que muy satisfactoriamente, se nota que quería trabajar con Allen. (Vicky Cristina Barcelona)
1306. El resto del reparto también es de notable alto, Bardem con un notable inglés, cosa que me sorprendió, Johansson estupenda como siempre y Hall la gran revelación, que aún que me aburriese su papel ella lo hace lo mejor posible. (Vicky Cristina Barcelona)
1307. Lo mejor: Penélope, el guión, la fotografía, su sensualidad y el juego de lenguas. (Vicky Cristina Barcelona)
1308. 1º Recuerdo cuando María Elena y Cristina están hablando y Elena la pregunta si sabe español, ella la responde que no por que ella estudió chino por que según ella suena bien, María Elena la pide que diga algo, Cristina lo hace y María Elena la dice aaah ¿Y eso suena bien? 2º Cuando van con las bicis J Antonio, Cristina y M Elena y la última dice que vayan más despacio y cito textualmente It gives me Vertigo! 3º La primera discusión en entre J Antonio y María Elena y ella le dice que no intente que todas se parezcan a ella. 4º La discusión sobre el "plagio" de J Antonio a María Elena. 5º Los tacos que sueltan en castellano como hostia puta y joder. 6º Como no, el "Como lo sabía" de María Elena. (Vicky Cristina Barcelona)
1309. Todos son geniales, desde que Penélope Cruz sale en escena, la peli es otra cosa, y esa otra cosa es maravillosa. (Vicky Cristina Barcelona)
1310. Aunque también podía haber servido de documental y que se llamase "De la Barcelona Modernista al Oviedo Románico ida y vuelta en avioneta, sin moverse de la butaca". (Vicky Cristina Barcelona)
1311. ¿Dónde está todo el mundo, el Javier Bardem de Los Lunes al Sol o Mar adentro y la Penélope Cruz de No te muevas? (Vicky Cristina Barcelona)
1312. Hasta la banda sonora es penosa... ¿dónde están los Charlie Parker, Django Reinhardt, Joe Venuti, etc. de todas las películas de Woody Allen? ¿Por qué la ha cambiado por la guitarra española? Además, el guitarrista (Emilio de Benito, que para más señas es madrileño y vive en Gijón, aunque parezca de Cádiz) lo mismo aparece tocando en un restaurante al aire libre de Oviedo que en otro exactamente igual, pero en Barcelona, aunque el sitio bien podía ser de cualquier pueblo andaluz; claro que, a lo mejor no cayó que su cinta iba a ser vista aquí, en Spain, so different... (Vicky Cristina Barcelona)
1313. Siento un hondo desconsuelo y me invade una duda más que razonable:

- ¿Habrá obligado algún tipo de mafia a nuestro bandito Woody a rodar ese churro a cambio de su premio Príncipe de Asturias y la escultura de su ilustre personilla en Oviedo?... Si es así, que Willy Wilder (que diría Trueba) nos coja confesao y si no lo es, que alguien se ocupe de la chochera acelerada del abuelillo Allen... Y, de paso, que alguien diga a los ínclitos Bardem y Cruz que con un Woody en esa tesitura, hasta Torrebruno hubiera salido victorioso. (Vicky Cristina Barcelona)*
1314. *¿Desde cuando en Barcelona se vive como si fuera la Provenza francesa? ¿Yendo en bicicleta por en medio del campo? ¿Desde cuando en Oviedo hay jardines andaluces con un guitarrista flamenco deleitándonos? (Vicky Cristina Barcelona)*
1315. *Bardem parece un pintor torero (y que conste que me encanta este actor) y hasta la música se hace insoportable. (Vicky Cristina Barcelona)*
1316. *Un 0 a la izquierda, y lo siento, me sabe mal por Allen, se nota que la ha hecho rápido y le han obligado a hacer ciertas cosas, porque tu me dirás, qué aporta a la película el viaje a Oviedo? (Vicky Cristina Barcelona)*
1317. *A mí Bardem me mola "coñooo"!!! Me gusta "Muchooo"!!! Viva mi Javito Bardem!!! Te amo!!! El mejor actor español de la historia sin duda!!! Joder como me pone este "peazo" macho ibérico que tenemos como actor!!! Pero aquí parece un "minso" sin gracia... (Vicky Cristina Barcelona)*
1318. *Y finalmente sale Penélope con sus morritos, pega cuatro "berríos" y le dan un Oscar... Un bocata de chope como mucho le daba yo al "friky" del clarinete, y a las demás lo único que les daba era una buena salchicha Oscar Mayer, pero bien "dá"!!! (Vicky Cristina Barcelona)*
1319. *Hay varias escenas que producen bochorno, el avión volando a Oviedo entre las nubes parece el de "Aterrizo como puedas", el padre del pintor Juan Antonio, parece el profesor Locovich de Los autos locos, pero en salido. La traca de ese personaje es la explicación que le da Juan Antonio a Vicky diciéndole que su padre vive ahí confinado porque los seres humanos no saben amarse, (Escribiría el guión Jorge Bucay o algún científico). (Vicky Cristina Barcelona)*
1320. *Vamos a pasar por alto las escenas "España cañí" de la película, con flamencos y guitarras y las clases de identidad catalana???, que se limitan a Gaudí y su obra. Pero lo que no se puede dejar pasar, son las continuas tomas dándose el filete de la Johanson, Pe y Bardem, rodadas sin duda cuando Woody con su experiencia veía el desastre que se avecinaba y así solo con la polémica generada, salvar la taquilla. Que tío más listo... (Vicky Cristina Barcelona)*
1321. *La actuación de Bardem es la de siempre, boca medio abierta, ojos medio cerrados y vocalización aprendida en la misma escuela de Jorge Sanz, no importa que haga de psicópata, de pizzero, o de tetrapléjico..., da siempre igual, ¿cómo un tío que a día de hoy no se ha subido nunca a las tablas de un teatro, puede decir al mundo entero que es un cómico?. Vaya caradura. (Vicky Cristina Barcelona)*
1322. *La de Penélope, dentro del despropósito de su personaje, es salvable, si exceptuamos los gritos continuos. (Vicky Cristina Barcelona)*
1323. *CARTA ABIERTA A PENEPOLE CRUZ (Vicky Cristina Barcelona)*
1324. *Estimada Penépole,*
- Con todo el respeto te felicito por los recientes premios Goya y BAFTA, conseguidos ambos en la categoría de mejor actriz secundaria por VICKY CRISTINA BARCELONA. (...) Hay un detalle que debo comunicarte sin embargo: cuando diste las gracias elegantemente a la Academia (de los Premios BAFTA en Londres) y a Woody Allen con las palabras "que me dió este personaje lunático y hermoso..." refiriéndote a la "María Elena" que interpretas en VICKY CRISTINA BARCELONA, estabas equivocada sin saberlo. Tu corto pero intenso papel de "María Elena" procede no de Woody Allen sino de una exnovia mía llamada "Magda" que tuve hace muchísimos años y que curiosamente tenía además un gran parecido físico contigo. Me basé en su extraña doble personalidad y en su tempestuosa historia de amor con un pintor abstracto que pasa su tiempo en los ambientes bohemios de Barcelona y al que le gustan las putas y pintar con los dedos, para escribir GOODBYE, BARCELONA, novela en gran parte autobiográfica registrada el 3 de diciembre de 1987. Ya sabes que los escritores solemos nutrirnos de lo que nos rodea... También dijiste en la ceremonia de los BAFTA que esa película prueba cómo el cineasta (Woody Allen) "conoce España y su cultura mejor que alguno de nosotros" y puede "jugar con los clichés"... Para tu información Woody Allen sabe muy poco o nada de Barcelona, ya que previamente al rodaje de la película y como te pueden confirmar los*

que vivimos aquí, solo nos había visitado unas pocas veces y en cortas estancias para tocar el clarinete. Aparte justamente de los clichés que destruyen el argumento, ¿de donde sino de GOODBYE, BARCELONA, había de sacar el "mago Splendini" personajes tan contradictorios y fuertes como el de "Maria Elena" o el "Juan Antonio" que interpreta Javier Bardem y que son los que sustentan y salvan la película?

Por Postal Express te enviaré mañana con mucho gusto a tu representante en Madrid una copia dedicada de GOODBYE, BARCELONA para que puedas comprobar de donde procede tu personaje y el que interpreta Javier Bardem así como la mayoría de las escenas y localizaciones. Y conste que no tengo absolutamente nada en contra tuya. Mucha suerte Pe. (Vicky Cristina Barcelona)

1325. Flojo Allen, genial Penélope. (Vicky Cristina Barcelona)

1326. Nunca acaba de funcionar el trío protagonista, y simplemente la aparición tardía de una hilarante y descomunal Penélope Cruz, logra salvar in extremis el asunto. Sus discusiones con Bardem son el único momento que realmente nos recuerda que director hay tras la cámara. (Vicky Cristina Barcelona)

1327. Woody ha llegado a aquí, ha pillado la subvención del ayuntamiento de Barcelona ha escrito algo parecido a un guion y se ha largado corriendo con el dinero; ni tan siquiera se ha parado a dirigir este autentico bodrio. (Vicky Cristina Barcelona)

1328. Vicky y Cristina me parecen bien, Jose Antonio (o como se llame) me parece TREMENDO (este papel es más regalo para las fans que para Bardem, pero igualmente se agradece), pero la estrella es Maria Elena (ese papel que Woody reserva a alguno de sus actores cuando él no sale en la peli) Grandiosa Penélope... cómo me he reído gracias a tí. (Vicky Cristina Barcelona)

1329. ¿Entre dos aguas? Que me perdone Paco de Lucía, pero no hay mayor topicazo flamenco para guiris. (Vicky Cristina Barcelona)

1330. Es un panfleto catalanista con el lucimiento de Bardem, en agradecimiento a los favores prestados a la campaña de ZP por parte de sus amigos, los progres millonarios de la Sexta. (Vicky Cristina Barcelona)

1331. Y todo esto acompañado de guitarra flamenca por todas partes, tanto en Barcelona como en Oviedo, que como bien sabemos los españoles, es sin duda donde más arraigo tiene este tipo de música. (Vicky Cristina Barcelona)

1332. Argumento flojísimo y diálogos pésimos, lo único que se salva, como siempre en estos casos, es la fotografía, tiene unas buenas instantáneas de la ciudad condal y del "todo" Gaudí. (Vicky Cristina Barcelona)

1333. Chocante, desde un punto de vista personal, al aparecer muchísimos lugares tanto en Barcelona como en Oviedo donde uno ha estado y vivido... (Vicky Cristina Barcelona)

1334. La Barcelona del film no sólo es Gaudí, también es la museística (con Tàpies, Miró, Macba, Mnac ...), el Raval, Sant Felip Neri, Pedralbes... En algún momento parece una juego ir descubriendo todos esos lugares donde has estado tantas veces... (Vicky Cristina Barcelona)

1335. Las historias personales son excesivas, especialmente la del personaje de Penelope Cruz. (Vicky). (Vicky Cristina Barcelona)

1336. Qué decir de este documental turístico de Barcelona y Oviedo...: (Vicky Cristina Barcelona)

1337. Alguien decidió que Scarlett era un sex symbol, lo mismo que de Pé en su día y de Bardem desde su éxito al otro lado del charco. (Vicky Cristina Barcelona)

1338. Sería injusto no reconocer la excelente fotografía, la interpretación de Pé y Bardem a pesar de esas voces tan artificiales, la casa en Barcelona que ya quisiéramos tener más de uno y algunas gracietas que levantan algo el nivel. (Vicky Cristina Barcelona)

1339. Y esto es así, y cualquiera que vea como se dora la píldora desde los críticos profesionales -parecen que hablan de hacer el amor y quizá no debieran hablar tanto de ello y ponerse en faena- hasta los usuarios que parecen haber leído la crítica antes de ver la película... y encima un Oscar para doña "notransmitounamierdaconmicarademuñeca" Penélope Cruz. (Vicky Cristina Barcelona)

1340. La musiquita que pretende ser más o menos el tema de la película ("Barceloonaaa...") parece escrita e interpretada por unos retrasados mentales (quién se acuerda de aquellas películas con fondos de Ben Webster) y las otras

- melodías de Paco de Lucía y me parece que Albéniz son demasiado familiares para los oídos españoles. (Vicky Cristina Barcelona)*
1341. *Si no fuera por las obras de Gaudí que aparecen, no hubiera reconocido Barcelona, que más parece un pueblito de la Toscana. (Vicky Cristina Barcelona)*
1342. *El guión parece escrito por el mismo autor de alguna de las primeras películas de Alfredo Landa, los tópicos producen indigestión, los personajes irreales hasta la náusea (Bardem es un pintor rico, gourmet, que sabe de lugares donde escuchar magníficos guitarristas con solo media docena más de público, que sabe pilotar aviones y que, de milagro, no torea). (Vicky Cristina Barcelona)*
1343. *Se rueda en Barcelona, Oviedo, Avilés y NYC, con un presupuesto estimado de 15 M USD. Gana un Oscar (actriz de reparto, P. Cruz) y un Globo de oro (mejor comedia). (Vicky Cristina Barcelona)*
1344. *La acción dramática tiene lugar en Barcelona, Oviedo, Avilés y NYC, a lo largo de unos tres meses en el verano de 2007. (Vicky Cristina Barcelona)*
1345. *En el restaurante son abordadas por el pintor Juan Antonio Gonzalo (Bardem) que las invita a viajar en su avioneta a Oviedo para ver una talla gótica. Estuvo casado con la pintora María Elena (Cruz), pero se separaron hace algún tiempo tras el intento fallido de ella de asesinarle con un cuchillo de cocina. (Vicky Cristina Barcelona)*
1346. *Juan Antonio es atractivo, simpático, seductor, bohemio, mujeriego y dependiente de María Elena, su antigua pareja, amiga, musa y maestra. María Elena es temperamental, alocada, chillona e inestable. (Vicky Cristina Barcelona)*
1347. *Las imágenes que se ofrecen de Barcelona (Pedralbes, Parque Güell, Iglesia de Santa María del Mar, Sagrada Familia, La Pedrera, azotea de la Pedrera, Montjuic, Las Ramblas, etc.), Oviedo y Avilés (el faro) no van más allá de una colección de postales turísticas destinadas a hacer publicidad (2) de los lugares visitados, como contrapartida, probablemente excesiva, de los 3 M de euros recibidos en concepto de ayudas de las instituciones a la producción. (Vicky Cristina Barcelona)*
1348. *Como cineasta cinéfilo dedica referencias de simpatía y se inspira en los 6 cuentos morales de Eric Rohmer, "Volver" de Almodóvar y "Jules y Jim" de Truffaut. (Vicky Cristina Barcelona)*
1349. *Son gratas las citas elogiosas que se hacen de pintores (mural enorme de Miró en el aeropuerto del Prat), músicos (Domenico Scarlatti, Alexandr Scribian, Albéniz...), arquitectos (Gaudí), etc. Por lo demás, se presentan escenas populares devaluadas y desnaturalizadas, como las putas sonrientes del Raval, visitas turísticas sin aglomeraciones, restaurantes de comidas típicas de gran lujo, "correfoc" con chispas que no inspiran temor... Exagera los tópicos convencionales españoles y omite temas pertinentes de Cataluña (lengua propia) y Asturias. (Vicky Cristina Barcelona)*
1350. *Destaca la interpretación de Penélope Cruz en un papel sumamente breve, pero lleno de fuerza, y la de Bardem, ajustada y precisa. (Vicky Cristina Barcelona)*
1351. *La banda sonora compone una partitura de guitarra española, que interpreta "Entre dos aguas" (Paco de Lucía), "Granada" y "Asturias" (Albéniz) y otras. Añade una canción adaptada, "Barcelona", de Giulia y los Tellarini, que se repite más veces de las deseables. (Vicky Cristina Barcelona)*
1352. *La fotografía, de Javier Aguirresarobe ("Mar adentro", Armenábar, 2004), luminosa y colorista, respira juventud, aires estivales y atractivos de sol y playa. (Vicky Cristina Barcelona)*
1353. *Se llega a un clímax bastante álgido, sobretodo con la aparición de Penélope en pantalla. (Vicky Cristina Barcelona)*
1354. *Por otra parte, interpretaciones bastante correctas, aunque los fragmentos Bardem-Cruz parezcan un poco forzados. (Vicky Cristina Barcelona)*
1355. *A pesar de todo esto, esta película cuenta con cualidades que la hacen buena, ahí van las que más me han llamado la atención :*
- Humor ácido, chispeante, que te mantiene con la sonrisa y la carcajada preparada para liberarse en cualquier momento.
 - Frescura
 - Las peleas a dos lenguas que nos regalan Javier Bardem y Penélope Cruz (imprescindible VOS)
 - La voz en off (ya sé que esto es un punto odiado por la gran mayoría, a mi me encantó) perfecta.

- Los personajes, originales a pesar de ser “típicos tópicos”
 - El reparto, impecable, Penélope se come todo lo que se le ponga por delante, y además te la crees. (Vicky Cristina Barcelona)
1356. ¿Qué me ha molestado en la película? El haber doblado a Bardem. (Vicky Cristina Barcelona)
1357. El ménage à trois. Claro, faltaba más. Dos tías y un tío, como tiene que ser (seguro que Woody se lo imaginaba así, él follando con la Penélope y la Scarlett). (Vicky Cristina Barcelona)
1358. La mierda de música que nos pone al inicio y al final el director. Parece que sólo entiende de jazz y así le ha ido. Sí, naturalmente, luego nos obsequia con el "Entre dos aguas" de Paco de Lucía, como si en Oviedo y en Barcelona el flamenco fuera la música representativa. (Vicky Cristina Barcelona)
1359. Javier Bardem se sale, e interpreta un personaje con muchísimo carisma, Penélope Cruz se soporta, y la peli está bien dirigida, como suele ser costumbre en Woody, que me gusta mucho, pero a ratos casi parece más un panfleto turístico sobre Barcelona, Oviedo y el grupo Fiat (tienen particular protagonismo, al menos que yo haya visto, un Fiat Bravo, un Stilo, un Lancia Musa, un Alfa 159 y un Spider) que una película. (Vicky Cristina Barcelona)
1360. Aparte, claro, de lo extraño que resulta ver a Bardem y Penélope Cruz doblados. (Vicky Cristina Barcelona)
1361. Mr Woody, "passi per caixa". Menudo "bunyol" como decimos por aquí. Ya sabemos que Mr Roures para marcarse la medalla de haber fichado a uno de los mejores astros del cine contemporáneo le habría pagado una buena quantía aunque solo fuera para explicarnos lo que un guiri al mas estilo turista de borrachera podría decirnos de su experiencia por Barcelona. (Vicky Cristina Barcelona)
1362. Su película ¿como habría de calificarse?; ¿es una comedia?, ¿es un drama?, ¿es una excusa para ver al mito Scarlett Johansson montándose a lo Fendom emocional con la Pene y un Bardem que desde esa pésima y oscarizada actuación de No country for old men da la talla de un actor venido a menos? (Vicky Cristina Barcelona)
1363. El argumento es pésimo, Vicky y Cristina dos guiris al más estilo "Orgasmus" digo Erasmus vuelan a Barcelona para acabar montándose a lo grande, y como no con lo mejor que puede ofrecer este país después del buen jamon serrano de bellota, el sr Javier Bardem. Eso si, esta sórdida aventura que podría hacer un turista en Hospitalet, se hace en lo más fastuoso que puede ofrecer una ciudad como Barcelona y no olvidar un Oviedo que viste sus mejores galas de Fashion Week, no apto para bolsillos de poco fondo. (Vicky Cristina Barcelona)
1364. Momento para la reflexión: El único instante en que la sala dio una gran carcajada es cuando la Pene que realmente da gran pena le dice a Scarlett "Niñata de Mierda", eso si en un español ininteligible para Scarlett, recordándonos un humor no visto desde Hostal Royal Manzanares o el Bellotero Pop de Esteso. (Vicky Cristina Barcelona)
1365. Lo mejor, el personaje de Penélope, haciendo de histérica con escenas muy divertidas y el descubrimiento de la bella Rebeca Hall. Curiosamente las mejores escenas y las más naturales son las discusiones de Bardem y Penélope en castellano, en las que Woody Allen ha dejado más libertad a los actores. (Vicky Cristina Barcelona)
1366. No se si Bardem en versión original gana, pero con la voz doblada a mi me parece un personaje poco creíble, porque a pesar de ser un actorazo no le veo con ese físico de boxeador que tiene haciendo de artista seductor e irresistible. (Vicky Cristina Barcelona)
1367. Cierto es que el sr. Allen suele contarnos historias un tanto disparatadas o extravagantes con un claro mensaje (como suele ocurrir un poco aquí con Almodóvar) , y en esta última parece intentar contarnos lo indefinible que es el amor y las relaciones, pero es que a mí no me acaba de convencer.... La relación es tan artificial, tan impostada que me dio grima, la cacareada escena entre Scarlett Johanson y Penélope Cruz en la habitación de revelado me hizo apartar la mirada, lo juro, me dio tanta grima que fuera tan forzada y artificial que no pude evitarlo.... (Vicky Cristina Barcelona)

1368. *Eso sí, el señor Allen enmarca la película en unas postales muy bonitas de Barcelona y de Oviedo, escogiendo con bastante mimo las localizaciones y los planos, que a buen seguro servirán para que los yankis cambien la concepción de tercer mundo que tiene por España, ese país sudamericano que se encuentra por ahí por Europa. (Vicky Cristina Barcelona)*
1369. *Pronto aparece en sus vidas Juan Antonio (Javier Bardem), un pintor bohemio, ligón y atrevido, que mantiene todavía un vínculo con su anterior mujer, María Elena (Penelope Cruz). (Vicky Cristina Barcelona)*
1370. *En cuanto a la fotografía, se nota la mano del gran maestro, Javier Aguirresarobe, con un tratamiento de la luz formidable. (Vicky Cristina Barcelona)*
1371. *En cuanto a las interpretaciones, es destacable el trabajo de P.cruz, en el papel de María Elena, histriónica, espontánea, temperamental y con tendencia suicida, con momentos grandiosos junto a Javier Bardem (una vez más, sensacional).*
1372. *En muchas críticas se hace mención a Penélope Cruz y su actuación. Es cierto que salva con dignidad un personaje que no tiene ningún sentido, pero de eso al Oscar son palabras mayores. (Vicky Cristina Barcelona)*
1373. *Scarlett y Bardem simplemente pasaban por ahí, tendremos que esperar a otra ocasión para que nos regalen nuevas actuaciones de calidad como las que disfrutamos en anteriores películas. (Vicky Cristina Barcelona)*
1374. *La cuestión de ver la cinta en V.O o subtitulada tiene poco interés porque se sabe perfectamente cuales son los momentos en que Bardem y Pe hablan en castellano incluso en la versión doblada y la única gracia del tema es que Scarlett no se entera de los insultos (y que Allen no se enteró de la cutre improvisación que le colaban en el guión). Una película igual de pobre en todos los idiomas. (Vicky Cristina Barcelona)*
1375. *El eterno tópico de la guitarra y la música flamenca, da igual que se trate de Oviedo, Barcelona, Sevilla o Bilbao. (Vicky Cristina Barcelona)*
1376. *Las mujeres españolas, con eso del temperamento latino, somos unas histéricas que pasamos del llanto a la ira y del suicidio a los gritos en menos que tarda Bardem en llevarse tres chicas al huerto. (Vicky Cristina Barcelona)*
1377. *La mejor idea para 2 mujeres solas de viaje en un país extranjero es irse con un completo desconocido en avión a otra ciudad. Luego, Pe no se fía de la chica americana cuando la ve en su casa porque es una desconocida. ! Ahora sí! (Vicky Cristina Barcelona)*
1378. *Vuelve a destacar en su análisis de las relaciones de pareja, el proceso creativo del artista y en particular en el maravillosos retrato de mujeres que hace, detallista y complejo, magníficamente interpretadas por las actrices. Entre estas sobresale Penélope Cruz, llevándose el mejor personaje y comiéndose literalmente al resto de los actores en las pocas escenas en las que aparece. (Vicky Cristina Barcelona)*
1379. *Por otro lado Allen consigue una de sus películas visualmente más bellas, tanto por la fotografía como por saber aprovechar el paisaje (tanto de Oviedo como de Barcelona) y la privilegiada arquitectura de la ciudad. (Vicky Cristina Barcelona)*
1380. *Ya nos gustaría a muchos tener el tren de vida que lleva el personaje bohemio de Bardem, que más parece un rico heredero que otra cosa, y hace poco creíbles las ambiciones e inquietudes de los personajes, que la película intenta colar con narración en off (no podía ser de otra forma). (Vicky Cristina Barcelona)*
1381. *No entiendo la fama que precede a la película, ni siquiera en cuanto a la interpretación de Penélope. (Vicky Cristina Barcelona)*
1382. *Y la cosa mejora brutalmente (nunca mejor dicho) bien avanzada la historia. Una sola letra hace falta para que el corazón se salga del pecho, hablo de la letra Pe. Ya sé, todos los españoles la odiamos, me incluyo (es lo que trae ser mujer y famosa, nos pasa con casi todas las actrices españolas, pongo por ejemplo a Victoria Abril, denostada en España y tan apreciada en Europa). Pero digáis lo que digáis Penélope Cruz es con diferencia lo mejor de la película, su naturalidad es apabullante, es capaz de condensar en un solo gesto toda la personalidad de desquiciada artista llena de pasión, celos y locura que es María Elena. Así que, de sobrevalorada nada. (Vicky Cristina Barcelona)*
1383. *En general, todos los actores están muy convincentes (quizás no me ha convencido tanto mi adorado Javier Bardem, yo creo que ha sido por el doblaje en*

- realidad), pero es que Penélope Cruz está a años luz de los demás en esta magnífica interpretación (la cantidad de noes que me voy a cosechar con esto...). (Vicky Cristina Barcelona)
1384. El caso es que al final de la película te quedas con ganas de que la película se hubiera centrado más en ese magnífico triángulo amoroso Javier-Pe-Scarlett, que yo creo que es lo más interesante de todo, que Allen ha ido divagando por toda la obra sin saber exactamente a qué ingredientes ponerle más chicha, y al final te quedas un poco frío, y totalmente enervado deseando que el tío de la voz en off se calle de una vez. (Vicky Cristina Barcelona)
1385. La segunda es la patética interpretación de Penélope Cruz en su papel de neurótica artista bohemia, y en general el pedante estilo de vida de Bardem y familia, la visión de esta pareja en comunión con el despreciado estilo de vida americano traído por Scarlett y Clarkson resulta monótono y repetitivo, habiendo sido ya más que explotado por todos los directores progres europeos, en definitiva la prepotencia intelectual europea de siempre. (Vicky Cristina Barcelona)
1386. Por otro lado la interpretación de Bardem y Scarlett es manifiestamente mejorable, por decirlo de forma suave. (Vicky Cristina Barcelona)
1387. La tercera es la voz en off que relata la historia como si la película estuviera dirigida a un público infantil; y además el recorrido turístico gratuito en plan japonés, por Barcelona y Oviedo que convierte a la cinta en un video promocional de novena categoría. (Vicky Cristina Barcelona)
1388. En el film cabe resaltar un curioso juego de caracteres, en esencia femeninos, que contrastan o por ende se solapan con el papel interpretado por Javier Bardem descubriéndose ciertos matices de la naturaleza femenina. (Vicky Cristina Barcelona)
1389. Woody Allen es una persona inteligente, queda bien con Cataluña (la protagonista estudia un máster en identidad catalana), con Oviedo (el personaje de Bardem es de allí y les enseña las maravillas de esta ciudad a sus dos amigas americanas y es que Woody tiene una estatua en esta ciudad) y con España (la peli funciona como perfecta propaganda del estereotipo de macho ibérico). (Vicky Cristina Barcelona)
1390. No es una gran película la mires por donde la mires. Juega mucho con el morbo de Penélope y Scarlett con Bardem de fondo y Barcelona como excusa. (Vicky Cristina Barcelona)
1391. Cuando la ví, me olvidé pronto de ella y ahora va a pasar a la historia porque Penélope ganó el Oscar y siempre será recordada esta cinta, es la muestra del poder que tienen los premios americanos. Penélope ya ha entrado en la historia, pero cuando pase el tiempo y se vea la película nos daremos cuenta de lo insustancial de este producto. (Vicky Cristina Barcelona)
1392. Pero si algo tengo que destacar especialmente, es la portentosa interpretación de Cruz y Bardem, y sus diálogos anglo españoles (lo siento por los que hayáis visto esto en versión doblada, os habeis perdido toda la gracia del film). (Vicky Cristina Barcelona)
1393. ¿ DONDE ESTA BARDEM, DONDE WOODY ALLEN ? (Vicky Cristina Barcelona)
1394. Antes de comenzar , he de decir que Javier Bardem me parece un actor capaz de imprimir veracidad a sus personajes , sean éstos de la índole que sean. (Vicky Cristina Barcelona)
1395. Ni que decir de la Cruz, actriz que alguna vez está correcta, no más, cómo en la película Volver de Almodovar, pero que aquí da pena. Tan exagerada que es imposible tomártela en serio. (Vicky Cristina Barcelona)
1396. Un paseo por Oviedo, supongo que homenaje que hace el director por haber sido galardonado con el premio Príncipe de Asturias. (Vicky Cristina Barcelona)
1397. Nunca pude imaginar que Woody Allen fuera el típico Americano medio con menos mundo que una pelusa de salón. Presenta Barcelona como si fuera una extensión de Andalucía. Esa luz dorada, esas fincas rústicas y esa música de flamenco de fondo, por no olvidar lo borrachos que somos todos los españoles y lo puteros. (Vicky Cristina Barcelona)
1398. Cuando decía lo de que los españoles somos libre pensadores y bohemios me subió el azúcar. Ese concepto de España topiquero, medieval y monocromático es humillante. Dentro de España no hay nada más opuesto a Andalucía que Cataluña,

- lo cual es muy bueno. No soy catalán, pero me sentí ofendido y no pude seguir viéndola. (Vicky Cristina Barcelona)
1399. Vicky Cristina Barcelona y.... María Elena (Vicky Cristina Barcelona)
1400. Vicky Cristina Barcelona es un título a priori un poco extraño para la última película de Woody Allen, hace referencia a las que se suponen que son las 3 protagonistas aunque yo añadiría una más: María Elena, que no aparece en el título pero tiene una gran presencia en el film apareciendo menos minutos que las demás. (Vicky Cristina Barcelona)
1401. Javier Bardem está menos inspirado que otra veces y Penélope todo lo contrario, mejor que nunca con un personaje muy atractivo. (Vicky Cristina Barcelona)
1402. Más allá del morbo que pueda provocar los besos entre Scarlett y Penélope la historia de amor entre los personajes de Bardem, Scarlett y Penélope derrocha un a libertad, un romanticismo y una sensualidad que pocas veces hemos visto en el cine de Woody Allen y en el cine en general. (Vicky Cristina Barcelona)
1403. Para empezar, el guión es tan malo como el de una película porno: Dos chicas guapas que se van de viaje al extranjero y se encuentran con un tipo del lugar, de forma que todos se acaban liando entre ellos. (Vicky Cristina Barcelona)
1404. Además, el personaje de Javier Bardem es de lo más falso que he visto en la vida. Es lo que yo llamaría un artista-timidador, ya que sus cuadros son tan feos que es vergonzoso que el pavo vaya montando exposiciones por Barcelona. Pero lo peor es que por lo visto los vende carísimos, ya que el tipo tiene varios coches, una mansión, e incluso una avioneta con la que ir de viaje. Si me encontrase al tipo este le diría: ¿Pero es que no tienes vergüenza alma cándida, vendiendo unos cuadros tan y tan feos? Además, incluso el padre del tipo este es poeta y Penélope Cruz es pintora: parece ser que los españoles somos todos artistas y con pasta. (Vicky Cristina Barcelona)
1405. Tan sólo al final, cuando la maravillosa Penélope Cruz dispara con esa pistolita y las dos chicas, Vicky y Cristina, caminan por el aeropuerto con la mirada perdida, ha salido el Allen histrión y lúcido. (Vicky Cristina Barcelona)
1406. Por lo demás, decir que no sé si para oscar, pero Penélope creo que hace un buen papel. De hecho creo que es lo mejor, tal vez algo histriónica pero aceptable. Mi nota sería más baja de no ser por ella. (Vicky Cristina Barcelona)
1407. Y más siendo Bardem, que no digo que sea feo, pero joder no es mister universo. El rollo bohemio me parece cojonudo de verdad, pero que no me lo trago. Además esto solo va a conseguir que cualquiera se crezca haciendo algo parecido, viendo la facilidad de Bardem para engatusar, y llevarse dos buenas hostias. (Vicky Cristina Barcelona)
1408. Como he dicho en la parte de arriba (donde creo que no he destripado nada del argumento, más que nada porque era el reclamo publicitario de la peli), el beso entre Penélope y Scarlett en el cuarto oscuro me ha parecido falsísimo. (Vicky Cristina Barcelona)
1409. Bardem es la hostia, se supone que se "medio enamora" de Vicky, pero se lo pasa de puta madre con Cristina y con su ex. (Vicky Cristina Barcelona)
1410. Todo el mundo hablaba de las peleas entre Pe y Bardem, pues sí, son magníficas, realistas. (Vicky Cristina Barcelona)
1411. Luego con todo el dinero del mundo para gastar, me traigo a la Scarlett y a Pe, le añado Bardem, el guión no importa, es decir, me importa un pito, lo he escrito en el avión, mientras venía (Allen dixit) y de paso, les cobro también a los de Asturias (catalanes y asturianos negociando: ¿cuanto pones tu y cuanto pongo yo? y así mato 2 pájaros de un tiro. "Los asturianos, pagamos menos, que no salimos en el título". (Vicky Cristina Barcelona)
1412. Me alegra sólo una cosa: que gracias a ese bodrio Pe y Bardem se reencontarán y se casarán. Al fin el Final Feliz!!!! (Vicky Cristina Barcelona)
1413. Mira Woody, empezando porque has fichado a Bardem, la única esperanza que nos quedaba a los españoles de hacer papeles dignos cruzando el charco, te diré que rizando el rizo, si es lo que buscabas, me puedo imaginar a Bardem de 1.000 maneras distintas, 1 vestido y haciéndose el interesante...y 999 desnudo en y en plan JAMÓN JAMÓN...pero NUNCA podría imaginarlo como "artista bohemio recluido en una campaña de Oviedo" y ¿Sabes lo peor Woody? (Vicky Cristina Barcelona)
1414. Luego están las dos actrices ¿principales? Que nos hacen sentir que Vicky,

- Cristina, Barcelona, son Montse y Vane en "Guirilandia" al cubo buscando polvete con neo hippie rico que va de que es artista y tal y tal. (Vicky Cristina Barcelona)*
1415. *¿ Sabes lo mejor Woody? Que conseguiste que recordara el cine español en sus esplendorosos años de Alfredo Landa. "Vente pa'España Pepe" , cuando esas suecas, alemanas, americanas, se ponían a 300 por hora viendo a nuestra selección de pata negra de españolitos pueblerinos. (Vicky Cristina Barcelona)*
1416. *Y de repente, cuando ya nada puede ser menos creíble y menos artístico (salvando la maravillosa banda sonora, ahí te has salido)... aparece ella: nuestra querida Pe. (Vicky Cristina Barcelona)*
1417. *Las reminiscencias (por esa exploración sexual en que se introducen ambas amigas) a películas como "Y tu mamá también" son evidentes, pero pese a ello, esta cinta resulta mucho más compacta y aplastantemente más lúcida que el trabajo de Cuarón, haciendo de sus virtudes una experiencia tan rejuvenecedora para el cine de Allen, que ya muchos esperábamos como agua de Mayo. (Vicky Cristina Barcelona)*
1418. *Sólo he estado un fin de semana en Barcelona y lo pase metiéndome de ostias con los japoneses y demás güiris para ver el parquet Güell y la Sagrada Familia (por supuesto, en obras). (Vicky Cristina Barcelona)*
1419. *La Generalitat estará dando palmaditas con las orejas pensando en la caja que van a hacer con los turistas que vengan prendados de esta película. (Vicky Cristina Barcelona)*
1420. *Por lo demás un estupendo guión de Allen, de los de sonrisa perpetua y poca carcajada, una como siempre estupenda fotografía de Aguirresarobe, aprovechando la belleza del atardecer barcelonés y buenas actuaciones de todo el reparto a excepción de Penélope Cruz, cuyo talento interpretativo en este film es inversamente proporcional a lo buena que esta. (Vicky Cristina Barcelona)*
1421. *Toda la música se sintetiza en la tan conocida "Entre dos aguas" de Paco de Lucía. (Vicky Cristina Barcelona)*
1422. *Gracias por escoger a Penélope como la genial María Elena. Sin duda, su aparición en escena fue "la sal" de la que hablaba Bardem. (Vicky Cristina Barcelona)*
1423. *"Un torrente de frescura. Sexy, divertida y seguramente mucho más compleja de lo que parece" (Javier Ocaña: Diario El País): he aquí mostrado tu prestigio como director. (Vicky Cristina Barcelona)*
1424. *Otra obra maestra más (y cómo Penélope se come al reparto) (Vicky Cristina Barcelona)*
1425. *Penélope..qué decir de Penélope. Simplemente la mejor de la película, lástima que no tenga mas minutos porque su fuerza es la que impregna la pantalla cada vez que sale a escena. Sus diálogos con Bardem, como ya muchos habéis comentado, son geniales, en ese code-switching continuo que mantienen cuando discuten. (Vicky Cristina Barcelona)*
1426. *En resumen, una película para sentarse plácidamente y disfrutar del aire bohemio que desprende, y de ese sol continuo que la fotografía de Aguirresarobe alumbra sobre Barcelona y Oviedo en cada fotograma, convirtiendo la "peli" en un pastel visual. (Vicky Cristina Barcelona)*
1427. *La película española del genial Woody es un agradable canto a la vida y al placer. Como bien dice Juan Antonio (Bardem), la vida es corta, dolorosa y sin sentido, así que disfrutémosla. (Vicky Cristina Barcelona)*
1428. *En Barcelona conocerán a Juan Antonio, aún marcado por la ruptura con su ex mujer, María Elena (Penélope Cruz). Y ahí empieza el lío. (Vicky Cristina Barcelona)*
1429. *Por una vez me descubro ante Penélope Cruz, una auténtica bomba de personaje, y que junto a Bardem firma las mejores escenas de la película. (Vicky Cristina Barcelona)*
1430. *La historia poco creíble, que sucede en Barcelona como podía haber sucedido en un pueblo de Cuenca y se ambienta con algo de Gaudí y Miró mucho vino y mucha música de flamenco "fino" como fondo, no interesa lo mas mínimo y hace aguas por todos lados. (Vicky Cristina Barcelona)*
1431. *En mi opinión lo peor que le he visto a Woody Allen y con respecto a la señorita Cruz, el Oscar mas injusto que recuerdo en la historia del cine.. (Vicky Cristina Barcelona)*
1432. *Como el único requisito del convenio era el de promocionar Barcelona, Allen*

- decidió no exprimirse demasiado el cerebro. Con un entorno tan amable como el de la ciudad condal, unos actores de semejante talla y una cuota de público ya ganada de antemano, ¿para qué esforzarse en diseñar una trama mínimamente interesante? ¿Para qué, si hasta la machacona canción de 'Barcelona' le cayó directamente desde el cielo a su habitación del hotel Arts? (Vicky Cristina Barcelona)
1433. Sin embargo, aunque la historia no sea precisamente para tirar cohetes, 'Vicky Cristina Barcelona' contiene algunos elementos que la convierten en aceptable. Uno de ellos provoca que la cinta incluso roce la excelencia, y no es otro que la aparición en escena de María Elena, la exnovia del pintor al que da vida Javier Bardem. (Vicky Cristina Barcelona)
1434. Penélope Cruz provoca por primera vez carcajada limpia en el espectador, gracias a ese regalo en forma de diálogos ingeniosos que le brinda Woody Allen. (Vicky Cristina Barcelona)
1435. Deben creerse que el espectador va al cine a ver a Bardem, Johansson y Cruz y que por el mero hecho de ver a estas estrellas (todos ellos supuestos "sex symbols", claro) saldrá del cine pensando en la gran (birria) película que acaba de ver. (Vicky Cristina Barcelona)
1436. Cabe reconocer que la fotografía y todos los paisajes que se muestran son muy bonitos (Barcelona, Asturias, etc), pero la película no se sostiene por ningún lado. (Vicky Cristina Barcelona)
1437. Y M. Elena (Cruz), haciendo gala de su buen hacer (o eso creen los académicos), convertida en un personaje que representa que está perturbada, y resulta de gran ordinariéz (me recuerda al papel que hizo en Blow). (Vicky Cristina Barcelona)
1438. Y qué decir de Bardem, que pasea su pétrea cara por la película durante los 90 minutos que dura. (Vicky Cristina Barcelona)
1439. El español Pe Por favor, que Scarlett no te entiende y el Mercado Americano tampoco. (Vicky Cristina Barcelona)
1440. Siempre estamos con el mismo rollo que si doblaje si, que si doblaje no, que si en v.o mejor, no seré el que diga que mejor siempre en v.o, en España doblamos de maravilla las películas pero esto es una excepción sin duda, no me he molestado en verla doblada pero es que una película que tiene su mayor gracia en las confrontaciones tanto dialécticas como físicas entre Pe Bardem y compañía, momentos en que el uso o no uso del inglés puede crear cizaña en el otro, esos momentos de improvisación, desde luego es una gozada oír a Bardem y mas de una carcajada me he echado con esa coletilla tan repetida. (Vicky Cristina Barcelona)
1441. Trama de culebrón, mal doblaje, malos colores, interpretaciones forzadas y superficiales (menos la loca de la Penélope), la película va de sentimientos y lo único que transmite son bostezos que solo es un síntoma físico de aburrimiento...el bostezo creo que no se puede considerar un sentimiento. (Vicky Cristina Barcelona)
1442. Pero todo eso no lo exime del enorme fiasco que nos ha endilgado esta vez, una edulcorada y engañosa postal de Barcelona y Oviedo, poblada de personajes absurdos, estereotipados (ese Bardem, que, como dice un amigo mío, irrumpe en la película con una frase digna del peor cine porno), irreales. (Vicky Cristina Barcelona)
1443. Lo mejor, con diferencia, es Penélope Cruz. Pero eso no quiere decir que su trabajo, que logra que la cinta no se estrelle completamente, sea merecedor de galardón alguno; simplemente, está correcta. (Vicky Cristina Barcelona)
1444. Yo he visto la versión catalana, y tengo que decir, que la voz en off es horrible, creo que sólo aparece para dos cosas: - hacer una clases de turismo ("aquí la sagrada familia y Javier Bardem...", "...Scarlett Johansson saliendo de la visita a la casa Batlló...", en fin deplorable, que le hubieran encargado un anuncio de turismo y listos. - o bien, resumir una escena con una frase simplona, mientras la cámara hace una pasada rápida, estilo: "...Vicky con Juan Antonio y sus amigos tomando unas cañas en un típico bar..." o "...ahora que Juan Antonio va un poco tocado va a pedirle para que se acuesten juntos...", en fin muy deprimente teniendo detrás a uno de los mejores guionistas. (Vicky Cristina Barcelona)
1445. Estos dos factores me han hecho bajarle la nota; pero de forma global, diré que se puede ver y que Javier Bardem y Penélope Cruz hacen unas buenas actuaciones (no tengáis en cuenta el horroroso doblaje que les han hecho). (Vicky Cristina Barcelona)

1446. *Lo mejor: las actuaciones de Bardem y Cruz, la fotografía. (Vicky Cristina Barcelona)*
1447. *Por eso tiendes a perdonar que lo que se muestra sea del todo irreal*
 - *Te muestran Barcelona sin que nadie hable en ningún momento nada en catalán, aunque una de las protas en teoría tiene un master en identidad catalana (pero da clases de español!).*
 - *Se ven esas mansiones tan irreales y poco típicas... no es por nada, pero un típico piso del Example tiene mas personalidad.*
 - *Que no salga nada de lo que se podría decir cultura catalana... ah si, espera!! Que se ve un correfoc de fondo, con la voz en off diciendo "se fueron a pasear donde unos catalanes estaban allí divirtiéndose"... o algo así... como si se hiciera eso cada día...un momento surrealista. (Vicky Cristina Barcelona)*
1448. *El desencadenante un Barden interpretando a un "macho" español algo tópico, pero sin duda magnético. (Vicky Cristina Barcelona)*
1449. *El colofón, el histérico personaje de Penélope Cruz que define el fin de las relaciones de ambas. (Vicky Cristina Barcelona)*
1450. *Por no hablar de los personajes, de los cuales la única que se salva (por los pelos) es Penelope Cruz, que realiza bastante bien el papel de loca empedernida a la que le van los tríos, al igual que a sus compañeros. (Vicky Cristina Barcelona)*
1451. *Bardem, Scarlett Johansson y Rebecca Hall por el contrario representan su papel de forma plana, simple, sencilla, aburrida... con lo que no llegan a transmitir nada. (Vicky Cristina Barcelona)*
1452. *Dos jóvenes americanas que llegan y se funden con Gaudí, mientras tiene sexo una con la fotografía, otra con la identidad catalana; y ambas con el macho ibérico de tez ruda, alma de poeta y corazón de torero. Español tanto como las tapas o los toros. Javier Bardem. (Vicky Cristina Barcelona)*
1453. *Mención especial, Penélope Cruz. Tan buen partido saca Allen como hiciese el otrora Almodóvar. Papel a la española como anillo al dedo.*
1454. *Loca y desquiciada, parece que la Cruz saca lo mejor de sí. Femme Fetale que pone tanto como la Monroe, con esa mirada y ese pitillo, y esa ciudad detrás, y esos cuadros debajo suya. (Vicky Cristina Barcelona)*
1455. *Barcelona es tan única como Gaudí o Miró. Suerte que Woody Allen lo vio; suerte que Vicky estudiase identidad catalana. (Vicky Cristina Barcelona)*
1456. *VCB no es una película, sino una postal al servicio de Barcelona y a ratos de Oviedo. Un completo disparate que incomprensiblemente gusta a algunos. (Vicky Cristina Barcelona)*
1457. *Siguen y siguen los tópicos... Aparece Penélope Cruz, retorcida e histérica ex-mujer de Juan Antonio, artista autodestructiva (me suena esto) que acaba en una extraña relación à trois con Bardem y Scarlett Johansson. Qué interesante, nunca me han contado cosas así... (Vicky Cristina Barcelona)*
1458. *Bardem pone cara de interesante sin conseguirlo; Penélope Cruz (joscariada!, debo ser un simio miope) desarrolla un histrionismo fuera de lugar, su personaje es sencillamente prescindible. Igual que el del padre de Bardem (sin función narrativa, superfluo). (Vicky Cristina Barcelona)*
1459. *La verdad es que da un poco de pena ver a Woody Allen realizando este anuncio, cierto es que muy correcto de la preciosa ciudad de Barcelona, con una escapada imagino que también económicamente justificada a la encantadora villa de Oviedo. (Vicky Cristina Barcelona)*
1460. *Firma un guión del todo plano, previsible y lleno de tópicos, el superhombre ibérico, la apasionada esposa, la turista liberada y rubísima, la chica buena a la que le parten el corazón ¡Dios mío si parece una de Esteso y Pajares!, y Woody Allen firmando eso, donde está el autor de La rosa Purpura o de Manhattann, simplemente lamentable. (Vicky Cristina Barcelona)*
1461. *Lo que si hay que reconocerle a Allen o al que puso el dinero, belleza de paisajes y ciudades al margen, es la categoría del elenco, Barden, Penélope, Johansson y Rebecca Hall son jóvenes, guapos y famosos, cada uno hace lo que se espera de el, y lo hacen con solvencia, solo ellos hacen soportable esta autentica mediocridad, que como tríptico publicitario de Barcelona tal vez merecería una nota muy alta, aunque dudo seriamente que una ciudad como Barcelona, conocida y con numerosos y extraordinarios atractivos necesite algo así. (Vicky Cristina Barcelona)*

1462. *Por si a alguien le interesa, la película se basa en el amor en torno a Juan Antonio(Javier Bardem) que es un Don Juan. (Vicky Cristina Barcelona)*
1463. *A mi me gustaron los personajes, la relación bohemia artística de Bardem / Cruz y todos los giros que llevan a las dos amigas americanas a perderse en España en busca de aventuras y líos de carácter amoroso. (Vicky Cristina Barcelona)*
1464. *No es una obra maestra y Woody Allen tiene mejores; sí, pero me encanta Vicky Cristina Barcelona y soy fan de Penélope llevándose el Óscar de las manos de algunas de las mejores actrices de Hollywood. (Vicky Cristina Barcelona)*
1465. *Bardem está bastante correcto, Penélope me agradó gratamente en su papel de chiflada artista bohemia y Scarlett simplemente no me parece una gran intérprete más allá de una cara bonita de Hollywood. (Vicky Cristina Barcelona)*
1466. *La menos star de todas, Rebecca Hall (¡dios mío, que belleza!) se come a una despistada Johansson y a un correcto Bardem que hace lo que puede con su papel de bohemio ligón de turistas norteamericanas. (Vicky Cristina Barcelona)*
1467. *Se nota que una comedia con aire mediterráneo necesita más. Ese plus lo aporta Penélope Cruz . La actriz madrileña demuestra a todo el mundo la gran actriz que es cuando tiene un papel que merece la pena y alguien que la dirija. Llega como un huracán y lo mueve todo de lugar. Sus discusiones con Bardem son lo mejor de la película. Lo que le da la vida. (Vicky Cristina Barcelona)*
1468. *Y nos quedamos con la sensación de que en Vicky Cristina Barcelona había una gran película y no sólo un film “que no está mal”. Que pena que la cámara de Allen haya mirado más a Penélope, que intenta salvar la película (junto con Rebecca Hall). (Vicky Cristina Barcelona)*
1469. *La experiencia española de Woody Allen viene con un grave error creado por culpa de la industria del cine: el doblaje de la película. Es una auténtica vergüenza que esta película se haya doblado tanto al español como al catalán, lo cierto es que no entiendo como doblan las conversaciones con Penélope Cruz, es algo impensable y que nos trata como estúpidos y analfabetos, y no creo que un analfabeto vaya a ver una película de Woody Allen. (Vicky Cristina Barcelona)*
1470. *En cuanto al reparto, Bardem y Scarlett están bien, pero Penélope y la desconocida Rebecca Hall, auténtica protagonista de la película, se comen la pantalla. La verdad es que Penélope siempre que hace un papel con carácter latino, lo borda. (Vicky Cristina Barcelona)*
1471. *En fin, una película menor de Allen, pero divertida, bonita y romántica, que no defrauda ni entusiasmo, y que nos muestra bellos paisajes de nuestro país, aunque la escena de la guitarrita en Oviedo pegaría más por el Sur, pero Woody ganó el Príncipe de Asturias, estaba en deuda con el principado. (Vicky Cristina Barcelona)*
1472. *Con una Scarlett que se come la pantalla, Rebecca Hall como agradable sorpresa, Bardem de latin lover y Penélope un poco histérica, asistimos a un retrato en sepia de unos personajes algo irreales con visiones de la vida y del amor bastante contrapuestas. (Vicky Cristina Barcelona)*
1473. *Por orden, tenemos a Cristina (Scarlett) en una eterna búsqueda del amor perfecto, ese que nunca durará demasiado cuando lo encuentre por enésima vez; a Vicky (Hall) cuya racionalidad pugna con la razón por resquebrajarse; y finalmente, el amor completoincompleto de Bardem y Cruz, ese ni contigo ni sin ti autodestructivo pero perfecta musa de la creatividad artística. (Vicky Cristina Barcelona)*
1474. *Allen ha conseguido con Barcelona y Oviedo lo que hacía con Nueva York. Nos conduce por algunos de sus lugares más emblemáticos, pero a la vez nos envuelve en ese ambiente puramente bohemio. Lo que en Manhattan eran los bares de jazz en Barcelona son restaurantes con buenas bodegas y banda sonora al más puro estilo Paco de Lucía. (Vicky Cristina Barcelona)*
1475. *Es más, en esta ocasión quizá esa moldura se rompe con el personaje de Bardem. El personaje de Rebecca Hall es más de Allen, pero Bardem lo veo un poco llevado al extremo. (Vicky Cristina Barcelona)*
1476. *¿Qué las da Bardem? Ni idea. El caso es que el muchacho repite aquí su papel de galansote hispánico que se las lleva al catre. No creo que constituya un gran avance en su carrera... (Vicky Cristina Barcelona)*
1477. *Las peleas de Javier y Penélope son antológicas (en versión original, claro). Es aparecer Cruz y subir la película varios enteros. No por nada (aunque quizás no es para tanto) la chavala se ha llevado un Oscar. No hay nadie que se cabree en*

- pantalla como esta chica. (Vicky Cristina Barcelona)
1478. La fotografía de Aguirresarobe está bien, pero a veces parece que está uno viendo un film de Almodóvar. O eso me ha parecido. (Vicky Cristina Barcelona)
1479. ¡Ah! Y el film a veces parece un publireportaje sobre las bondades de Cataluña. ¿Exigencias de las productoras? Váyase usted a saber. Donde metan mano el gobierno catalán y Antena 3... (Vicky Cristina Barcelona)
1480. Scarlet y Penélope una pena, muy desaprovechadas. Bardem en su línea, correcto. (Vicky Cristina Barcelona)
1481. Salvada por Penélope (Vicky Cristina Barcelona)
1482. Aunque la fotografía de esta película es algo que amaré profundamente siempre, (gracias, Aguirresarobe por la luz de una mis ciudades favoritas), jamás pensé que una historia así contada por Woody Allen pudiera llenarme tan poco. (Vicky Cristina Barcelona)
1483. Se hace lenta y pesada por el modo narrativo hasta la aparición de Penélope Cruz, que llena la pantalla de un modo inimaginable. Salva por completo el film otorgándole una fuerza que hasta antes no habíamos sentido y consiguiendo acercarnos a un mundo artístico que parece solo ser posible en una ciudad como Barcelona. (Vicky Cristina Barcelona)
1484. El recorrido turístico por Barcelona y Oviedo es ridículo hasta límites poca veces alcanzado por Allen con una insoportable voz en off. Bardem nunca se cree el personaje, Penélope sobreactúa con gotas de gran interpretación, Scarlett pasaba por allí. (Vicky Cristina Barcelona)
1485. Bardem interpreta de forma excelente a un bohemio pintor, cuya vida sentimental está marcada por una alocada mujer interpretada por Penélope Cruz, pero esto no le impide vivir intensamente nuevas experiencias con dos turistas americanas. (Vicky Cristina Barcelona)
1486. Lo mejor: me duele decirlo pero Pe y su personaje son lo mejor. (Vicky Cristina Barcelona)
1487. Al sr. Woody Allen le dieron la pasta, una actriz le llamó a la puerta (Penélope Cruz) y también una ciudad (Barcelona), y puso todos estos ingredientes en un guión e hizo una película. (Vicky Cristina Barcelona)
1488. Barcelona es bonita, exótica y llena de tópicos, Penélope Cruz sobreactúa, Scarlett Johanson hace su papel de siempre y el trabajo de Javier Bardem, quizá el único creíble, no sirve para salvar una película totalmente prescindible, indigna de la mayoría que forman la filmografía de su director. (Vicky Cristina Barcelona)
1489. Javier Bardem queda también muy lejos de su incuestionable potencial, y sólo se crece en las escenas con Penélope. Ésta última es sin duda lo mejor de la película. Guapa, distinta, alocada, caótica... es la única que se cree el papel que está interpretando. Y lo hace, en pocas palabras, de Oscar. (Vicky Cristina Barcelona)
1490. Por otra parte, no me acaba de convencer el ambiente que se ha querido retratar, con fallos realmente gordos. Da lo mismo Oviedo que Cataluña: todo son terrazas, restaurantes pijos, caserones en la montaña y guitarras flamencas (que por cierto, me han hecho aburrir el magnífico tema "Entre dos aguas"). Y la única explicación de por qué "Vicky" estudia "identidad catalana", es porque le encanta la Sagrada Familia. Ah! y la guitarra flamenca, claro... (Vicky Cristina Barcelona)
1491. En fin, realmente estamos ante una limitada película que, de alargarse más o de no acudir Penelope Cruz a su rescate, incluso la hubiera suspendido. (Vicky Cristina Barcelona)
1492. Capítulo aparte merece una innecesaria y absurda voz en off (aunque he de confesar que les tengo personal manía) y los doblajes, que no son malos, pero hace que nos perdamos los verdaderos diálogos castellanos que mantienen Pe y Bardem, lo que hace imprescindible el visionado de la V.O. (Vicky Cristina Barcelona)
1493. Le doy un notable porque he encontrado una especie de pereza mental del director barra guionista en el desarrollo final del argumento, porque a Bardem no me lo creo en absoluto, no sé si porque no me creo al actor o porque no me llevo a creer el personaje y porque la última secuencia de Penélope me parece tan histriónica que no soy capaz de asimilarla ni siquiera dentro del propio universo surrealista de la película. (Vicky Cristina Barcelona)
1494. Me hace gracia, por otro lado, los que decís que Scarlett es ensombrecida por Penélope. (Vicky Cristina Barcelona)

1495. *Scarlett está todo lo comedia y todo lo americana que requiere el papel de Cristina y Penélope está todo lo española y todo lo loca que su personaje requiere, y la ensombrece el la medida en la que Cristina tiene que ser ensombrecida por María Elena, me parece tremendamente fácil decir que Scarlett está floja cuando borda un papel que es como es, con su cliché premeditado y sus carencias emocionales. (Vicky Cristina Barcelona)*
1496. *Soso verano en la Ciudad Condal con escapade a Oviedo. (Vicky Cristina Barcelona)*
1497. *Vicky Cristina Barcelona, carece de guión, diálogos, y trabajo actoral, con pésimas actuaciones de Bardem, Scarlett y Hall, y una graciosa Cruz. (Vicky Cristina Barcelona)*
1498. *También es justo decir, que el Ayuntamiento de Barcelona y la Generalidad, le han pagado lo suyo a Woody para que ponga a la ciudad por las nubes. Y otra decepción, es la bajada de pantalones de Woody Allen ante las instituciones públicas catalanas, al ceder en su guión, y cambiar el objetivo de Rebecca Hall en Barcelona, alegando un estudio de la cultura catalana o algo así, cuando realmente era una simple estudiante. Muy mal gran Woody. (Vicky Cristina Barcelona)*
1499. *Cuando ya empezaba a darles la razón a todos los que me habían dicho que, la película, mejoraba con la aparición del personaje de Pe, porque empezaba a aburrirme, segunda decepción. Y no es que Pe no lo haga bien, que lo hace, sino que volvemos al primer punto. (Vicky Cristina Barcelona)*
1500. *Pe, o su personaje, tampoco consiguen salvar la mediocridad en la que la película ha caído (algo por otra parte harto complicado en los apenas cinco minutos que aparece en pantalla) hasta desembocar en un final abrupto, brusco, no diré que sin sentido. (Vicky Cristina Barcelona)*
1501. *Al lado de todo esto, poco importa que el protagonista se llame Juan Antonio o que el personaje de Pe se llame María Elena, como si en lugar de Barcelona estuviéramos en Caracas, que Woody no tiene porqué saberlo, pero había, creo recordar, un productor español que, al menos, podía haberle indicado un cambio de nombre de los protagonistas. (Vicky Cristina Barcelona)*
1502. *Pero, en esta película, lo de menos son los nombres. Empezando por el no-título, como lo llamó Almodóvar. (Vicky Cristina Barcelona)*
1503. *Se lo ha llevado crudo y se cree que nos lo hemos tragado porque salen la Johanson, la P y el Bardem. (Vicky Cristina Barcelona)*
1504. *Bardem busca la felicidad en una vida basada en los placeres y en la naturalidad pero de momento falta algo. Cruz ama, pero desespera al no ser suficiente. (Vicky Cristina Barcelona)*
1505. *Lo único salvable de tan decepcionante película ha sido la música, ya que por tres veces ha sonado "Entre dos aguas" del gran Paco de Lucía. (Vicky Cristina Barcelona)*
1506. *Nuestro buen amigo utiliza a Bardem para hacer realidad todas sus fantasías, ya sean sexuales o de otra índole. (Vicky Cristina Barcelona)*
1507. *Primera escena. Juan Antonio (Javier Bardem) se acerca a la mesa donde están cenando Vicky (Rebecca Hall) y Cristina (Scarlett Johansson, con intenciones de mojar el churro. Vamos, que poco más y lo pone encima de la mesa. Cual macho ibérico consigue con su poder de seducción llevárselas a Oviedo nada más empezar la película (y eso que esta se llama Barcelona). (Vicky Cristina Barcelona)*
1508. *Nuestro macho cabrío consigue al fin culminar con la Johansson. El bonus track nos lo ofrecen las ninfas Penélope Cruz y Scarlett Johansson, con un momento lésbico memorable. (Vicky Cristina Barcelona)*
1509. *Javier Bardem se desenvuelve con probada confianza, y nos ofrece junto a Penélope Cruz varios momentos simpáticos en que el idioma se convierte en un problema para las dos turistas. (Vicky Cristina Barcelona)*
1510. *Con una breve parada en Oviedo, "Vicky Cristina Barcelona" prueba que la falta de originalidad que tuvo el sr. Allen al titular su película no se extendió a la cinta en cuestión. (Vicky Cristina Barcelona)*
1511. *Vicky Cristina Barcelona... y María Elena (Vicky Cristina Barcelona)*
1512. *Los personajes están bien creados, y sus correspondientes actores los encarnan correctamente (excepto Bardem, lo siento, pero no veo ese "latin lover" seductor que debería ser Juan Antonio) (Vicky Cristina Barcelona)*

1513. *Sin embargo, me ensonrojecería que para una vez que un gran director viene a mi tierra a rodar, hiciera esta película, sin sangre, en donde sólo Penélope Cruz destaca, da vida a la cinta (más en el spoiler). (Vicky Cristina Barcelona)*
1514. *Fui al cine con la esperanza de ver una buena película codirigida por el gran Woody Allen y la Generalitat de Catalunya a partes iguales. Y la perdí prontito, prontito. (Vicky Cristina Barcelona)*
1515. *Para empezar, la película se presenta como un ensalzamiento de Javier Bardem en su lado más seductor, machote y viril. Desde el momento en el que suelta la primera palabra ya sabes que difícilmente se resistirán a sus encantos las dos antagónicas (típico pero cierto) americanas. (Vicky Cristina Barcelona)*
1516. *Gracias a Dios aparece en escena Penélope para convertirse en lo mejor de la película con ese papel histriónico que saca las primeras risas entre el público. Sí, a la media hora pasada. (Vicky Cristina Barcelona)*
1517. *Al fin he conseguido verla en DVD (¡qué pereza me daba ir a ver al cine y encima doblada!) y debo decir que me he encontrado más o menos con lo que esperaba, una comedia perfectamente olvidable, que suena a falsa (Bardem se nota que a veces está demasiado pendiente de hablar bien inglés dentro de sus posibilidades), y llena de tópicos sobre lo español propios de la mirada superficial de alguien que no tiene ni idea de donde está (en toda la peli no se oye ni una palabra en catalán). (Vicky Cristina Barcelona)*
1518. *Una Penelope Cruz en un papel que recuerda a una Sofía Loren napolitana y un poco desquiciada. (Vicky Cristina Barcelona)*
1519. *Cuando era un adolescente me gustaban las películas de Woody Allen, pero es que no cambia. Siempre va de los mismo. Le pasa lo mismo que a Almodóvar. (Vicky Cristina Barcelona)*
1520. *Todos, todos los malditos personajes me dan pena, y también los actores, no he podido resistirme a echar de menos a la Scarlett de la joven de la perla o lost in translation, pero joder, ¿la Cruz hace un personaje creíble? Pues se la creerán en su casa y los de los Goya que solo se lo han dado para poder promocionarla, porque yo no me creo nada. Ni artista ni sexy ni nada, y es que no me parece la mujer más atractiva del mundo, pero aquí no solo parece polígonera si no que es menos atractiva que una farola corroída por meado de perro, y perdonen la expresión. (Vicky Cristina Barcelona)*
1521. *Cristina da lástima de lo patética que es y la evolución de Bardem es totalmente irreal, de seductor bohemio a enamorado y sensible snob. (Vicky Cristina Barcelona)*
1522. *Por desgracia soy de Barcelona, por desgracia porque la película podría llamarse María Elena, Cristina, Oviedo, porque Oviedo sale más en la película que toda Barcelona, y como ciudadana de esta preciosa ciudad, ni somos tan bohemios, ni somos tan ricos, ni las prostitutas son tan simpáticas ni bebemos vino y escuchamos flamenco a todas horas. (Vicky Cristina Barcelona)*
1523. *Por fin una película rodada en España donde no salen toros, Andalucía, bailaores y etc, etc, etc. (Vicky Cristina Barcelona)*
1524. *Una banda sonora de la mano de Paco de Lucía, con un pequeño toque de flamenco elegante y sofisticado que hasta al más escéptico le gustaría. (Vicky Cristina Barcelona)*
1525. *La fotografía es impecable, aunque Oviedo y Barcelona siempre ofrecen lo mejor de ellas mismas en cualquier ocasión. (Vicky Cristina Barcelona)*
1526. *Nada del "typical spanish", por fin, vemos otras cosas de España, Oviedo esta perfecta y Barcelona diferente a lo que se conoce desde fuera. (Vicky Cristina Barcelona)*
1527. *Sin duda la cámara elige a Bardem y Cruz, es lo que hay, Scarlett Johansson como siempre irritante, forzada y decepcionante. (Vicky Cristina Barcelona)*
1528. *Definitivamente Bardem y Cruz hacen muy buen papel cambiando continuamente de inglés a español y de español a ingles, lo que hace más divertido el dialogo. (Vicky Cristina Barcelona)*
1529. *Probablemente Cruz destaque por encima del resto, esta magnifica. (Vicky Cristina Barcelona)*
1530. *Quejas porque solo sale Gaudí, queridos catalanes, si no fuera por las obras de Gaudí otro gallo muy diferente cantaría con Barcelona. (Vicky Cristina Barcelona)*

1531. *Supongo que si le preguntamos a un ciudadano de Barcelona, "dime el primer edificio que se te ocurra de Barcelona", dudo mucho que digan "las ermitas románicas", si no que en un 99% de los casos dirán "La Sagrada Familia" o en "Camp Nou". (Vicky Cristina Barcelona)*
1532. *Hay momentos en que la película parece un documental del Ministerio de Turismo para vender España al extranjero. Al fin y al cabo el amigo Woody debía estar agradecido por el regalo del premio Príncipe de Asturias. (Vicky Cristina Barcelona)*
1533. *Scarlett a lucirse, Bardem no se cree ni él el papel de seductor y Pe... menos mal que han acertado totalmente en el doblaje y no se dobla ella misma. (Vicky Cristina Barcelona)*
1534. *Esa Penélope psicokiller (Vicky Cristina Barcelona)*
1535. *El plato fuerte es Penélope y se hace esperar bastante, no ves la hora en que aparezca Maria Elena de una vez por todas. (Vicky Cristina Barcelona)*
1536. *Scarlett tremenda y Bardem, que no lo trago mucho, esta muy bien. (Vicky Cristina Barcelona)*
1537. *Me emociona la trama de Rebeca Hall, ya la vimos en "match point" de una forma mas cruda, pero aqui esta enfocada de un modo en que te reflejas 100% y con "entre dos aguas" de Paco De Lucia. (Vicky Cristina Barcelona)*
1538. *Con el tiempo será película fetiche de los Catalanes. unas risas con Penélope te hechas fijo. (Vicky Cristina Barcelona)*
1539. *¿Y quienes son los actores?! ¿No salía el Bardem? ¿Y Penélope Cruz? ¿Y Scarlett J? (Vicky Cristina Barcelona)*
1540. *Rompo oficialmente con los Oscars de este año: la fantochada de Slumdog y encima, Pe, la diva de Alcobendas premiada por esta suma basura de interpretación. (Vicky Cristina Barcelona)*
1541. *Que las calles de la ciudad y cómo son se pueden definir con dos palabras: Miró y Gaudi. (Vicky Cristina Barcelona)*
1542. *Pero lo que más me acojona de Barcelona, por lo que no pienso ir nunca jamás, es porque inmersa en sus aires, hay una insidiosa voz en off que no hace más que narrar lo que uno mismo está haciendo, aunque sea lo más obvio del mundo ("salió corriendo en mitad de la noche" y, efectivamente vemos a Barden saliendo a oscuras de su casa por la noche mientras corre) que hace sentir a un espectador que lo vea en tercera persona como si estuvieran insultando a su inteligencia; ¿no era el señor Allen el aclamado director para gente inteligente de humor ácido y no fácil de comprender? (Vicky Cristina Barcelona)*
1543. *Si bien se ha comentado que Barcelona estaba en el nombre del título por ser parte importante, bien podía haberse filmado en Bayona y nada habría cambiado. (Vicky Cristina Barcelona)*
1544. *Bardem no consigue traspasar mucho más y me parece que es de las actuaciones más flojitas que le he visto. (Vicky Cristina Barcelona)*
1545. *Lo más grave para mí, es que Woody Allen lo veo fuera de control lejos de Manhattan (pese a que lo aclamaran injustamente por Match Point) y el hecho de que haya "salido" para encontrar mayor libertad... me parece una muestra de que algo pasa, no parece una cinta alejada de ninguna censura y es una excusa para hacer amistades con el Roures y echarse unos vinitos a la salud de Andrés Montes. (Vicky Cristina Barcelona)*
1546. *Sobre el paisajismo español, da la sensación que Woody Allen se ha metido en una realidad de la que no es un gran conocedor, que recuerda al respetado guionista de MI 2, dibujando semanas santas falleras. (Vicky Cristina Barcelona)*
1547. *Lo mejor: Penélope Cruz (aunque ya he visto este mismo papel en ella). (Vicky Cristina Barcelona)*
1548. *Bien los parajes y entorno de los exteriores, bellos, pero con una visión demasiado idílica cual si fuese lo único que te encuentras si viajas a estas ciudades españolas... (Barcelona y Oviedo) y rodado todo con cierta displicencia y cansancio. (Vicky Cristina Barcelona)*
1549. *Si lo comparasemos con un equipo de futbol (a Woody Allen), sería algo parecido al Real Madrid en los últimos 3/4 años, un gran equipo, muchos recursos, con pobre espectáculo pero siempre con algún título. (Vicky Cristina Barcelona)*
1550. *Analizando brevemente la película, diálogos interesantes, paisajes muy bellos y ligeramente explotados y una banda sonora excepcional (sublime el tema de Paco*

- de Lucía "Entre dos aguas"). (Vicky Cristina Barcelona)
1551. En el reparto sobresalen Bardem y Penélope Cruz, no entiendo las críticas a Scarlett Johansson pues el papel que hace en la película es el que más le va a ella, una bella joven inmadura, que busca emociones fuertes en su vida. (Vicky Cristina Barcelona)
1552. También Bardem podría ser un personaje del genio de la Nouvelle Vague. Su Juan Antonio parece la versión masculina de La coleccionista. Su obstinación nada futil en ligarse a todo bicho viviente, en manos de otro le habría convertido en un bon vivant. (Vicky Cristina Barcelona)
1553. Todo eso lo consigue gracias a su forma de narrar, pero sobre todo gracias a un excelso Bardem, que huye de su dominio de la interpretación cómica para centrarse en seguir explorando su catarata de recursos. Una vez más, Bardem vuelve a demostrar que es el único actor vivo capaz de no imitarse a sí mismo, de tener un millón de gestos distintos. No hay en su Juan Antonio nada de ninguno de sus personajes anteriores. Todo es reinención, todo es invención. (Vicky Cristina Barcelona)
1554. Así, gracias a él, a Rohmer y a una Penélope Cruz en estado de gracia asistimos a una comedia que no lo es tanto, y a un drama que tampoco es tan profundo. (Vicky Cristina Barcelona)
1555. Había leído críticas para todos los gustos. Unas que era divertidísima otras que, un rollete insulso. En unas se criticaba la voz en off del narrador y, en otras los diálogos y el estilo cuasi documental a lo "propaganda del Ministerio de Turismo." Ay, ay,....¡qué decepción...! (Vicky Cristina Barcelona)
1556. Me temo que eso de que era una peli "de encargo" para promocionar España (en concreto Barcelona y Oviedo), a nuestros actores de moda, es cierto. (Vicky Cristina Barcelona)
1557. Exceso de estilo postal azuzado por el narrador que, nos hace de guía turístico comentándonos las excelencias de Oviedo y Barcelona. (Vicky Cristina Barcelona)
1558. Sumemos... 1 rubia espectacular... 1 macho ibérico... 1 morena resultona... 1 Star Local... Guitarra a todas horas... Sexo sin sexo(o sea solo para llamar la atención... 90 minutos de guion sin historia... un director que no se lo cree... música repetitiva... un narrador odioso... secundarios sin gracia ni desgracia... un doblaje horrible, y la gran atracción turística, Barcelona (bonus Track Oviedo) ¿que nos queda? Una tomadura de pelo. (Vicky Cristina Barcelona)
1559. ¿Y Bardem, que pinta mierda sobre un lienzo y tiene descapotable y avión privado? (Vicky Cristina Barcelona)
1560. Y la Pene López tampoco me parece que tenga una actuación tan destacada. Las 3 mujeres de esta película son demasiado guapas como para colarse todas a la vez por un hombre (por muy Bardem que se sea). Prefiero a Bond. (Vicky Cristina Barcelona)
1561. Por supuesto la presencia de Bardem me ha arrancado una sonrisa necesaria, y las tres protagonistas femeninas eran un relleno espectacular, porque tenían su presencia, se supone que eran la clave básica de la historia, pero sólo han quedado como relleno. (Vicky Cristina Barcelona)
1562. Penélope Cruz: La verdulera de cualquier película española de las de antes, darle un premio por éste papel sería igual que tirar un Goya, un Globo de Oro o un Oscar a la basura. (Vicky Cristina Barcelona)
1563. Los actores... están correctos, no puedo decir más que eso. El trio principal, es decir, Scarlett, Bardem y Penélope, tiene algo de chispa. (Vicky Cristina Barcelona)
1564. Y aquí yace el principal problema de la cinta: lo que nos están contando en pantalla ya lo hemos visto en multitud de ocasiones con muchísima más calidad. Sin irnos más lejos, desplazándonos a la cercana Madrid, ahí tenemos a David Serrano guionizando sus camas (ya sea el otro lado o los dos lados) y escribiendodirigiendo sus "Días de Fútbol", filmes que tratan lo mismo que "Vicky..." (el amor visto desde distintos puntos de vista y desde distintas situaciones: parejas casadas, intercambio de parejas, tríos...), pero con una diferencia fundamental: un espléndido ritmo al servicio de divertidos guiones. (Vicky Cristina Barcelona)
1565. ¿Por qué diablos es la P una estrella? (Vicky Cristina Barcelona)
1566. Woody, qué bajo has caído. Echo de menos tus espejos incisivos de lo peor de la sociedad y, reconozco que estás atravesando un bajón creativo, pero

- francamente, lo que no me esperaba de ti es que te pusieses a imitar a Pedro Almodóvar a tu edad, cojones... (Vicky Cristina Barcelona)
1567. Luego están los españoles Juan Antonio (Bardem) y Maria Elena (Penélope Cruz) los cuales aportan la salsa a la película. Penélope Cruz está espectacular. (Vicky Cristina Barcelona)
1568. La escapada a Oviedo es un regalo de Allen para esta ciudad asturiana que el director ama tanto. (Vicky Cristina Barcelona)
1569. A esto tenemos que sumar el deporte nacional de este país, léase la envidia, los practicantes del cual no perdonarán nunca ni a Penélope ni a Bardem que hayan triunfado en las Américas, y que encima sean guapos y se hayan enrollado juntos. En fin. (Vicky Cristina Barcelona)
1570. En particular destacaría la escena de la proposición inicial de Bardem a las dos protagonistas americanas, todo un manual de seducción que Javier interpreta con aplomo y maestría. (Vicky Cristina Barcelona)
1571. En ese sentido, el personaje de Penélope me parece un poco forzado y sus escenas no me convencen, si bien reconozco el mérito de Pe en sacarlo adelante lo mejor posible. (Vicky Cristina Barcelona)
1572. En cuanto a la banda sonora, que suele ser exquisita en todas sus películas, nos deleita esta vez con piezas de guitarra de Albéniz y otras de Juan Serrano, aunque las canciones de Giulia Tellarini no me han entusiasmado. (Vicky Cristina Barcelona)
1573. Respecto a la elección de la banda sonora, en parte usan “entre dos aguas” que de tópica queda ridícula y el resto sin ser yo un entendido en esta disciplina también es demasiado obvia. (Vicky Cristina Barcelona)
1574. Las actuaciones correctas entre las que sorprende Penelope que no da vergüenza ajena, eso sí, haciendo de verdulera que es lo único que ha clavado en su vida. Bardem bien como acostumbra, ya no es noticia.
1575. En definitiva un largometraje con segmentos que no parecen dignos de su director, entretenida a ratos y que dentro de poco recordaremos como: ” aquella peli que rodó el genio de Manhattan con subvenciones catalanas ” ah y por cierto no salía la casa de nadie, a no ser que vivas en la Pedrera. (Vicky Cristina Barcelona)
1576. Hay cosas que me irritaron mucho de la película como la banda sonora (se salva la guitarra de Paco de Lucia pero esto no es mérito de Woody Allen sino más bien del imprescindible guitarrista), el narrador (totalmente borrable de la película), el papel de la mujer que acoge a las protagonistas en Barcelona (¿qué era? ¿Amiga del productor y había que meterla por algún lado?) y por supuesto, el pésimo final que se ve a lo lejos. Salvaría a Penelope Cruz, a su beso con Scarlett (qué le voy a hacer me ponen las escenas lesbianas), el coche del personaje de Javier Bardem y la casa de este. (Vicky Cristina Barcelona)
1577. Y que no se me olvide decir que ya se podían haber currado un poco más el nombre del personaje de Pe porque es española no de Chiguagua. (Vicky Cristina Barcelona)
1578. Se ha hablado mucho de la susodicha desde Cannes, para bien y para mal: yo me quedo con el trabajo de Rebecca Hall (Vicky) poco aprovechado y desarrollado y con Penélope Cruz, idem, donde el resto naufraga hasta el aburrimiento. (Vicky Cristina Barcelona)
1579. Por sacarle algo de positivo a la película cabe decir que los actors están bien. A mi entender todos ellos, y particularmente Penélope Cruz con un muy buen trabajo, en parte porque interpreta al único personaje que aporta un punto de frescura y originalidad al film. (Vicky Cristina Barcelona)
1580. Por eso yo le doy a esta peli, un bonito 5, no me atrevería a suspender ni a Scarlett, ni a Pe, ni a Ja y ni mucho menos a Wo, no, no seré yo quien lo haga. :-D (Vicky Cristina Barcelona)
1581. Por cierto... lo mejor de la película es el momentazo en el que Vicky y Carlos Julián o como quiera llamarse Bardem se lían. (Vicky Cristina Barcelona)
1582. La ciudad descrita en la letra de la canción que abre el filme, hermosa, mediterránea, cosmopolita, pasa a un segundo plano para ser un testigo más de las idas y venidas del cuarteto Bardem- Hall-Johansson-Cruz. Hay que ir olvidando reclamos cacareados en prensa desde hace meses del tipo: “poema visual a esa fascinante ciudad” o “Barcelona será una protagonista más de la historia”. (Vicky

Cristina Barcelona)

1583. *Apenas encontramos diálogos chispeantes, no hay profundidad, el retrato de personajes es simple, arquetípico; solo se salva Penélope Cruz con el rol que más pie da al lucimiento, impregnando su interpretación de sensualidad, pasión, arrebató. (Vicky Cristina Barcelona)*
1584. *La trama no fluye como debe, en ciertas fases le cuesta avanzar, sensación acrecentada por la repetición innecesaria del por aquí muy conocido tema de Paco de Lucía. (Vicky Cristina Barcelona)*
1585. *Eso sí me recordó en exceso el trio protagonista a la pareja formada en su día por Diego Rivera, Frida Kahlo y Chavela Vargas. (Vicky Cristina Barcelona)*
1586. *Creo, sinceramente, que Woody podría haberlo hecho mejor en esta película, quizá me influya el hecho de que nunca me he creído a la Penélope detrás de la pantalla (salvo en "volver"), me empalaga y Bardem ni es tan guapo, ni tan buen actor como nos quieren hacer creer; se nos fue Banderas y necesitábamos otro referente. (Vicky Cristina Barcelona)*
1587. *A mí, particularmente la historia me gustó, aunque he de reconocer que me esperaba un poquito más, después de todo el boom que ha producido: sus intérpretes españoles, su ya claramente musa en sus films (Scarlett Johansson) y que se rodara en España, eran una serie alicientes que animaban claramente a ver la cinta, y más aún ahora cuando vemos que Bardem pero sobre todo Penélope se han llevado una serie de premios importantes y que también parece cantado que la Cruz va a estar nominada en la próxima edición de los oscars a optar a la estatuilla en la categoría de mejor actriz de reparto. (Vicky Cristina Barcelona)*
1588. *Una cinta que no pasará a estar entre las grandes del director, pero bien llevada y contada, con una Penélope Cruz en un papel no demasiado largo, pero sí, interpretando muy bien, a una auténtica desequilibrada y hasta peligrosa mujer fatal. (Vicky Cristina Barcelona)*
1589. *Así es que sí en este film vemos tópico tras tópico aderezado en una Barcelona para guiris al son de una guitarra flamenquita, pues nos aguantamos y ya está porque nada de eso me importa por una sencilla razón: Penélope Cruz. Una actriz que, hasta el día de hoy, no me había dicho nada de nada, deslumbra, es graciosa, resolutiva y se come la cámara y a sus compañeros, incluido mi adorado Bardem. (Vicky Cristina Barcelona)*
1590. *No aporta nada, está llena de topicazos sobre España (Paco de Lucía sonando en Oviedo, por favor!) y cuando la vi me quedó la sensación de quedarme igual que antes de verla. (Vicky Cristina Barcelona)*
1591. *Es cierto que Penélope está sexy. Bardem está bien y muy bien Rebecca Hall. Scarlett parece algo perdida. (Vicky Cristina Barcelona)*
1592. *Debería haberla titulado, para ser honesto, "Vicky Cristina Barcelona Oviedo". (Vicky Cristina Barcelona)*
1593. *Alguien ha criticado muy certeramente este engendro como una actualización de los tópicos "typical spanish", con un Alfredo Landa más apuesto (Bardem), unas suecas más macizas (americanas en realidad), y una Marbella más cosmopolita (Barcelona). (Vicky Cristina Barcelona)*
1594. *El desarrollo de estas pautas es delirante: pintor bohemio que se codea con la "jet" de Barcelona que, no obstante ser catalán, nació en Oviedo (lo juro que lo dice) con un padre poeta, que para no publicar su obra vive en una mansión rural tipo pazo de Meirás, que él mismo tiene una casa en un barrio residencial de Barcelona, tiene amigos propietarios de avionetas, un deportivo que no acierto a identificar pero que debe ser un lujo de coleccionistas, un guitarrista con pinta Camarón de la Isla (mejor hubieran puesto a Melendi que es asturiano) que aparece en sitios distintos con una pinta muy parecida. (Vicky Cristina Barcelona)*
1595. *Si a esto se añade dos turistas americanas, una de ellas que viene a hacer un master a Barcelona de "identidad catalana", que aunque parezca ironía propia de Jiménez Losantos no lo es porque el productor de la película es, entre otros, Jaime Roures (sí, el de Mediapro, La Sexta y diario "Público", que no sé de dónde saca tanto dinero), la cosa adquiere un tinte cómico en sí misma, y no por el que dicen algunos que tiene la Pe porque han visto la película en versión original. (Vicky Cristina Barcelona)*
1596. *Yo, como muchos otros, consideramos a Woody Allen un director que ha*

- hecho películas geniales, ambientadas en su país, sobre lo que conoce o ha vivido. Pero lo han sacado para una película de encargo para hacer propaganda de Barcelona y la ha cagado porque le ha salido un pastiche del estilo de los cuadros que pinta en la película Bardem. (Vicky Cristina Barcelona)
1597. Me parece más un drama que una comedia, pero eso da igual si el resultado es bueno, y en este caso no convence; Penélope Cruz está muy bien y te la llegas a creer como una colgada (una buena interpretación del ying y el yang), pero es que hay muchos que dicen que es la que salva la película, para nada en mi opinión, es el personaje de Rebeca Hall donde reside el interés haciendo Scarlett Johansson de contrapunto pero que no transmite. (Vicky Cristina Barcelona)
1598. Trío en la Florencia de Gaudí. (Vicky Cristina Barcelona)
1599. Después de haber ganado el Oscar nuestra Pe, ganas tenía de ver la peli por la que le han dado el premio. (Vicky Cristina Barcelona)
1600. Barcelona (y Oviedo, no nos olvidemos) es la excusa perfecta para montar un tinglado de trío amoroso que se me antoja algo distante.
1601. No me extraña que esta película haya tenido tanto éxito en Los EEUU, porque los americanos gustan de este tipo de historias, poco convencionales, (véase Almodóvar y todos sus guiones Plutonianos) que a nosotros, españolitos de a pie, se nos hacen más indigestas. (Vicky Cristina Barcelona)
1602. Demasiado topicazo de brocha gorda, nótese el guitarreo flamenquill, el bebercio vinícola (no precisamente de Don Simón) y el tema del toreo, que aunque de pasada, siempre aparece. (Vicky Cristina Barcelona)
1603. Que si me dicen que la subvención es 100% del ministerio de turismo catalán y que el guión ha de contar con tales palabras en tales momentos puntuales me lo creo porque de propaganda tiene para dar y tomar, además de una ciudad que, leñe, yo he estado ahí y sí, vale que Gaudí y todo eso pero a mí, los paisajes, me recuerdan a la Toscana italiana. Que yo soy americano y me vengo de cabeza a vivir aquí, claro. (Vicky Cristina Barcelona)
1604. Respecto a la actuación de Penélope, hay que ser justos y decir que logra transmitir esa loca que lleva dentro la tal María Helena; no sé si para Oscar o no porque se me hace un personaje con poco guión y algo corto, aunque algo tendrá su actuación que cuando aparece en plano se come a Scarlett, y en menor medida a Javier (aparte que es cuando la película empieza a ponerse interesante). (Vicky Cristina Barcelona)
1605. Woody debería haber desechado casi todo, excepto a María Elena. (Vicky Cristina Barcelona)
1606. Por fin he visto Vicky Cristina Barcelona. (Vicky Cristina Barcelona)
1607. Yo me encuadro en la primera lista, y, sin embargo, la última del director neoyorquino me ha hecho deslizarme hacia el segundo bando dándole quizás un desmerecido 6 al trabajo por ser producto de este director y no de otro y, sin duda, porque los momentos centrados en la historia protagonizada por Johansson, Bardem y Cruz sí merecen la pena y hacen, desde luego, el film más llevadero. De hecho, dichos momentos son lo único interesante de la película y eso es gracias, bajo mi punto de vista, a que el único personaje que llama la atención de la cinta es el de María Elena interpretado por Penélope Cruz, una actriz que destaca entre todo el reparto pues el trabajo del resto del elenco es insulso y no tiene ni sentido ni gracia.
1608. Con respecto a esto, me gustaría decir que el hecho de que en esta película no me haya gustado nada Javier Bardem se debe más al actor de doblaje que se le ha atribuido que a su propio trabajo, porque mientras veía el largometraje intentaba imaginar qué sería de un Juan Antonio con la verdadera voz del actor, más grave y resonante, y lo cierto, es que, al menos en mi imaginación, Juan Antonio sonaba mejor: era más convincente, más seductor. (Vicky Cristina Barcelona)
1609. Creo que hubiera sido un acierto por parte de Allen haberse centrado más en ese trío tan fuera de lo normal y desechar otras muchas escenas, incluso algunos personajes, y, sobre todo, haber dejado de lado los tópicos españoles de guitarra y toros así como la insufrible visita turística por Barcelona y Oviedo, más propia de un documental que de una película de ficción. Además, debería haberle puesto otros nombres a los personajes españoles, a Juan Antonio Gonzalo (se dice en un momento de la película el nombre completo del personaje de Bardem) y a María Elena que parecen sacados de una telenovela sudamericana. (Vicky Cristina Barcelona)

1610. *Solamente Penélope... Únicamente ella... (Vicky Cristina Barcelona)*
1611. *Me esperaba una película fresca, interesante, divertida, etc... Y me encuentro con un intento de comedia romántica, que se parece más a Al Salir de Clase que a Annie Hall... Mal, Woody, mal... (Vicky Cristina Barcelona)*
1612. *Los primeros 45 min. piden que salga María Elena desesperadamente. Menos mal que sale, y en las escenas que sale, la cosa se pone interesante. (Vicky Cristina Barcelona)*
1613. *Pero eso sí, dejemos de poner pegats y por favor!, alabemos a Penélope, que rescata esta película del aburrimiento crónico. (Vicky Cristina Barcelona)*
1614. *Realmente, Penélope, te merecías el Oscar y mucho más, porque papeles así para lucirse tanto, los hay pocos. Pena que no salga más tiempo. (Vicky Cristina Barcelona)*
1615. *¿El resto de interpretaciones? Puff... Javier Bardem lo hace bien, pero acaba siendo demasiado repetitivo... (Vicky Cristina Barcelona)*
1616. *La verdad, es que yo a esta película le iba a dar un 4, pero Penélope le otorga 3 generosos puntos, que la llevan a un nivel más alto. Así que notable, pero por Pe, no por nadie más.*
1617. *PD: La película hay que verla en versión original (por favor!), porque si la ves doblada (el doblaje es realmente pésimo) puede llegar a ser los 90 minutos más intragables de tu vida, y ni Penélope podría salvarte. (Vicky Cristina Barcelona)*
1618. *Me sumo a la ola ignorante de por qué carallo estaba nominada al Oscar "nuestra Pe". Tela marinera. Sale guapa, pero por este motive la Bellucci -en pie, caballeros- debería tener forrado el baño con figuras doradas asexuadas. Todo lo concerniente a su papel en esta película es incomprensible: sus idas y venidas, el carácter alocado, de repente también bisexual. No sé, desnortado he visto al gafotas pelirrojo. (Vicky Cristina Barcelona)*
1619. *Un detalle: en una de sus salidas de la casa del protagonista en bici acaban de repente en el Raval... (Vicky Cristina Barcelona)*
1620. *Debo decir que a Penélope Cruz se la cargaron completamente en el doblaje (no así a Javier Bardem, que actúa mal en todos los idiomas). (Vicky Cristina Barcelona)*
1621. *Woody te confundiste con Pe (más si cabe los que le concedieron ese oscar totalmente desmerecido), Pe sólo sabe hacer de ella misma, desde jovencita ya en jamón jamón lo lleva demostrando, su papel consiste en ser una barriobajera gritona de mirada acuosa, a veces deja caer la lágrima, otras no, ahí no hay nada más. El tiempo pondrá a cada uno en su lugar, confío. (Vicky Cristina Barcelona)*
1622. *Bardem, un poco mejor actor, a la altura de Scarlett, aún así ambos son ese tipo de actores que no pueden sostener una película por sí solos, necesitan el apoyo de otro grande a su lado que les sostenga (no es el caso de este flm), vease como ejemplo Scarlett en Lost in translation, estuvo muy bien, pero quien la colocó alto y le permitió apoyarse en él para poder lucir fue ese magnífico Bill Murray. (Vicky Cristina Barcelona)*
1623. *Otros ejemplos de este fenómeno de confusión americana son Antonio Banderas (afortunadamente ya no engaña a nadie), y en contrapunto Paz Vega que ahora también sube al carro y pretende vender el mismo producto que Antonio y Pe endosaron al mundo hollywoodiense (aunque por fortuna para todos le está costando más), Paz me permite aconsejarte; no te lleves al novio de España tienes que buscarte uno allí, a ser posible un actor que te introduzca. (Vicky Cristina Barcelona)*
1624. *Lamentable la escena de cama entre Bardem y Scarlett, esa risita de vergüenza que se les escapa en medio de todo, normal que ocurra entre dos actores en actitud íntima, pero Woody tuviste que rodarla otra vez. (Vicky Cristina Barcelona)*
1625. *Desde luego es decepcionante. Bardem se la pasa con los ojos entreabiertos, queriendo mostrarnos al típico artista que presume de bohemio y underground pero que luego vive en un casoplón y se codea con la alta sociedad. (Vicky Cristina Barcelona)*
1626. *El Oscar a "Pe" es incomprensible para cualquier aficionado al cine. Desempeña el mismo rol que cualquier personaje almodovariano y nos regala con unas cuantas histerias, gestos exasperados y caras de soliviantada. No discuto que eso fuera lo que el director le pedía, así que reparto culpas por igual. No me cabe ya duda que conseguir ciertos galardones en U.S.A tiene un extraño tufo y un mar de*

- fondo enrarecido. (Vicky Cristina Barcelona)
1627. Me gusta Barcelona. No me gusta Vicky Cristina Barcelona.
1628. Me gusta Woody Allen. No me gusta Vicky Cristina Barcelona.
1629. Me gusta Penélope Cruz. No me gusta Vicky Cristina Barcelona.
 Me gusta Scarlett Johansson. No me gusta Vicky Cristina Barcelona.
 Me gusta Javier Bardem. No me gusta Vicky Cristina Barcelona.
 Me gusta Paco de Lucía. No me gusta Vicky Cristina Barcelona.
 Que decepción, no me gusta Vicky Cristina Barcelona.
 (Vicky Cristina Barcelona)
1630. Empiezo por el doblaje. Simplemente penoso. Es tan malo que decidí volver a ver la película en versión original subtitulada. Tampoco se salva. Pero gana mucho. La poquita gracia que tiene la cinta se pierde al verla doblada. Pero es que... ¿les costaría mucho a Bardem y a Pe doblar sus papeles? ¿Banderas aún lo hace?. Bueno, hace mucho que no veo una película de Banderas, pero al principio, por lo menos, sí lo hacía. (Vicky Cristina Barcelona)
1631. Música flamenca toda la película, sin duda alguna muy típico de Barcelona y de Oviedo... ¿Cómo puede cometer estos fallos un tío como Allen? (Vicky Cristina Barcelona)
1632. Difiero un poco en lo leído en algunas críticas sobre que no cuadra lo bohemio del artista intepretado por Bardem con el estilo de vida que lleva. Pues yo me los imagino así. Volando en jets privados, tomando botellas no de 100, sino de 1.000 euros y viviendo en palacetes. Al mismo Bardem me lo imagino así. Llámalos rojos, llámalos bohemios, llámalos artistas... pero añade Visa Oro. (Vicky Cristina Barcelona)
1633. Qué tiene de bueno... A mi me pareció estupenda la interpretación de Penélope. Se come al resto del reparto y, sin duda, levanta un poco lo visto hasta ese momento. Y bueno, ver Barcelona siempre se agradece. (Vicky Cristina Barcelona)
1634. En resumidas cuentas... Roures ha sido muy inteligente y ha vuelto a ganar un diner. (Vicky Cristina Barcelona)
1635. Cada uno de los personajes simboliza a un país, bien claro lo deja Penélope en la secuencia en la que le dice a su rival que nunca se sacian con nada, que lo quieren todo pero que, en resumen, no saben realmente que es lo que quieren, mas claro no puede ser. (Vicky Cristina Barcelona)
1636. Se reflejan diferentes tipos de amor: el pasional, el intelectual, el "por el interés te quiero Andrés"... La vida misma. (Vicky Cristina Barcelona)
1637. Penélope está estupenda, es un personaje al límite pero divertido, y ella lo borda (imprescindible, eso sí, escucharla en V.O.) (Vicky Cristina Barcelona)
1638. Primero hay que decir que este film no es el mejor del maestro, de eso no hay duda, pero de ahí a calificarla con una estrella, a la misma altura de "obras de arte" como Condemor, El Tuno Negro o Aquí huele a Muerto, pues la verdad es que resulta un poco chocante y un poco injusto. (Vicky Cristina Barcelona)
1639. Es lógico que Allen no pueda sacar en hora y media de metraje la idiosincrasia y las vastísimas historias de ciudades tan maravillosas como Barcelona y Oviedo, pero tampoco eso debería de hacernos sentir tan molestos. (Vicky Cristina Barcelona)
1640. Que no nos gusta que ponga prostitutas risueñas o que no nos haga ver vomitonas en el Raval, tampoco creo que importe demasiado. (Vicky Cristina Barcelona)
1641. Tampoco debemos olvidar que nosotros ni somos directores de cine, ni somos críticos de la talla de Carlos Boyero, somos personas que escribimos opiniones sobre cine y deberíamos mostrarnos como tal, porque resulta un poco curioso leer críticas en esta página encarándose con el director de turno, para increparle y para decirle como tiene que rodar su película. (Vicky Cristina Barcelona)
1642. Y si no que nos digan como hubieran ellos comentado con Aguirresarobe los encuadres a tomar en BCN, o el color y las cámaras que habrían de haberse utilizado en el atardecer en Oviedo.
1643. Los personajes de La P y Barden son caricaturas de lo que se supone debe de ser el mundo del arte, grotescos y completamente idiotas. (Vicky Cristina Barcelona)
1644. Parece que el único aliciente de la película son los 3 segundos en los que Scarlet Johanson y La P se besan, para quien aquello le pueda producir algo de

- morbo. (Vicky Cristina Barcelona)
1645. Tal vez la propuesta de Javier Bardem al principio de esta película, en la vida real, no sería aceptada tan “fácilmente”, pero... sin buscarle los defectos... el resto es un análisis tan sencillo como maravilloso al significado de la palabra “Amor” en nuestra sociedad, tan informatizada y cuadrículada por la cantidad de información que recibimos a diario... información carente de sensibilidad. (Vicky Cristina Barcelona)
1646. Bardem es un hombre tan atractivo como puede “NO” serlo un tío que va con traje de Chaqueta y corbata todos los días a una oficina para abrir el Office... o hacer algo sistemático y tan frecuente en nuestra sociedad como es ver la tele...(Vicky Cristina Barcelona)
1647. Para saber lo que significa amar no es necesario ser Puta, ni Lesbiana, ni ponerse un anillo en el dedo... que Cristina y María Elena compartan pasión no es una condición homosexual... es una condición pasional como personas que son... eso no las convierte en lesbianas ni en guarronas... es una manera elegante por parte de W. (Vicky Cristina Barcelona)
1648. María Elena quiere matar a Vicky porque intuye que es la única que puede hacer que Juan Antonio la olvide ya que no está dispuesta a romper su matrimonio y, para Juan Antonio, eso es su más profunda irracionalidad en estado puro... (Vicky Cristina Barcelona)
1649. Woody Allen se ha inventado unos personajes que pasaran a la “Historia” de la Literatura moderna... como pasaron los de “El amor en tiempos del Cólera”... (Vicky Cristina Barcelona)
1650. Como cabría esperar, enseguida entra en acción al machote ibérico (Javier Bardem), aunque bajo la figura de artista atormentado, como primer catalizador en su aventura latina, con el que comenzamos a ver las diferencias de carácter de sus dos protagonistas y la definición de sus conflictos internos. (Vicky Cristina Barcelona)
1651. Pero el auténtico catalizador mediterráneo del film aparece con la irrupción personaje de Penélope Cruz, personaje pasional e inestable, con carácter y desparpajo latino, que de inmediato nos remitirá al universo de Almodóvar, a su vez con influencia felliniana. (Vicky Cristina Barcelona)
1652. Notable alto en el trabajo de los actores, especialmente en el caso de Penélope Cruz, por la intensidad y energía de su personaje. (Vicky Cristina Barcelona)
1653. Mucho nombre famoso, pero los papeles de Bardem, de Scarlett y de Clarkson son de lo más normales... Llega al 6 gracias a Penélope y a que Barcelona es mucho Barcelona. (Vicky Cristina Barcelona)
1654. Y Penélope Cruz haciendo de italiana agitanada -que no de española- dista mucho de llevar a cabo un buen papel. (Vicky Cristina Barcelona)
1655. Al fin y al cabo Juanan se las agencia a las tres, no sabe ná... (Vicky Cristina Barcelona)
1656. A lo mejor esperabais que se la chuparan las tres a Juanan. (Vicky Cristina Barcelona)
1657. No no no no... HEMOS IDO AL CINE A VER LA DE WOODY ALLEN PORQUE SALE JAVI BARDEM, PENELOPE Y SCARLETT. Y NOS DA PUTO MORBO ESE REPARTO. Y QUE ME ASPEN SI NO ES ASÍ. (Vicky Cristina Barcelona)
1658. Desgraciadamente, esto no llega en ningún momento salvando los arrebatos de MariL (Penélope Cruz) y poco más. (Vicky Cristina Barcelona)
1659. La película tiene momentos de spot de el Corte Inglés con lo ultimo en moda primaveral. Faltaba Labordeta acompañando a Scarlett en sus excursiones por la ciudad condal. Por ejemplo. (Vicky Cristina Barcelona)
1660. Yo he estado en Barcelona y claro que la vida allí no es como plasma Woody, pero coño, yo ni soy un pintor bohemio ni tengo ese carro, esa casa y por supuesto que no tengo una avioneta para mis viajes a Oviedo o a Zafra. Es por ello, que puede que la vida en Barna si sea así con semejante nivel adquisitivo. (Vicky Cristina Barcelona)
1661. Y por supuesto que sacan la ciudad limpia, bonita y confortable. Y por supuesto que Scarlett, Rebecca y Penélope están guapísimas. (Vicky Cristina Barcelona)
1662. ¿De verdad queréis a Scarlett Johansson y a Penélope Cruz guapísimas ellas y que salgan rodeadas de manguis, mierdas de perros, olor a pis, y muchedumbre en el Raval de Barcelona? La televisión, el cine y el teatro están para sacar a la GENTE

- GUAPA, A TODO GUAPO, PARA DISFRUTAR. La mierda ya la veo con mis propios ojos todos los días. (Vicky Cristina Barcelona)
1663. Si hasta Almodóvar dijo que el título de la película era estúpido...¡Pues el contenido ni te cuento!. (Vicky Cristina Barcelona)
1664. Estoy segura de que Bardem se arrepintió de haber accedido a rodar con éste y haber rechazado la película que Coppola estaba rodando con Maribel Verdú y Carmen Maura. (Vicky Cristina Barcelona)
1665. Y una cosa que la tengo que decir, si Bardem fuera de otra ideología política no actuaba ni en el teatro de mi pueblo. (Vicky Cristina Barcelona)
1666. Barcelona y Oviedo lucen muy bien, incluso diría que demasiado. (Vicky Cristina Barcelona)
1667. De fondo constantemente Guilia y Los Tellarini, aunque lo siento, lo mejor de la banda sonora es, sin duda Paco de Lucía. (Vicky Cristina Barcelona)
1668. Un pretendido cliché que se ríe de clichés, y un homenaje a Bigas Luna. (Vicky Cristina Barcelona)
1669. Bardem con esa casa espectacular, desayunando y hablando estupideces y pintando payasadas aceleradas, con la camiseta pintorrejeada, follándose a una turista pija norteamericana y completamente vacía. ¿Es sólo un cliché? (Vicky Cristina Barcelona)
1670. Gracias Woody Allen una vez más. Y gracias a Bigas Luna por inspirarle. (Vicky Cristina Barcelona)
1671. Resultó que no, que era Woody Allen (perdón, él no, la voz en off) recomendando los sitios turísticos de Barcelona y Oviedo, supongo que cumpliendo con las subvenciones que le llegaron de estos lugares, y que aún así podría haber retratado de otra manera. (Vicky Cristina Barcelona)
1672. Llegas a sentirte tonto en algunos instantes cuando te van diciendo: "Pepa y Pepe llegaron a Oviedo y se quedaron en el hotel [...] y entonces Pepa y Pepe fueron al Faro de Avilés [...] y Pepa y Pepe comieron en un restaurante de Oviedo". ¿Hacia falta algo más? (Vicky Cristina Barcelona)
1673. En cuanto al reparto, y teniendo en cuenta las voces dobladas, la aparición de Penélope Cruz es genial; la que le da ritmo y mucha frescura a la cinta. Bardem no me pega mucho en este papel (o quizá es el doblaje también) y Patricia Clarkson está muy bien. (Vicky Cristina Barcelona)
1674. Estoy de acuerdo en que la fotografía me pareció bastante rancia, sin saber aprovechar el encanto de ciertos lugares de Barna. (Vicky Cristina Barcelona)
1675. Menos mal que cuando unos se fueron a Sevilla no nos hicieron otra vez la misma "visita guiada" por la ciudad. (Vicky Cristina Barcelona)
1676. ¿Una yankee haciendo un master de "Identidad catalana"? ¿Y sólo porque fue a la Sagrada Familia con 6 años y le encantó, al igual que le chifla la guitarra española? (Vicky Cristina Barcelona)
1677. ¿Bardem pilotando una avioneta? (Vicky Cristina Barcelona)
1678. ¿Penélope que sale de la nada disparando una pistola? (Vicky Cristina Barcelona)
1679. ¿Era realmente necesaria la voz en off durante todo el metraje? ¿y la aparición con calzador del faro de avilés? Bueno, y que decir directamente de los doblajes tan horribles de los actores? el de Bardem es q te da directamente la risa. La historia es cuanto menos increíble, por no mencionar la cantidad de tópicos que se mencionan en la película, eso sí, un poco desubicados, porque meter esa guitarra española en Oviedo creo que a más de uno le habrá rechinado. Sólo le faltaba la flamenca de turno, porque hasta la mención del torero se hace. Ya que la película es mala por lo menos se disfruta de las maravillas de Barcelona y Oviedo. (Vicky Cristina Barcelona)
1680. Mi puntuación ha sido de un 8, y gran parte de mi decisión ha sido por la genial interpretación de Penélope Cruz en nuestro idioma (a la que felicito por su fabuloso papel cómico). También ha tenido que ver en mi puntuación temas como que sea Barcelona, Javier y Woody Allen. (Vicky Cristina Barcelona)
1681. Comedia ligera, Vicky Cristina Barcelona es un tour disfrazado de película, tanto, que hasta en pleno invierno y junto a la chimenea dan ganas de darse una vueltecita por el verano, y que venga pronto, por favor, para pasear por el Park Güell. Lo demás está muy visto, y es de tópico: las americanadas de siempre (con los

- precios por delante, el American way, me voy a jugar al golf, hemos reformado la casa, etc etc); y oh, los españoles, qué románticos somos... tan "trágicos", y a la vez empastaos: ¿quién es el sponsor de Juan Antonio, por Dios? ¿Cuántos pintores españoles pueden darse el lujo de vivir como vive este señor, que además tiene avioneta? ¿Quién es? ¿Mikel Barceló? (Vicky Cristina Barcelona)
1682. Pero Penélope sube. De hecho, creo que es lo mejor de la película. Está MAGNÍFICA. Lo que antes no me gustaba, empieza a gustarme. Hasta su inglés chanflosa divierte. Y ese aire de histericono bipolar decadente, a medias tierna, a media basta, le va de maravilla. (Vicky Cristina Barcelona)
1683. Lo peor: Vicky... ¡qué aburrida, por Dios! ¿Qué pudo haberle visto Juan Antonio a esa sosilla? (Vicky Cristina Barcelona)
1684. Bardem nunca fue más Bardem que aquí. Por fin se interpreta a sí mismo, con esa cara de besugo que tiene y su aire de andar confundiendo puertas, camas y vaginas. Tengo entendido que además pinta, y si son sus pinturas, no le falta carácter al chaval. (Vicky Cristina Barcelona)
1685. Yendo y viniendo sin parar, con unas historias de amor que se hacen más que cansinas con el paso de los minutos, con una Penélope Cruz nominada al oscar sin ningún tipo de razón, sin guión y floja en lo que a contenido se refiere. (Vicky Cristina Barcelona)
1686. Ni Scarlett, ni Bardem, ni Pe pueden salvar esos papeles sin chicha, esa sucesión de escenas sabidas sobre fondos de postal setentera. (Vicky Cristina Barcelona)
1687. Scarlet Johanson no es una buena actriz y la película aprueba y llega hasta el 6 por la actuación de Penelope Cruz, si bien, no es ni de lejos su mayor papel, esta mujer sí se merecía el oscar, tarde o temprano. (Vicky Cristina Barcelona)
1688. Otro aspecto negativo, es el doblaje de Javier Barden y Penelope Cruz, nada acorde con sus voces reales. (Vicky Cristina Barcelona)
1689. Por lo demás, aprobada con un 6 por Penelope y Barden. (Vicky Cristina Barcelona)
1690. Su visita a Barcelona y Oviedo pareció cambiar los habituales pilares de Woody en su proyecto español. Se trata de un Allen exótico, alejado de su entorno (Nueva York, Londres) y de sus rutinas. (Vicky Cristina Barcelona)
1691. Allí conocen a un pintor (Bardem) y su ex-mujer (Cruz), convirtiendo la película en un triángulo (o cuadrado) amoroso. (Vicky Cristina Barcelona)
1692. Los mejores trabajos interpretativos, los de casa, Bardem y Cruz muestran la desesperación de una relación que nunca lleva a ningún lado. (Vicky Cristina Barcelona)
1693. De la fotografía y los paisajes (gran trabajo de Aguirresarobe) parecen querer decir constantemente Visit Spain. (Vicky Cristina Barcelona)
1694. Pero en esta película, a los 20-30 minutos ya sabes con seguridad qué va a pasar entre los personajes principales, por lo que el resto de la película es un triste y absurdo relleno (y no hablo de la actuación de Penelope Cruz, porque pienso que realmente no es una actriz y no merece ni un comentario). (Vicky Cristina Barcelona)
1695. Una película que le direon bombo solo porque salía Penelope Cruz, es mas, parecía que ella era la protagonista de la película, incluso que sólo salía ella, y no es así. (Vicky Cristina Barcelona)
1696. Cuando supe que ni Bardem ni Penélope no prestaban su voz al doblaje, huí de la versión en castellano y, a juzgar por las críticas que he leído, acerté. (Vicky Cristina Barcelona)
1697. Las interpretaciones son notables: a la cabeza de ellas se encuentra Penélope Cruz cuya irrupción en la película es memorable (¡qué diálogos con Bardem salpicados con los "tacos" más nuestros!). (Vicky Cristina Barcelona)
1698. Javier Bardem y Scarlett Johansson se muestran mucho más irregulares. Que nadie se piense que en esta película se intenta retratar Barcelona o España... los escenarios se quedan en meros escenarios (al menos, prefiero pensar eso). No se ve intención de aproximarse al tema español: Barcelona y Oviedo aparecen retratadas de un modo muy superficial; pero ¿es que acaso dos turistas norteamericanas que pasan el verano en España se van a quedar con un retrato exhaustivo de nuestro país? (Vicky Cristina Barcelona)
1699. Me encantó la escena en la que el personaje de Bardem visita a su padre... la

- idea del artista que oculta la belleza de sus obras por su enfado hacia el mundo es sublime, un auténtico destello de genialidad que aún queda (y en dosis mayores de lo que pensamos) en Woody Allen. (Vicky Cristina Barcelona)*
1700. *enfado hacia el mundo es sublime, un auténtico destello de genialidad que aún queda (y en dosis mayores de lo que pensamos) en Woody Allen. (Vicky Cristina Barcelona)*
1701. *Me gustó especialmente la interpretación de Penélope ¡está genial! y la de Javier Bardem; me sobró el abuso de voz en off; y me desorientó bastante la insistencia en presentar solamente ambientes burgueses. (Vicky Cristina Barcelona)*
1702. *No dista mucho. La forma de comportarse, hacen fotos de las obras de Gaudí, cogen los autobuses turísticos, van a comer a los McDonalds, etc. (Vicky Cristina Barcelona)*
1703. *En definitiva, un producto entretenido del señor "Alien", una comedia bastante simpática, bastante con el roll de Penelope Cruz, que borda el papel, pero que si la analizas un poco, tiene muy poca chicha, que tampoco ofrece ni escenas de cama, a poder ser con la Johanson y viene, en cierta forma a pasar unas pequeñas vacaciones, a hacer de "guiiri", el señor Allen. (Vicky Cristina Barcelona)*
1704. *Lo mejor: Las tres protagonistas son preciosas (Johanson, Hall y Cruz). Venga, y el humor sutil que en algunos tramos de la película ofrece. (Vicky Cristina Barcelona)*
1705. *La expectación ante la primera cinta de Javier Bardem y Penélope Cruz juntos desde su noviazgo, el morbo de ver el triángulo amoroso con la voluptuosa Scarlett Johansson, y la posibilidad de que dos actores españoles trabajaran con uno de los considerados "grandes" del cine como Woody Allen, inflaron la promoción de esta película - que para más inri, se desarrolla en España- en nuestro país, morbosos como pocos. (Vicky Cristina Barcelona)*
1706. *A ratos tenía la sensación de que era así, de que en el fondo los líos amorosos de Bardem (auténtico chulo-playa) eran una excusa para exponer la filosofía de Allen sobre las relaciones amorosas: las tortuosas, las rutinarias, las pasionales, las frías, los celos, las infidelidades, los tríos... (Vicky Cristina Barcelona)*
1707. *Mención aparte merecen los protagonistas, especialmente los españoles, y en concreto Penélope Cruz, quizás el único personaje que no parece acartonado. Su carisma es tal, que Bardem sólo logra parecer natural cuando está con ella en escena. (Vicky Cristina Barcelona)*
1708. *Con todo, y sin conocimiento profundo sobre la obra de Allen, Vicky Cristina Barcelona tiene el aspecto de una película menor, un entretenimiento del director o una película de encargo que acaba sirviendo de espléndido reportaje de viajes sobre Barcelona (y un homenaje a Oviedo), hasta el punto de que la realización es fría y contenida - algo a lo que colabora el omnipresente y rígido narrador-, sin ese atisbo de pasión que desprenden los personajes de Juan Antonio y María Elena, o lo que es lo mismo, Bardem y Penélope, los únicos que realmente evitan que esta película acaba emitiéndose en el canal VIAJAR. (Vicky Cristina Barcelona)*
1709. *El argumento cae en los tópicos más típicos en los que se puede caer: Bardem, pintor incomprendido; su padre, poeta, que vive de ello pero esconde su obra al mundo porque no han aprendido a amar (y entonces, cómo se alimenta este hombre?); Penélope Cruz, una gitana? Una cingara despechada? Una artista? (Vicky Cristina Barcelona)*
1710. *Y todo el argumento narrado por una voz en off continua, demasiado presente y bajo la atenta mirada de una Scarlett Johansson que bien podría ser una guiri más con una cámara del tamaño de su boca paseando por Barcelona y fijándose únicamente en Gaudí (creo que Barcelona es mucho más que Gaudí pero bueno). (Vicky Cristina Barcelona)*
1711. *Me han llamado la atención las discusiones entre Bardem y Penélope en las que ella le recrimina que él tiene mucho talento (me sorprende que de eso se origine una discusión). (Vicky Cristina Barcelona)*
1712. *La actuación de Penélope Cruz está sobrevalorada al igual que la de Bardem. (Vicky Cristina Barcelona)*
1713. *Sí es cierto que cuando aparece Penélope Cruz la cosa se anima un poco, pero tampoco hay que darle tantísima importancia a su "brillante" interpretación, según dicen. (Vicky Cristina Barcelona)*
1714. *Decididamente tenemos un problema cuando Javier Bardem estrena película rodada en inglés. (Vicky Cristina Barcelona)*

1715. *Si se dobla él mismo puede ocurrir como en Los Fantasma de Goya, o sea, que el resultado sea desastroso (yo, con todo, sigo prefiriendo esta opción); si le dobla otro...cataclismo. (Vicky Cristina Barcelona)*
1716. *En cambio Vicky Cristina Barcelona no tiene claro a qué género se adscribe. Como comedia resulta totalmente fallida, y sólo alguna escena protagonizada por el trío Bardem- Cruz- Johansson es realmente hilarante. (Vicky Cristina Barcelona)*
1717. *La película se queda en un híbrido inocuo, vacío, del que sólo se salvan los intérpretes (todos, desde Bardem y las chicas protagonistas hasta la secundaria pero excelente actriz Patricia Clarkson), pero en mi opinión la que está mejor, con diferencia, es Penélope Cruz, quien vuelve a demostrar que si tiene un papel medianamente interesante es una actriz estupenda. (Vicky Cristina Barcelona)*
1718. *La sensación que transmite Vicky Cristina Barcelona es que es una de las flojas de su director, que en su país no gustará nada de nada, y que aquí podrá tener relativo éxito por el hecho de rodarse en Barcelona y Oviedo y por contar en reparto con Javier Bardem y Penélope Cruz. (Vicky Cristina Barcelona)*
1719. *Lo que Sí. Bardem con mayúsculas. Los puntos de vista sobre la anatomía del amor. Sospechar que la película tiene más de lo que se ve. Lo que No. La voz en off tonta y didáctica al puro estilo NODO; la película parece una guía turística para americanos. Penélope, pese a estar genial, parece sacada de una película de Almodóvar. (Vicky Cristina Barcelona)*
1720. *En esta ocasión no es que Woody esté de vacaciones porque no tratara bien su guión, la cinta es buena, se nota que es suya y, aunque no aparezcan situaciones en las que él suele ser el primero en llevarlas al cine, si que hay algunas que son "picantes" o "chocantes"... en lo que si que me parece que el director está de vacaciones es en que habló con un par de actores españoles que hay en Hollywood, cogió a "su rubia" y se vino de vacaciones para Barcelona y Oviedo, y, cuando uno se va de vacaciones, da la impresión de que no va a ser precisamente su cinta más completa o más minuciosa... y así es. (Vicky Cristina Barcelona)*
1721. *En cuanto a P. Cruz, a día de hoy le acaban de dar el Oscar, yo me alegro por ella aunque da lástima ver a los medios españoles volcados con una persona a la que llevan todo el año criticando... ahora es una diosa, cuando en la cinta no sale ni la mitad de su duración y su actuación viene a ser simplemente el papel que ella borda, que es verdad que lo borda, pero en mi opinión hay actuaciones femeninas en la cinta más importantes y en general no creo que "Vicky Cristina Barcelona" se merezca alguna estuatilla sea cual sea... (Vicky Cristina Barcelona)*
1722. *Además yo no veo Barcelona por ninguna parte, parece que sólo han ido al parque Güell a sacarse unas foticos. (Vicky Cristina Barcelona)*
1723. *Scarlett Johansson esta de adorno, Rebeca Hall no se entera del argumento y Bardem va a su aire. (Vicky Cristina Barcelona)*
1724. *Penélope Cruz le echa un poco de ganas al asunto pero poco más. No me creo que seis o siete elegidos puedan escuchar a Tárrega, a Yepes, a Albeniz o a Granados bajo las estrellas y a la luz de las velas en idílicos parajes de la Ciudad Condal y me resulta difícilmente comprensible que un pintor bohemio y vanguardista se emocione hasta las lágrimas con los Recuerdos de la Alhambra o con el Romance Anónimo mientras elucubra cómo conseguir cepillarse después a una mujer prometida y a una cabeza loca que, de manera extraña, sabe quién es Aleksandr Skriabin. (Vicky Cristina Barcelona)*
1725. *Y me parece difícilmente comprensible, aun siendo la mujer prometida una belleza olímpica como Rebecca Hall y siendo la cabeza loca una chica con los sobrenaturales atributos de Scarlett Johansson, por la misma razón por la que me cuesta creer que pueda improvisarse un viaje en aeroplano a Oviedo desde Cataluña, con todo lo que nos habría de suponer a los simples mortales alcanzar para ello las autorizaciones pertinentes, o por la misma razón por la que me cuesta creer que a la morenaza Pe le hayan entregado su primer Óscar por quince minutos flojos como una adicta a la cocaína que posee clarividencia suficiente como para lanzar aseveraciones filosóficas a la altura de las de Immanuel Kant. (Vicky Cristina Barcelona)*
1726. *Sólo Penélope (Vicky Cristina Barcelona)*
1727. *En primer lugar un publlirreportaje sobre Barcelona, después otro de Oviedo, y, para rematarlo, la cuidada campaña de promoción de escenas nada recatadas entre dos de las mujeres que la prensa de Hollywood ha calificado como entre las*

- más sensuales. (Vicky Cristina Barcelona)
1728. Los enredos amorosos entre los protagonistas son, desde mi punto de vista, infantiles y carentes de interés, excepto, quizás, la relación entre Javier Bardem/Juan Antonio, Scarlett Johansson/Cristina y Penélope Cruz/María Elena. (Vicky Cristina Barcelona)
1729. Sin duda alguna lo interesante de este largo es el papel de Penélope Cruz, o, mejor dicho, la actuación de Penélope Cruz. Borda el papel de María Elena convirtiéndola en el único personaje, junto con el de Bardem, que aporta algo al guión y lo salva mínimamente. Los detalles que aporta Penélope a su personaje lo hacen mucho más rico, de hecho, son los únicos momentos de comedia verdadera en esta fallida película. Es curioso ver como Bardem y Penélope Cruz barren de la pantalla a unas sosisimas Scarlett Johansson y Rebecca Hall. (Vicky Cristina Barcelona)
1730. No sé si Penélope se merece el Óscar por su brillante pero corto papel, quizás su actuación en Volver (Pedro Almodóvar/2.006), si fuera en lengua inglesa, se lo mereciera más. ¿Pero quién dijo alguna vez que los óscars tengan que ver con la justicia?, lo que es justo es que viendo la actuación de Penélope le den premios por ella porque es un ejemplo de hacer más soportable con un papel secundario una insoportable película. (Vicky Cristina Barcelona)
1731. Lo mejor: Penélope Cruz y un correcto Bardem. (Vicky Cristina Barcelona)
1732. Nada recomendable a no ser por los guiños de Penélope Cruz. (Vicky Cristina Barcelona)
1733. No me gusta Penélope Cruz, y las cintas de Woody Allen nunca me dijeron mucho. (Vicky Cristina Barcelona)
1734. Javier Bardem. Toda esa chachara de libertad, vivir el momento, bla,bla bla... es un sinvergüenza y un follador. (Vicky Cristina Barcelona)
1735. Pénélope Cruz. Que pasional y que dramática. Encima es artista también (oooooooohhhhhhh). (Vicky Cristina Barcelona)
1736. Rebecca Hall. Al principio se hace la borde y la estrecha y luego a la minina se cepilla al Bardem (que no sabe nada, el tío). (Vicky Cristina Barcelona)
1737. La Rambla vacia, la Ciudad Vieja de postal... que bonita es Barcelona cuando le quitas la gente y los guiris... Cuan amables son las prostitutas si una pija extranjera las fotografía sin pudor... (Vicky Cristina Barcelona)
1738. Un Bardem en plan fucker mas risible que real y una "Pe" de gritona y llorona, que produce sarpullidos y roza la sobreactuación. (Vicky Cristina Barcelona)
1739. Lo Peor: todo lo típico tópico y el hostiable personaje de Bardem. (Vicky Cristina Barcelona)
1740. ¿Soy el único que piensa que el Óscar a Penélope Cruz es totalmente inmerecido? (Vicky Cristina Barcelona)
1741. Para mí, está mil veces mejor Rebecca Hall que Penélope. (Vicky Cristina Barcelona)
1742. Por lo demás, Bardem muy bien, Rebecca Hall (como ya dije) muy bien y Scarlett muy bien. (Vicky Cristina Barcelona)
1743. La base de la interpretacion de Bardem y Penélope es el continuo cambio de idiomas. (Vicky Cristina Barcelona)
1744. Las reflexiones del Allen de siempre aparecen expresadas en cada protagonista y a través de la voz en off que actúa como el Pepito Grillo de cada uno descubriéndonos por qué hacen lo que hacen y lo que piensan. (Vicky Cristina Barcelona)
1745. No por ello sus compañeros quedan eclipsados, ya que podemos asistir a semejante interiorización de sentimientos en Scarlett Johansson y a un interesante duelo dialéctico entre Javier y Penélope que aporta las mejores dosis de humor, al mismo tiempo que el más crudo trasfondo de dolor. (Vicky Cristina Barcelona)
1746. No. "Vicky Cristina Barcelona" no es simplemente una comedia sobre dos turistas americanas que se desenvuelven entre hermosos entornos de Barcelona y Asturias con multiples referencias culturales fotografiadas con esmero por Aguirresarobe y con pinceladas de buena música española clásica. (Vicky Cristina Barcelona)
1747. Los defectos son evidentes: Ciertas situaciones y conversaciones quedan realmente ridículas y, por extensión, poco creíbles; la evolución de la historia, en ocasiones, no está bien sostenida; la relación de los dos personajes españoles está

- demasiado caricaturizada, aunque Juan Antonio (Javier Bardem) mantiene en todo momento una coherencia casi insultante para los que detestan lo libertario de su discurso, y la actuación de Penélope Cruz está muy por debajo del resto. (Vicky Cristina Barcelona)
1748. Si bien no queremos exculpar al propio director en esta película tan floja, los actores rematan la faena y tenemos que asistir a la interpretación rabalera y gritona de una Pe autóctona rodeada de un Bardem paleta y bruto en una especie de gira turística por España muy chabacana y que no transmite nada. (Vicky Cristina Barcelona)
1749. Pero a pesar de sus defectos, la cinta es muy agradable, gracias en parte a una estupenda fotografía de Javier Aguirresarobe, de unos tonos cálidos que ayudan a crear un ambiente muy placentero. (Vicky Cristina Barcelona)
1750. Y las interpretaciones dan el pego casi todos: Scarlett Johansson, pese a sus escasos niveles como actriz (solo me lo ha parecido en *Lost in Translation* y ... ya), le va el personaje como anillo al dedo; Rebeca Hall hace de Woody Allen, prácticamente, y no lo hace nada mal; Javier Bardem está estupendo, pues lo que parece una especie de pose en un comienzo (sus flirteos con las americanas), es algo completamente lógico para lo que desencadena después con la aparición de María Elena; y esta última, es la que se lleva la palma, por ser el mejor personaje de la cinta (que podía haber dado mucho más de sí debido a que no está del todo bien definido) y especialmente, por una interpretación de Penélope Cruz sublime , convirtiéndose en la roba-escenas de la cinta (¿ a ver quien dice ahora que esta mujer no es actriz ? (Vicky Cristina Barcelona)
1751. LO MEJOR: el acertado cásting, sus interpretaciones (en especial una brillante Penélope Cruz), la fotografía y el camino que recorre por los distintos y fascinantes recovecos del amor y las relaciones. (Vicky Cristina Barcelona)
1752. Woody habría estado excelso si en el momento en el que la Cruz aparece con una pistola, matara a la amante, pues ahí sí que hubiera profundizado en los límites del amor, con mucha mala leche (la amiga (una desaprovechada Patricia Clarkson) que obliga a Vicky a su cita con Juan Antonio la guía a su propia muerte, sintiéndose culpable tanto de la muerte de su amiga, como del miedo que puede sentir por el amante que tiene ella propia , y sobre todo por una Vicky que no creía en estas cosas pero que finalmente se deja sentir por la emoción y el placer humano siendo su pecado capital que la conduce a la muerte, por una María Elena que mata... por amor, que podía haber sido ese algo que faltaba en su relación con Juan Antonio). (Vicky Cristina Barcelona)
1753. Un flojo guión –empeñado en oponer una falsa libertad a un falso encasillamiento en normas rígidas-, una fotografía de aliño, lástima Aguirresarobe empeñado en un videoclip promocional, una interpretación esterotipada, salvo la de Rebeca Hall, que es la única que parece de verdad, a Scarlett Johansson la traicionan sus tetas (no te fijas mucho en otras cosas) y Penélope Cruz, empeñada en ser la última versión de Anna Magnanni, aunque en este caso, la relación que pretende tener con el pintor, un Javier Bardem que se limita al típico “Cayetana ponte” que decía el maestro Lagartijo, parece que quiere ser como la de Rivera y Frida, debe ser un referente cultural en el director, todo ello aderezado con una banda sonora que tampoco es que moleste, pero que resulta en ocasiones un tanto evidente. (Vicky Cristina Barcelona)
1754. El doblaje es lamentable, acostumbrados como estábamos a la voz de Allen en boca de un espléndido doblador. Aquí ni se identifica a Penélope Cruz ni a Bardem (sobre todo a Bardem) y hace que los personajes de ese gran actor que es Bardem y en menor medida la Cruz parezcan ridículos y que no se identifique el espectador con los actores y/o los personajes. (Vicky Cristina Barcelona)
1755. En concreto, en esta película da la sensación de que las voces de doblaje de J. Bardem y P. Cruz ni siquiera son suyas, lo cual me incomoda sobremanera. (Vicky Cristina Barcelona)
1756. Para terminar he de decir que a pesar de todo me lo he pasado bien con la película. Eso sí, hay que concienciarse de que a lo que llaman: España, Barcelona, Oviedo, son lugares ficticios creados en la mente del director, al igual que todos los tópicos anteriormente citados, porque sino dan ganas de levantarse en mitad del cine y gritar: "¡¡¡Así no vivimos en España!!!". (Vicky Cristina Barcelona)

1757. *La trama es atrevida, divertida y en ocasiones insolente. Los personajes principales son de primera categoría, pero entre todos me quedo con la neurótica María Elena. (Vicky Cristina Barcelona)*
1758. *En mi opinión, el personaje de María Elena es genial, una mujer totalmente desquiciada que en cualquier momento puede tirarte algo a la cabeza se convierte en el mejor personaje de la película. A Javier lo he visto un poco flojo, pero correcto. Scarlet, preciosa y cómoda en su papel. (Vicky Cristina Barcelona)*
1759. *En el momento en que Vicky y Juan Antonio se van a besar al final y entra María Elena pegando tiros, he pegado tal bote en el asiento que la sala se me ha quedado mirando. Es el mejor momento de la película, con Juan Antonio intentando tranquilizarla como si fuera una niña pequeña asustada. (Vicky Cristina Barcelona)*
1760. *Pienso que lo mejor de ella es el ambiente, la caracterización de los personajes y los diálogos, sobre todo en el personaje de Javier Bardem, siendo un tópico y a la vez todo lo contrario. (Vicky Cristina Barcelona)*
1761. *Siiii señor, un excelente documental propagandístico de lujo de Barcelona (Roures, no sabes nada tú.....), pero mira...Woody Allen, lo que se dice Woody Allen.....no lo he visto más que con cuentagotas, como desde ya hace muchas pelis suyas por otra parte. La verdad es que lo echo de menos, pero ya no espero que vuelva. Ah si....!!!, Penélope Cruz enorme. Suerte de ella. (Vicky Cristina Barcelona)*
1762. *Pasión bohemia en España (Vicky Cristina Barcelona)*
1763. *El tandem Bardem-Cruz, pese a que esta última no aparece hasta bien entrada la película, resulta convincente y está bien acompañado por la nueva musa de Allen Scarlett Johansson y las frescas apariciones de Rebecca Hall, que intenta en vano poner un poco de cordura y sensatez al film. (Vicky Cristina Barcelona)*
1764. *Con muchos exteriores rodados a caballo entre Barcelona, que sale más bella que nunca, y Asturias (Oviedo y Avilés) Allen sigue confirmándose como el más grande de los directores en activo del cine y ojalá que por muchos años más. (Vicky Cristina Barcelona)*
1765. *La guitarra, ese gran instrumento, ¿¿¿por qué acabé odiándolo???, hay un record de audiciones consecutivas tanto de Granada de Albéniz como de Entre dos aguas de Paco de Lucía, amén que la canción principal, es... (Vicky Cristina Barcelona)*
1766. *Una pena, pero sólo se vislumbró la genialidad de nuestro ídolo en esa magnífica escena entre Scarlett, Bardem y Pe. Uno se cuestiona cómo habría sido la película con ese rollo cómico paranoico que sólo se muestra al final. (Vicky Cristina Barcelona)*
1767. *Hubo un momento, antes de que se fueran a Oviedo, cuando las invita, que de verdad pensé que iban a parar la película e iba a salir alguien haciendo un spot sobre Oviedo, sacando el nombre de la ciudad hasta aburrirte... absurdo... (Vicky Cristina Barcelona)*
1768. *Quién me iba a hacer sospechar que la mejor interpretación de la película fuese Pe, estarás de acuerdo al ver la peli. (Vicky Cristina Barcelona)*
1769. *Entre estas historias, no se aclara el papel de Vicky, que podría haber sido una sólida secundaria en vez de un personaje principal cuya historia no llegaba a interesar nunca (y eso que ella estaba enorme, lo mejor junto a Pe). El caso es que este era el personaje típico de película de Woody Allen y parece que renunciaba a él... en fin... (Vicky Cristina Barcelona)*
1770. *De nuevo, ¿esa velada flamenca en medio del Parque de San Francisco de Oviedo?, admítase en una película que no pretende ser Promoción turística, pero ésta que en principio parece que conce las ciudades en las que se mueve... ¡por Dios! (Vicky Cristina Barcelona)*
1771. *En resumen, nostalgia del color y la frescura de la Barcelona de Almodóvar en "Todo sobre mi madre", y nostalgia del Woody de Manhattan, o el de Londres, o el de Venecia, o el de siempre, en suma, qué penita. (Vicky Cristina Barcelona)*
1772. *Vicky Cristina Barcelona nos sitúa en la ciudad condal a la llegada de estas 2 chicas y lo que allí y en Oviedo les va a llevar a replantearse su vida. (Vicky Cristina Barcelona)*
1773. *Vicky es una chica tradicional, que está prometida, pero que a su vez está enamorada de la obra de Gaudí... y qué mejor sitio para estudiarle que en Barcelona. (Vicky Cristina Barcelona)*

1774. *Por el lado patrio, Penélope Cruz está fantástica. Una inestable María Elena con brotes psicóticos que da lugar a mil carcajadas y a una curiosidad inusitada en su actuación. Pero Javier Bardem me pareció muy estático y con un personaje que, aunque carismático y (Vicky embaucador, no le pegaba demasiado... (Vicky Cristina Barcelona)*
1775. *Y sus actores, en la impagable versión original de la cinta, recitan con pasión los diálogos y sentimientos de los humanos que les regaló Allen, desde una espléndida y sincera Rebecca Hall (ya apuntaba maneras en El truco final), Johansson, que borda de nuevo su papel de bomba sexual sin saberlo, perdida y encontrada, ingénue e inteligente, que habla poco pero escucha mucho (la tronchante cena en la que conocen a su "guía"), Bardem, con un encanto personal increíble, todo pasión, mimetizado en su personaje, y Cruz, un torrente de vitalidad, gracia y sentimiento que hace que escenas y escenas de la película sean memorables gracias a ella y su alocado y entrañable personaje. (Vicky Cristina Barcelona)*
1776. *Trata a los españoles como si todos fuéramos Picasso, arte y mujeres, y a las españolas las pone como neuróticas irritantes hasta decir basta. (Vicky Cristina Barcelona)*
1777. *Las actuaciones van desde el histrionismo desesperante de Penélope al Javier Bardem fuera de sitio, pasando por Scarlett más perdida que un pulpo en un garaje. Por no hablar de la insoportable voz en off y su folclórica banda sonora, solo me hubiera faltado el torero. (Vicky Cristina Barcelona)*
1778. *Por ejemplo, el tema de "Entre dos aguas" de mi paisano, por decir algo, Paco de Lucía no lo identifico yo mucho con Barcelona, y mucho menos con Oviedo. (Vicky Cristina Barcelona)*
1779. *Resumiendo, ve a ver la película si te gusta Gaudí, la pintura de Jackson Pollock, y quieres echar de menos a Woody Allen. (Vicky Cristina Barcelona)*
1780. *No se que poder tenía el productor, Roures el de Mediapro, y que le obligaron a incluir la Generalitat, pero al final el resultado es un xurro. Salvo a Bardem de la quema, aunque su personaje tampoco es demasiado coherente, pero de los demás a ninguno. (Vicky Cristina Barcelona)*
1781. *PD: El que realmente ha disfrutado con la peli es el Barden. (Vicky Cristina Barcelona)*
1782. *Ya sé que la he visto doblada, que se pierde el juego de los idiomas, la entonación de los protagonistas (sobre todo Pe y Bardem) pero, aun contando con ese terrible handicap, la película se me hace aburrida, sosa, insustancial con unas ideas muy manidas y expresadas de forma muy convencional. (Vicky Cristina Barcelona)*
1783. *No me creo a los actores. Bardem está fuera de sitio, Scarlett no sabe si sube o baja y Pe, la única que da un poco de juego al final, está cada vez más italiana (yo creo que le han dicho que haga de Loren o Magnani que eso les va mucho a los americanos, la racialidad latina). (Vicky Cristina Barcelona)*
1784. *Eso sí, españolada de alto standing, porque todos los personajes, excepto el de la Cruz, están forrados. (Vicky Cristina Barcelona)*
1785. *¿Qué pasa Allen, que los pobres no pueden amar, no pueden los pobres montarse tríos también, o para eso hay que tener una avioneta y viajar hasta Oviedo? (Vicky Cristina Barcelona)*
1786. *Respecto a Penélope Cruz, la cual puede ganar un Goya y hasta un Oscar por esta película, lo mejor que se puede decir de ella es que Patricia Clarkson se la come (en el plano interpretativo), y Scartlet Johansson también se la come (en el plano literal). (Vicky Cristina Barcelona)*
1787. *He de destacar la actuación de Penélope Cruz, que aunque no sea una actriz de mi total agrado ha eclipsado en este filme a Scarlett Johansson, dejándola no solo en un segundo plano, sino en un tercero. (UMM, grandes estrellas de Hollywood...).* (Vicky Cristina Barcelona)
1788. *La película salva los muebles gracias a la interpretación de una magnífica Penélope Cruz, que cuando está rodeada del aire de su tierra, es otra actriz diferente a la que se ve al otro lado del charco. (Vicky Cristina Barcelona)*
1789. *Almodovar lo habría hecho mucho mejor (Vicky Cristina Barcelona)*
1790. *Scarlett J. y Javier Bardem tienen los papeles más elaborados. Pe no está de suerte con el suyo. (Vicky Cristina Barcelona)*

1791. Buena publicidad para la ciudad de Barcelona (y Oviedo). Entran ganas de ir, y si eliges una fecha no demasiado turística (y llevas un par de duros para tirar) seguramente no te decepcionarán. (Vicky Cristina Barcelona)
1792. Como decía, Almodóvar habría resultado mucho más creíble, habría manejado mucho mejor a los personajes y les habría sacado todo su jugo. (Vicky Cristina Barcelona)
1793. Y si no, comparad a la Pe de Volver o todo sobre su madre, incluso la superrotunda de No te muevas con Castellito y veréis lo mal parado que sale el viejo Woody. (Vicky Cristina Barcelona)
1794. El Bardem todavía lo veo ahí metido, es un personaje bastante esencial a pesar de su pésima caracterización de latin lover, nunca pensé que un tío que se acerque a una mesa mirando al suelo y con cara bobo podría llevarse dos chicas al huerto, pero en fin... es así de sosito el pobre. (Vicky Cristina Barcelona)
1795. Pero es que ya cuando sale la Penélope dando gritos, y más gritos... me quedé muerta... porque no la entiendo. No te da una explicación de porque hace lo que hace. Si me parece muy bien un personaje atormentado, pero ¿por qué? ¿De qué va? Es que no lo entiendo, no me gusta nada. A ver es un ni contigo ni sin ti, pero no te dice nada real de ella. Así como los otros personajes tienen conciencia y se les ve de qué van, con ella acabé muy perdida... y está nominada al oscar... puf... penoso. (Vicky Cristina Barcelona)
1796. Penélope Cruz, como siempre, haciendo su papel de gritona y desquiciada. Triste que esta actriz tenga un oscar por esta película. (Vicky Cristina Barcelona)
1797. Scarlett Johansson ni fú, ni fá, igual que Bardem. (Vicky Cristina Barcelona)
1798. A pesar de sus aciertos y sus (clamorosos) errores, es difícil que alguien en estos tiempos haga una obra tan kitsch como talentosa: ya desde su "no título", como dijo Almodóvar, la historia es una vuelta de tuerca del "landismo", las yanquis que se vienen a España a cepillarse al macho ibérico de turno, en este caso revestido de una bohemia "high class", encarnado en el tal Juan Antonio, que se supone que es un pintor de éxito y que anda por ahí en avioneta, qué cosas. (Vicky Cristina Barcelona)
1799. El tema amoroso se va desarrollando paulatinamente, tras el viaje a Oviedo, y tras un pelín de aburrimiento la cosa gana muchos enteros con la aparición de María Elena, la desquiciadísima ex de Juan. Es en esa interacción que se produce cuando vemos aflorar el talento del neoyorquino, se supera el cine "de postales" (aunque Javier Aguirresarobe se curra muy bien la fotografía, no sé si en respuesta a la inyección económica de las Administraciones Públicas correspondientes), para centrarse en lo realmente importante que es el aspecto narrativo, resolviendo de una manera agradable una película cíclica, o circular, que no va más allá de contarnos las vicisitudes de dos chicas americanas y su verano en España. (Vicky Cristina Barcelona)
1800. Por supuesto, recomendaría ver esta peli en V.O., ya que el doblaje es nefasto (he visto las dos versiones y no hay color), ah, y me encanta esa canción de Giulia y los Tellarini, que suena repetidas veces, al igual que la de Asturias de Albéniz (no tanto esos guitarristas flamencos en Oviedo, un tanto exóticos, aunque Juan Quesada toque realmente bien). (Vicky Cristina Barcelona)
1801. Segundo; pienso que Pe no es mala, pero tampoco una estrella del copón. Aún después de verla sigo sin explicarme el por que tanto premio y revuelo, a no ser que fueran concedidos por su trayectoria de ascenso en el mundillo del cine y en el de Hollywood en cuestión el cual ha hecho de maravilla. (Vicky Cristina Barcelona)
1802. Esta rodada con desgana, la historia no contiene ningún elemento nuevo, ni siquiera medio interesante, las interpretaciones son bastante flojas (Rebeca Hall es la única que hace un papel creíble), Scarlett Johansson hace de lo de siempre (como siempre), Javier Bardem correcto, y Penélope grita muy bien y actúa lo justo... (Vicky Cristina Barcelona)
1803. El problema de las películas de encargo es que se nota mucho que lo son, y en este caso la profusión de vistas de Barcelona, y en menor medida de Oviedo (aunque su nombre se pronuncie varias docenas de veces), acaba siendo excesiva por lo prescindible y previsible, Gaudí, Gaudí, Gaudí, y si queda un rato, metemos el barrio chino, que siempre le da un aspecto popular al asunto. (Vicky Cristina Barcelona)
1804. La música también acaba haciéndose cansina, tanto la cancioncilla plasta

- como la guitarra de Paco de Lucía, el cual esta absolutamente fuera de contexto. (Vicky Cristina Barcelona)
1805. Basta con ver (si es posible) la discusión entre Bardem y Pe, doblado o en versión original para darse cuenta. (Vicky Cristina Barcelona)
1806. Resumiendo, se trata de una ¿comedia?, que maldita la gracia, que el Sr. Allen no puede aspirar a menos ni la señorita Penélope a más, que el cine ha de ser de libre creación, por que de lo contrario pasan cosas como esta, y lo que es peor, en la próxima del señor Allen (¡que tiempos los de Manhattan!) aparece el Sr. Banderas..... (Vicky Cristina Barcelona)
1807. De cómo Penélope ganó un Oscar (Vicky Cristina Barcelona)
1808. Sobre todo si tenemos en cuenta que la película transita por caminos comunes, la dirección de Allen no pasa de correcta, la banda sonora resulta de lo más monotemática (repitiéndose los temas de Paco de Lucía y Giulia y los Tellarinis en varios momentos) y los personajes de Bardem y Johansson resultan planos y enconsertados. Tampoco ayudan los tópicos españoles, pero bueno... es un mal menor. (Vicky Cristina Barcelona)
1809. Bardem como el gran conquistador que enamora a ambas protagonistas y Johansson como la más extrovertida y libre de las amigas parecen perdidos en sus anodinos personajes. (Vicky Cristina Barcelona)
1810. Y Penélope Cruz es sin duda lo mejor de la película, cuando ella aparece en escena la película sube muchos enteros. Su María Elena, siempre al borde de la cordura es el personaje más interesante y Cruz sabe sacarle partido, sin ella la película no tendría sentido. (Vicky Cristina Barcelona)
1811. Hasta la entrada de María Elena (Cruz) tras intentar quitarse la vida la película no acaba de despegar, y es ella, su triángulo amoroso con Juan Antonio (Bardem) y Cristina (Johansson) y sus discusiones en "spanglish" con el primero lo que destaca por encima de todo. (Vicky Cristina Barcelona)
1812. Primero ver el trabajo de la oscarizada Penélope, también ver un reparto muy atractivo (Scarlett, Bardem, Penélope) y una obra de un director que particularmente me gusta, pero.... horror, sin duda es una obra menor de este gran cineasta. (Vicky Cristina Barcelona)
1813. Quería ver esta película, tenía muchísima curiosidad, sobre todo de por que le habían dado un oscar a Penélope Cruz, algo que me extrañaba, no por que piense que no se lo merezca, pero dentro de mi poca cultura cinéfila, lo veía muy extraño. (Vicky Cristina Barcelona)
1814. Madre mía que pena, penita pena me ha dado!! Woody Allen a mi me encanta, pero esto ha sido realmente una pesadilla, aparte de un catálogo de publicidad de Barcelona y Oviedo, parecía un anuncio!!! me he reído por no LLORAR!!! (Vicky Cristina Barcelona)
1815. Maria Elena Barcelona (Vicky Cristina Barcelona)
1816. Es cierto que huele a encargo de consejería de Turismo, pero el recorrido de la cámara por la obra de Gaudí, el Tibidabo o incluso las visitas a Oviedo son tan melosas y sexys como una caricia en un pezón. (Vicky Cristina Barcelona)
1817. Es esta una historia que encierra más molla de la que se muestra: Woody vuelve a reflexionar sobre el amor y el sexo, las relaciones de pareja adúlteras, el compromiso y la libertad, todo centrado en los caracteres antagónicos de dos amigas que pasan un verano en Barcelona: la una, centrada y sumisa, la otra, arriesgada y libertina, sacudidas ambas por el efecto Bardem, un pintor misterioso y atractivo, con un pasado estremecedor: Maria Elena. (Vicky Cristina Barcelona)
1818. Desde que Penélope salta a escena, la película cobra vida con una fuerza tan rotunda y pasional como sus ademanes dramáticos. Ella es el alma de Vicky Cristina Barcelona y abandona toda imposición para entregarse al personaje. Pe hizo lo que tenía que hacer: se olvidó de dónde estaba, de quién la rodeaba y de quién la dirigía y oscarizó a España con su papel. (Vicky Cristina Barcelona)
1819. Woody Allenmodóvar (Vicky Cristina Barcelona)
1820. Una Scarlett Johansson absolutamente perdida, una Rebecca Hall que no transmite nada de sus tormentosas dudas, un Javier Bardem sin ganas y la histérica de Penélope Cruz haciendo de las suyas. (Vicky Cristina Barcelona)
1821. PD: para el final dejo mi estupefacción ante el Oscar a Pe....increíble que pueda ser premiada una actuación tan verdulera y sobrepasada como la de la Cruz.

- (Vicky Cristina Barcelona)
1822. No pasa de ser una trama ligera que salda una deuda de Allen con Oviedo y Barcelona y que con otros nombres en el cartel hubiera pasado básicamente desapercibida. Por otra parte están Javi y Pe... Bardem hace un trabajo solvente como artista de excesos Picassianos y Pe... hombre, en versión original queda gracioso el contraste de las salidas de tono patrias con voz de pito, pero de ahí a darle un oscar por su interpretación, no me salen las cuentas... (Vicky Cristina Barcelona)
1823. PD: salen bastante más escenas de Oviedo que de Barcelona. (Vicky Cristina Barcelona)
1824. Óscar merecido para Penélope Cruz, que salva la cinta cuando comenzaba a flaquear, más que aceptable Javier Bardem y un poco floja Scarlett, pero es ella, sólo con eso ya es suficiente. (Vicky Cristina Barcelona)
1825. Como promoción de España en general y particularmente de Barcelona, me parece realmente sobresaliente. Como película, realmente mediocre. Creo que si en vez de W.Allen fuera de W.Pérez, es que ni sabríamos que existe... de no ser, claro, porque aparecen tres actores 'super-de-moda', que hagan lo que hagan están 'maravillosos y casi geniales'...¡Ay! (Vicky Cristina Barcelona)
1826. La interpretación de "P" es, en mi opinión, lo mínimo que se puede pedir a un actor profesional. Dar un Oscar por eso me parece una coña marinera. (Vicky Cristina Barcelona)
1827. La interpretación de Bardem... el hombre tiene presencia y no lo hace mal, pero es que en ningún momento sentí estar viendo a un artista, sino a un extravagante multimillonario que estaba todo el día viajando, comiendo en restaurantes exclusivos, viviendo en una mansión espectacular y seduciendo turistas. (Vicky Cristina Barcelona)
1828. Eso sí, dan unas ganas locas de visitar España. La sorpresa vendrá luego cuando los turistas lleguen, por ejemplo, al Parc Güell y se encuentren con otros 800.000 turistas por metro cuadrado, no con los 4 que salen en la peli. (Vicky Cristina Barcelona)
1829. Sin embargo, para sorpresa de muchos, con "Match Point" Allen inauguró un (voluntario) exilio y que le ha llevado a rodar un film en España, y más concretamente en Barcelona y Asturias. (Vicky Cristina Barcelona)
1830. Allen construye un film que cuenta la historia de dos norteamericanas (Rebecca Hall y Scarlett Johanson), quienes de visita en Barcelona conocen a un pintor, Juan Antonio (Javier Bardem) que en el más puro estilo "macho spanish" pretende seducir a ambas. (Vicky Cristina Barcelona)
1831. Y además acompaña las aventuras de los personajes con la guitarra española (con un conocido tema de Paco de Lucía, pero también está muy presente la música de Giulia y los Tellarini, más conocidos a partir de ahora con un fresco aunque excesivamente repetido tema). (Vicky Cristina Barcelona)
1832. Con todo ello, lo que consigue el director es acentuar la impresión que el film está dirigido por un extraño, un turista extranjero cuya mirada está contaminada por los típicos tópicos ibéricos: el "macho ibérico", la mujer pasional (interpretada por Penélope Cruz), el vino, etc (sólo se ha quedado fuera la paella y los toros). (Vicky Cristina Barcelona)
1833. Con la presencia constante de un narrador que nos va ilustrando sobre el devenir de la historia, Allen sigue las aventuras de ambas mujeres, pero cuyas historias parecen quedar a un lado ante la presencia de un excelente Bardem y la breve pero fogosa aparición de una Penélope Cruz que parece mejorar mucho si es debidamente dosificada. (Vicky Cristina Barcelona)
1834. Sin embargo, Allen le proporciona demasiada ligereza al tema, sin entrar en profundidad, intentando que el film derive plácidamente hacia el terreno de la comedia ligera pero que al final acaba navegando entre dos aguas (como decía Paco Lucía): ni acaba siendo una comedia, ni acaba siendo un drama. (Vicky Cristina Barcelona)
1835. Además se percibe claramente que el film es un encargo al que Allen simplemente le estampa su firma, filmando de una forma un tanto rutinaria y sólo la presencia de los dos actores españoles (Javier Bardem y Penélope Cruz, los cuales por cierto reconocen haber improvisado en algunas escenas) acaba animando una película un tanto anodina, que evidencia por un lado el poco apego que Allen tiene a los encargos y por el otro, lo desgastado que está ya su mensaje. (Vicky Cristina

- Barcelona)
1836. *A partir de esa excusa argumental, Woody ya tiene carta blanca para presentarnos una tónica España, donde no faltan los estereotipos, siendo la apasionada pareja Bardem-Cruz el ejemplo más sangrante (de hecho, en el primer borrador de guión él iba a ser ...¡torero!). (Vicky Cristina Barcelona)*
1837. *El viaje a Asturias está metido con calzador y el personaje de Penélope es una caricatura exagerada de lo que, al parecer, los americanos piensan que es una mujer latina. (Vicky Cristina Barcelona)*
1838. *Ni es la mejor película de Bardem (¡ni mucho menos!) ni es la mejor interpretación de Penélope, pero es cierto que el talento de Allen hace que esté por encima de otras comedias románticas recientes. (Vicky Cristina Barcelona)*
1839. *A pesar de que Penelope me parece un poco estridente en la película hace un buen papel y resulta una película entretenida, quizás buena. (Vicky Cristina Barcelona)*
1840. *Woody Allen abandona su Nueva York de toda la vida para tomarse unas vacaciones en la ciudad de la Sagrada Familia y el Parque Well. (Vicky Cristina Barcelona)*
1841. *Por desgracia para las dos, en su camino se cruzarán con Juan Antonio, un bohemio artista local. (Vicky Cristina Barcelona)*
1842. *Una grata sorpresa resulta un Bardem que hace una de sus mejores interpretaciones, y que logra una extraordinaria química con una Penélope Cruz que vuelve a interpretar el papel de histérica que tan bien se le da. (Vicky Cristina Barcelona)*
1843. *El homenaje a Barcelona y Oviedo, la mezcla de idiomas, la música, ... Congratulations and thank you very much for this beautiful movie! (Vicky Cristina Barcelona)*
1844. *Javier Bardem, Scarlett Johansson, Rebecca Hall y Penélope Cruz están estupendos en esas encarnaciones del amor que Allen propone. (Vicky Cristina Barcelona)*
1845. *Mención aparte para Penélope Cruz y a su personaje, porque la verdad es que se lo merece. Desde el primer momento que entra en acción María Elena, uno se queda prendado de ella, de su temperamento inestable, su tendencia a gritar, su desastrosa belleza y su lengua viperina (memorable momento en el que grita "niñata de mierda" un par de veces). (Vicky Cristina Barcelona)*
1846. *La relación entre Juan Antonio y María Elena es un inestable campo de minas donde cada frase parece despertar la tormenta. Resulta muy divertido observar a Bardem y a Cruz saltar entre idiomas con pasmosa naturalidad y fiereza mientras Johansson es testigo de estos momentos. (Vicky Cristina Barcelona)*
1847. *Vicky acaba con Doug aunque no sienta lo mismo por él, Judy sigue en su matrimonio aunque no haya amor, Juan Antonio y María Elena seguirán así hasta que uno de los dos muera, y Cristina seguirá buscando eso que quiere, aunque no sepa que es. (Vicky Cristina Barcelona)*
1848. *Con todo, se deja ver, Penélope está muy bien en su papel de borde desquiciada, aunque llama la atención por encima de todos Rebecca Hall, eclipsada mediáticamente, no obstante, por la parejita Bardem-Cruz y Scarlett Johanson. (Vicky Cristina Barcelona)*
1849. *Vicky Cristina Juan Antonio Elena y Barcelona. (Vicky Cristina Barcelona)*
1850. *Me ha llamado en especial la atención Juan Antonio y Cristina, quienes parecen carecer de un filtro que les simplifique lo que quieren expresar o sentir. (Vicky Cristina Barcelona)*
1851. *Cristina no tiene las cosas tan claras como Juan Antonio en cuanto a qué hacer, pero sí sabe a ciencia cierta lo que no desea. (Vicky Cristina Barcelona)*
1852. *Y en esto aparece el último personaje de esta locura, María Elena, mujer desequilibrada si no consigue controlar todo y a todos los que la rodean. Perfecta representación la de la guapísima Penélope Cruz. (Vicky Cristina Barcelona)*
1853. *Aceptable como promoción turística y buena interpretación de Javier Bardem. (Vicky Cristina Barcelona)*
1854. *Mientras en París eligió jugar con las reliquias culturales, en una Barcelona españolísima y bellamente fotografiada por Javier Aguirresarobe, se apoya más, y con acierto, en los caracteres. Excelente Javier Bardem cuyo personaje parece*

- reminiscente de Zorba el Griego. (Vicky Cristina Barcelona)
1855. Buena interpretación también la de Penélope Cruz, algo más encasillada en los registros que ya le atribuyeron dieciocho años antes en su película revelación, Belle Époque. (Vicky Cristina Barcelona)
1856. La incursión, algo forzada, en Asturias no estorba en esta comedia ligera, que se ve con agrado. (Vicky Cristina Barcelona)
1857. Con Javier Bardem bohemio y conquistador, Scarlett Johansson sensual y seductora, Rebecca Hall sentida y susceptible y Penélope Cruz persuasiva e inestable psicológicamente. (Vicky Cristina Barcelona)
1858. Bueno... la película pierde o gana depende en el idioma que la veas, debido a los personajes de Penelope y Javier. (Vicky Cristina Barcelona)
1859. El personaje de Scarlett aburrido, Rebecca ni me gusto ni me desagrado, pero al final acabe cansado de su falta de culpa que tiene cada vez que piensa en Javier. (Vicky Cristina Barcelona)
1860. El personaje de Penelope ¿En serio un Oscar? A ver... Pe siempre hace el mismo personaje, el de latina caliente... aunque aquí lo hace más de loca. Y es que este personaje lo a interpretado a lo largo de su carrera una y otra vez. (Vicky Cristina Barcelona)
1861. Y Javier de nuevo pesado aburrido y en fin... ni siquiera su personaje tiene gracia. (Vicky Cristina Barcelona)
1862. Los actores parecen muertos. Solo se salva una muy buena Penélope Cruz, que es la que le da un toque de gracia a la película. (Vicky Cristina Barcelona)
1863. Estan en el Park Güell y nos dice que están en el Parc Güell. Lo mismo con la Sagrada Familia y bla, bla, bla. (Vicky Cristina Barcelona)
1864. Después del pseudodocumental turístico inicial digno de Lonely planet, (ya puestos Ian Wright podría haber compuesto el papel de Bardem, teniendo en cuenta que también es pintor), que dudamos si ha sido iniciativa artística de Woody Allen o imperativo categórico de sus financiadores, nos encontramos de bruces con una continuación ominosa de lo que fue su último trabajo, El sueño de Casandra, esta vez con tintes más ¿cómicos? pero iguales resultados, una llaneza desoladora y un guión mantenido con chinchetas. (Vicky Cristina Barcelona)
1865. Por no citar la representación que se da de esta piel de toro, digna de aquella adorable fábula que fue Misión imposible 2. La incursión de Penélope Cruz es lo único que relanza levemente el vuelo del largometraje, por la comicidad de su personaje (dudo si a voluntad del director o contra ella). (Vicky Cristina Barcelona)
1866. No busquen los tres pies al gato: Barcelona y Oviedo son un magnífico decorado (como lo podría ser Londres o París) para el desarrollo de una historia sencilla, con el cadencioso tono habitual de Woody Allen, en el que los personajes no tiene mucho que ver con realidades conocidas. (Vicky Cristina Barcelona)
1867. Ahí conocen a un estereotipo de pintor bohemio (Bardem) que les hace una 'propuesta indecorosa' de tipo triangular. (Vicky Cristina Barcelona)
1868. Un inexplicable (e innecesario) viaje a Oviedo da lugar a los previsibles y sosos roces eróticos entre los personajes (Allen nos deja claro que, o bien 1) quiso dar cierto lugar a la ciudad que le concedió el premio Príncipe de Asturias; o también 2) que el Estado español insistió en que se filmara una propaganda turística paralela a la historia principal). (Vicky Cristina Barcelona)
1869. Por otro lado, María Elena (Penélope Cruz), al ex del pintorcete, es el único personaje con algo de matices (y sentido del humor malicioso), sin embargo, también es tirado a la basura por un Allen inspirado por el despropósito y el chambismo. (Vicky Cristina Barcelona)
1870. Está muy claro que, al no poder articular con pericia el conflict medular de sus caracteres con el desarrollo de la historia, Allen opta por desaparecerlos temporalmente (la luna de miel de Vicky en Sevilla, el 'momento de reflexión' de Cristina en París), dejando así que su película naufrague por completo. Lo comprobamos con María Elena, quien sufre el mismo destino. Si a esto le añadimos que el trio Bardem-Cruz-Johansson no transmite nada de pasión, no queda otro remedio que confirmar nuestras sospechas: aquí huele a película de encargo. (Vicky Cristina Barcelona)
1871. El resultado global es un escaparate de clichés sin la más mínima gracia (eso sí, mucho Gaudí por todas partes). (Vicky Cristina Barcelona)

1872. *Gracias Penélope (Vicky Cristina Barcelona)*
1873. *Tan solo me quedo con la actuación de Penélope Cruz. Realmente increíble. (Vicky Cristina Barcelona)*
1874. *Penélope Cruz actúa en "Vicky Cristina Barcelona" con una fuerza, una garra, digna de las más grandes. Y es gracias a esa pedazo de actuación por lo que no le doy a la película un suspenso. (Vicky Cristina Barcelona)*
1875. *En definitiva, una decepción de película no digna de ser vista en el cine, sino de ser alquilada en el videoclub, que solo se salva por la fuerza y realismo que Penélope Cruz pone en su interpretación. (Vicky Cristina Barcelona)*
1876. *En ésta no he podido encontrar ni rastro de los brillantes diálogos del antaño genial director, las protagonistas femeninas son flojísimas, salvo Penélope Cruz que, como siempre, borda los papeles de histérica "arrabalera", y Javier Bardem parece una marioneta pero con los hilos cortados... (Vicky Cristina Barcelona)*
1877. *El doblaje al español de Cruz y Bardem, pésimo (dichosa manía de doblar las películas en este nuestro país, y que sufrimos todas/os las/os de provincias, a falta de salas con posibilidad de ver la V.O.). (Vicky Cristina Barcelona)*
1878. *Penélope Cruz se acerca al mito de Carmen, su personaje está presente en el aire toda la película y cuando aparece llena la pantalla de fuego. (Vicky Cristina Barcelona)*
1879. *Woody ha querido rendir tributo a Barcelona, una ciudad que adora, pero es lo único que ha hecho y ha montado una película deprisa y corriendo, con poco interés por su parte, para homenajear en gran medida a Barcelona y en una pequeña porción a Oviedo. (Vicky Cristina Barcelona)*
1880. *¿Lo mejor? Las tomas de Barcelona y Asturias... (Vicky Cristina Barcelona)*
1881. *Por eso y por Penélope Cruz le pongo un 2. ¿Lo peor? Todo lo demás. (Vicky Cristina Barcelona)*
1882. *Pues Bardem y la Pe lo hacen muy bien. (Vicky Cristina Barcelona)*
1883. *Bien es cierto que se trata de una visión romántica algo tópica y trasnochada, en la que la guitarra española casi provoca orgasmos a la estirada Vicky (Rebeca Hall) y que el arrebataador artista bohemio, Juan Antonio Gonzalo (Javier Bardem), consigue también lo propio casi con solo mirar a la soñadora Cristina (Scarlett Johansson). Pero pasando por alto estos detalles, meramente artísticos y circunstanciales, la película se adentra en los mismos tejidos ideológico-reflexivos por donde se pasea el cine de Woody Allen desde hace más de 30 años. (Vicky Cristina Barcelona)*
1884. *Contada la historia a través de un narrador que realmente sobra, llevada a través de música de guitarra y una bella fotografía de Javier Aguirresarobe, la historia se parte en dos y pasa de una comedia de enredo ligera a un verdadero drama pasional a través de una llamada de teléfono nocturna que despertará a Juan Antonio y a la película en general. (Vicky Cristina Barcelona)*
1885. *En este momento toma protagonismo Penélope Cruz, que fue justamente reconocida y que compone a una María Elena que es pura pasión, arte en movimiento. (Vicky Cristina Barcelona)*
1886. *Sus duelos con Juan Antonio, mezclando castellano e inglés (indispensable ver la versión original, por supuesto), aparte de conservar esa chispa del diálogo incisivo y mutuamente crítico en el que Allen ya se inició con Manhattan, desprenden paradigmáticamente ese torrente de emociones exaltadas, esa visión con la que el director, y la mayoría de la sociedad anglosajona, ve a la cultura mediterránea. (Vicky Cristina Barcelona)*
1887. *El resultado de este fracaso no sé si será la edad del realizador, el haber situado la acción en España (siempre he pensado que Allen, alejado de Nueva York, está como fuera de su elemento), o los intérpretes (aunque Cruz salga mejor parada que de costumbre). (Vicky Cristina Barcelona)*
1888. *A veces parece un filme de postales bonitas, y esto de "se fueron de luna de miel a Sevilla" o "aquel maldito fin de semana en Oviedo" resulta casi ridículo. (Vicky Cristina Barcelona)*
1889. *Y el beso de Penélope y Scarlett es de lo menos erótico que te puedes encontrar. (Vicky Cristina Barcelona)*
1890. *Tenemos a un (más o menos) equilibrado Javier Bardem, con un punto bohemio muy sugerente y una elocuencia atractiva durante toda la película. (Vicky*

Cristina Barcelona)

1891. *Por último, el aporte latino de pasión flamígera de la mano de Penélope Cruz, en una actuación más que creíble y que le da esa garra, esa vibración sin la que la película tal vez no tendría ni tanta gracia, ni tanto carácter. (Vicky Cristina Barcelona)*
1892. *Vicky descubre que tuvo fuertes prejuicios para con el personaje de Bardem y acaba enamorada de él. (Vicky Cristina Barcelona)*
1893. *Maria Elena no puede estar con Juan Antonio mucho tiempo seguido.*
1894. *Tengo que decir que Penélope Cruz a nivel interpretativo está realmente increíble. Esta mujer se ha ido creciendo con cada película que ha protagonizado y mejora cada vez más con el paso del tiempo. Cada vez me voy enamorando más de ella...además q físicamente está IMPECABLE. (Vicky Cristina Barcelona)*
1895. *Por otro lado Rebeca Hall, Scarlett Johansson y Javier Bardem estan bastante correctos, sin sobresalir mucho ninguno de los tres. (Vicky Cristina Barcelona)*
1896. *Historia sin interés, tópicos variados (sólo faltaba a Bardem hacer una paella o en su defecto una fideua) y de un desarrollo tan poco estimulante que lo mejor hubiera sido coger la puerta...pero no, aguanté estoico en la butaca apurando la sal de la caja de las palomitas (lo mejor de la noche). (Vicky Cristina Barcelona)*
1897. *Javier Bardem hace un buen papel, con un "papelón" de guión, y es que el pobre no está hecho para ser pintor. Menos mal que en las artes de la seducción y en las discusiones con Cruz demuestra lo que vale.*
1898. *Penélope Cruz, como ya habréis escuchado, se sale literalmente de la pantalla. La película recupera su fuerza cada vez que la actriz española entra en escena; desde luego que este último producto de Allen gana muchos enteros gracias a Pé; sencillamente grandiosa. (Vicky Cristina Barcelona)*
1899. *Rebecca Hall es, junto con Cruz, la segunda integrante del reparto que más me gustó. Su personaje es mucho más discreto y aparentemente anodino, pero sabe aportarle lo justo en cada escena, para que no podamos dejar advertir su presencia. (Vicky Cristina Barcelona)*
1900. *Merece la pena verla; aunque sólo fuese por ver a Pé y a Bardem; además está el genio de Woody, que aunque esta vez comete errores perceptibles... sigue siendo un artista. (Vicky Cristina Barcelona)*
1901. *De esta misma forma y según mi subjetivo parecer, ese rostro soso de Scarlett Johansson o esa seducción precipitada de Javier Bardem marcan esa simulación, esa representación descafeinada y tópica pero llena, al fin y al cabo, de sentido. (Vicky Cristina Barcelona)*
1902. *Lo de Penélope Cruz es aparte: se hace notar y brilla más porque rompe con el molde de esa simulación contemporánea a la que pertenecen los personajes de Bardem, Johansson y Hall y se acerca más a lo que el Allen de los años sesenta, setenta o incluso ochenta veía en esa sociedad todavía luchadora (pero frágil) tras la búsqueda de unos valores contestatarios y utópicos. (Vicky Cristina Barcelona)*
1903. *Es una comedia ligera con dos chicas estadounidenses (Scarlett Johansson y Rebecca Hall bellas y rebosantes de naturalidad) muy diferentes en su actitud ante el hombre, cuyo choque con el latin lover, que interpreta un excelente Javier Bardem, pone a ambas a prueba. (Vicky Cristina Barcelona)*
1904. *Los amenos diálogos, soltura narrativa, el toque juvenil que se*
1905. *imprime, el humor suave con algún gag divertido y una fantásticamente excesiva Penélope Cruz racial y tragicómica, en ese recorrido entre Barcelona y Asturias, con mezcla cultural donde no falta ni el flamenco, que va a hacer a mucha gente de fuera desear pasarse por allí. (Vicky Cristina Barcelona)*
1906. *Por supuesto, lo más importante es la historia y el desarrollo de ella es bastante interesante y si no lo es ya está el propio Allen para conseguir mantener la atención: el uso de una voz en off (un poco pesada) pero que sirve para no tener que contar cosas de la trama y situaciones que podrían ser un poco repetitivas, la aparición del personaje de Penélope Cruz para evitar que la cinta decaiga, diálogos que son ya marca de la casa y una escena final bastante divertida. (Vicky Cristina Barcelona)*
1907. *Juan Antonio es un joven vividor sin rumbo, pero amigo de la pasión. (Vicky Cristina Barcelona)*
1908. *Y María Elena se hace querer, pero está desequilibrada. (Vicky Cristina Barcelona)*

1909. *Las interpretaciones con correctas, aunque el guión hace un guiño a Penélope y Bardén, y les dedica los mejores diálogos, y a Penélope los mejores gags. (Vicky Cristina Barcelona)*
1910. *Woody, Oviedo, Barcelona (Vicky Cristina Barcelona)*
1911. *Me declaro una 'no-fan' de Woody Allen pero una ferviente admiradora tanto de la ciudad de Dalí como de la de Vetusta, a la que el citado cineasta describió como una ciudad de cuento. (Vicky Cristina Barcelona)*
1912. *Puntos de giros magníficos, una actuación magnífica de todos los protas excepto de una salida de madre Penélope Cruz. (Vicky Cristina Barcelona)*
1913. *Muchos han señalado que lo mejor es la amiga Pe sacando todo ese carácter latino que lleva dentro, pero a mí me ha parecido lo más flojo de la película; sale muy guapa, enamora a la cámara, pero la encuentro exagerada de principio a fin. Incluso interpretando un personaje histriónico en sí mismo. (Vicky Cristina Barcelona)*
1914. *Muy al contrario, la sorpresa la da Bardem, que aparece sereno, contenido y sobre todo, dota a su difícil personaje de una verosimilitud que pocos actores hubieran podido sacar adelante. (Vicky Cristina Barcelona)*
1915. *En algunos planos es capaz de expresar mucho más con una simple mirada que Penélope Cruz con todos los gritos y aspavientos del mundo. (Vicky Cristina Barcelona)*
1916. *¡Y por fin llegó María Elena! (Vicky Cristina Barcelona)*
1917. *Los personajes se mueven con diferente soltura en esta obra donde Barcelona se cuele como protagonista: por imposiciones de productora o por lo que fuese, no cabe dudas que la ciudad se luce como nunca (ayudados por una magnífica iluminación y la excelente fotografía de Aguirresarobe) y aunque a veces parezca un video turístico, se agradece esa imagen moderna de España donde se cuelean todos los tópicos (como ejemplo; esa partitura de guitarra española que acompaña casi toda la película) y alguna que otra imagen surrealista. (Vicky Cristina Barcelona)*
1918. *Un nuevo registro: el de Bardem que carga con el peso de la película saliendo bastante airoso. (Vicky Cristina Barcelona)*
1919. *Y por último, un papelón: Penélope Cruz, su María Elena se convierte en la mayor atracción de la película. Cuando aparece ella, la película a punto de caerse, se levanta con fuerza, dando un giro inesperado. Su difícil carácter y esa fuerza que desprende este personaje, lo hacen brillar por encima del resto del reparto: muy divertidas las discusiones con Juan Antonio (la química entre ellos es explosiva). Su segunda nominación a los Oscar está al caer. (Vicky Cristina Barcelona)*
1920. *Penelope genial (Vicky Cristina Barcelona)*
1921. *En ésta cabe destacar la buena interpretación de Pe, que cada día actúa mejor, sus última interpretaciones han sido brillantes. La película es distraída, curiosa, basada en las relaciones humanas y el amor. (Vicky Cristina Barcelona)*
1922. *La última de Allen es un globo que se va deshinchando. Hasta la aparición de Penélope Cruz es una comedia de enredo sofisticada, deliciosamente tonta y bien interpretada. (Vicky Cristina Barcelona)*
1923. *Así, entre tanta mediocridad, destaca inevitablemente la sobriedad de Rebecca Hall, la mejor de un reparto en el que brilla la denostada Scarlett Johansson (mucho mejor actriz de lo que algunos quieren ver, pero quizás no tan buena como prometía en aquel 2003 glorioso de Lost in translation y La joven de la perla) y Javier Bardem sale del paso bastante bien. (Vicky Cristina Barcelona)*
1924. *Sobre Penélope Cruz, decir que sale como media hora, habla casi todo en español y tampoco hace nada del otro universo. Además, su papel es inútil, y podría perfectamente no haber estado. Si ya se dan Oscars por ésto, la Academia se ha vuelto loca. Pero claro, es guapa, famosa, y Almodóvar le ha dado la vida en EEUU. Y éso allí cuenta mucho. (Vicky Cristina Barcelona)*
1925. *Solo recomendable para los fanáticos de Bardem, o de las grandes Penélope y Scarlett que hacen un buen trabajo, pese al ruinoso guión. (Vicky Cristina Barcelona)*
1926. *María Elena in spanish please!! (Vicky Cristina Barcelona)*
1927. *¿Y como queda retratada?, pues como una bonita postal donde todo es de un hermoso decadente, muy exotícamente europeo, grandes copas de vino, una obra de Gaudí en cada toma, acordes casi hasta la saciedad de guitarra española... un topicazo en toda regla. (Vicky Cristina Barcelona)*
1928. *Lo más divertido es el viaje a Oviedo, donde para no confundir a los*

- espectadores demasiado, se obvia sus orígenes celtas y el hecho de que no tiene nada que ver con la cultura mediterránea y en lugar de ponerle música de gaitas se continua con la semieterna guitarra flamenca. Me imagino a miles de americanos buscando la idílica Oviedo por la Costa Brava en el mapa, como si del mismísimo Platón se tratara buscando la Atlántida, para ir el próximo verano de vacaciones. (Vicky Cristina Barcelona)
1929. Lo mejor de la obra sin duda, el duelo interpretativo de Penelope y Javier que es donde sale la vena española esa de gritar hasta desgañitarse y que le aporta un poco de chispa al conjunto coral. (Vicky Cristina Barcelona)
1930. Lo peor, falta Woody Allen actuando, para que nos vamos a engañar, nos encanta ver a ese pequeño hombrecillo pulular por sus películas, a pesar de que te ha quedado un pelín floja, gracias Woody Allen por ese cariño que le tienes a Oviedo, de parte de un asturiano de padre y madre. (Vicky Cristina Barcelona)
1931. PENÉLOPE 3 - SCARLETT 0 (sin más) (Vicky Cristina Barcelona)
1932. Johansson y Rebecca Hall son las protagonistas de la película hasta que aparece en escena una brutal Penélope Cruz, momento en el que empieza realmente la película. Magnífica la escena en la que entra María Elena en acción. Desde ese momento, Penélope se lleva por delante todo lo que pilla; a elenco, guionistas, realizadores, producción y yo diría que hasta se lleva por delante al propio director. Se sale por todos los lados en la que, sin duda, es su mayor interpretación hasta ahora. (Vicky Cristina Barcelona)
1933. Javier Bardem es alumbrado por la estela de Penélope y es partícipe de las mejores escenas de la película; las discusiones del matrimonio, al más puro estilo español (imprescindible verlas en versión original).
1934. El escaso brillo de Johansson en ésta película, se opacifica aún más si cabe cuando tiene al frente a una Penélope que devora la pantalla, que intimida constantemente al personaje de Scarlett (cada vez menos importante a lo largo que se crece el personaje de Penélope) y que se hace con las riendas de la película. (Vicky Cristina Barcelona)
1935. Barcelona is different (Vicky Cristina Barcelona)
1936. Penelope, está a la altura del film, a pesar de decir que la española, y Bardem no forman el tándem fetiche para un servidor. (Vicky Cristina Barcelona)
1937. Penélope Cruz me encanta en este papel, pero Scarlett...ayyyy pobre Scarlett, no me gusta nada la pobre (de ahí mi 8). (Vicky Cristina Barcelona)
1938. Rebecca Hall es otra que sorprende, pero para bien. Y, Javier Bardem, ni fu ni fa. (Vicky Cristina Barcelona)
1939. Me voy a creer que el RECONQUISTA de OVIEDO suene a flamenco. Me voy a creer que BARDEM pilote una avioneta 700 kilómetros. Me voy a creer que SCARLETT y PENÉLOPE disfrutaron su beso. Me voy a creer que en una ciudad de 4 millones de habitantes se produzcan encuentros fortuitos todos los días. Me voy a creer que un pintor hijo de un poeta introspectivo conduzca deportivos descapotables a través de prósperas fincas. Me voy a creer que un tiro en la mano no duela. Me voy a creer que un narrador sea más efectivo que los personajes. Me voy a creer que "en inglés" se doble por "tranquila". Me voy a creer que AGUIRRESAROBÉ desenfoque. Me voy a creer que MEDIAPRO haya producido esta película. (Vicky Cristina Barcelona)
1940. Y sobre todo brilla con luz propia el personaje de María Elena. Un personaje apasionado, visceral, arrollador y peligroso al que Penélope Cruz da vida con una energía y un desparpajo que hace que se adueñe de la película, y que gane puntos cada vez que ella aparece. (Vicky Cristina Barcelona)
1941. He visto la versión doblada y creo que debiera ver la original, ya que Bardem y Cruz intercambian diálogos un poco esquizofrénicos en español, que no entienen ni Vicky ni Cristina. Se nota de todas formas que es una película de Woody, y reconozco que a mí todo lo que haga este personaje me gusta, me llama la atención, por eso quería ver la película, y está bien. (Vicky Cristina Barcelona)
1942. Pero no puedo evitar pensar, quizá algo mal pensado por mi parte, que la película es en parte un tributo que el director le debía a España: se sitúa en Barcelona, pero la historia comienza en Oviedo, donde Allen recibió el Príncipe de Asturias; Cristina se dedica a hacer fotos por Barcelona para mostrar la ciudad, ... (Vicky Cristina Barcelona)

1943. *Me encantó Rebecca Hall, lo mejor de la función como bien se ha dicho, pero es que también me gustaron, y aquí llega lo relativamente preocupante, Scarlata y Cruz, que a mi modo de ver están ideales en los papeles que representan, función en la que también se luce, especialmente, Bardem. (Vicky Cristina Barcelona)*
1944. *Es divertida y se deja ver. Pero lo que más te impresiona son los pedazos de hembras que salen, que se imagina uno siendo Bardem y comiéndose dos bomboncitos como esos que no acabas de creértelo. (Vicky Cristina Barcelona)*
1945. *Esto no solo ocurre con la batuta de Allen, también con el elenco de eso sí, bellísimas actrices que no han realizado ni de lejos las mejores interpretaciones de su carrera y donde Bardem tampoco muestra un nuevo registro del que ya nos tiene habituados. (Vicky Cristina Barcelona)*
1946. *Total, que allí estábamos, viendo a Scarlett Johansson y Rebecca Hall haciendo turismo junto a Javier Bardem, pintor bohemio y con ganas de vivir la vida, el típico macho ibérico seductor al que le van los rollitos poco convencionales. Ésa sería la primera parte de la película, pues la segunda podría empezar cuando aparece Penélope Cruz en escena. Vamos, lo único destacable de toda la película. Soberbia en el papel de la racial, tempestuosa y un tanto chalada María Elena. (Vicky Cristina Barcelona)*
1947. *Me quedo con la canción principal de la banda sonora, "Barcelona", de Giulia & los Tellarini. Tiene algo que hace que te pases varios días tataréandola sin parar. (Vicky Cristina Barcelona)*
1948. *Vayamos al grano, Vicky (Rebecca Hall) y Cristina (Scarlett Johansson) son dos estadounidenses que se vienen a pasar el verano a Barcelona (2 americanas a pasar vacaciones de verano en una peli española, ¿no estará por ahí Antonio Ozores?). (Vicky Cristina Barcelona)*
1949. *Nuestras 2 amigas comienzan a hacer vida en Barcelona, hasta que conocen a un pintor modernista-surrealista, Juan Antonio (Javier Bardem), el cual les hace una propuesta de locura sin haber mediado palabra antes, y visto el carácter de cada una, sus respuestas eran evidentes. A partir de ahí, una serie de sucesos entre ellos, no del todo inesperados, hacen que las dudas asalten los pensamientos de Vicky, se da cuenta que igual no es tan íntegra ni tiene tan clara su vida, mientras que Cristina sigue por su mismo camino...hasta que aparece María Elena (Penélope Cruz), la ex de Juan Antonio, a la que no puede quitarse de la cabeza. Y aquí llega lo mejor de la película, Penélope Cruz (sin que sirva de precedente) está más que genial en su papel, haciendo que cada momento en el que sale en pantalla la tensión y el ritmo suban, y sacándonos más de una sonrisa, hace realmente un gran papel. (Vicky Cristina Barcelona)*
1950. *En definitiva, no es la obra maestra de Woody Allen, aunque es cierto que entretiene, y vale la pena verla aunque solo sea por el trabajo de Penélope Cruz, que supera al resto de sus compañeros de reparto, que tampoco lo hacen mal, aunque es cierto que de Bardem siempre podemos esperar algo más. (Vicky Cristina Barcelona)*
1951. *PENÉLOPE CRUZ (Vicky Cristina Barcelona)*
1952. *La razón del título de mi crítica es que Penélope es lo único decente que hay en la película y que después de verla entiendo la razón de ese Óscar, ya que como actriz no me encanta pero tengo que reconocer que en esta película se los come a todos con patatas y que está bien, muy bien, incluso sale bastante guapa. (Vicky Cristina Barcelona)*
1953. *¿Qué decir del resto de la película? No me gustó demasiado, un lío de película, Bardem que me encanta como actor pero lo detesto como hombre y me cae fatal, en esta película está normalito de todo; una historia más bien poco realista, los personajes no me dicen mucho (sólo la maravillosa María Elena), Johansson una sosaina, sexy como siempre pero no me da más, en fin que yo si fuese Woody sin duda le hubiese dado muchos más minutos a esa genial María Elena y a sus locuras. Bravo Penélope, estás estupenda! (Vicky Cristina Barcelona)*
1954. *Bardem está totalmente ridículo, parece un patán. Penélope está en su salsa haciendo lo único que sabe hacer (que no, que no J. Antonio, que estás confuso), y encima le dan un Óscar por esto. Patético. (Vicky Cristina Barcelona)*
1955. *Lo mejor: que puedes ver la ciudad de Barcelona en una película de Allen, y reconocer lugares cercanos como las casas antiguas de Esplugues de Llobregat, en el pasaje que baja de la plaza de la parroquia (y luego van en los títulos de crédito y*

- escriben Espulgues). (Vicky Cristina Barcelona)
1956. Tiene una buena banda sonora y me he reconciliado con Bardem después del mal rato que pasé con Biutiful. (Vicky Cristina Barcelona)
1957. De las chicas decir que Scarlett Johansson no será una gran actriz pero la cámara la quiere, Rebecca Hall aporta un digno contrapunto y Pe no me termina de convencer. (Vicky Cristina Barcelona)
1958. Inesperadamente me topé con un reportaje de Canal+ en el que intervenía Roures y algunos de los colaboradores en la película. (Vicky Cristina Barcelona)
1959. No puedo remediar el sentir como una pequeña venganza el plano de la película en el que Woody Allen saca la ya venerable avionetilla del Montjuich. (Vicky Cristina Barcelona)
1960. También resultan sosas las interpretaciones de Bardem y Johansson, mejor está Rebecca Hall y muy por encima de todos Penélope Cruz (actriz que reconozco no me gusta especialmente) y que está francamente estupenda, sonando su nombre para los Oscar, y es que sus apariciones aportan fuerza al ritmo narrativo y se echa en falta cuando no aparece en pantalla, siendo los momentos más divertidos de la película cuando ella está en escena y sus conversaciones mitad inglés-mitad castellano con Bardem y las dos turistas americanas. (Vicky Cristina Barcelona)
1961. Por supuesto, Bardem y Penélope Cruz destacan en talento interpretativo, sobretodo viendo la película en versión original donde se aprecia mejor como los enredos y alternancias del idioma figuran como parte de la trama. (Vicky Cristina Barcelona)
1962. Bardem ha tenido papeles mejores, pero incluso un rol mediocre del actor siempre resulta destacable. (Vicky Cristina Barcelona)
1963. Y Penélope Cruz (admito que no me parece una gran actriz, y algunos de sus papeles dramáticos me han horrorizado (por desgracia he visto "Todos los caballos bellos", "La mandolina del Capitán Corelli" o "Vanilla Sky"), pero hay que reconocer que ha ido evolucionando y perfeccionándose en el terreno interpretativo... y que sobre todo ha logrado encontrar su sitio carismático en la comedia con roles alocados. (Vicky Cristina Barcelona)
1964. Y desde luego en las comedias de Woody Allen es donde mejor se luce, ya que Cruz fue lo mejor de la inferior "A Roma con Amor") está estupenda como absoluta chiflada, su personaje es un absoluto huracán que descoloca y deja las mejores risas (solo se me ocurre pensar en Helena Bonham-Carter como alguien que hubiera hecho algo aun mejor de este deliciosamente majareta y exaltado personaje). (Vicky Cristina Barcelona)
1965. Tengo mis dudas de que la interpretación de Penélope Cruz fuera lo mejor del año en cuanto a actrices secundarias (más me enamoró Cate Blanchett en Benjamin Button) y un Óscar por esto en 2008 me parece un tanto exagerado, pero su nominación sí que se siente de los más merecida. (Vicky Cristina Barcelona)
1966. Lo mejor: La divertida personalidad de sus personajes (en especial los de Cruz, Hall y Bardem) y sus choques... sobre todo esa resolución final pistola en mano y ese "You're crazy" de Vicky a los queridos y amados personajes españoles. Pues sí, estamos deliciosamente locos. (Vicky Cristina Barcelona)
1967. ¿Por qué no decir que Vicky y Rebecca Hall eran la única esperanza genuina que podía tener Vicky, Cristina, Barcelona —aunque al mencionar esta película solo se piense en Johansson y Bardem? (Vicky Cristina Barcelona)
1968. Penélope Cruz parece tener una habilidad especial para interpretar a chonis, no queríamos caer en el término, pero es que la andrajosidad y los harapos que le asestan, sumado a la desidia y vulgaridad continua de sus personajes, y que el único medio que encuentre para expresarse sea gritar, no, chillar que es más onomatopéyico... No nos deja mucha más opciones de la calificación. Que todo ello se comprende porque M^a Helena era otra bohemia, artista total, pero ¡completísima!: pintura, música, fotografía... —evidentemente, su exmarido y su nueva pareja sacaron buen partido de ello. (Vicky Cristina Barcelona)
1969. Desde luego, la autenticidad artística de Cristina y Juan Antonio desborda la película—; y que era una atormentada que a la mínima asesinaba y se asesinaba, y por ello tenía ese carácter, ¡ah! y además, el concepto de amor que compartía con el pintor era de un rompedor y original... (Vicky Cristina Barcelona)
1970. Lo único positivo, la bonita imagen de Barcelona que muestra, con escenas

- en el Park Güell, Tibidabo, Hospital de Sant Pau... (Vicky Cristina Barcelona)
1971. Lo más positivo del filme es sin duda Penélope Cruz, está grandiosa, voraz y a diferencia de la película sí que es realmente genuina. (Vicky Cristina Barcelona)
1972. Luego tenemos por otra parte a un Javier Bardem de oferta, el cual parece actuar en estado de ebriedad. Inexplicable el mal trabajo del español, el cual no tomase en serio el trabajar con Woody Allen (sí bien, este mismo ni siquiera se tomó en serio a sí mismo en este film), por tanto, excluyo aquí de culpa a Javier Bardem. (Vicky Cristina Barcelona)
1973. Sólo se salva Penélope Cruz, a la cual le ha costado, pero por fin sabe actuar. Atrás quedan sus infumables papeles cómo en "Abre los ojos". (Vicky Cristina Barcelona)
1974. Y, por último, el reparto: están muy bien Scarlett Johansson y, especialmente, Patricia Clarkson, pero Javier Bardem nos muestra una interpretación inusualmente pobre e inexpressiva, mientras que Penélope Cruz está en su línea de histrionismo y sobreactuación. (Vicky Cristina Barcelona)
1975. Hay grandes dosis de improvisación desde el principio al final, momentos de belleza delicada (fotografía de Barcelona y Oviedo), momentos de guión sin rumbo con los actores en constante improvisación (los personajes de Javier y Penélope no convencen) la excepción la pone Rebecca Hall que aguanta y desarrolla con destreza el poco interés argumental. (Vicky Cristina Barcelona)
1976. Woody Allen da la sensación que ha realizado un trabajo por obligación (moral y/o económica hacia Cataluña y Asturias) sin presentar su maestría y sin esmerarse. (Vicky Cristina Barcelona)
1977. En cuanto a la calidad estética, tiene, más que fallos, falta de inspiración. Empezando por los actores...se salvan Bardem y la Clarkson. (Vicky Cristina Barcelona)
1978. En cambio, Scarlett Johansson pasa sin pena ni gloria, no da calado a la película ni al personaje, y la Penélope, su figura resulta empalagosa, bufa, pero volátil. Además vuelve a presentar la imagen de italiana celosa. Lo cual es otro pegote publicitario. Lo cual es otro pegote publicitario. Su papel es el de una artista torturada que llega a cometer desvarios, pero nunca parece otra que la niña que salió en el video de los Mecano, solo que con los pelos revueltos. Es que vamos, ni siquiera se tomaron la decencia de rebuscar un poco en los vestuarios o en los "looks". No consiguen hacer creer su pasión al contrario que los otros dos. (Vicky Cristina Barcelona)
1979. Lo mejor la interpretación de Penélope Cruz, el argumento y los cambios de lengua en la VO. (Vicky Cristina Barcelona)
1980. El director parece mostrar un total desconocimiento de la realidad española; en la película no deja de sonar música flamenca, estando en Barcelona y Oviedo. Estaría bien que conociera la realidad folclórica de cada región. Tanta visita Oviedo para luego dar a una imagen de España cañí. (Vicky Cristina Barcelona)
1981. Juan Antonio María Elena Barcelona (Vicky Cristina Barcelona)
1982. La verdad es que fue un acierto, ya que pude comprobar que los mejores en cuanto a interpretación se refiere son Bardem, Cruz y Hall. (Vicky Cristina Barcelona)
1983. Para ser sincera, encontré la película soporífera, pero cuando apareció Penélope, todo cambió. (Vicky Cristina Barcelona)
1984. A la hora o menos de proyección dije basta, apagué la tele poco después de la aparición en escena de Penélope y el inicio de ese inverosímil menage a trois. (Vicky Cristina Barcelona)
1985. El artista Bardem de vez en cuando muestra su cara de atormentado impostado, para ofrecer su cara artística al personaje megaimbécil que interpreta la Johansson y así facilitar -por si no resultara de por sí fácil para una turista monísima, cándida, tontorrón, una infelizorra en definitiva (adjetivo que mi abuelo hace muchos años acuñó con gran acierto)- el acceso a su entrepierna. (Vicky Cristina Barcelona)
1986. A Rebecca Hall le gusta Gaudí y la cultura catalana. ¿Estaba eso en el contrato con las autoridades locales? (Vicky Cristina Barcelona)
1987. Todo lo contrario que Bardem. Grandísimo actor, pero ante un guión tan empalagoso no hay quien lo salve. Para él el sexo es algo fácil, carente de valor, que alimenta su ego narcisista, su autocontemplación como artista total, para lo cual es necesario cepillarse a toda mujer que se le ponga por delante. (Vicky Cristina Barcelona)

1988. *Y todo ello en el marco de una película con una atractiva aura turística y cultural (Barcelona, Oviedo, Gaudí, la música española) y con una muy disfrutable levedad mediterránea. (Vicky Cristina Barcelona)*
1989. *Hay escenas que resultan difícilmente creíbles, como lo relacionado con la avioneta, la pistola de Pe..... (Vicky Cristina Barcelona)*
1990. *Javier Bardem: Da con el personaje pero no es su mejor papel. Parece que le falta algo... (Vicky Cristina Barcelona)*
- 1991.
1992. *Y Penélope Cruz: La bomba. Cuando aparece, ya avanzada la película, se come literalmente la pantalla. Woody Allen y el resto del reparto parecen estar al servicio suyo. Su mejor interpretación. ¡ Como ha aprendido a interpretar esta chica!. Está perfecta. Arrasa. (Vicky Cristina Barcelona)*
1993. *A quien no le guste eso, siempre puede observar la increíble belleza de Scarlett, la no tan increíble pero sí admirable de P Cruz, y si no a Bardem, que por un lado también está un rato bueno para quien le vaya, y por otro es el único de los 3 que, a parte de Patricia Clarkson, consigue que su personaje parezca real. (Vicky Cristina Barcelona)*
1994. *Para ser de Woody Allen me parece bastante mala y absurda ya que se ha extendido demasiado en enseñarnos Barcelona, en reproducirnos el film a través de un narrador, en introducir a Vicky como primera actriz, cuando su papel es nimio e insípido, a M^a Elena como cuarta cuando su personaje es secundario y una historia que debería ser más profunda, hermosa, llena de momentos refrescantes y romántica, la ha convertido en un mero juego estúpido y sin sentido. (Vicky Cristina Barcelona)*
1995. *El papel de Penélope me parece patético, desentona totalmente con el resto de la película que parece a ratos lujuriosa y liberal pero que a ratos parece retrógrada y poco inteligente. (Vicky Cristina Barcelona)*
1996. *El reparto de lujo, con especial mención a los españoles, Bardem y P. Cruz. (Vicky Cristina Barcelona)*
1997. *Vicky Cristina Maria Elena (Vicky Cristina Barcelona)*
1998. *Todas las actuaciones son muy buenas, sobre todo y sin ninguna duda la de Penélope Cruz, sale poco pero se come al resto de actores. (Vicky Cristina Barcelona)*
1999. *El fallo es haberla visto doblada, seguro que gana mucho al verla en versión original, me resultaba muy rara la voz que le ponen a Bardem. (Vicky Cristina Barcelona)*
2000. *¿Música flamenca como algo típico de Gijón y Barcelona? No sé qué pinta esa banda sonora en una película que se desarrolla en la zona norte de España. (Vicky Cristina Barcelona)*
2001. *Creo sin duda, que se trata de una película-postal con la que el ayuntamiento de Barcelona ha sacado una buena tajada. (Vicky Cristina Barcelona)*
2002. *Por otro lado decir que me parece penoso, que Javier Bardem no doblase la película con su propia voz... ¡En fin! (Vicky Cristina Barcelona)*
2003. *Gracias Penélope por estar ahí... (Vicky Cristina Barcelona)*
2004. *Mi queridísima Scarlet? que papel más malo, si parecía Elizabeth Berkley por dios, y precisamente a Penélope que no la venero precisamente, me ha encantado, debe ser porque no escucho su falso acento americano y escucho las voces dobladas, mucho mejor. (Vicky Cristina Barcelona)*
2005. *Lo mejor: Los créditos finales, me alegré mucho de verlos, sabía que había acabado mi sufrimiento. Penélope, mejor que en Volver. (Vicky Cristina Barcelona)*
2006. *Lo peor: Lo demás, incluido a Javier Bardem, mi idolo sexual que en esta película se me parecía a Rumpelstinski. (Vicky Cristina Barcelona)*
2007. *Serie Bardem (Vicky Cristina Barcelona)*
2008. *En el cine recuerdo haberme erguido dos o tres veces, pensando que Javier Bardem saldría de su estudio de pintor, diciendo como Cocodrilo-dandy (qué genio cocodrilo dandy, a todo esto) ehy, en Barcelona yo cazo toros con ayuda de mi buen amigo gruñeras, ¿y tú forastero? (Vicky Cristina Barcelona)*
2009. *Creo que a Bardem incluso le pidió que tamborilease los puños sobre sus soberbios pectorales, a lo que nuestro atlético galán se negó. (él no es tarzán y España puede parecer el Amazonas, pero ya quisieran los del Amazonas tener un tarzán con ambiciones de poeta, lo mismo que sueñan los americanos con tener un presidente guapo y útil, vamos).*

2010. *La conclusión: Bardem para presidente de EEUU. PD: y qué bien lo hizo la primera dama.*
2011. *Me han gustado Bardem y Cruz en su relación tempestuosa, y me ha gustado mucho Rebeca Hall en esa inocencia y duda constante que la envuelve. (Vicky Cristina Barcelona)*
2012. *Lo negativo: los tópicos (España, Cataluña, Gaudí, Miró, la música española, etc.), que resultan más pesados y menos creíbles para los españoles. (Vicky Cristina Barcelona)*
2013. *Vicky Cristina Barcelona comienza como una película de Tinto Brass, continua tan predecible como una de Rocco Siffredi y termina alzando el vuelo con la irrupción de una magnífica Penélope Cruz que salva la cinta del descalabro total. (Vicky Cristina Barcelona)*
2014. *Lo más interesante del filme es la novedosa acción de marketing del Ayuntamiento de Barcelona que propicia este pastiche de Allen. (Vicky Cristina Barcelona)*
2015. *¿Qué nos hemos enterado que hay una parte financiada por las propias ciudades que salen en la película? Pues ya está, aunque Woody retrate de una forma preciosa y muy bien integrada ciudades maravillosas como Oviedo o Barcelona, lo siento, pero no hay nada que hacer, antes de que se estrenara la cinta, el españolito crítico ya estaba bien preparado para ver un documental turístico. Da igual que sea ese genio llamado Aguirresarobe el que fotografíe lo que vemos, la calidad es de documental de la dos. (Vicky Cristina Barcelona)*
2016. *María Elena Barcelona (Vicky Cristina Barcelona)*
2017. *Me ha gustado: La película sube muchos puntos desde el mismo momento en que aparece Penélope Cruz, ella es la película. (Vicky Cristina Barcelona)*
2018. *Le doy un 6 sobre 10, por Penélope y por que la historia no está del todo mal. (Vicky Cristina Barcelona)*
2019. *Quiere parecer un triángulo amoroso, pero la verdadera historia de amor está entre el personaje de Bardem y el de Penélope, las demás son meras espectadoras.*
2020. *Me encantó el personaje de Rebecca Hall, para mi gusto el más redondo y complejo de la película, se opone al 'seductor' Bardem con unos diálogos muy inteligentes, y retrata muy bien el personaje de su amiga -Scarlett Johansson-: "mi amiga es inmadura, por un instante de pasión descuida sus responsabilidades [...] (Vicky Cristina Barcelona)*
2021. *Había leído que la película se ilumina cuando aparece en pantalla Penélope Cruz, y en varios sitios había leído que estaba muy bien como actriz. (Vicky Cristina Barcelona)*
2022. *Bardem tampoco está especialmente bien, cuando se acerca a la mesa de las dos chicas pone el mismo rictus frío (con los párpados entrecerrados) que usaba para interpretar al asesino de 'No country for old men' (no muy buena actitud para ligar, ¿no?). (Vicky Cristina Barcelona)*
2023. *La única que da cierto color a la película es Penélope que a poco más y no sale, una lástima porque ese personaje sacado de una película de Almodovar rompe con la planicie de la película. (Vicky Cristina Barcelona)*
2024. *Aún así hay momentos buenos, hay buenos actores que destacan en el caos de un guión mediocre, otros personajes que quieren y no dicen nada como el padre de Bardem. (Vicky Cristina Barcelona)*
2025. *Bardem estuvo grande en No es país para viejos, pero aquí parece más desgastado que otra cosa y Penélope Cruz sale algo desfavorecida y no me gusta cómo habla en la versión doblada. (Vicky Cristina Barcelona)*
2026. *Para empezar, se trata de un film del maestro newyorkino que viene inmediatamente precedido de grandes obras suyas, rodado en España, en dos de mis ciudades favoritas, Barcelona y Oviedo, con ese animal cinematográfico que es Javier Bardem, con ese mito en el que poco a poco se va convirtiendo Scarlett, y con Pe, para más inri; todo ello, y recupero el aliento, resultaba a priori un plato de exquisita presentación, o un vino de excelente cata por ajustarnos a la película. (Vicky Cristina Barcelona)*
2027. *No se llega a la genialidad de películas recientes como Match point o El sueño de Casandra, pero todos los engranajes que la componen funcionan a las mil maravillas, llamándome especial y agradablemente la atención esa escena*

- ralentizada, por inusual en Allen, entre Juan Antonio y y la muy adorable Vicky en Oviedo. (Vicky Cristina Barcelona)
2028. Hay algo aquí de artificial en ese concierto de guitarra española en..Oviedo, esa temperamental aginatanada Penélope Cruz que me recuerda a una Carmen de opereta, melena al viento. (Vicky Cristina Barcelona)
2029. Sensual y gigantesco depredador , vividor , ogro maravilloso nuestro Bardem, aunque con su mirada apagada de pulpo cocido sigue sin transmitirme nada.Lástima,el día en que los ojos de Bardem comuniquen algo, será uno de los mejores. (Vicky Cristina Barcelona)
2030. Ambas conocen a Javier Bardem que les propone un viaje de placer. Vicky pretende rechazar la aventura, Cristina la quiere vivir. El viaje es a Oviedo, allí Cristina enferma y obliga de algún modo a relacionarse a Vicky y Bardem, entre ellos nace algo intenso pero Vicky está a punto de casarse. A la vuelta Bardem y Cristina empiezan a salir y se van a vivir juntos. Aparece la ex de Bardem, Maria Elena (Penelope Cruz), quien ha querido suicidarse y necesita de cuidados emocionales, y ahí se crea un triangulo amoroso entre los tres, todo cambiará un poco después cuando Cristina decide cambiar de nuevo el rumbo de su vida. Entre tanto Vicky se ha casado pero no ha olvidado sus sentimientos hacia Bardem. (Vicky Cristina Barcelona)
2031. Ya han leído ustedes: no menciono ni a Penélope, ni a Javier, ni a Scarlett ... que lo hacen muy bien. (Vicky Cristina Barcelona)
2032. Lo mejor Penelope Cruz, que se sale una vez más interpretando. (Vicky Cristina Barcelona)
2033. Esta película, es una mierda como el sombrero de un picador, no hay por donde coger a estos personajes, a Woody Allen se le ha ido la olla perpetrando este ridículo spot turístico, a mayor gloria de los que han debido de poner la pasta, (catalanes) y los que le acogieron, parece ser que de puta madre cuando le dieron el Príncipe de Asturias (Oviedo). Es una mamarrachada llena de mamarrachos, pocas he visto una cantidad tal, de personajes estúpidos por metro cuadrado en una película. Lo poco bueno que pueda haber en este despropósito, queda diluido en el mar de mierda que es esto. No me compro la moto, de lo grandes que están Pe y Bardem. Sr. Woody, usted sí que sabe vacilar a estos provincianos. El nacimiento y desarrollo de este proyecto, rodado por Berlanga, habría sido de traca. (Vicky Cristina Barcelona)
2034. Barden está genial mejor que en otras películas con más nombre, y de las chicas que decir, todas geniales a excepción de Penélope que no está tan bien, lo siento pero es una actriz que nunca ha llegado a convencerme con sus interpretaciones, en lo referente al Oscar, bueno ya podéis intuir que pienso. (Vicky Cristina Barcelona)
2035. Mª Elena, Juan Antonio y Christina Barcelona (Vicky Cristina Barcelona)
2036. Pero, sin duda, lo mejor de la película son Bardem y, especialmente, la Cruz que tan poco gusta a los españoles y que, a mi, por el contrario, cada vez gusta más. (Vicky Cristina Barcelona)
2037. Penélope espectacular en un papel interesantísimo hecho a su medida, Bardem (vi la película en V.O. y hay que reconocer que su inglés es bastante malo, le daremos más tiempo a ver) se muestra correcto aunque tampoco deslumbra (pues su novia le eclipsa), Scarlett no está mal aunque repito que, o está desaprovechada, o no pasa de 'mujer guapa que gusta ver', (aunque demostrado está que una cosa no es incompatible con la otra; belleza y talento) y Rebecca Hall que, sin duda, de ahora en adelante verá su carrera crecer. (Vicky Cristina Barcelona)
2038. Penélope Rebecca Barcelona (Vicky Cristina Barcelona)
2039. Una fotografía de Javier Aguirresarobe demasiado exagerada, pero a la vez muy cuidada, es una fotografía que refleja la ciudad catalana, en forma de postal veraniega. (Vicky Cristina Barcelona)
2040. Todos los compañeros técnicos de Javier han diseñado una postal llena de luz y frescura. (Vicky Cristina Barcelona)
2041. Por otro lado las interpretaciones están correctas, pero nada más. Un Javier Bardem muy plano, que ni mucho menos es el Javier que conocimos en "Mar Adentro" o en "No es país para viejos". (Vicky Cristina Barcelona)
2042. Y he dejado el final para hablaros de lo mejor de esta película, la brillante

- Penélope Cruz, nos deja un papel excepcional, y muy bien trabajado, Junto a su papel de Raimunda, este es el mejor papel de su vida. (Vicky Cristina Barcelona)*
2043. *Espero con ansias, el momento, en que Javier Bardem diga el nombre de la ganadora del Oscar a la mejor actriz secundaria. Porque seguramente el nombre que oiremos será el de nuestra querida Penélope. (Vicky Cristina Barcelona)*
2044. *En definitiva, película entretenida y amena que retrata muy bien la capital catalana, que eleva a lo más alto, a Rebecca Hall y a Penélope Cruz. (Vicky Cristina Barcelona)*
2045. *Mejor en versión original por los giros del idioma que Bardem y Penélope dan a la película. (Vicky Cristina Barcelona)*
2046. *Dados los lazos que unen a Woody Allen con Oviedo, esperaba que el director se hubiera empapado un pelín de la cultura española, pero no ha sido así: los personajes son anglosajones, con comportamientos anglosajones; eso sí, gritan mucho (esa debe ser, según él, la esencia del carácter español. (Vicky Cristina Barcelona)*
2047. *La imagen que la película da de Barcelona y de Oviedo, no es mala, simplemente no puede ser más irreal. (Vicky Cristina Barcelona)*
2048. *Pese a lo malo del argumento podemos ver una buena actuación de los personajes que interpretan Javier Bardem, Penélope Cruz y Scarlett Johanson, pero su buena actuación en esta película se ve manchada por los constantes matices "pornográficos" que tiene la película que no llevan a ningún lado ya que al finalizar la película acaba todo como empezó por lo que la historia que se ha narrado no*
2049. *nos lleva a ninguna conclusión moral ni siquiera a un tipo de entretenimiento que busquemos al ver una película de Allen. (Vicky Cristina Barcelona)*
2050. *Aunque en sí la película no vale mucho para ser del guionista que es la fotografía de la película es muy buena y plasma muy bien los ambientes españoles del norte cuando viajan a Oviedo y la ignorancia del resto de la geografía española. (Vicky Cristina Barcelona)*
2051. *Vacía de trama, se centra en dar al mundo una pequeña muestra de España, pasada por las lentes de Woody Allen, y todo esto con un ostentoso dispendio de actores. (Vicky Cristina Barcelona)*
2052. *Una colección de imágenes más o menos sugerentes, maravillosamente fotografiadas, eso sí, por Javier Aguirresarobe, lo mejor de la película. (Vicky Cristina Barcelona)*
2053. *Los personajes no hay quién se los crea, especialmente, Javier Bardem: pintor bohemio que pilota aviones y un montón de cosas más y se mueve como pez en el agua en el ambiente más lujoso del mundo, que vive en una estupenda masía, a pesar de ser asturiano, donde vive su padre en un caserío, padre que es escritor, pero tan bohemio, que nunca ha publicado nada suyo porque el mundo no ve al mundo capaz de poder deleitarse con su escritura y así lo castiga. Bufffff, demasiado. (Vicky Cristina Barcelona)*
2054. *¿Y qué decir de los actores? Reconozco que he visto la versión doblada, que en este caso con el juego del lenguaje, pierde mucho. Dicho esto, las interpretaciones me parecen de baratillo, con una Penélope Cruz sobreactuada (¿de oscar?). (Vicky Cristina Barcelona)*
2055. *Woody Almodovar (Vicky Cristina Barcelona)*
2056. *Cuando la voz en off se calla, habla Allen pero con un tono en que uno llega a dudar si habla Allen o Almodovar, sobre todo cuando sale Penélope Cruz, que hace un personaje divertido pero que no deja de ser una chica Almodovar. (Vicky Cristina Barcelona)*
2057. *Esperaba más de esta película. Lo mejor los actores, lo peor es que la película no deja de ser una mala copia del cine desgarrado y traumatizado de Almodovar visto por un neoyorquino hipocondríaco y obsesionado con el sexo. (Vicky Cristina Barcelona)*
2058. *Lo mejor: Penélope Cruz en su mejor papel tras Volver. El homenaje a "Hable con ella" en el patio de la casa cuando oyen al guitarrista (es clavada la escena), la visión de Barcelona (la ciudad debería estarle inmensamente agradecida), Javier Bardem más sexy y bohemio que nunca. (Vicky Cristina Barcelona)*
2059. *Atención a una Penélope Cruz que hace uno de los mejores papeles de su carrera. Javier Bardem en su línea: sobrio y convincente. (Vicky Cristina Barcelona)*

2060. *Vemos una ciudad mediterránea, cosmopolita y europea alejada de la pésima imagen que se suele tener de España (toros, flamenco y todo eso...) dejando al público con buen sabor de boca, viendo no sólo una buena trama, sino todo lo que hace que la ciudad condal sea excelente: sagrada familia, pedrera, parque güell, tibidado, ramblas... esos ingredientes que Woody Allen ha incluido en su film y que perdurarán para siempre en una de sus maravillosas obras. Vale la pena ver "Vicky Cristina Barcelona"! (Vicky Cristina Barcelona)*
2061. *Unos actores bastante buenos que hacen que llegue la historiamás a nosotros (he de reconocer que Penélope Cruz lo hace formidable pero no creo que la nominen para los Oscars aunque estos americanos están locos...) que transmiten muy bien pero les encuentro un fallo y es en el doblaje; cuesta acostumbrarse a las "nuevas" voces de Bardem y Cruz, aparte de que, por lo que imagino, nos perderemos algunos detalles. (Vicky Cristina Barcelona)*
2062. *Dos cosas que me ha gustado bastante son la BSO (no sé por qué la gente en la sala se reía con la primera canción que suena) pues está bastante bien elegida y acompaña en cada momento (a veces puede parecer pesada pero tiene sus motivos) y las localizaciones (que también puede parecer ser pesados hasta el punto de que estemos viendo un documental de Barcelona y Oviedo pero los veo muy correctos). (Vicky Cristina Barcelona)*
2063. *Sale muy bién parada Penélope y sobre todo Barcelona la cual muestra todos sus encantos. Inolvidable la guitarra de Paco de Lucia y en conjunto la banda sonora y la única pega es que solo en círculos cerrados se disponga en versión original para poderla disfrutar con todo su esplendor. (Vicky Cristina Barcelona)*
2064. *Spanish Barcelona con toques de Vetusta (Vicky Cristina Barcelona)*
2065. *Allen hace escala en España, y sí, en España, y no en Cataluña, porque poco de la identidad catalana va a conocer la pobre Vicky en medio de guitarras españolas. (Vicky Cristina Barcelona)*
2066. *No está mal que Barcelona y Oviedo se unan a la lista de sus Nueva York, París, Londres, etc. (Vicky Cristina Barcelona)*
2067. *Por cierto, es imposible no destacar la interpretación de Penélope Cruz, la agradable presencia de Rebecca Hall o el cutre doblaje a Bardem. (Vicky Cristina Barcelona)*
2068. *El pintor protagonista tiene unos "escarceos" con dos turistas norteamericanas, pero siempre marcados por la presencia de su ex-mujer (Penélope Cruz). (Vicky Cristina Barcelona)*
2069. *Destacar las interpretaciones de los actores (Bardem y Cruz están de sobresaliente) y las localizaciones de la película en Barcelona y Oviedo contribuyen a crear una atmósfera que potencia las relaciones entre los protagonistas. (Vicky Cristina Barcelona)*
2070. *Su dominio de las situaciones cotidianas y las complicadas relaciones sentimentales no tiene límite y lo vuelve a demostrar, esta vez en un territorio a priori desconocido tanto para él como para el espectador, convirtiendo Barcelona y Oviedo en el paisaje donde el genial director da rienda suelta a sus más profundas fantasías. (Vicky Cristina Barcelona)*
2071. *En esta faceta destaca sin duda alguna Penélope Cruz. Es la auténtica reina de la fiesta y el pilar fundamental en el que se apoya Allen para desarrollar su narración. Su interpretación está muy por encima del resto, de los que solo Bardem es capaz de aguantar el tipo. (Vicky Cristina Barcelona)*
2072. *Una fabulosa Pe (Vicky Cristina Barcelona)*
2073. *Lo mejor, el fabuloso papel que hace Penélope Cruz. (Vicky Cristina Barcelona)*
2074. *¡Un Oscar para Pe YA, por favor! (Vicky Cristina Barcelona)*
2075. *He leído por ahí que en la pantalla se come a Scarlett pero es que no sólo se come a Scarlett, también se come a Bardem y al resto del reparto con el que comparte escena. (Vicky Cristina Barcelona)*
2076. *Dejando a un lado la polémica de si Bardem ha llamado estúpidos o no a los españoles, la supuesta relación sentimental-promocional de Bardem y Pe, las dificultades que tuvo Allen para rodar en España por la expectación causada, etc., hay que decir que todos hacen un gran papel y que Woody los dirige de maravilla. (Vicky Cristina Barcelona)*

2077. *Ex maridos y ex mujeres (Crítica de Tino Pertierra aparecida en el diario La Nueva España. La suscribo al 90 por ciento). (You will meet a talk dark stranger)*
2078. *Soy Penélope Cruz, su nueva secretaria. ¿Podría decirme el motivo de su llamada? (You will meet a talk dark stranger)*
2079. *Precisamente acabo de terminar de escribir un guión ambientado en Alcobendas pero que con cuatro retoques podemos trasladarlo a Londres. (You will meet a talk dark stranger)*
2080. *No sé, Señorita Cruz, igual algún desnudo. (You will meet a talk dark stranger)*
2081. *Sally, culta y atractiva, es aficionada a la pintura, se siente frustrada a causa de un matrimonio disfuncional, trabaja en una galería de arte y sueña con su jefe, Greg (Banderas). (You will meet a talk dark stranger)*
2082. *Los actores interpretan bien su papel, excepto un tanto vulgar Antonio Banderas que no consigue plasmar en sus gestos y actitud la emoción/tópica encrucijada en la que parece encontrarse su personaje. (You will meet a talk dark stranger)*
2083. *Woody Allen es una apuesta segura (aun en sus películas menos perdurables), como quien hoy en día va con la certeza de disfrutar del buen juego cuando hay partido del Barça, y lo dice un madridista, ojo. (You will meet a talk dark stranger)*
2084. *Sally trabaja alegremente en una galería de arte para un jefe que le atrae, Greg (Antonio Banderas), mientras que Roy, que ha dejado varios trabajos, intenta estabilizarse teniendo éxito escribiendo una novela. (You will meet a talk dark stranger)*
2085. *Antonio Banderas ("The Code", 2009) deja a España en buen lugar con su convincente pero limitada interpretación, mientras que Freida Pinto -en un papel que combina la sensualidad con la inocencia- gusta y mucho. (You will meet a talk dark stranger)*
2086. *Naomi Watts está patética, Antonio Banderas no debería cobrar en esta película, Anthony Hopkins antes me daba miedo y ahora no da nada; y la pobre Gemma Jones es la única que puede salvarse con su paranoica adoración a las predicciones de una medium estafadora. No hay más. (You will meet a talk dark stranger)*
2087. *Duele ver a Naomi Watts haciendo muecas, la mala madurez de Josh Brolin, comprobar cómo nuestro Banderas se dejó en España el talento que pudo haber tenido y contemplar con incredulidad como Anthony Hopkins puede prestarse al happening, o como algo tan precioso como Freida Pinto siga en la estación de Bombay, como si nada hubiera pasado. (You will meet a talk dark stranger)*
2088. *Primero de todo, que Antonio Banderas no me haya chirriado, lo cual ya es bastante. (You will meet a talk dark stranger)*
2089. *Watts, Banderas, Brolin, la preciosa Freida Pinto... y Anthony Hopkins que (tras liftings varios) quiere dar con la mujer que sustituya a la paranoica ex esposa y creyente en ciencias sobrenaturales, con la cual da inicio a la película. (You will meet a talk dark stranger)*
2090. *Ha habido momentos antes de ese final (spoiler número 2): los encuentros de Watts-Banderas; la cara que pone Hopkins cuando la putilla se lo lleva de marcha; la historia del fracaso literario de Brolin y sus amigos (y un coma); la amiga de Watts pintora y la amiga de Watts marchante. (You will meet a talk dark stranger)*
2091. *Así como en su periplo europeo ha tenido altos y bajos y lo dije en la película que dirigió entre Avilés, Oviedo y Barcelona, aquí yo he tenido momentos de congratularme, de divertirme en una sala de cine, de saber que detrás de la cámara hay una persona que todavía se entusiasma, que quiere entusiasmar no lo sé, pero que él se entusiasma seguro, lejos de las declaraciones del pesimismo, de la vida horrible que nos espera, además de la que ya nos toca en estos momentos. (You will meet a talk dark stranger)*
2092. *Para muestra, ver al habitualmente gritón y gesticulante Antonio Banderas contenido en lo que le dice el guión. (You will meet a talk dark stranger)*
2093. *No me gusta su creatividad para sacar una película de cualquier pequeña historia, muchas veces son películas tan ligeras como un videoclip de Los Caños. (You will meet a talk dark stranger)*
2094. *El resto, incluido un Banderas cada vez más de cartón-piedra, correctos o*

- menos. (You will meet a talk dark stranger)
2095. Incluso un Banderas correcto y en su salsa logra aportar cierto interés aunque su aparición quede finalmente en una subtrama que podría haber dado mucho más de sí. (You will meet a talk dark stranger)
2096. Si hay algo que me descoloque quizás sea la presencia de Antonio Banderas que no lo veo como un personaje Allen, claro que eso ya sería más bien problema mio. (You will meet a talk dark stranger)
2097. Se trata de una de las peores cintas de W. Allen, a la altura de "Vicky Cristina Barcelona", que quizá tenga algo más de envidia, y mucho peor que la anterior, "Si la cosa funciona". (You will meet a talk dark stranger)
2098. El problema se lo plantea de la siguiente forma: Un vez al año tengo que estrenar un título porque tengo un acuerdo con mis productores (entre ellos la española Mediapro) y de paso me "tomo" unas vacaciones en Europa (una película en Europa, unaEEUU, parece su última proporción). (You will meet a talk dark stranger)
2099. Una lástima porque Naomi Watts logra una soberbia interpretación y porque Antonio Banderas empieza sus pasos como chico Allen con nota. (You will meet a talk dark stranger)
2100. Destacaría a Naomi Watts y Antonio Banderas por la intensidad que desprenden las escenas que tienen juntos.
2101. Reconozco que no soy fan de Penélope Cruz, pero su papel en "Vicky, Cristina, Barcelona" no nos dejó indiferentes; "au contraire" que el resto de personajes o su película, un cuentito narrado por una voz en off terriblemente desesperante y sin ninguna chicha de la que sacar jugo. (You will meet a talk dark stranger)
2102. Ahora bien, Naomi Watts correctita (no digo ella, tal vez sea su papel), y Antonio Banderas, insulso a más no poder (el hombre atrapado en un matrimonio que se va a la mierda, y en vez de poner los coj... sobre la mesa y acabar con la farsa, como no, engaña. Muy manido ya.) (You will meet a talk dark stranger)
2103. ¿Qué hace Antena 3 detrás de esta película? ¿Por eso Antonio Banderas actúa en ella? (You will meet a talk dark stranger)
2104. Dentro de la sosez, los diálogos son de calidad (aunque no son graciosos) y Antonio Banderas, que nunca me gustó, está sorprendentemente bien. (You will meet a talk dark stranger)
2105. Acerca del contexto decir que para los votantes de Filmaffinity (la mayoría sinceros, quitando a los acólitos de las productoras y distribuidoras que se lían a poner dieces) de todas las películas de Woody Allen desde el 69 las dos más decepcionantes son aquellas en las que participa la empresa española Mediapro ("Vicky Cristina Barcelona" y ésta). ¿Casualidad? ¿El enchufismo "typical spanish" pasa factura? Por si quieren confirmar, en la próxima también participa. (You will meet a talk dark stranger)
2106. No está muy claro cual es la generación que protagoniza la película, si la de Anthony Hopkins y su fea esposa Gemma Jones, con el añadido de la pilingi Lucy Punch, que como ya lo tiene todo en la vida, también está ya un poco hastiada y por tanto deprimida, o si la generación siguiente, con el enigmático y mediocre escritor Josh Brolin, su neurótica esposa Naomi Watts que desea quedarse embarazada y no se entera de que su esposo está colgado por la vecinita -Freida Pinto, la cual a su vez está a punto de casarse con un chico bien del que no está enamorada-, y esa falta de claridad deriva en mi opinión en que los personajes más favorecidos por la historia acaban siendo los secundarios: Antonio Banderas y el que tiene la librería sobre temas del más allá y todo ese rollo. (You will meet a talk dark stranger)
2107. No acaba por desarrollar otras tramas que podrían haber sido bastante divertidas, como por ejemplo, la posibilidad que en principio muestra la película de que vuelva a la vida el escritor que consigue el triunfo tras haber entrado en coma, y cuya obra triunfal ha sido robada por el mediocre escritor Josh Brolin, o la de que Antonio Banderas se enamore de su secretaria Naomi Watts, en vez de hacerlo de la pintora recomendada como artista por dicha secretaria, historias ambas que habrían añadido más jaleo aún a la película, y que en mi opinión hubieran dado un aire totalmente rocambolesco a la película, pero que, perdidos al río, no le vendría nada mal. (You will meet a talk dark stranger)
2108. Antonio Banderas hace que suba la nota este film. (You will meet a talk dark

- stranger)
2109. *Por cierto, Banderas no molesta, cumple. (You will meet a talk dark stranger)*
2110. *Protagonizada con una Naomi Watts maravillosa, dotada de un reparto interesante y con un Banderas correcto que podría haber explotado un poco más su personaje. (You will meet a talk dark stranger)*
2111. *La película no es buena comenzando por el casting y su principal protagonista, Josh Brolin, un actor contrahecho, con la cabeza más grande del mercado (más incluso que Bardem) y bracicorto, que interpreta a un 'escritor' casado con Naomi Watts y enamorado perdidamente de Freida Pinto (Slumdog Millionaire), dos verdaderos monumentos a los que un tiparraco como este no tendría acceso ni pasando por las manos del cirujano de Belén Esteban. Se salvan de la quema los Antonios (Banderas y Hopkins) convincentes en su madurez y el dúo visionario, la citada Genma Jones y el actor con cara de cerdito (prometo editarlo cuando recuerde su nombre), todos ellos, simplemente decentes. (You will meet a talk dark stranger)*
2112. *Pero lo que es seguro es que no es lo mejor del americano enamorado de Oviedo y los actores españoles. (You will meet a talk dark stranger)*
2113. *Tengo la cita con él excepto cuando hizo "Richy, Josefina y Badalona", por razones evidentes. (You will meet a talk dark stranger)*
2114. *Además, Banderas está realmente mal. (You will meet a talk dark stranger)*
2115. *Antonio Banderas tiene una corta, pero interesante participación. (You will meet a talk dark stranger)*
2116. *Esto viene pasando desde que hizo Match Point, y aunque a mí me parezca que Scoop también es genial, lo cierto es que se ha adormecido con sus cuatro últimas producciones: El sueño de Casandra, Vicky Cristina Barcelona (creo que la peor de Woody Allen con diferencia), Si la cosa funciona (muy flojita), y la que nos ocupa ahora: Conocerás al hombre de tus sueños. (You will meet a talk dark stranger)*
2117. *Reconozco que soy demasiado fácil para engancharme con las películas corales, aunque mi desilusión cuando terminó la nueva película de la etapa londinense de Woody fué para poner un 2 o un 3 en mi nota, luego empecé a volver a pasarla por mi mente, me gustó Banderas que encarna genial el "coge ese tren que lo vas a perder y lo cogerá la peor persona que pudiera hacerlo, como siempre alguna amistad", lo del libro era tan predecible que no me podía creer que estuviese en una película de este señor, genial la señorita de compañia compañia esposa de Alfie, también vemos que la desesperación por el dinero es peor cuando lo tienes en los dedos y no puedes cogerlo que si no lo tienes, eso por engañar a las madres aunque creas que es por hacerla bien, y mi 6 es por la mejor escena, mira tu vida desde otra ventana y verás si merece la pena cambiarla, por cierto Woody; deja de martirizarnos con las voces en off! (You will meet a talk dark stranger)*
2118. *La historia gira alrededor de varios personajes (entre los que podemos reconocer las caras de Naomi Watts, Antonio Banderas, Josh Brolin, Anthony Hopkins, etc) y su búsqueda del amor en las más variadas y diferentes vertientes. (You will meet a talk dark stranger)*
2119. *No es habitual en el realizador, pero tal vez la presión de hacer una película por año, ahora prácticamente impuesta por los productores europeos (entre ellos algún español como Mediapro), está afectando seriamente a la calidad. (You will meet a talk dark stranger)*
2120. *En resumen, Woody Allen con el piloto automático haciendo caja a costa de Antena 3, el Roures, y demás reconocidos "filántropos mecenas artísticos", rodando una película que ya avisado por las últimas decepciones sufridas ("Si la cosa funciona" a pesar de no estar mal y de estar Larry David por medio, no acabo de quitarme el mal sabor de boca de la infausta "Vicky Cristina Barcelona"), me hizo obviar, por primera vez en mucho tiempo, esa cita anual que me hacia ir corriendo al cine el primer día de su estreno, pese a lo cual sigue siendo una película de Woody Allen, perfectamente enchufable desde la comodidad del sillón de tu casa, y por supuesto mil veces más interesante que la mayoría de las chorradas de nuevos realizadores que se traga uno con más frecuencia de la deseada. (You will meet a talk dark stranger)*
2121. *Esta medianía se transmite a los actores, y si no analicen el papel del Sr. Banderas, no es que sea un actor de mis favoritos, sin embargo no está a la altura de lo que se espera de él, y quizá así sea con el resto del reparto, la mediocridad del*

- guión y de la dirección se transmite al elenco de actores. (You will meet a talk dark stranger)
2122. Os recomiendo leáis las críticas de Boyero y Costa en el País o de Rodríguez Marchante en ABC, y desde luego, no os perdáis esta película. (You will meet a talk dark stranger)
2123. Vacilante personaje el de esta última, atrapada en un matrimonio que hace aguas, apoyando los desvaríos de su madre y coqueteando con Antonio Banderas que pasa de ella olímpicamente. Genial la escena en el coche en la que Naomi se le declara abiertamente y Banderas escurriendo el bulto como puede. (You will meet a talk dark stranger)
2124. Las actuaciones, son cualificadas y pertinentes, en un elenco de
2125. caras conocidas que interpretan sin brillo pero con acierto. Contando con Josh Brolin, Anthony Hopkins, Naomi Watts, Freida Pinto y Antonio Banderas entre muchos otros. (You will meet a talk dark stranger)
2126. La dirección de actores es muy buena y el casting es excelente (aunque Antonio Banderas está metido con calzador). No le pongo pega alguna, hasta su final es bueno. (You will meet a talk dark stranger)
2127. Lo hace una Naomi Watts en eterna deificación, un Antonio Banderas desternillante. Porque si toda la función alcanza momentos gloriosos, entre ambos llegan al cielo en 3 escenas que pasarán a los hitos del tópico plano fijo de la comedia. (You will meet a talk dark stranger)
2128. Es posible que no sea su mejor película, como es su costumbre los actores sobreactúan, me espanta como interpreta nuestro Antonio Banderas y me gusta la naturalidad de Hopkins y la anciana mujer de él. (You will meet a talk dark stranger)
2129. “MEJOR LA ILUSIÓN QUE LA MEDICACIÓN”, je, je, es el lema de esta película en la que se entrecruzan diferentes personajes más o menos confundidos: la acongojada esposa (Gemma JONES) que acaba de divorciarse después de cuarenta años de matrimonio, su ex (Anthony HOPKINS) adicto a la Viagra, su hija (Naomi WATTS) intentando ser madre y conciliadora familiar, una pseudo-starlette aficionada a las pieles (Lucy PUNCH), un galerista (Antonio BANDERAS) tan atractivo como sus cuadros, un marido (Josh BROLIN) escritor y suplantador, pero sobre todo una pitonisa (Pauline COLLINS, ex “Shirley Valentine”) que es la que lía el cotarro entre traguitos de whisky: “Conocerás al hombre de tu vida...” “Los astros no te son propicios...”, etc, etc, etc. (You will meet a talk dark stranger)
2130. En cambio está repleta de momentos sutiles, de una gran sensibilidad: Brolin bajando la persiana, la elegante escena de la joyería, el diálogo y los silencios entre Naomi y Banderas en el coche. Es glamour en estado puro. (You will meet a talk dark stranger)
2131. Todo los personajes parecen pivotar sobre el de Naomi Watts, esposa insatisfecha que tiene que aguantar cómo su madre (Gemma Jones) es embaucada por una supuesta médium, cómo su marido (Josh Brolin) cae en la frustración de no poder revivir sus éxitos como novelista, cómo su padre (Anthony Hopkins) deja a su madre para largarse con una jovencita, y finalmente cómo su jefe (Antonio Banderas) y una buena amiga (Lucy Punch) no son lo que parecían. (You will meet a talk dark stranger)
2132. Nadie salva la función: ni Hopkins, ni Watts, ni Banderas... (You will meet a talk dark stranger)
2133. Antonio Banderas me parece desaprovechado en la trama, su personaje no llega a estar redondeado, palideciendo ante el interpretado por una Naomi Watts muy solvente, con más aristas de las que parecen... y no precisamente buenas. (You will meet a talk dark stranger)
2134. De Banderas poco positivo puedo comentar; quizás que está discreto y eso le dá puntos. (You will meet a talk dark stranger)
2135. Me ha costado creer a los personajes. No discuto que sea original como planteamiento, y se cruzan las relaciones con cierta lógica y sentido, pero fríamente, no me creo ninguno. No los actores, que están de chapeau todos, incluso nuestro Antonio Banderas. No me creo los personajes. (You will meet a talk dark stranger)
2136. Los actores están olvidables (desde Banderas hasta Pinto pasando por Brolin... e incluso Hopkins), Allen erra a la hora de dirigirlos, el estilo narrativo del director cargado de planos secuencia esta vez no aporta absolutamente nada, y la

- puesta en escena puede ser ignorada perfectamente. (You will meet a talk dark stranger)*
2137. *La moda de utilizar actrices "de moda" que llamarán la atención del público de cerebro blando y que se sube al carro de las celebrities tiene la culpa de que directores de prestigio y gran talento como él acaben dirigiendo a muchachas como Penélope Cruz en una lamentable Vicky Cristina Barcelona y ahora a Freida Pinto, insulsa como nadie (lo habría hecho con mayor pasión un besugo degollado). (You will meet a talk dark stranger)*
2138. *Si de por sí tenemos una historia hilarante y muy interesante como la de Anthony Hopkins y Lucy Punch donde se nos muestra un ritmo muy bueno de forma alocada y divertida para recordar con dos grandes actuaciones y diálogos, una historia que crece en su parte final como es la de Brolin donde se nos rompe de forma abierta luego nos lleva a dos historias que no tienen rumbo ni interés como lo son la de Naomi Watts y Antonio Banderas y la de viejecita supersticiosa que no lleva a ningún lado y pese a entretener durante toda la cinta que eso para mí es incuestionable no he encontrado humor, risas, cosas que sorprendan, nada más que historias relacionadas en lo familiar que no llegan a resultar interesantes. (You will meet a talk dark stranger)*
2139. *Lo peor: El guión, la desidia de Allen, y Banderas, uno de los mayores insultos del mundo del cine. (You will meet a talk dark stranger)*

F) Ship metaphor, ship allegory, house metaphor, etc.

2140. *¿Y qué cabe esperar? lo de siempre. Rusos malos y borrachos, Eduardo Noriega haciendo un papel de maloso muy corto (no de tiempo sino de cerebro) que no creo que guarde como interpretación seleccionada y memorable y finalmente, como resultado, otro thriller convencional que ni recuerda a Hitchcock ni "rabo de gaitas" (que diríamos en mi terruño lejano de la vieja siberia pero en el que seguro que llueve más). (Transsiberian)*
2141. *En fin, yo lo veo suspicazmente de ese modo, pero bueno, hay que resignarse con lo que hay. Me sigo quedando con el Woody que rueda fuera de nuestro terruño ibérico y, por favor, que no vuelva a tener otra brillante idea cuando se encuentre de visita por aquí. (Midnight in Paris)*
2142. *Bien, da la casualidad de que a nuestro amigo le traen al paio los documentales de la idiosincrasia social y geográfica del terruño. (Vicky Cristina Barcelona)*
2143. *Que porquería de actuación, jamás he visto un ridículo tan grande en la gran pantalla, absolutamente bochornoso, indescriptible, soporífero, insufrible, algo patético para una persona que se hace llamar actor... más vale que se vaya a Hollywood a hacer otra secuela de "Austin Powers" y no vuleva por nuestra infinitamente amada y venerada patria. (Vicky Cristina Barcelona)*
2144. *Bardem hace un trabajo solvente como artista de excesos Picassianos y Pe... hombre, en versión original queda gracioso el contraste de las salidas de tono patrias con voz de pito, pero de ahí a darle un oscar por su interpretación, no me salen las cuentas... (Vicky Cristina Barcelona)*
2145. *En ocasiones, el guión da un tratamiento epidérmico, superfluo, a las relaciones de los personajes, a sus conflictos maritales, para dar luz a la trama principal de la cinta, aquella en la que se habla del contraste entre la civilización de la que vienen los ingleses y su choque con la cultura patria. (Transsiberian)*
2146. *Tampoco resulta tan difícil triunfar una vez que se ha llegado, sólo falta ser diferente a lo que se hace, y hacerlo bien, porque si en el folclorizado cine franquista el maestro era Berlanga, actualmente, en el politizado y ultrareaccionario cine progresista patrio únicamente triunfan Almodóvar y Amenábar, sobre todo este último, con una concepción puramente Americana del cine, el espectáculo y la sorpresa como forma de acercarse al espectador unido a su buen talento de artesano muy por encima del de la media. De nuevo tenemos aquí una muestra del cine patrio mas común, mas numeroso: ver el lado oscuro de una historia. (Vicky Cristina Barcelona)*
2147. *De nuevo tenemos aquí una muestra del cine patrio mas común, mas numeroso: ver el lado oscuro de una historia. (A matador's mistress)*
2148. *Y si queremos ser patrios hasta para algunas películas de Esteso, Pajares y*

- Ozores. Pero para *Midnight in Paris* rotundamente NO. (*Midnight in Paris*)
2149. Allí conoce a Dalí, Buñuel o Picasso, todos magníficos y extraños artistas patrios, pero aquí el verdadero artista es un Woody Allen en estado de gracia que nos trae una película con una fotografía de la ciudad del amor preciosa y una historia ligera, entrañable y divertida. (*Midnight in Paris*)
2150. Y es ese retrato de personajes de lejos lo mejor de la película, un retrato que algunos de los intérpretes resuelven mejor que otros pero que merece la pena alabar la valentía de todos ellos, comenzando por nuestros "patrios" Belén Rueda, que se arriesga con el inglés, Elena Anaya, que se arriesga con un papel francamente desagradable y Unax Hugalde, que se arriesga con su desprejuiciado y poco desarrollado amante. (*Savage Grace*).
2151. Por otra parte, el director tampoco es español y su visión de lo patrio es muy folclórica y plagada de tópicos... a nuestros ojos, "Encontrarás dragones" es al mundo del cine lo que la Nancy de la Legión o el toro banderilleado de encima de la tele al mundo de los souvenirs. (*There be dragons*).
2152. Es curiosísimo como a la gente de repente le brota el fervor patrio y se ofende porque el bueno de Woody no haya retratado de forma fidelísima lo que cada cual considera que debería ser la imagen real de su sacrosanta tierra. (Vicky Cristina Barcelona)
2153. Esta vez había un encanto especial por estar ambientada en España y por participar en ella dos grandes actores patrios. (Vicky Cristina Barcelona)
2154. Allen rueda por fin en España y con actores patrios para llevar a cabo una historia de pasión desatada, en donde amar nos es cosa de dos, sino que falta un tercero (o incluso un cuarto) para dar coherencia a una situación, que en la mayoría de los casos se nos antoja anárquica y caótica.
2155. Por el lado patrio, Penélope Cruz está fantástica. Una inestable María Elena con brotes psicóticos que da lugar a mil carcajadas y a
2156. una curiosidad inusitada en su actuación. (Vicky Cristina Barcelona)
2157. Por no citar la representación que se da de esta piel de toro, digna de aquella adorable fábula que fue *Misión imposible 2*. (Vicky Cristina Barcelona)
2158. "Caza al asesino" vuelto liebre que busca a su tirador, a ese falso amigo/ahora enemigo claro que desea su eliminación, la
2159. desaparición de esa última pieza real, del pasado, sobre la mesa, remordimientos, cuentas pendientes, límite de tiempo y la obsesión por salvarla a ella/hacer pagar a los culpables, amenazas, tiros y justicia y todo lo que se tierce para un complete que no sobresale de la media, incluso se inclina hacia abajo, en descenso perpetuo, por querer insinuar un nivel cuya ingenua y simple muestra no logra alcanzar ni rozar; esquivaba osadía 100% Sean Penn, en cada fotograma/a todo momento, para recordarnos que aún puede hacer de héroe valiente de acción, con músculos de acero y corazón fiel a su hermosa dama..., y mientras los toros danzando a sus anchas por la plaza aunque, para una vez que los norteamericanos se deciden a sacar una corrida de toros de nuestra tierra, se van a donde éstos !están prohibidos!, parece que ¡llevan la negra para mostrar nuestra cultura y costumbres! (*The Gunman*).
2160. Tendré que hacerme a la idea de que en estas tierras no podemos aspirar a mucho más, porque, no nos engañemos, Woody lo ha demostrado ante el mundo, Barcelona es un pueblucho de mala muerte comparado con Nueva York, Londres o París, y la gente de aquí se dedica únicamente a la juerga y a montarse tríos (lo cual no estaría nada mal si el personal estuviera potente, y aparte de esas ocupaciones no hubiera que currar ni hacer algo para pagar el alquiler o la hipoteca, ya se sabe, todo eso tan prosaico que tenemos que hacer los españoles). (*Midnight in Paris*) .
2161. No se olviden señores de prestar atención al doctorado que en tierras catalanas se dispone a estudiar Vicky....grandioso Woody, grandioso. (Vicky Cristina Barcelona)
2162. Por supuesto no falta la habilidad de sobra conocida de Allen para dirigir las conversaciones de más de dos personas en torno a una mesa; son ya marca de la casa y aquí también le quedaron realistas y bien regadas por los vinos de la tierra. (Vicky Cristina Barcelona)
2163. Sin embargo, me ensonrojecería que para una vez que un gran director viene a mi tierra a rodar, hiciera esta película, sin sangre, en donde sólo Penélope Cruz

- destaca, da vida a la cinta (más en el spoiler). (Vicky Cristina Barcelona)
2164. *Es curiosísimo como a la gente de repente le brota el fervor patrio y se ofende porque el bueno de Woody no haya retratado de forma fidelísima lo que cada cual considera que debería ser la imagen real de su sacrosanta tierra.* (Vicky Cristina Barcelona)
2165. *La película salva los muebles gracias a la interpretación de una magnífica Penélope Cruz, que cuando está rodeada del aire de su tierra, es otra actriz diferente a la que se ve al otro lado del charco.* (Vicky Cristina Barcelona)
2166. *Pero hacer una película de ello y llenar la sala de cine con todo un seguido de lelos, que es la cara que se te queda al acabar el film y acabar viendo una película que lo más destacado de ella es que se puede considerar un pase de diapositivas de sus vacaciones en la península, lo encuentro de muy poca consideración.* (Vicky Cristina Barcelona)
2167. *No acabo de entender eso de que un pintor Bohemio, hijo de poeta y amante de filosofías hedonistas, gran amigo de las putas, tenga un deportivo que te rilas de lo caro que debe de ser y que pilote avionetas para viajar por la península... no me cuadra esto con la España en la que vivo.* (Vicky Cristina Barcelona)

G) Particles constructing continuity

2168. *Estoy de acuerdo, tras leer algunas críticas en estas páginas, que ya de por sí es más que notable el que alguien haya realizado un cine de género para alejarse del acomodado y repetitivo cine español.* (The Backwoods)
2169. *Pero el desvarío continua cuando el único tema tradicional catalán aparece de fondo en Oviedo!!! Tremendo!* (Vicky Cristina Barcelona)
2170. *A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico).* (Vicky Cristina Barcelona)
2171. *Está bien dejar de dar una imagen clásica de España.* (Vicky Cristina Barcelona)
2172. *"Vicky Cristina Barcelona" no es simplemente una comedia sobre dos turistas americanas que se desenvuelven entre hermosos entornos de Barcelona y Asturias con múltiples referencias culturales fotografiadas con esmero por Aguirresarobe y con pinceladas de buena música española clásica.* (Vicky Cristina Barcelona)
2173. *Los personajes se ajustan más de lo razonable a los estereotipos hispánicos, como el del macho joven, conquistador, donjuanesco, picador de extranjeras, buscador de sexo sin compromisos y con despedidas dulces, o la de la mujer histérica, celosa, gritona y mandona.* (Vicky Cristina Barcelona)
2174. *Todo son clichés en este último largo de Woody Allen. Tópicos muy típicos, estereotipos muy sobados sobre la imagen que tienen los americanos de los habitantes del viejo continente. A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico).* (Vicky Cristina Barcelona)
2175. *Tanto el de Javier Bardem, como el de Penélope Cruz, son los "estereotipos" del español romántico, dos apasionados, amantes del carpe diem, con las emociones a flor de piel, en fin, más ópera de Carmen, un poco más de copla española. Pero aceptando esto, que es nuestra idiosincrasia, también es algo divertido.* (Vicky Cristina Barcelona)
2176. *A partir de esa excusa argumental, Woody ya tiene carta blanca para presentarnos una tópica España, donde no faltan los estereotipos, siendo la apasionada pareja Bardem-Cruz el ejemplo más sangrante (de hecho, en el primer borrador de guión él iba a ser ...¡torero!).* (Vicky Cristina Barcelona)
2177. *Los clichés abundan, los rasgueos de guitarra clásica parecen sacados de las telenovelas sudamericanas, la canción flamenca ("manoleeeteeee...") hace saltar por los aires el escaso peso emocional y provoca verdaderas carcajadas. (A matador's mistress).*
2178. *No me convence el personaje de Paz Vega, Elena, la mujer de Mark, ni tampoco su doblaje al castellano. Tampoco ese rencor que guarda a su abuelo, con el guiño (típico y tópico) a la Guerra Civil, lo cual afea y ablanda la película de manera absurda para introducir al abuelo psicólogo de Elena, que ayuda a Mark a superar*

- sus problemas. (Triage).
2179. Daniel Monzón ya ha demostrado ser un tipo hábil, y que se desvía del prototípico cine español para ofrecer películas diferentes y frescas, pero, con ésta su tercera película, ha logrado su narración más sobria y madura, huyendo de los efectismos más tópicos del género y conduciendo al espectador a su antojo por sendas oscuras y absorbentes, poco predecibles y capaces de deparar sorpresas. (The Kovak box).
2180. Típico cine español. (A Matador's Mistress).
2181. La banda sonora es impactantemente mala, con las 4 canciones típicas de la República (qué original) y el resto música con punteo de guitarra española, tópicazo español fuera de nuestras fronteras... me daba risa cada vez que la escuchaba... (There be dragons)
2182. Pero en general es una película muy floja, no falla por la parte del santo (su historia está ahí, para los que les guste o no les guste, un personaje que da para muchas historias), falla clamorosamente en la otra historia, que pincha del principio al fin, en guión y en interpretación y en abuso de tópicos: escenas de masas, canciones e himnos a saco y fuera de lugar y sentimentalism típico del género guerracivilista. (There be dragons)
2183. La fotografía también deja bastante que desear, con una Barcelona más típica y tópica de lo necesario. (Vicky Cristina Barcelona)
2184. - o bien, resumir una escena con una frase simplona, mientras la cámara hace una pasada rápida, estilo: "...Vicky con Juan Antonio y sus amigos tomando unas cañas en un típico bar..." o "...ahora que Juan Antonio va un poco tocado va a pedirle para que se acuesten juntos...", en fin muy deprimente teniendo detrás a uno de los mejores guionistas. (Vicky Cristina Barcelona)
2185. Se ven esas mansiones tan irreales y poco típicas... no es por nada, pero un típico piso del Example tiene mas personalidad. (Vicky Cristina Barcelona)
2186. No me convencen en absoluto las historias de cada uno, los amoríos, las dudas, los éxitos y los fracasos, y no porque no crea que todo eso ocurre constantemente, sino porque lo percibo todo así como muy "a la moda" y muy "chic", ese pintor seductor que va a su aire, esa chica impulsiva que se busca a sí misma y no se encuentra, esa otra chica muy racional que lo tiene todo muy organizado, la otra a quien no soporta ni su bendita madre, relaciones múltiples poco creíbles, otra gente insatisfecha en sus caserones típicos barceloneses y en sus vidas planificadas en torno a paseos en velero y partidos de golf... (Vicky Cristina Barcelona)
2187. Desde mi punto de vista está claro que los estadounidenses están confundiendo talento con el carácter propio de la mayoría de las gentes de nuestro país, esa manera de ser typical spanish. (Vicky Cristina Barcelona)
2188. Se ve que alguien haría una búsqueda en google de temas musicales típicos de España y le salieron los que pululan por la cinta. (Vicky Cristina Barcelona)
2189. Con todo ello, lo que consigue el director es acentuar la impresion que el film está dirigido por un extraño, un turista extranjero cuya mirada está contaminada por los típicos tópicos ibéricos: el "macho ibérico", la mujer pasional (interpretada por Penélope Cruz), el vino, etc (sólo se ha quedado fuera la paella y los toros). (Vicky Cristina Barcelona)
2190. Con la presencia constante de un narrador que nos va ilustrando sobre el devenir de la historia, Allen sigue las aventuras de ambas mujeres, pero cuyas historias parecen quedar a un lado ante la presencia de un excelente Bardem y la breve pero fogosa aparición de una Penélope Cruz que parece mejorar mucho si es debidamente dosificada. (Vicky Cristina Barcelona) Yo veo 2 turistas americanas con ganas de marcha en España, y ahí está el macho ibérico y bohemio, en este caso, para darles marcha y volverlas un poco locas. Demasiado típico, demasiados tópicos. (Vicky Cristina Barcelona)
2191. Total, que allí estábamos, viendo a Scarlett Johansson y Rebecca Hall haciendo turismo junto a Javier Bardem, pintor bohemio y con ganas de vivir la vida, el típico macho ibérico seductor al que le van los rollitos poco convencionales. (Vicky Cristina Barcelona)
2192. ¿Música flamenca como algo típico de Gijón y Barcelona? No sé qué pinta esa banda sonora en una película que se desarrolla en la zona norte de España. (Vicky Cristina Barcelona)

2193. *¿Acaso sus personajes no suelen ser estereotipados? Pues sí, suelen ser estereotipos totales de pedantes, artistas, bohemios, infieles, románticos, entonces ¿qué ocurre?, en filmes anteriores nada pero si lo hace con un pintor español interpretado por un actor español de moda el personaje no cae bien al españolito criticón, es el típico machito latino. (Vicky Cristina Barcelona)*
2194. *Las interpretaciones las encuentro un tanto regularcillas, sobretudo la de Scarlett Johansson, me chirria que este en una película así, las demás pues no aportan nada, Javier Bardem interpreta al típico españolito con ganas de follarse a las dos protagonistas, además de tener escondida a la histórica Penélope Cruz, un personaje que por lo menos hace gracia en un par de momentos (contados). (Vicky Cristina Barcelona)*
2195. *La expectación ante la primera cinta de Javier Bardem y Penélope Cruz juntos desde su noviazgo, el morbo de ver el triángulo amoroso con la voluptuosa Scarlett Johansson, y la posibilidad de que dos actores españoles trabajaran con uno de los considerados “grandes” del cine como Woody Allen, inflaron la promoción de esta película - que para más inri, se desarrolla en España- en nuestro país, morboso como pocos. (Vicky Cristina Barcelona)*
2196. *Y una vez más, el maniqueísmo que parece últimamente marca de la casa.*
2197. *Cómo no, el artista bohemio —si Allen entiende por bohemio vestir camisetas de lino abultadas por el desgaste chusco y, para más inri, sin planchar...—, español —así lo mencionan constantemente en la película, aunque Vicky estudiara un máster sobre la identidad catalana... (Vicky Cristina Barcelona)*
2198. *Para empezar, se trata de un film del maestro newyorkino que viene inmediatamente precedido de grandes obras suyas, rodado en España, en dos de mis ciudades favoritas, Barcelona y Oviedo, con ese animal cinematográfico que es Javier Bardem, con ese mito en el que poco a poco se va convirtiendo Scarlett, y con Pe, para más inri; todo ello, y recupero el aliento, resultaba a priori un plato de exquisite presentación, o un vino de excelente cata por ajustarnos a la película. (Vicky Cristina Barcelona)*
2199. *En este punto, la historia naufraga tanto a la hora de mantener la carga dramática como en el intento de generar una intriga sobre el secreto de la desaparición. Y para más inri, el filme se mete de lleno en terreno psicológico barato, con conversaciones absurdas, artificiales y sin sentido entre el protagonista y el psiquiatra “franquista”. (Triage)*

H) Indefinite article, explicit and implicit comparisons

2200. *Renunciando inexplicablemente casi de antemano a toda la mítica ferroviaria de este tren transcontinental, la película nos cuenta los vericuetos de tintes negros de una pareja bienintencionada americana y sus andanzas con un español casi asilvestrado, de nombre Eduardo, para más señas, su chica y un policía ruso que añora su época soviética. (Transsiberian)*
2201. *¿Sabes aquel que dice?: Un americano, un ruso y un español viajan en tren. (Transsiberian)*
2202. *Entre ellos por cierto, más de un español ilustre. (Midnight in Paris)*
2203. *Y volviendo a Belmonte; Woody Allen transforma a un españolito de 1.65 y semblante descompuesto en un galán de 1.80... (Midnight in Paris)*
2204. *Total: que es poco creíble para un español y para quien conozca la vida de San Josemaría. (There be dragons)*
2205. *Las hipotecas, las multas y el precio de la lata de garbanzos no entra en las preocupaciones de un español, aparentemente. (Vicky Cristina Barcelona)*
2206. *Es una película bonita, regular, con poco contenido sobre la vida y obras de Manuel Laureano Rodríguez Sánchez, más conocido como Manolete (Córdoba; 4 de julio de 1917 - Linares, Jaén; 29 de agosto de 1947); pero aún así, se ve y oye a gusto porque nos sumerge en una España y en un tiempo, unas poesías, una música y un auge del toreo que difícilmente se verá de nuevo. (A matador's mistress)*
2207. *La película es básicamente el retrato hagiográfico de un devoto beato que sólo quiere hacer bien en una España que está más revuelta que un panal agitado, y de el cómo de bueno es cuando todo el mundo es tan malo y no tiene un hobby mejor que ir por ahí pegando curas. (There be dragons)*

2208. *El personaje del pintor-poetaaviador-bohemio aunque adinerado etc, es ciencia-ficción en una España deliberadamente hipertrofiada: no éramos "Las Hurdes, tierra sin pan", pero tampoco la utopía que se nos muestra.*
2209. *La banda sonora, irritante. (Vicky Cristina Barcelona)*
2210. *Por otro lado me parece un reflejo falso: no muestra , en cuanto a las costumbres y modos de moverse, ni a una España de verdad, ni a una bohemia que pueda ser verdad. (Vicky Cristina Barcelona)*
2211. *La primera como he mencionado antes, es que no es una película de Woody Allen, como dijo un locutor de radio es "una española", más propia de un director de provincias cazador de subvenciones, que del creador de "Annie Hall" o "Macht Point". (Vicky Cristina Barcelona)*
2212. *"Eso es una española, mejor vemos Una conejita en el campus" "Que no, venga, hacedme caso". (Vicky Cristina Barcelona)*
2213. *Yo desde aquí la recomiendo encarecidamente. Al que le guste el cine español sabrá apreciarla, y al que no también, puesto que Bosque de sombras no parece una película española. (The Backwoods)*
2214. *A modo de conclusión comentar que me ha resultado muy grato el film, es una película muy bien realizada y el espectador no debería ir al cine influenciado erróneamente por ser una película española, se está demostrando que últimamente el cine español está creciendo bastante y sus películas se pueden ya comparar con cualquier producción foránea, como es el caso de este film. (The Kovak box)*
2215. *Este es el caso de una película española al estilo americano, queno destaca ni por lo uno ni por lo otro. Le falta bastante credibilidad. (Transsiberian)*
2216. *Erase una vez un director español que consigue la pela suficiente para rodar una película en la que puede contar con un actor americano de renombre. (The Backwoods)*
2217. *Por fin un director español parecía haber dado con el truco, y le había salido bien, para que la cosa pudiese moverse fuera de España, con la inyección de dinero que esto supone. (The Backwoods)*
2218. *Vista en VO se aprecia el esfuerzo de María Valverde para evitar el acento español - lo cual se agradece aunque su personaje sea una estudiante española-. (Cracks)*
2219. *En el apartado actoral cabe mencionar la anecdótica presencia de Jordi*
2220. *Mollà, en la piel de un capitán español. (In the Heart of the Sea)*
2221. *El doblaje de Lucia Jimenez un poco malo, y más siendo una actriz española el doblaje debía de haber sido directamente el suyo. (The Kovak box)*
2222. *Cuando una actriz española actúa en una película estadounidense, es para hacer de sudamericana. (The Kovak box)*
2223. *Creo sin duda que es uno de los mejores actores españoles actualmente. (Eduardo, ponte a currar más pero a la de yá). Sir Kingsley correctísimo y llenando la pantalla sólo con su presencia. (Transsiberian)*
2224. *Nadie diría si no fuera por los créditos iniciales que estamos ante una producción española. (Transsiberian)*
2225. *Una producción española con reparto internacional que nos cuenta las desventuras de una pareja en el tren transsiberiano de China a Moscú. (Transsiberian)*
2226. *Quizá no sea culpa suya, quizá ese no era papel para él, quizá sea una obligación de los productores poner un actor español. (Transsiberian)*
2227. *Si en la composición de la protagonista apenas hay ningún trabajo, ya que Georgia repite exactamente el mismo personaje, en lo que se refiere a los turistas ya nos podemos imaginar que tampoco se lo ha trabajado demasiado, así tenemos a un canadiense gracioso, a unas españolas divorciadas y "faltas de cariño", unos franceses estirados, unos australianos tontos, y un norteamericano despistado. (My life in ruins)*
2228. *Al director le diría que aprenda algo del toreo antes de atreverse a una producción así, porque no puede permitirse el lujo de poner en boca de una chica española que acaba de ver cómo una bestia de 500kg casi ensarta a su chico, las palabras "no entiendo por qué aplauden, no entiendo donde está la emoción". (A matador's mistress)*
2229. *Floja, floja y en todo momento da la sensación de estar viendo una chapuza*

- Española que quiere ser Americana. (A matador's mistress)*
2230. *Entre ellos por cierto, más de un español ilustre. (Midnight in Paris)*
2231. *Unos actores españoles totalmente desaprovechados. (Savage Grace)*
2232. *Una buena base de secundarios españoles que sueltan sus frases sin demasiada seguridad y en un perfecto inglés de Teruel harán sin duda que todo coja ese saborcillo insulso tan difícil de conseguir. (Savage Grace)*
2233. *Lo siento de verdad. Me apetecía un montón hacer una película en una ciudad española, con actores reconocidos y diálogos curiosos. (Vicky Cristina Barcelona)*
2234. *Vende una Barcelona bohemia la cual creo firmemente que de ese modo no existe, el cuarteto protagonista es sexy, exótico y el tema del triángulo amoroso siempre es atractivo. (Vicky Cristina Barcelona)*
2235. *En esta ocasión no es que Woody esté de vacaciones porque no tratara bien su guión, la cinta es buena, se nota que es suya y, aunque no aparezcan situaciones en las que él suele ser el primero en llevarlas al cine, sí que hay algunas que son "picantes" o "chocantes"... en lo que sí que me parece que el director está de vacaciones es en que habló con un par de actores españoles que hay en Hollywood, cogió a "su rubia" y se vino de vacaciones para Barcelona y Oviedo, y, cuando uno se va de vacaciones, da la impresión de que no va a ser precisamente su cinta más completa o más minuciosa... y así es. (Vicky Cristina Barcelona)*
2236. *Quiero decir con esto que lo único que le ha salvado a esta peli de ser una "comedia" española, es que al final no hay ninguna enfermedad incurable y*
2237. *no muere trágicamente nadie. (Vicky Cristina Barcelona)*
2238. *Porque no deja de ser curioso que Allen haya elegido una "ciudad española" para hacer su primera españolada, o por lo menos, lo único que le hace falta es que la Johansson hubiera enseñado las tetas para ser eso: que si ahora me lio con ésta, luego con la otra, ahora ésta se lía con mí ex... (Vicky Cristina Barcelona)*
2239. *Mientras en París eligió jugar con las reliquias culturales, en una Barcelona españolísima y bellamente fotografiada por Javier Aguirresarobe, se apoya más, y con acierto, en los caracteres. (Vicky Cristina Barcelona)*
2240. *Es que no es nuevo su personaje y no entendí lo del Oscar... tal vez querían premiar a una actriz española y esa fue la excusa. (Vicky Cristina Barcelona)*
2241. *Allen se muestra como un turista frívolo, repitiendo anacrónicamente las mismas situaciones cargantes que distinguieron a sus personajes de Manhattan, ahora depositadas en unos pintores españoles 'intensos' y en dos chicas americanas que se dan cuenta que no saben nada de la vida. (Vicky Cristina Barcelona)*
2242. *La anécdota, un americano de New York pensando en denunciar a un ciudadano español por posesión irresponsable de un arma de fuego, ahí te has pasado tres pueblos Woody. (Vicky Cristina Barcelona)*
2243. *"Eso es una españolada, mejor vemos Una conejita en el campus" "Que no, venga, hacedme caso". (Vicky Cristina Barcelona)*
2244. *Que no digo que no pueda ser verdad, pero hombre, si dicen que la verdad duele, al menos suavízala. Vayamos al grano, Vicky (Rebecca Hall) y Cristina (Scarlett Johansson) son dos estadounidenses que se vienen a pasar el verano a Barcelona (2 americanas a pasar vacaciones de verano en una peli española, ¿no estará por ahí Antonio Ozores?). (Vicky Cristina Barcelona)*
2245. *Pues sí, suelen ser estereotipos totales de pedantes, artistas, bohemios, infieles, románticos, entonces ¿qué ocurre?, en filmes anteriores nada pero si lo hace con un pintor español interpretado por un actor español de moda el personaje no cae bien al españolito criticón, es el típico machito latino. (Vicky Cristina Barcelona)*
2246. *Se sitúa en la estela de las últimas películas de Allen, con una visión muy pesimista de las relaciones humanas, en este caso, de las relaciones de pareja, concretándose en los escauceos amorosos que se producen entre dos jóvenes y guapas turistas americanas, muy diferentes en su visión del amor, y una pareja de artistas española deshecha, pero al mismo tiempo irremediamente unida por vínculos misteriosos; y sin que el humor impregne tanto el metraje, y en consecuencia relaje la tensión de lo que se cuenta, tal y como ocurría en sus películas de los setenta u ochenta, recordemos a este propósito, por ejemplo, la escena final de la célebre Manhattan. (Vicky Cristina Barcelona)*
2247. *Por otra parte, interpretaciones bastante correctas, aunque los fragmentos Bardem-Cruz parezcan un poco forzados. Música un tanto repetitiva pero también*

- bastante correcta y, por último, una sensación de estar viendo una Barcelona distinta a la que conocemos, demasiado bohemia para la gente mundana, demasiado intelectual, demasiado aficionada al buen vino y al modernismo incesante. (Vicky Cristina Barcelona)*
2248. *Más allá de esa imagen de marca que la película de Woody Allen quiere potenciar, suponemos que con un abultado cheque de por medio, la historia que narra el triángulo amoroso, luego convertido en cuadrado, entre dos turistas norteamericanas y un bohemio pintor español es poco más que simple. (Vicky Cristina Barcelona)*
2249. *El tópico es permanente: un ibérico machote -con su punto bohemio y canalla- invita a las chicas a beber, comer y hacer el amor... Vaya, que original. (Vicky Cristina Barcelona)*
2250. *A pesar de sus aciertos y sus (clamorosos) errores, es difícil que alguien en estos tiempos haga una obra tan kitsch como talentosa: ya desde su "no título", como dijo Almodóvar, la historia es una vuelta de tuerca del "landismo", las yanquis que se vienen a España a cepillarse al macho ibérico de turno, en este caso revestido de una bohemia "high class", encarnado en el tal Juan Antonio, que se supone que es un pintor de éxito y que anda por ahí en avioneta, qué cosas. (Vicky Cristina Barcelona)*
2251. *Es triste que la primera española que ha ganado un oscar, lo haya hecho con un papel tan estúpido, verdulero, macarra y fuera de tono. Enrojece pensar que la mejor actuación de una actriz española históricamente sea esta idiotez como un piano. (Vicky Cristina Barcelona)*
2252. *Más allá de esa imagen de marca que la película de Woody Allen quiere potenciar, suponemos que con un abultado cheque de por medio, la historia que narra el triángulo amoroso, luego convertido en cuadrado, entre dos turistas norteamericanas y un bohemio pintor español es poco más que simple. (Vicky Cristina Barcelona)*
2253. *El desencadenante un Barden interpretando a un "macho" español algo tópico, pero sin duda magnético. (Vicky Cristina Barcelona)*
2254. *Quizás lo veamos todo muy simple; los personajes viven en un microcosmos español sin problemas, sin ningún tipo de perchance económico ni de ningún tipo... (Vicky Cristina Barcelona)*
2255. *Al lado de todo esto, poco importa que el protagonista se llame Juan Antonio o que el personaje de Pe se llame María Elena, como si en lugar de Barcelona estuviéramos en Caracas, que Woody no tiene porqué saberlo, pero había, creo recordar, un productor español que, al menos, podía haberle indicado un cambio de nombre de los protagonistas. Pero, en esta película, lo de menos son los nombres. (Vicky Cristina Barcelona)*
2256. *Es oír rasgar una guitarra española y nuestra amiga pierde las bragas, cual Superman con la criptonita. (Vicky Cristina Barcelona)*
2257. *El tema es uno de ellos: un Allen más pasional, acorde con la cultura de nuestro país (esa es la fama que tenemos más allá de nuestras fronteras), que no duda en aportar a la historia cierto cariz sexual, y que incluso se atreve con un beso lésbico entre una despampanante rubia americana y una morenaza española: Scarlett Johansson y Penélope Cruz. (Vicky Cristina Barcelona)*
2258. *Si en Nueva York era el jazz y en Londres pasó a la opera, aquí Woody Allen acompaña las turísticas visitas de la ciudad Condal con una apropiadísima guitarra española (destacada presencia del tema "Entre dos aguas"). (Vicky Cristina Barcelona)*
2259. *Luego tenemos una serie de topicazos españoles que rozan casi el ridículo (por lo menos aquí porque creo que en los USA se verá normal), una visita por varios monumentos y zonas de España que parece sacada de una guía turística de medio pelo pero es que, para culminar todos los desvarios, los papeles de las dos yanquis me parecen cómicos y otra vez estereotipados: la rubia libertina que se trajina a todo Dios y la morena con su futuro planificado pero que es tentada por el "Lado oscuro de la Fuerza" (igual a sexo con desconocido). (Vicky Cristina Barcelona)*
2260. *¿Cómo un director debutante y español ha reclutado a Gary Oldman para rodar una película de misterio en medio del campo? (The Backwoods)*

I) Parallelisms, implicit and explicit comparisons

2261. Tal vez para ser una 'opera prima' la peli de Serra no sea esa obra íntima y personal que muchos hubieran querido pero... ¡qué coño!, visto el panorama en estas latitudes (comedias tontorronas, historias de la posguerra, idas de olla almodovarianas y fuegosde- artificio-de-jóvenes-realizadores-que-se-las-prometían-felicesy- nunca-más-se-supó) resulta sumamente estimulante que vayan emergiendo en nuestra filmografía vernácula trabajos como "La noche de los girasoles" o la cinta que hoy nos ocupa. (The Backwoods)
2262. El Oscar a "Pe" es incomprendible para cualquier aficionado al cine. Desempeña el mismo rol que cualquier personaje almodovariano y nos regala con unas cuantas histerias, gestos exasperados y caras de soliviantada. No discuto que eso fuera lo que el director le pedía, así que reparto culpas por igual. No me cabe ya duda que conseguir ciertos galardones en U.S.A tiene un extraño tufo y un mar de fondo enrarecido. (Vicky Cristina Barcelona)
2263. Almodovar lo habría hecho mucho mejor (Vicky Cristina Barcelona)
2264. La única que da cierto color a la película es Penélope que a poco más y no sale, una lástima porque ese personaje sacado de una película de Almodovar rompe con la planicie de la película. (Vicky Cristina Barcelona)
2265. Woody Almodovar (Vicky Cristina Barcelona)
2266. Cuando la voz en off se calla, habla Allen pero con un tono en que uno llega a dudar si habla Allen o Almodovar, sobre todo cuando sale Penélope Cruz, que hace un personaje divertido pero que no deja de ser una chica Almodovar. (Vicky Cristina Barcelona)
2267. Esperaba más de esta película. Lo mejor los actores, lo peor es que la película no deja de ser una mala copia del cine desgarrado y traumado de Almodovar visto por un neoyorquino hipocondríaco y obsesionado con el sexo. (Vicky Cristina Barcelona)
2268. Gracias Woody Allen una vez más. Y gracias a Bigas Luna por inspirarle. (Vicky Cristina Barcelona)

J) Allusions, evocations, non-distanced discourse representation creating continuity

2269. Yo compararía a Serra con aquellos pintores barrocos españoles que viajaban a Italia para inspirarse en los maestros del cinquecento. (The Backwoods)
2270. A él intentan parecerse esa última hornada de cineastas españoles de los últimos años que han tirado por un sendero rupturista tanto temáticamente como en el modo de planificar una historia. (The Backwoods)
2271. Ahora bien, sí que destaca el hecho de situar la mayor parte de la acción en Barcelona, puesto que tanto la Ciudad Condal como otras grandes ciudades españolas no están para nada explotadas a nivel de cine comercial internacional. (The Gunman)
2272. La crónica narrada por ese personaje, disuelto entre bandoleras y barcos dentro de botellas, lo que parece ser antiguos recipiente de vino tinto puramente español, es desacreditada en muchos cortes, por la aparición de nuestro "Moby Dick". (In the Heart of the Sea)
2273. Gris, mediocre, televisiva. La película parece demasiado "española" en parte por el estilo fotográfico usado en el film. Está más cerca de "Reflections" que de algo made in USA. (The Kovk box)
2274. Otra cinta española que se pasa de rosca. (The Kovk box)
2275. El show de Truman, versión española (The Kovak box)
2276. Para empezar yo pensaba que al ser de nacionalidad española, las voces estarían originalmente en español, pero no... por eso no me hallé a las voz que la pusieron a la protagonista, a Lucía Jiménez. (The Kovak box)
2277. El doblaje, MALILLO (pero si es española película porque hacemos este ridículo???) (The Kovak box)
2278. Lo peor:Para nada Española y mala Americana. (The Kovak box)
2279. Desigual, aunque siendo española resulta mas que notable. (The Kovak box)
2280. El caso es que siendo española se podría aplicarle el dicho de que "el tuerto es el rey en el país de los ciegos". (The Kovak box)
2281. Y eso, más bien, por no decir que desde un principio esta película tenía que

- haber sido enteramente española. (The Kovak box)
2282. El aspecto técnico está bien logrado, con importante presencia española (coproducción de Filmax), destacando el montaje de Jaume Martí, la música de Alfonso Vilallonga y la foto de Xavi Giménez (que recrea estupendamente la atmósfera de ese tren y de la gélida Siberia, a pesar de haberse rodado en su integridad en Lituania), lo que demuestra que hay una buena cantera a seguir exportando de nuestro cine nacional. (Transsiberian)
2283. ¿Dirección extranjera, reparto internacional, producción española, ritmo francés y ambientación siberiana? Uy uy uy... demasiado cosmopolitismo me parece, por no decir directamente 'batiburrillo' (que me pareció un término menos cinéfilo). (Transsiberian)
2284. (Pese a que en FA la denomine como española, dudaría que una película dirigida por un holandés, protagonizada por un norteamericano y rodada en inglés sea española, por muy rodada en España que esté.) (A matador's mistress)
2285. Al público español le harán gracia las apariciones de Juan Echanove y Santiago Segura, pero ello no supone ningún aliciente. (A matador's mistress)
2286. Por este motivo, podemos afirmar que "Manolete" es una película maldita, ni Dios quiere que sea proyectada en cines españoles, pero, gracias a la red, los curiosos como yo la hemos podido ver. (A matador's mistress)
2287. Allen quizás se empieza a despedir de todos nosotros. Y aunque la película en sí carece de "punch" (quizás lo mejor es la conversación surrealista con personajes españoles) es sin duda un digno entretenimiento y un chiste filosófico sobre la "edad dorada" (un invento de Mesopotamia) frente a la promesa del mundo mejor (futuro) inventado por la religión judía. (Midnight in Paris)
2288. A su alrededor, actores y actrices enormemente solventes, como Michael Sheen, Rachel McAdams (siempre maravillosa), Lea Seydoux, Marion Cotillard (por Dios... que aprendan de ella y de su talento otras europeas afincadas en Hollywood...y no miro a ninguna española...), y las sorprendentes y estupendas presencias de Carla Bruni, Kathy Bates o Adrien Brody. (Midnight in Paris)
2289. Destacar que entre los que aparecen en la película hay tres españoles: Dalí, Picasso y Buñuel. (Midnight in Paris)
2290. De repente ver a tantos actores españoles estuvo bien, pese a su escasa participación. (Savage Grace)
2291. Una buena base de secundarios españoles que sueltan sus frases sin demasiada seguridad y en un perfecto inglés de Teruel harán sin duda que todo coja ese saborcillo insulso tan difícil de conseguir. (Savage Grace)
2292. Una familia disfuncional se enreda en cruces de parejas, sexualidad y relaciones edípicas en los escenarios del lujo de la Europa de la década de los 60, siguiendo la biografía real de una familia de millonarios norteamericanos que resultará completamente desconocida para el espectador español. (Savage Grace)
2293. Y si esto me pasaba a mí, imaginense a otros sectores... por ejemplo había en el cine como cuatro filas de gente del Opus Dei, que aplaudieron incondicionalmente al unísono al final de la película, que seguramente hubiesen hecho lo mismo aunque el largometraje tuviese la mitad de calidad filmica, y le pondrían un 10 sin dudarlo; también me imagino un buen lote de puntuaciones de "uno" dados por gente que no había visto la película pero que leyó el nombre de Escrivá y que lo dejaban en buen lugar... en fin, que siendo español es difícil ver esta película sin algún tipo de influencia que dificulta analizarla. (There be dragons)
2294. Película plagada de caras conocidas en una mezcla entre actores españoles, actores extranjeros conocidos y consagrados. (There be dragons)
2295. Curiosamente también, la película destila ideología "new age" por todos sus poros, concesión tal vez al público europeo o norteamericano, pero que todavía parece un poco pretencioso colar al público español. (There be dragons)
2296. Tiene un reparto bastante amplio y la mezcla de actores españoles e ingleses da un buen resultado. (There be dragons)
2297. Está claro: los americanos serán muy buenos actores, pero no saben hacer de españoles. (There be dragons)
2298. Parece que la Obra ha gastado un dinero de forma inútil porque tras ver la película, no sabemos mucho más de este cura español que, nos guste o no, ha sido tan importante para millones de personas. (There be dragons)

2299. *De este modo, Joffé puede huir de una vida de santos y narrar de forma convencional una historia sobre la amistad o algo así con un trasfondo de guerra civil española. (There be dragons)*
2300. *Bien los parajes y entorno de los exteriores, bellos, pero con una visión demasiado idílica cual si fuese lo único que te encuentras si viajas a estas ciudades españolas (Barcelona y Oviedo) y rodado todo con cierta displicencia y cansancio. (Vicky Cristina Barcelona)*
2301. *Javier Bardem es alumbrado por la estela de Penélope y es partícipe de las mejores escenas de la película; las discusiones del matrimonio, al más puro estilo español (imprescindible verlas en versión original). (Vicky Cristina Barcelona)*
2302. *Pero, siguiendo con los tópicos, "tú puedes hacerlo mucho mejor"; y así no dejarás por mentirosos a esos críticos españoles que, hagas lo que hagas, siempre escriben que nos has ofrecido "otro recital de inteligencia y lucidez". (Vicky Cristina Barcelona)*

2) Micro-strategies of Singularisation

- Argumentative scheme of Presupposition/emphasis on intra-national sameness/similarity, including the strategy of 'we are all in the same boat'

- Topos of lovely, idyllic place (*locus amoenus*)

K) Lexemes with semantic components, constructing singularity, individualisation ('unique')

1. *Barcelona es bonita, exótica y llena de tópicos, Penélope Cruz sobreactúa, Scarlett Johanson hace su papel de siempre y el trabajo de Javier Bardem, quizá el único creíble, no sirve para salvar una película totalmente prescindible, indigna de la mayoría que forman la filmografía de su director. (Vicky Cristina Barcelona)*
2. *En la confrontación de mentalidades anglosajona vs mediterránea sale perdiendo la segunda, algo lógico dado el mejor conocimiento por parte de Allen de la primera, la cual lleva retratando 40 años; nuestro carácter aquí es solo un pretexto para dar forma a unos personajes que servirán de anécdota exótica y extravagante para Vicky y Cristina cuando regresen a su país. (Vicky Cristina Barcelona)*
3. *Vende una Barcelona bohemia la cual creo firmemente que de ese modo no existe, el cuarteto protagonista es sexy, exótico y el tema del triángulo amoroso siempre es atractivo. (Vicky Cristina Barcelona)*
4. *Sí hablamos un poquito de la historia de la película y nos imaginamos a dos hermosas jóvenes que deciden prender un viaje de verano a una hermosa y exótica ciudad y nada más llegar coinciden con un joven apuesto que les hace una proposición bastante chulesca y provocativa, pues claro, todo ello provocará una situación bastante curiosa y poco convencional, diremos que la historia engancha. (Vicky Cristina Barcelona)*
5. *Falla como tesis sobre las relaciones sentimentales humanas, pero no deja de ser un film envolvente que vista desde la óptica americana o inglés, debe probablemente ganar, al añadirsele cierto toque exótico. (Vicky Cristina Barcelona)*
6. *Su visita a Barcelona y Oviedo pareció cambiar los habituales pilares de Woody en su proyecto español. Se trata de un Allen exótico, alejado de su entorno (Nueva York, Londres) y de sus rutinas. (Vicky Cristina Barcelona)*
7. *Una película absolutamente intrascendente en la que Allen recupera todos los tópicos españoles, los mete en la batidora y sale esto: Guitarra española, sol, calor, exotismo, burguesía artística pedante, tríos... Una comedia floja, amarillenta y francamente mal doblada. (Vicky Cristina Barcelona)*
8. *Woody Allen explora en su última película (y tras concluir su trilogía londinense) ese mundo exótico, cálido y bohemio de la Europa antigua y artística y el mayor acierto y novedad es que ha elegido no a Roma o a París, ya lamidas de sobra por el romance americano, sino a una desconocida (para la mayoría de los yanquis) Barcelona. (Vicky Cristina Barcelona)*

9. *De la historia tan solo decir que es una de las comedias ligeras de la última etapa europea de Allen, inferior a Scoop como comedia y a Match point como drama, siendo esto así os preguntareis ¿por que ver Vicky, Cristina Barcelona?, pues por que esta rodada en España y nos da morbo saber como queda retratado nuestro bonito país en el escaparate al mundo que es el cine de un director como Allen. ¿Y como queda retratada?, pues como una bonita postal donde todo es de un hermoso decadente, muy exotícamente europeo, grandes copas de vino, una obra de Gaudí en cada toma, acordes casi hasta la saciedad de guitarra española... un topicazo en toda regla. (Vicky Cristina Barcelona)*
10. *Que esta película puede no gustar, por supuesto, que la voz en off puede cansar un poco, si, que la música puede ser un tanto reiterativa para el que la conoce de toda la vida, pues si, al español no le va a llegar ese exotismo que le llega al sueco o al americano. (Vicky Cristina Barcelona)*
11. *Encontramos una parodia al temperamento "caliente" latino, y a la obsesión con la que el resto de occidente civilizado contempla Europa, especialmente España como un rincón de sexo, cultura y diversión de carácter exótico y cautivador que incrementa su leyenda con la distancia. (Vicky Cristina Barcelona)*
12. *Quiero decir que no sé argumentar muy bien por que me gusta la peli, es que es tan visceral, tan caliente, tan española, que te llega al corazón o te pega una patada en el hígado, no hay término medio. (Vicky Cristina Barcelona)*
13. *El personaje de Penelope ¿En serio un Oscar? A ver... Pe siempre hace el mismo personaje, el de latina caliente... aunque aquí lo hace más de loca. (Vicky Cristina Barcelona)*
14. *Su papel es desmesurado en el retrato del tópico hispano de mujer de sangre caliente, es simplemente una desequilibrada que sólo grita (me recuerda al papel de Bebe en 'Caótica Ana') se comporta de forma vulgar y así es muy 'pasional' (?) (Vicky Cristina Barcelona)*
15. *Allen ha conseguido con Barcelona y Oviedo lo que hacía con Nueva York. Nos conduce por algunos de sus lugares más emblemáticos, pero a la vez nos envuelve en ese ambiente puramente bohemio. (Vicky Cristina Barcelona)*
16. *Pasión bohemia en España (Vicky Cristina Barcelona)*
17. *El Sr. Allen no está para crear bohemios españoles ni artistas castizas despampanantes, histéricas y todoterreno porque no tiene ni idea. (Vicky Cristina Barcelona)*
18. *Parece mentira que Allen firme esta película cuando no se ve su genio ni por un segundo, ofreciendo una imagen ¿romántica? de España como paraíso para bohemios y amantes librepensadores (ya digo que el patronato de turismo debió pagar algo). Hasta las películas de los domingos de las cuatro de la tarde tienen más jugo que exprimir. Horrible. (Vicky Cristina Barcelona)*
19. *La parte negativa tal vez se encuentre en la ridícula manía del director neoyorquino de intelectualizar en exceso sus personajes, y en una Barcelona demasiado bohemizada. (Vicky Cristina Barcelona)*
20. *Es posible que a nosotros nos sea difícil reconocer esa España bohemia que muestra la película, más allá de las postales turísticas. (Vicky Cristina Barcelona)*
21. *El retrato tanto de hombre como de mujer latinos, conquistadores, creativos y pasionales hasta el límite existe. (Vicky Cristina Barcelona)*
22. *La imagen de España está llevada hacia el tópico más absoluto: vino, guitarra y pasión española. (Vicky Cristina Barcelona)*
23. *Los europeos somos así. Todos aquí tenemos una inagotable fuente de inspiración creativa, somos pintores, poetas, músicos, artistas... Para el amor somos abiertos, apasionados, liberales, polígamos, amantes de la vida y los placeres... (Vicky Cristina Barcelona)*
24. *Pasión española (Vicky Cristina Barcelona)*
25. *El tema es uno de ellos: un Allen más pasional, acorde con la cultura de nuestro país (esa es la fama que tenemos más allá de nuestras fronteras), que no duda en aportar a la historia cierto cariz sexual, y que incluso se atreve con un beso lésbico entre una despampanante rubia americana y una morenaza española: Scarlett Johansson y Penélope Cruz. (Vicky Cristina Barcelona)*
26. *Laberinto de pasiones mediterráneas (Vicky Cristina Barcelona)*
27. *Pasión bohemia en España. (Vicky Cristina Barcelona)*

28. *A partir de esa excusa argumental, Woody ya tiene carta blanca para presentarnos una tópica España, donde no faltan los estereotipos, siendo la apasionada pareja Bardem-Cruz el ejemplo más sangrante (de hecho, en el primer borrador de guión él iba a ser ...¡torero!). (Vicky Cristina Barcelona) Por último, el aporte latino de pasión flamígera de la mano de Penélope Cruz, en una actuación más que creíble y que le da esa garra, esa vibración sin la que la película tal vez no tendría ni tanta gracia, ni tanto carácter. (Vicky Cristina Barcelona)*
29. *Cuatro guiris se vienen de vacaciones a la España de finales del 70. ¿El lugar? Un pueblecito del norte perdido en las montañas y que muestra pocos indicios de civilización a excepción de cuatros casas y un bar. (The Backwoods)*
30. *Parece mentira que en el año 2006 volvamos a argumentos de la España profunda (no tan profunda en este caso, 1978) en la que se insiste en presentar al español montaraz cuyo mejor amigo es la escopeta paralela, fastidiando las vacaciones a los civilizados guiris ingleses. (The Backwoods)*
31. *Pero hacer una película de ello y llenar la sala de cine con todo un seguido de lelos, que es la cara que se te queda al acabar el film y acabar viendo una película que lo más destacado de ella es que se puede considerar un pase de diapositivas de sus vacaciones en la península, lo encuentro de muy poca consideración. (Vicky Cristina Barcelona)*
32. *Dos jóvenes americanas, llegan a Barcelona para pasar sus vacaciones de verano. (Vicky Cristina Barcelona)*
33. *Bueno, Woody que mi más enhorabuena, porque hiciste taquilla de sobra y hoy en día no es nada fácil, así te puedes pegar unas buenas vacaciones bajo el sol. (Vicky Cristina Barcelona)*
34. *En definitiva, un producto entretenido del señor "Alien", una comedia bastante simpática, bastante con el roll de Penelope Cruz, que borda el papel, pero que si la analizas un poco, tiene muy poca chicha, que tampoco ofrece ni escenas de cama, a poder ser con la Johanson y viene, en cierta forma a pasar unas pequeñas vacaciones, a hacer de "guiri", el señor Allen. (Vicky Cristina Barcelona)*
35. *En esta ocasión no es que Woody esté de vacaciones porque no tratara bien su guión, la cinta es buena, se nota que es suya y, aunque no aparezcan situaciones en las que él suele ser el primero en llevarlas al cine, si que hay algunas que son "picantes" o "chocantes"... en lo que si que me parece que el director está de vacaciones es en que habló con un par de actores españoles que hay en Hollywood, cogió a "su rubia" y se vino de vacaciones para Barcelona y Oviedo, y, cuando uno se va de vacaciones, da la impresión de que no va a ser precisamente su cinta más completa o más minuciosa... y así es. (Vicky Cristina Barcelona)*
36. *Parece un folleto de vacaciones de una comunidad autónoma: la voz en off ofreciéndonos en cada momento tal restaurante, tal faro encantador, tal ciudad maravillosa. (Vicky Cristina Barcelona)*
37. *De vacaciones por Barcelona. (Vicky Cristina Barcelona)*
38. *Woody Allen de turismo por Barcelona. (Vicky Cristina Barcelona)*
39. *Woody Allen abandona su Nueva York de toda la vida para tomarse unas vacaciones en la ciudad de la Sagrada Familia y el Parque Well. (Vicky Cristina Barcelona)*
40. *Barcelona está radiante, es el escenario ideal si lo que desea filmar son unas vacaciones de cultura y placer. (Vicky Cristina Barcelona)*
41. *Me imagino a miles de americanos buscando la idílica Oviedo por la Costa Brava en el mapa, como si del mismísimo Platón se tratara buscando la Atlántida, para ir el próximo verano de vacaciones. (Vicky Cristina Barcelona)*
42. *Querido turista bienvenido a Barcelona, aquí. dejamos una guía para que conozcas las costumbres de tu lugar de vacaciones. (Vicky Cristina Barcelona)*
43. *Vayamos al grano, Vicky (Rebecca Hall) y Cristina (Scarlett Johansson) son dos estadounidenses que se vienen a pasar el verano a Barcelona (2 americanas a pasar vacaciones de verano en una peli española, ¿no estará por ahí Antonio Ozores?). (Vicky Cristina Barcelona)*
44. *Personajes sin el más mínimo interés, sin vida interior ni exterior, trama vacua, humor cero pero, eso sí, seguro que su director se paso unas vacaciones -con el*

pretexto de rodar esta excusa filmica- que no se las salta un gitano, pagadas a costa del erario público de turismo, españolidad y catalanidad. (Vicky Cristina Barcelona)

L) Parallelisms and repetitions of structures

45. *Scarlett está todo lo comedida y todo lo americana que requiere el papel de Cristina y Penélope está todo lo española y todo lo loca que su personaje requiere, y la ensombrece el la medida en la que Cristina tiene que ser ensombrecida por Maria Elena, me parece tremendamente fácil decir que Scarlett está floja cuando borda un papel que es como es, con su cliché premeditado y sus carencias emocionales. (Vicky Cristina Barcelona)*
46. *Eso sí, tampoco se puede decir que la película sea maniquea: los supuestos buenos (extranjeros) no están exentos de turbiedad, y los supuestos malos (los lugareños vascos) también tienen destellos de humanidad. (The Backwoods)*
47. *Difiero un poco en lo leído en algunas críticas sobre que no cuadra lo bohemio del artista intepretado por Bardem con el estilo de vida que lleva. Pues yo me lo imagino así. Volando en jets privados, tomando botellas no de 100, sino de 1.000 euros y viviendo en palacetes. Al mismo Bardem me lo imagino así. Llámalos rojos, llámalos bohemios, llámalos artistas... pero añade Visa Oro. (Vicky Cristina Barcelona)*
48. *Entiendo que en USA gusten los pedantes tan pedantes, las chicas insoportables tan insoportables, las chicas dulces tan dulces y los personajes carismáticos tan carismáticos (spoiler). Pero en Europa preferimos ver más pinceladas intermedias entre el blanco y el negro. (Midnight in Paris)*
49. *Segunda escena. Cristina se pone enferma justo cuando iba a fornicar con el pintor. Pero tranquilos amigos, no hay problema, ya que Vicky la mas reticente en un principio, tiene un defecto. Es oír rasgar una guitarra española y nuestra amiga pierde las bragas, cual Superman con la criptonita. (Vicky Cristina Barcelona)*
50. *Además, debería haberle puesto otros nombres a los personajes españoles, a Juan Antonio Gonzalo (se dice en un momento de la película el nombre completo del personaje de Bardem) y a María Elena que parecen sacados de una telenovela sudamericana. (Vicky Cristina Barcelona)*
51. *Ni artista ni sexy ni nada, y es que no me parece la mujer más atractiva del mundo, pero aquí no solo parece polígonera si no que es menos atractiva que una farola corroída por meado de perro, y perdonen la expresión. (Vicky Cristina Barcelona)*
52. *Me esperaba una película fresca, interesante, divertida, etc... Y me encuentro con un intento de comedia romántica, que se parece más a Al Salir de Clase que a Annie Hall... Mal, Woody, mal... (Vicky Cristina Barcelona)*
53. *Manolete fue una leyenda del toreo, uno de los más grandes `` mataores `` que ha tenido España, y no merecía que empañaran su figura con este bodrio estilo `` Sálvame ``... (A matador's mistress)*
54. *La película es lo más parecido a una TV Movie de Telecinco al estilo 'Paquirri' o 'Mi Gitana' que se ha visto en el cine (incluso peor) sólo que con estrellas internacionales y con una facture técnica de mayor calidad que, al contrario de lo que se puede pensar, hace que la cinta de Menno Meyjes sea completamente ridícula. (A matador's mistress)*
55. *¿Comorrrrrrr? Cual Chiquito de la Calzada me quedé tras terminar el visionado de la cinta y recordar las laudatorias críticas que este filme ha suscitado, sobre todo, en España. (Midnight in Paris)*
56. *No me voy a meter con la ridiculísima y extremadamente cursi subtrama del hermano perdido (el Currito de Los Serrano paseándose por un Madrid que parece una favela del puto Sao Paulo), pero sí con ese cobarde reparo a la hora de afrontar el día a día de los deportistas de élite (¿por no manchar la imagen del club merengue?), saldado con un par de tópicos recurrentes y una actitud elusiva, infantil y moralizante a la hora de enfocar la vida de lujo y poder que se traen estos tipos entre manos (para entendernos, nada que ver con las fiestas de zorras y cocaína del film de Stone). (Goal 2)*
57. *La verdad es que España en los años 70-80 da miedo, parecen auténticos talibanes, espero que no haya pueblos de interior donde se comporten así. (The*

Backwoods)

58. *El guión parece escrito por el mismo autor de alguna de las primeras películas de Alfredo Landa, los tópicos producen indigestión, los personajes irreales hasta la náusea (Bardem es un pintor rico, gourmet, que sabe de lugares donde escuchar magníficos guitarristas con solo media docena más de público, que sabe pilotar aviones y que, de milagro, no torea). (Vicky Cristina Barcelona)*
59. *Vayamos al grano, Vicky (Rebecca Hall) y Cristina (Scarlett Johansson) son dos estadounidenses que se vienen a pasar el verano a Barcelona (2 americanas a pasar vacaciones de verano en una peli española, ¿no estará por ahí Antonio Ozores?). (Vicky Cristina Barcelona)*
60. *Aunque claro, como no, todo es susceptible de empeorar. Así que se nos aparece el espíritu de las maggioratas italianas versión histórica. Es decir una Pe que está estupenda interpretándose así misma, gritando como una neuras insoportable y manteniendo unos diálogos con Bardem que a ratos parecen sacados de escenas de matrimonio y otras directamente de los Serrano. (Vicky Cristina Barcelona)*
61. *Y Penélope Cruz haciendo de italiana agitanada -que no de española- dista mucho de llevar a cabo un buen papel. (Vicky Cristina Barcelona)*
62. *En cambio, Scarlett Johanson pasa sin pena ni gloria, no da calado a la peli ni al personaje, y la Penélope, su figura resulta empalagosa, bufa, pero volátil. Además vuelve a presentar la imagen de italiana celosa. Lo cual es otro pegote publicitario. (Vicky Cristina Barcelona)*
63. *Mientras se suceden en la pantalla imágenes idílicas de Barcelona, en las que es posible pasear en bicicleta como si de Amsterdam se tratara o en las que las prostitutas sonríen a cámara sin temor al guardia urbano o al proxeneta de turno, el ciudadano de a pie tiene que apechugar con el cinismo del departamento de turismo del Ayuntamiento de Barcelona. (Vicky Cristina Barcelona)*
64. *El show de Truman, versión española. (The Kovak box)*
65. *Se nota que Koldo Serra ha bebido claramente del cine violento de los 70. Concretamente la influencia de "Deliverance" y sobre todo "Perros de Paja" es más que evidente. Ello no es óbice para reconocer que la película tiene una facture impecable, y demuestra que, más allá de frikadas y subproductos de Santiago Segura, hay vida en el cine español. (The Backwoods)*
66. *Penélope Cruz se acerca al mito de Carmen, su personaje está presente en el aire toda la película y cuando aparece llena la pantalla de fuego. (Vicky Cristina Barcelona)*
67. *Hay algo aquí de artificial en ese concierto de guitarra española en..Oviedo, esa temperamental agitanada Penélope Cruz que me recuerda a una Carmen de opereta, melena al viento. (Vicky Cristina Barcelona)*
68. *Los personajes se ajustan más de lo razonable a los estereotipos hispánicos, como el del macho joven, conquistador, donjuanesco, picador de extranjeras, buscador de sexo sin compromisos y con despedidas dulces, o la de la mujer histórica, celosa, gritona y mandona. (Vicky Cristina Barcelona)*
69. *Mención especial, Penélope Cruz. Tan buen partido saca Allen como hiciese el otrora Almodóvar. Papel a la española como anillo al dedo. Loca y desquiciada, parece que la Cruz saca lo mejor de sí. Femme Fetale que pone tanto como la Monroe, con esa mirada y ese pitillo, y esa ciudad detrás, y esos cuadros debajo suya. (Vicky Cristina Barcelona)*
70. *Ahora, eso sí, supongo que el alcalde y el Roures este estarán contentos, porque a pesar de todo el nombre de Barcelona ha sonado por ahí y muchos de los que habrán visto la peli o habrán oído su título vendrán a la ciudad creyendo que se van a encontrar con una especie de idílica Toscana a la catalana. (Vicky Cristina Barcelona)*

3) Micro-strategies of Differentiation

- Argumentative scheme of presupposition/emphasis on Spanish differences in contrast with other national identities

M) Lexemes with semantic components constructing difference

1. *Y bueno, Barcelona ahí está, como un personaje de lo mas secundario para los que la conocemos de sobras y además, presentada desde el punto de vista de un extranjero. (Vicky Cristina Barcelona)*
2. *Luego tenemos una serie de topicazos españoles que rozan casi el ridículo (por lo menos aquí porque creo que en los USA se verá normal), una visita por varios monumentos y zonas de España que parece sacada de una guía turística de medio pelo pero es que, para culminar todos los desvarios, los papeles de las dos yanquis me parecen cómicos y otra vez estereotipados: la rubia libertina que se trajina a todo Dios y la morena con su futuro planificado pero que es tentada por el "Lado oscuro de la Fuerza" (igual a sexo con desconocido). (Vicky Cristina Barcelona)*
3. *No me extraña que esta película haya tenido tanto éxito en Los EEUU, porque los americanos gustan de este tipo de historias, poco convencionales, (véase Almodóvar y todos sus guiones Plutonianos) que a nosotros, españolitos de a pie, se nos hacen más indigestas. (Vicky Cristina Barcelona)*
4. *Que si me dicen que la subvención es 100% del ministerio de turismo catalán y que el guión ha de contar con tales palabras en tales momentos puntuales me lo creo porque de propaganda tiene para dar y tomar, además de una ciudad que, leñe, yo he estado ahí y sí, vale que Gaudí y todo eso pero a mí, los paisajes, me recuerdan a la Toscana italiana. Que yo soy americano y me vengo de cabeza a vivir aquí, claro. (Vicky Cristina Barcelona)*
5. *Si en Torrente uno se afana en buscar los diversos cameos de famosillos y casposos, aquí sucede lo mismo pero, of course, con ARTISTAS: que si Buñuel, que si Dalí, que si Picasso, que si Scott Fitzgerald. ¡Qué buen gusto que tienes Woody! ¡Y nosotros que creíamos que los americanos eran todos unos palurdos! (Midnight in Paris)*
6. *Otros ejemplos de este fenómeno de confusión americana son Antonio Banderas (afortunadamente ya no engaña a nadie), y en contrapunto Paz Vega que ahora también sube al carro y pretende vender el mismo producto que Antonio y Pe endosaron al mundo hollywoodiense (aunque por fortuna para todos le está costando más), Paz me permito aconsejarte; no te lleves al novio de España tienes que buscarte uno allí, a ser posible un actor que te introduzca. (Vicky Cristina Barcelona)*
7. *Especie de "Perros de paja" a la vasca, recorrido por el espíritu del Western por sus masculinas rivalidades forasteras (The Backwoods).*
8. *Eso sí, tampoco se puede decir que la película sea maniquera: los supuestos buenos (extranjeros) no están exentos de turbiedad, y los supuestos malos (los lugareños vascos) también tienen destellos de humanidad. (The Backwoods)*
9. *Aunque para terrorífico el doblaje: supuestamente los protas hablan inglés, y no se entienden con los hoscos lugareños, que hablan español, pero con el doblaje todo Dios habla perfecto castellano. Pff, muy mal... (The Backwoods)*
10. *Preveo que Serra seguirá el camino Fresnadillo: fracaso hispánico, éxito en el extranjero. (The Backwoods)*
11. *Una vez allí, la tranquilidad se ve interrumpida cuando descubren a una niña encerrada en una cabaña en el bosque. Lo que da lugar al choque cultural con los lugareños, que desencadenará una inesperada espiral de violencia. (The Backwoods)*
12. *Hay que reconocer que con muy poco se ha hecho mucho, tiene una muy buena ambientación y unas interesantes interpretaciones, así como momentos muy memorables como el primer contacto con los lugareños en el bar de pueblo. (The Backwoods)*
13. *Un día, estando de caza, los dos hombres del cuarteto descubren una cabaña en la que hay una niña pequeña encadenada, con las manos deformes. Los hombres tratarán de liberarla, pero esto desembocará en un choque de culturas con pésimas consecuencias. Es lo que pasa cuando se enfrentan la razón y la superstición con escopetas de por medio, en resumen. (The Backwoods)*
14. *Erase una vez un director español que consigue la pela suficiente para rodar una película en la que puede contar con un actor americano de renombre. (The Backwoods)*
15. *Cuatro guiris se vienen de vacaciones a la España de finales del 70. ¿El lugar? Un pueblecito del norte perdido en las montañas y*
16. *que muestra pocos indicios de civilización a excepción de cuatros casas y un bar. (The*

- Backwoods)*
17. *La tensión entre el grupo de guiris y los autóctonos pronto la percibiremos, con todos los estereotipos posibles en la escena del bar, y aflorará aún más cuando el bueno de Gary Oldman y los suyos encuentren a una niña encerrada en una cabaña en medio del monte. A partir de aquí, la persecución habrá comenzado. (The Backwoods)*
 18. *Parece mentira que en el año 2006 volvamos a argumentos de la España profunda (no tan profunda en este caso, 1978) en la que se insiste en presentar al español montaraz cuyo mejor amigo es la escopeta paralela, fastidiando las vacaciones a los civilizados guiris ingleses. (The Backwoods)*
 19. *Como curiosidad, la aparición de Elsa Pataky y Luis Tosar, este último como agente antidrogas gringo. (Mister Nice)*
 20. *Y gracias también a que Paz Vega no molesta como de costumbre en sus aventuras extranjeras (la escena en que se enfrenta a Lee es poderosa y Vega la sostiene la mar de bien) y a que anda por ahí Colin Farrell, que me sigue pareciendo un actor infravalorado que ha hecho muchas más y mejores cosas de las que la gente se cree. (Triage)*
 21. *Ante tanto híbrido, mejor haberse limitado a un producto nacional –británico–, para un público poco exigente y nada enterado. (Little ashes)*
 22. *Toda una lección de memoria histórica que nos viene de un inglés. Es la primera vez que veo una película sobre la guerra civil que no me echa para atrás, que no insulta mi inteligencia con demagogies ideológicas. En definitiva, una peli aceptable para todos, que puede ayudar a que por fin dejen de existir esas "dos Españas". (There be dragons)*
 23. *Está claro: los americanos serán muy buenos actores, pero no saben hacer de españoles. (There be dragons)*
 24. *En cuanto a cómo cuenta la Guerra Civil, considero una gran aportación que no se haya decantado por ningún bando. Quizá este inglés –anglofrancés, para ser exactos– parece a esos historiadores ingleses que se han adentrado en la historia reciente de España con mayor acierto e imparcialidad que los españoles, al hacerlo “desde fuera”. (There be dragons)*
 25. *An american paleta. (Vicky Cristina Barcelona)*
 26. *2) Turismo guiri de paleta de ciudad. Los paletos de ciudad se distinguen de los paletos de pueblo en que estos últimos guardan una escondida sabiduría dentro de un traje auténtico que despista; y los de ciudad guardan una escondida vacuidad dentro de un pretencioso traje hecho para engañar. El paleta de ciudad tiene más seguidores porque es un disfraz más commercial. (Vicky Cristina Barcelona)*
 27. *Los personajes americanos (que pueden considerarse también estereotipados) se ajustan mucho a la imagen que algunos tenemos del estadounidense rico y culto, pedante y orgulloso. Es muy interesante éste contrapunto, del mismo modo que nos molesta el retrato irreal de España, es probable que tampoco ellos se consideren así. (Vicky Cristina Barcelona)*
 28. *La España de Allen, la nueva Francia para los Yankis. (Vicky Cristina Barcelona)*
 29. *Todo son clichés en este último largo de Woody Allen. Tópicos muy típicos, estereotipos muy sobados sobre la imagen que tienen los americanos de los habitantes del viejo continente. A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico). (Vicky Cristina Barcelona)*
 30. *Eso sí, el señor Allen enmarca la película en unas postales muy bonitas de Barcelona y de Oviedo, escogiendo con bastante mimo las localizaciones y los planos, que a buen seguro servirán para que los yankis cambien la concepción de tercer mundo que tiene por España, ese país sudamericano que se encuentra por ahí por Europa. (Vicky Cristina Barcelona)*
 31. *La tercera es la voz en off que relata la historia como si la película estuviera dirigida a un público infantil; y además el recorrido turístico gratuito en plan japonés, por Barcelona y Oviedo que convierte a la cinta en un video promocional de novena categoría. (Vicky Cristina Barcelona)*
 32. *Luego están las dos actrices ¿principales? Que nos hacen sentir que Vicky, Cristina, Barcelona, son Montse y Vane en “Guirilandia” al cubo buscando polvete con neo hippie rico que va de que es artista y tal y tal. (Vicky Cristina Barcelona)*
 33. *La España esa vista por Hollywood, en este caso por Allen, vuelve a colocarnos la*

- etiqueta de teta y pandereta de la que nunca hemos podido zafarnos. (Vicky Cristina Barcelona)
34. Su visión de Barcelona... es curiosa. Tal y como dice el propio director, es una visión de la ciudad desde un punto de vista un poco americano, ya que las protagonistas que la visitan, lo son. (Vicky Cristina Barcelona)
 35. Es evidente que la ciudad es preciosa, moderna e intercultural, pero ni turistas ni locales compartirán de bien seguro esa imagen de postal que obvia la construcción desafortunada, el abuso, la suciedad, el conflicto étnico o la evidente falta de infraestructuras. (Vicky Cristina Barcelona)
 36. En español Pe Por favor, que Scarlett no te entienda y el mercado Americano tampoco. (Vicky Cristina Barcelona)
 37. Cada uno de los personajes simboliza a un país, bien claro lo deja Penélope en la secuencia en la que le dice a su rival que nunca se sacian con nada, que lo quieren todo pero que, en resumen, no saben realmente que es lo que quieren, mas claro no puede ser. (Vicky Cristina Barcelona)
 38. Lo demás está muy visto, y es de tópico: las americanadas de siempre (con los precios por delante, el American way, me voy a jugar al golf, hemos reformado la casa, etc etc); y oh, los españoles, qué románticos somos... tan "trágicos", y a la vez empastaos: ¿quién es el sponsor de Juan Antonio, por Dios? (Vicky Cristina Barcelona)
 39. En estas películas dejan aparte las limitaciones conómicas, todos son de clase alta tienen unos coches de impresión, unas casas de un sueño y eso que el padre de uno de los protagonistas se dedica ha hacer poemas sin publicarlos, se los queda para el, ¿En américa habrá alguna recompensa a los artistas improductivos? (Vicky Cristina Barcelona)
 40. El tema de la película es, a mi entender, sencillo. No es sino la colisión de dos formas de vida geográficamente bautizadas: el pragmático estilo de vida americano, orientado siempre hacia el éxito, y la bohemia vida europea, con cierto aire de decadencia y hasta de tristeza. (Vicky Cristina Barcelona)
 41. La voz en off tonta y didáctica al puro estilo NODO; la
 42. película parece una guía turística para americanos. (Vicky Cristina Barcelona)
 43. Que el público español no espere esa maestría de esta película. Lo que se encontrará le resultará muy familiar, pues no es más que una "españolada" hecha por estadounidenses. (Vicky Cristina Barcelona)
 44. En el caso de la bohemia europea, la búsqueda constante del amor y la imposibilidad de llevarlo a cabo si no se juntan todos los elementos adecuados y en el caso de América moralista, la apuesta es luchar por el control de los sentimientos y aunque muerdas las manzanas y se descoloquen tus ideas preestablecidas, se puede seguir con la máscara durante años y no lanzarse a la piscina por miedo a perder esa estabilidad. (Vicky Cristina Barcelona)
 45. Sus duelos con Juan Antonio, mezclando castellano e inglés (indispensable ver la versión original, por supuesto), aparte de conservar esa chispa del diálogo incisivo y mutuamente crítico en el que Allen ya se inició con Manhattan, desprenden paradigmáticamente ese torrente de emociones exaltadas, esa visión con la que el director, y la mayoría de la sociedad anglosajona, ve a la cultura mediterránea. (Vicky Cristina Barcelona)
 46. En mi humilde opinión me parece una película hecha por americanos para americanos, por dios todo el tiempo de fondo guitarra española y flamenco, la bella Barcelona,...luego que hay estereotipos. (Vicky Cristina Barcelona)
 47. Me imagino a miles de americanos buscando la idílica Oviedo por la Costa Brava en el mapa, como si del mismísimo Platón se tratara buscando la Atlántida, para ir el próximo verano de vacaciones. (Vicky Cristina Barcelona)
 48. Vayamos al grano, Vicky (Rebecca Hall) y Cristina (Scarlett Johansson) son dos estadounidenses que se vienen a pasar el verano a Barcelona (2 americanas a pasar vacaciones de verano en una peli española, ¿no estará por ahí Antonio Ozores?). (Vicky Cristina Barcelona)
 49. La película trata sobre un par de burguesas americanas aburridas de su propia vida, que deciden irse a Barcelona de vacaciones. Todo esto me parece muy bonito, este es el planteamiento de la película. ¿Algo que añadir? La negación es rotunda. (Vicky Cristina Barcelona)
 50. Una colección de imágenes más o menos sugerentes, maravillosamente fotografiadas,

eso sí, por Javier Aguirresarobe, lo mejor de la película. Además, tiene un tufillo un tanto rancio, metiendo con calzador eso de la identidad catalana y bla, bla, en boca del guiri pijo de turno. (Vicky Cristina Barcelona)

- Argumentative scheme of presupposition/emphasis on Spaniards in contrast with other national identities

N) Implicit or explicit comparisons constructing Anglo-Saxon superiority

51. *Erase una vez un director español que consigue la pela suficiente para rodar una película en la que puede contar con un actor americano de renombre. (The Backwoods)*
52. *Cierto es que si fuera una producción hollywoodiense, con toda la promoción y publicidad detrás, sería acogida muchísimo mejor y recaudaría bastante más, cómo ya ha apuntado otro usuario. Ahora, si es española ya le tenemos que encontrar fallos... (si no nos cargamos el filme, ya no estamos contentos, para que?...)* (The Kovak box)
53. *En la confrontación de mentalidades anglosajona vs mediterránea sale perdiendo la segunda, algo lógico dado el mejor conocimiento por parte de Allen de la primera, la cual lleva retratando 40 años; nuestro carácter aquí es solo un pretexto para dar forma a unos personajes que servirán de anécdota exótica y extravagante para Vicky y Cristina cuando regresen a su país. (Vicky Cristina Barcelona)*
54. *Sólo hay una cosa que encuentre verídica: dos americanas en España, y son todos los españoles los que se tienen que adaptar a ellas y hablar inglés. Sólo en un momento muy concreto de la película una hace un pequeño esfuerzo de intentar hablar español. (Vicky Cristina Barcelona)*
55. *Eso sí, tampoco se puede decir que la película sea maniquera: los supuestos buenos (extranjeros) no están exentos de turbiedad, y los supuestos malos (los lugareños vascos) también tienen destellos de humanidad. (The Backwoods)*
56. *La historia comienza en el verano de 1978, cuando Lucy (Virginie Ledoyen) y Norman (Paddy Considine) se van de vacaciones a la casa nueva, en el norte de España, de sus amigos, Paul (Gary Oldman) e Isabel (Aitana Sánchez Gijón). Una vez allí, la tranquilidad se ve interrumpida cuando descubren a una niña encerrada en una cabaña en el bosque. Lo que da lugar al choque cultural con los lugareños, que desencadenará una inesperada espiral de violencia. (The Backwoods)*
57. *Rodada en inglés y español, tiene más gracia verla en V.O.S. porque doblada se pierden detalles del choque lingüístico entre los catetos pueblerinos y los ingleses (aparte q el auto-doblaje de Aitana Sanchez Gijón chirría como suele pasar con los actores que se doblan a sí mismos). (The Backwoods)*
58. *Parece mentira que en el año 2006 volvamos a argumentos de la España profunda (no tan profunda en este caso, 1978) en la que se insiste en presentar al español montaraz cuyo mejor amigo es la escopeta paralela, fastidiando las vacaciones a los civilizados guiris ingleses. (The Backwoods)*
59. *Los españoles nos metemos a producir cine comercial y, como siempre, la cagamos. (Cargo)*
60. *Gris, mediocre, televisiva. La película parece demasiado "española" en parte por el estilo fotográfico usado en el film. Está más cerca de "Reflections" que de algo made in USA. (The Kovak box)*
61. *Carece de todo, es una película que me ha decepcionado mucho, tenía grandes expectativas hacia ella y ya veo que me equivoque por completo, y es aquí dónde me pregunto: ¿Por qué la mayoría del cine español es tan mediocre?. Las actuaciones son absolutamnete LAMENTABLES y el guión es tan enrevesado que al final no hay quién se lo crea y te acaba dando la risa y todo. (The Kovak box)*
62. *A modo de conclusión comentar que me ha resultado muy grato el film, es una película muy bien realizada y el espectador no debería ir al cine influenciado erróneamente por ser una película española, se está demostrando que últimamente el cine español está creciendo bastante y sus películas se pueden ya comparar con cualquier producción foránea, como es el caso de este film. (The Kovak box)*
63. *El caso es que siendo española se podría aplicarle el dicho de que "el tuerto es el rey en el país de los ciegos". (The Kovak box)*

64. *Lo que me sorprende es la nacionalidad, pues de los créditos deduzco que Tele 5 está muy involucrada (será para compensar por Santos), además de Canal + España, y los consabidos Ministerio de Cultura, ICO y demás. Lástima que no se considere cine español, porque hubiera elevado la media notablemente. (Transsiberian)*
65. *Floja, floja y en todo momento da la sensación de estar viendo una chapuza Española que quiere ser Americana. (A matador's mistress)*
66. *Qué rabia me da el tropezón de Woody con "Vicky Cristina Barcelona". Debe de ser que en España somos tan atrasados y primitivos vistos desde el otro lado del charco, que no vale la pena rodar aquí una película apropiada para espectadores con un nivel intelectual y estético evolucionado desde el hombre de Neanderthal. (Midnight in Paris)*
67. *Y es que me pongo a comparar esa Barcelona cutre con el glamouroso París de "Midnight in Paris", y a esa Pe verdulera (qué rechinar de dientes me provocó, por Dios) con una Marion Cotillard que ni se despeina, y, dónde va a parar, la trama estúpida de la otra con la ingeniosa de ésta... Y casi se me abren las carnes. Tendré que hacerme a la idea de que en estas tierras no podemos aspirar a mucho más, porque, no nos engañemos, Woody lo ha demostrado ante el mundo, Barcelona es un pueblucho de mala muerte comparado con Nueva York, Londres o París, y la gente de aquí se dedica únicamente a la juerga y a montarse tríos (lo cual no estaría nada mal si el personal estuviera potente, y aparte de esas ocupaciones no hubiera que currar ni hacer algo para pagar el alquiler o la hipoteca, ya se sabe, todo eso tan prosaico que tenemos que hacer los españoles). (Midnight in Paris)*
68. *Eso sí, el señor Allen enmarca la película en unas postales muy*
69. *bonitas de Barcelona y de Oviedo, escogiendo con bastante mimo las localizaciones y los planos, que a buen seguro servirán para que los yankis cambien la concepción de tercer mundo que tiene por España, ese país sudamericano que se encuentra por ahí por Europa. (Vicky Cristina Barcelona)*
70. *El tema de la película es, a mi entender, sencillo. No es sino la colisión de dos formas de vida geográficamente bautizadas: el pragmático estilo de vida americano, orientado siempre hacia el éxito, y la bohemia vida europea, con cierto aire de decadencia y hasta de tristeza. (Vicky Cristina Barcelona)*
71. *Lo poco bueno que pueda haber en este despropósito, queda diluido en el mar de mierda que es esto. No me compro la moto, de lo grandes que están Pe y Bardem. Sr. Woody, usted sí que sabe vacilar a estos provincianos. El nacimiento y desarrollo de este proyecto, rodado por Berlanga, habría sido de traca. (Vicky Cristina Barcelona)*

4) Micro-strategies of dissimulation/exclusion and discontinuation

- Argumentative scheme of presupposition/emphasis on inter-national differences

O) Referential dissimulation and exclusion through personal and spatial reference: demonstrative and personal pronouns; synecdochical antroponyms or personified toponyms often used metonymically.

1. *Al público español le harán gracia las apariciones de Juan Echanove y Santiago Segura, pero ello no supone ningún aliciente. (A matador's mistress)*
2. *Curiosamente también, la película destila ideología "new age" por todos sus poros, concesión tal vez al público europeo o norteamericano, pero que todavía parece un poco pretencioso colar al público español. (Transsiberian)*
3. *El doblaje es patético. Se hace extraño y resta puntos a unos actores con buenas voces (la mitad del trabajo actoral), un doblaje hecho por los propios protagonistas hubieran sido una manera de ganar en calidad para el público español. (Vicky Cristina Barcelona)*
4. *Que el público español no espere esa maestría de esta película. (Vicky Cristina Barcelona)*
5. *Además te venden a Luis Tosar como reclamo (se deben de creer que los españoles iremos en masa a verlo, como hacen los franceses con sus actores en películas extranjeras) y dice cinco frases en la película y tres son repetidas. (Cargo)*
6. *Los españoles nos metemos a producir cine comercial y, como siempre, la cagamos. Cargo está protagonizada por un Daniel Brühl que hace turismo en África actuando*

- como si fuera un niño de 13 años. (Cargo)
7. A los españoles nos debería dar vergüenza haber financiado una película en la que se cometen tropelías históricas de ese calibre o que presenta una imagen tan poco creíble de los personajes y de la España de los años 20. (Little ashes)
 8. Y sin embargo una buena idea puede convertirse en un ejercicio de tortura (especialmente si el espectador es español), unas maravillosas intenciones pueden realizar un bodrio comparable a un telefilm o a una película para adolescentes. (Little ashes)
 9. Tendré que hacerme a la idea de que en estas tierras no podemos aspirar a mucho más, porque, no nos engañemos, Woody lo ha demostrado ante el mundo, Barcelona es un pueblucho de mala muerte comparado con Nueva York, Londres o París, y la gente de aquí se dedica únicamente a la juerga y a montarse tríos (lo cual no estaría nada mal si el personal estuviera potente, y aparte de esas ocupaciones no hubiera que currar ni hacer algo para pagar el alquiler o la hipoteca, ya se sabe, todo eso tan prosaico que tenemos que hacer los españoles). (Midnight in Paris)
 10. Los españoles deberían verla todos. (Midnight in Paris)
 11. Podían haber recortado tanta paja de la película y contarnos como Franco financió Torreciudad con el dinero de todos los españolitos o que obsesiones sexuales le llevaban a vomitar su otra "obra" Camino. (There be dragons)
 12. El retrato es penoso a varios niveles, y en su hórrido maniqueísmo encontramos su mayor pecado: los españoles de la Segunda República son todos unos cabezahuecas que quieren pegar a los curas, los republicanos son unos revolucionarios románticos que quieren pegar a los curas, y los nacionalistas, como hay que pintarlos mal y no pegan a los curas, pues son nazis. (There be dragons)
 13. Quizá este inglés –anglofrancés, para ser exactos- se parece a esos historiadores ingleses que se han adentrado en la historia reciente de España con mayor acierto e imparcialidad que los españoles, al hacerlo “desde fuera”. (There be dragons)
 14. Y todo esto acompañado de guitarra flamenca por todas partes, tanto en Barcelona como en Oviedo, que como bien sabemos los españoles, es sin duda donde más arraigo tiene este tipo de música. (Vicky Cristina Barcelona)
 15. A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico). (Vicky Cristina Barcelona)
 16. Una sola letra hace falta para que el corazón se salga del pecho, hablo de la letra Pe. Ya sé, todos los españoles la odiamos, me incluyo (es lo que trae ser mujer y famosa, nos pasa con casi todas las actrices españolas, pongo por ejemplo a Victoria Abril, denostada en España y tan apreciada en Europa). (Vicky Cristina Barcelona)
 17. Esa luz dorada, esas fincas rústicas y esa música de flamenco de fondo, por no olvidar lo borrachos que somos todos los españoles y lo puteros. (Vicky Cristina Barcelona)
 18. Cuando decía lo de que los españoles somos libre pensadores y bohemios me subió el azúcar. (Vicky Cristina Barcelona)
 19. Además, incluso el padre del tipo este es poeta y Penélope Cruz es pintora: parece ser que los españoles somos todos artistas y con pasta. (Vicky Cristina Barcelona)
 20. Luego con todo el dinero del mundo para gastar, me traigo a la Scarlett y a Pe, le añado Bardem, el guión no importa, es decir, me importa un pito, lo he escrito en el avión, mientras venía (Allen dixit) y de paso, les cobro también a los de Asturias (catalanes y asturianos negociando: ¿cuanto pones tu y cuanto pongo yo? y así mato 2 pájaros de un tiro. "Los asturianos, pagamos menos, que no salimos en el título". Es un insulto a los españoles, a los catalanes y a los asturianos, y si eres un artista plástico, muy progre, ¿cómo no vas a saber pilotar un avión? si eso lo saben hacer todos: lo dan en Bellas Artes, es parte de una asignatura... ja, ja!!! me río por no llorar)
 21. Mira Woody, empezando porque has fichado a Bardem, la única esperanza que nos quedaba a los españoles de hacer papeles dignos cruzando el charco, te diré que rizando el rizo, si es lo que buscabas, me puedo imaginar a Bardem de 1.000 maneras distintas, 1 vestido y haciéndose el interesante...y 999 desnudo en y en plan JAMÓN JAMÓN...pero NUNCA podría imaginarlo como “artista bohemio recluido en una campiña de Oviedo” y ¿Sabes lo peor Woody? (Vicky Cristina Barcelona)
 22. Retahíla de topicazos: guitarrista flamenco hasta en el baño y, sea la ciudad que sea, copas de vino, cenas, comidas y juerga a tutiplén (los españoles no trabajamos, somos muy bohemios y, lógicamente, preferimos echar la siesta, beber, comer y charlar hasta

- la madrugada...la hipoteca nos la paga el estado).* (Vicky Cristina Barcelona)
23. *Como casi todos los americanos, en algún momento de la película Allen nos deja entrever su idea de que todos los españoles somos bohemios que sólo nos preocupamos de poner el amor en palabras bonitas.* (Vicky Cristina Barcelona)
 24. *Sólo hay una cosa que encuentre verídica: dos americanas en España, y son todos los españoles los que se tienen que adaptar a ellas y hablar inglés.* (Vicky Cristina Barcelona)
 25. *Por otra parte, y siguiendo un poco con el tema anterior, pienso que la película está hecha fundamentalmente para los españoles.* (Vicky Cristina Barcelona)
 26. *Lo demás está muy visto, y es de tópico: las americanadas de siempre (con los precios por delante, el American way, me voy a jugar al golf, hemos reformado la casa, etc etc); y oh, los españoles, qué románticos somos... tan "trágicos", y a la vez empastaos: ¿quién es el sponsor de Juan Antonio, por*
 27. *Dios? ¿Cuántos pintores españoles pueden darse el lujo de vivir como vive este señor, que además tiene avioneta? ¿Quién es? ¿Mikel Barceló?* (Vicky Cristina Barcelona)
 28. *Mención aparte merecen los protagonistas, especialmente los españoles, y en concreto Penélope Cruz, quizás el único personaje que no parece acartonado.* (Vicky Cristina Barcelona)
 29. *El tópico que bien podría haber introducido Woody Allen en esta película es que los españoles somos vagos por naturaleza, y si podemos evitar leer unos subtítulos, pues mejor que mejor.* (Vicky Cristina Barcelona)
 30. *Trata a los españoles como si todos fuéramos Picasso, arte y mujeres, y a las españolas las pone como neuróticas irritantes hasta decir basta.* (Vicky Cristina Barcelona)
 31. *Todo el mundo vive en casas de super lujo, con avionetas privadas, descapotables rojos, vinos de 100€ la botella... En fin, como la vida misma de los españoles.* (Vicky Cristina Barcelona)
 32. *Lo primero y más importante antes de nada, ver esta película en versión original, aunque te joda leer los subtítulos, ver los juegos de idiomas entre los españoles y los americanos es importante para que la película tenga sentido, verla doblada es un error. María Elena in spanish please!!* (Vicky Cristina Barcelona)
 33. *El reparto de lujo, con especial mención a los españoles, Bardém y P. Cruz.* (Vicky Cristina Barcelona)
 34. *Lo negativo: los tópicos (España, Cataluña, Gaudí, Miró, la música española, etc.), que resultan más pesados y menos creíbles para los españoles.* (Vicky Cristina Barcelona)
 35. *Que nos dejemos de prejuicios tontos, que nos dejemos de mirar el ombligo, que los españoles somos muy dados a "inflamarnos" de saber cuando vemos algo que nos toca más de cerca. Si te gusta Woody Allen aquí hay más de lo mismo, una historia magníficamente contada, problemas reales y profundos en cuanto a las relaciones, los artistas, la búsqueda de la plenitud que es la vida.* (Vicky Cristina Barcelona)
 36. *Nos honra el maestro mostrando al mundo España en su obra..; pero sobre todo nos enorgullece a los españoles ver que también ha elegido a los nuestros y así comprobar que están al mismo nivel que la maravillosa Scarlet.* (Vicky Cristina Barcelona)
 37. *Pero, sin duda, lo mejor de la película son Bardem y, especialmente, la Cruz que tan poco gusta a los españoles y que, a mí, por el contrario, cada vez gusta más.* (Vicky Cristina Barcelona)
 38. *Dejando a un lado la polémica de si Bardem ha llamado estúpidos o no a los españoles, la supuesta relación sentimental-promocional de Bardem y Pe, las dificultades que tuvo Allen para rodar en España por la expectación causada, etc., hay que decir que todos hacen un gran papel y que Woody los dirige de maravilla.* (Vicky Cristina Barcelona)
 39. *Además te venden a Luis Tosar como reclamo (se deben de creer que los españoles iremos en masa a verlo, como hacen los franceses con sus actores en películas extranjeras) y dice cinco frases en la película y tres son repetidas.* (Vicky Cristina Barcelona)
 40. *La música del español Javier Navarrete contribuye a crear una estética preciosista, que se combina con la angustia y la claustrofobia de una atmósfera que termina siendo casi irrespirable.* (Cracks)
 41. *En este sentido, esta ambientación es un soplo de aire fresco y a la vez Pierre Morel*

- nos regala buenos planos de la ciudad ayudado por la fotografía del español Flavio Martínez Labiano. (*The Gunman*)
42. Si su papel en 'Skyfall' se movía en una fina línea entre lo sublime y lo ridículo, bien controlado por un experimentado director de actores como es Sam Mendes, en 'Caza al asesino' Pierre Morel deja claro que le interesa más la pirotecnia y eso también se deja notar en la interpretación del español. (*The Gunman*)
 43. La banda sonora del español Roque Baños está totalmente a la altura y transmite la fuerza necesaria. (*In the Heart of the Sea*)
 44. La música la compone el español Roque Baños. (*In the Heart of the Sea*)
 45. Rodeado por Tom Holland (el nuevo Spiderman y el niño de 'Lo Imposible') y por otros rostros conocidos como Cillian Murphy (*Origen*), Blenda Gleeson (*Braveheart*), el español Jordi Mollá, que está haciendo carrera secundaria en Hollywood, y los televisivos Frank Dillane (*FEAR The Walking Dead*) y Michelle Fairley (*Juego de Tronos*). (*In the Heart of the Sea*)
 46. De notable se podría calificar este film, con un buen reparto, encabezado por el mencionado Hemsworth junto a actores como Benjamin Walker (*Abraham Lincoln: Cazador de vampiros (2012)*), el joven Tom Holland (al que pude ver por primera vez en la cinta *Lo Imposible (2012)* del español Juan Antonio Bayona) que tiene un parecido con el actor de *Billy Elliot*, Jamie Bell, Ben Whishaw (el Q de las nuevas entregas de *James Bond* y el recordado protagonista de *El Perfume: Historia de un asesino (2006)*) y como el narrador de toda la historia tenemos al actor Brendan Gleeson. (*In the Heart of the Sea*)
 47. De algunos errores de pronunciación de los actores ingleses que denotaban poca práctica del español, o poco interés por parte del director en que lo practicaran. (*Little Ashes*)
 48. Entre los hechos inverosímiles que cintaba al principio he de resaltar el de la muerte del Español que de alguna forma llega de una manera demasiado brusca e inentendible. (*Little Ashes*)
 49. Cuando el español no está en escena la cinta gana calidad y la actuación de Ben Kingsley termina por confirmar esto. (*Transsiberian*)
 50. Nos enseñan los paisajes y pueblos de la decadente Rusia y una historia de suspense por un asunto de drogas, donde el español lleva las de perder. (*Transsiberian*)
 51. Imagen perfecta del español garrotero y oriundo. Descripción más exacta no la hay. (*Midnight in Paris*)
 52. Ya era hora de que se desagraviase con la verdad al que es quizá el español universal del siglo XX más vilipendiado, especialmente en su propio país. (*There be dragons*)
 53. Tanto el de Javier Bardem, como el de Penélope Cruz, son los "estereotipos" del español romántico, dos apasionados, amantes del *carpe diem*, con las emociones a flor de piel, en fin, más ópera de Carmen, un poco más de copla española. (*Vicky Cristina Barcelona*)
 54. Luego tenemos por otra parte a un Javier Bardem de oferta, el cual parece actuar en estado de ebriedad. Inexplicable el mal trabajo del español, el cual no tomase en serio el trabajar con Woody Allen (si bien, este mismo ni siquiera se tomó en serio a si mismo en este film), por tanto, excluyo aquí de culpa a Javier Bardem. (*Vicky Cristina Barcelona*)
 55. El españolito criticón (*Vicky Cristina Barcelona*)
 56. Pues ya está, aunque Woody retrate de una forma preciosa y muy bien integrada ciudades maravillosas como Oviedo o Barcelona, lo siento, pero no hay nada que hacer, antes de que se estrenara la cinta, el españolito criticón ya estaba bien preparado para ver un documental turístico. (*Vicky Cristina Barcelona*)
 57. Sin embargo, el mejor hallazgo del film no es Farrell, ni tampoco la española Paz Vega, con un papel más bien decorativo (como la mayoría del reparto), sino la presencia de un Christopher Lee quien pese a tener un personaje con un pasado que parece metido con calzador, consigue llenar la pantalla con su presencia, más bien con su profunda mirada. (*Triage*)
 58. Junto a él tenemos a la española Lucía Jiménez, quien ha recibido bastantes críticas negativas por parte de los usuarios, pero que a mí me parece una actriz correcta y que hace todo lo que puede con su personaje, no me ha parecido una mala actuación la suya. (*The Kovak box*)
 59. Norteamericana a la española (*The Kovak box*)

60. *El verdadero atractivo está en Penélope Cruz, y algún iluminado debería rebautizar la película como Lupe, el nombre de la amada amante que encarna la española. (A matador's mistress)*
61. *Cualquiera pensaría desde fuera que acababa de fundar la Democracia Cristiana a la española. (There be dragons)*
62. *Mención especial, Penélope Cruz. Tan buen partido saca Allen como hiciese el otrora Almodóvar. Papel a la española como anillo al dedo. (Vicky Cristina Barcelona)*
63. *Me pone una decepción a la española (Vicky Cristina Barcelona)*
64. *El Sr. Allen no está para crear bohemios españoles ni artistas castizas despampanantes, históricas y todoterreno porque no tiene ni idea. Una cosa es la peña neoyorquina y otra la española. (Vicky Cristina Barcelona)*
65. *Penelope, está a la altura del film, a pesar de decir que la española, y Bardem no forman el tándem fetiche para un servidor. (Vicky Cristina Barcelona)*
66. *El problema se lo plantea de la siguiente forma: Un vez al año tengo que estrenar un título porque tengo un acuerdo con mis productores (entre ellos la española Mediapro) y de paso me "tomo" unas vacaciones en Europa (una película en Europa, una EEUU, parece su última proporción). (Vicky Cristina Barcelona)*
67. *Eso sí...desde luego Woody ha hecho buena publicidad de la cultura española y de esa bonita ciudad que es Barcelona. (Vicky Cristina Barcelona)*
68. *La única escena que refleja la cultura española es en la que dos personajes hablan entre ajos y cebollas en una frutería. Pedantería snob. (Vicky Cristina Barcelona)*
69. *Lo primero que se me ocurre decir sobre la película es que está llena de tópicos sobre la cultura española. (Vicky Cristina Barcelona)*
70. *Woody Allen demuestra no saber nada de la cultura española, y no lo digo por criticarlo. (Vicky Cristina Barcelona)*
71. *Dados los lazos que unen a Woody Allen con Oviedo, esperaba que el director se hubiera empapado un pelín de la cultura española, pero no ha sido así: los personajes son anglosajones, con comportamientos anglosajones; eso sí, gritan mucho (esa debe ser, según él, la esencia del carácter español. (Vicky Cristina Barcelona)*
72. *Dados los lazos que unen a Woody Allen con Oviedo, esperaba que el director se hubiera empapado un pelín de la cultura española, pero no ha sido así: los personajes son anglosajones, con comportamientos anglosajones; eso sí, gritan mucho (esa debe ser, según él, la esencia del carácter español. (Vicky Cristina Barcelona)*
73. *Tolerando algún que otro fallo de raccord, meritoria cinta de cine español. (The Backwoods)*
74. *Ello no es óbice para reconocer que la película tiene una facture impecable, y demuestra que, más allá de frikadas y subproductos de Santiago Segura, hay vida en el cine español. (The Backwoods)*
75. *Era algo que necesitaba el cine español. Apartarse de los dramones sociales de esos tan falsos que muchas veces salen y que solo en ocasiones hacen disfrutar. (The Backwoods)*
76. *Para empezar me parece loable el esfuerzo por parte de Koldo Serra hacer un tipo de cine español alejado de las temáticas habituales y la chabacanería que, por desgracia, abunda en nuestra cartelera. (The Backwoods)*
77. *Y ya no hace falta decir más. Bosque de sombras es una gran sorpresa dentro del panorama español, que viene a demostrar la voluntad de innovación y de apertura a nuevas experiencias cinematográficas de los nuevos nombres del cine español. (The Backwoods)*
78. *Quizás lo mas criticable en mi humilde opinión es el vacío de algunos personajes, sobretudo el de los femeninos y el doblaje, es lo que tiene ser rodada en inglés, pero visto el éxito que tiene el cine español en nuestro país es normal que busquen otros mercados, ya sea buscando a actores internacionales o rodando en inglés, en este caso las dos opciones. (The Backwoods)*
79. *Sobra decir que el cine español está falto de talento, porque además creo que es algo que digo cada vez que tengo que sacar el tema del cine español, que cae en los eternos temas desgastados de siempre y se apoya en la fuerza empresarial del cine comercial bien hecho que llega del extranjero para ocultar su falta de talento. (The Backwoods)*
80. *Al que le guste el cine español sabrá apreciarla, y al que no también, puesto que Bosque de sombras no parece una película española. (The Backwoods)*

81. *PD: y no, no hay Guerra Civil (como en tantísimas otras). Así que los detractores del cine español que siempre usan el mismo argumento para criticarlo, ya saben dónde se pueden meter la lengua. (The Backwoods)*
82. *Se agradece que el cine español vaya dejando de lado el llamado "cine social" (ya empieza a cansar tantos marginados sociales/prostitutas/presidarios/parados) y se empiecen a hacer películas de suspense como ésta, y con tantos medios de producción (las escenas del bosque bajo la lluvia son perfectas). (The Backwoods)*
83. *Estoy de acuerdo, tras leer algunas críticas en estas páginas, que ya de por sí es más que notable el que alguien haya realizado un cine de género para alejarse del acomodado y repetitivo cine español. Ya cansa toda esa retahíla de cine resabido tipo "El penalti más largo del mundo", "Princesas", "La Rejuani"...y solo contadas excepciones (Icías Bollaín, Gracia Quereje a", Enrique Urbizu y pocos más) me parecen interesantes. (The Backwoods)*
84. *También está en el reparto Tom Holland, aquel niño que sera siempre recordado por su interpretación en la película de desastres mas exitosa del cine español. (The Backwoods)*
85. *Daniel Monzón ya ha demostrado ser un tipo hábil, y que se desvía del prototípico cine español para ofrecer películas diferentes y frescas, pero, con ésta su tercera película, ha logrado su narración más sobria y madura, huyendo de los efectismos más tópicos del género y conduciendo al espectador a su antojo por sendas oscuras y absorbentes, poco predecibles y capaces de deparar sorpresas. (The Kovak Box)*
86. *Carece de todo, es una película que me ha decepcionado mucho, tenía grandes expectativas hacia ella y ya veo que me equivoque por completo, y es aquí dónde me pregunto: ¿Por qué la mayoría del cine español es tan mediocre? (The Kovak Box)*
87. *A modo de conclusión comentar que me ha resultado muy grato el film, es una película muy bien realizada y el espectador no debería ir al cine influenciado erróneamente por ser una película española, se está demostrando que últimamente el cine español está creciendo bastante y sus películas se pueden ya comparar con cualquier producción foránea, como es el caso de este film. (The Kovak Box)*
88. *No se vosotros, pero yo me siento brutalmente estafado, y que el cine español camine por estos derroteros obedece única y exclusivamente a "órdenes de arriba", por lo cuál , creo que sobra cualquier otro tipo de comentario, y de veras que lo siento. (The Kovak Box)*
89. *Ayer fui al cine con mis amigos a ver una película de apariencia underground, Transsiberian, con ese título la verdad es que si no fuera porque leí por encima de que iba en internet a lo mejor ni hubiera ido, "Obviamente no voy a deciros nada de la película, mejor ir sin saber nada", en la presentación se veían anuncios de telecinco y mis amigos que no son tampoco muy afines al cine español me dijeron en dónde nos has metido, aún así la película es inglesa, es la producción como en el maquinista lo que ha salido en su mayor parte de aquí.*
90. *La que iba a ser la película más ambiciosa del cine español llega, paradojas de la vida, con un estreno discreto sin promoción ni pases de prensa. (A matador's mistress)*
91. *Todos sabemos que 'Manolete' constituye uno de los grandes fiascos del cine español, la crítica no ha sido demasiado benévola con ella y económicamente se ha topado con varios "problemillas". (A matador's mistress)*
92. *Típico cine español. (A matador's mistress)*
93. *Sobre todo si la cita es en un Renoir (las salas del flamante director de la Academia de cine español) o parecido. (Midnight in Paris)*
94. *Lo único que se puede resaltar es que refleja muy bien que en la Guerra Civil hubo cabrones en los dos bandos, no sólo en uno, lo que en el cine español es casi una novedad (claro que Joffé no es español y por eso será más neutral). (There be dragons)*
95. *Ya puestos, también intentar contrapesar un poco la carga memohistórica que abrumba al cine español supuestamente intelectual. (There be dragons)*
96. *Sabes lo mejor Woody? Que conseguiste que recordara el cine español en sus esplendorosos años de Alfredo Landa. "Vente pa'España Pepe", cuando esas suecas, alemanas, americanas, se ponían a 300 por hora viendo a nuestra selección de pata negra de españolitos pueblerinos. (Vicky Cristina Barcelona)*
97. *Oigan, es que ni para ponerse cachondos sirve esta película, porque si la historia es inexistente, homenajando a lo peor (casi todo, por cierto), del cine español, al menos*

- que nos pongan más escenas subditas de tono... Pero eso no es lo tuyo, Woody, ¿verdad? (Vicky Cristina Barcelona)
98. De nuevo tenemos aquí una muestra del cine patrio mas común, mas numeroso: ver el lado oscuro de una historia. En la mayoría del cine español que he visionado me ha llamado la atención como se resalta la miseria humana, la inmundicia (drogas, bajos instintos, desgracias, la debilidad de espíritu y sus consecuencias, prostitución...), además siempre bajo una perspectiva negativa, sucia, caótica... (A matador's mistress)
 99. La verdad es que se han gastado un dineral en hacer la película, la ambientación está muy conseguida (dentro de lo que cabe, reproducir a nuestra gente de los años 30, escuálida, sufrida, cetrina, con actores altos, rubios, generación colacao, pues como que no es), y los detalles y atrezzo están a un nivel muy alto para el nivel medio de la película española guerracivilista (los dolares se tienen que hacer notar). (There be dragons)
 100. La película española del genial Woody es un agradable canto a la vida y al placer. (Vicky Cristina Barcelona)
 101. Penélope Cruz: La verdulera de cualquier película española de las de antes, darle un premio por éste papel sería igual que tirar un Goya, un Globo de Oro o un Oscar a la basura. (Vicky Cristina Barcelona)
 102. Bosque de sombras es una gran sorpresa dentro del panorama español, que viene a demostrar la voluntad de innovación y de apertura a nuevas experiencias cinematográficas de los nuevos nombres del cine español. (The Backwoods)
 103. Por ultimo mencionar la actuación de a mi modo de ver uno de los mejores actores españoles, Lluís Homar. (The Backwoods)
 104. Koldo Serra es para mí, junto con Nacho Vigalondo, uno de los directores españoles más prometedores del panorama cinematográfico patrio actual. Lo que se suele llamar "un soplo de aire fresco". (The Backwoods)
 105. Como siempre pasa en la industria cinematográfica española, en cuanto alguien se sale de lo normal fracasa en taquilla, y eso es lo que le ocurrió a esta película. (The Backwoods)
 106. Esta película desaprovecha tanto actores sobradamente contrastados (el gran Gary Oldman y la bella Virginie Ledoyen) como el agreste y salvaje entorno rural español, con sus tontos del pueblo, sus solterones pirados, sus machitos de barra de bar. (The Backwoods)
 107. Parece mentira que en el año 2006 volvamos a argumentos de la España profunda (no tan profunda en este caso, 1978) en la que se insiste en presentar al español montaraz cuyo mejor amigo es la escopeta paralela, fastidiando las vacaciones a los civilizados guiris ingleses. (The Backwoods)
 108. Cracks puede describirse como una trama elegante de conflictos entre féminas. Scott encierra a sus personajes en una especie de internado y todas, excepto la estudiante española recién llegada, saben y han asumido que nunca saldrán de las aulas, el bosque y el lago de su colegio. (Cracks)
 109. Vista en VO se aprecia el esfuerzo de María Valverde para evitar el acento español - lo cual se agradece aunque su personaje sea una estudiante española-. (Cracks)
 110. Su presencia no es demasiado abundante, cayendo a un segundo plano, pero correcto y demostrando el poderío español lejos de nuestra tierra. (The Gunman)
 111. Por lo que se refiere al español, acostumbrado últimamente a los perfiles de villanos ("No es país para viejos", "Skyfall"), incurre en el mismo defecto, ofreciendo un repertorio de gestos poco espontáneos que completan una interpretación coja por las deficiencias del guion y de la realización. (The Gunman)
 112. Por cierto, el genial actor español, aparte de hacer bien de borracho, ya podía elegir mejor algunos de sus proyectos. Títulos como éste tan solo consiguen manchar su carrera. (The Gunman)
 113. Si su papel en 'Skyfall' se movía en una fina línea entre lo sublime y lo ridículo, bien controlado por un experimentado director de actores como es Sam Mendes, en 'Caza al asesino' Pierre Morel deja claro que le interesa más la pirotecnia y eso también se deja notar en la interpretación del español. (The Gunman)
 114. Y hablando de cacofonías y demás horrores, es muy digna de mencionar- o más bien denunciar- la decisión de hacer hablar inglés a los personajes españoles

- entre sí. (*The Kovak box*)
115. Intento atrevido parte del director español Daniel Monzón, que consigue reunir entre los integrantes del reparto a una estrella venida a menos como Timothy Hutton, gracias en parte a la historia que ofrece. (*The Kovak box*)
116. Y sin embargo una buena idea puede convertirse en un ejercicio de tortura (especialmente si el espectador es español), unas maravillosas intenciones pueden realizar un bodrio comparable a un telefilm o a una película para adolescentes. (*Little Ashes*)
117. La versión inglesa soporta una serie variada de acentos que no tienen nada que ver con la historia, empezando por los esforzados actores españoles. (*Little Ashes*)
118. La versión española no mejora, con un acento neutro y microfónico para todos que resulta casi insultante: los tres artistas tenían que hablar, como es lógico, cada uno con su respectivo acento muy marcado –Buñuel con el tono muy aragonés que mantuvo hasta viejo, Dalí muy catalán y con palabras de esa lengua, seguramente sin incrustar los galicismos que luego mezclaba con el catalán, y Lorca no hace falta ni decirlo. (*Little Ashes*)
119. La película está bien. Pero no se porque decís que es británica cuando salen todas las cadenas de televisión españolas financiando la película y creo que también el Ministerio de Cultura y no se quién más. (*Transsiberian*)
120. Será porque el único español que aparece sea Eduardo Noriega. (*Transsiberian*)
121. Pero no aporta mucho más. Nos enseñan los paisajes y pueblos de la decadente Rusia y una historia de suspense por un asunto de drogas, donde el español lleva las de perder. (*Transsiberian*)
122. Las actrices españolas aunque aparezcan en los títulos de créditos son simples extras porque no llegan a decir más de cincuenta palabras entre las dos en toda la peli. (*My life in ruins*)
123. Aviso ¡está llena de tópicos! las españolas sexys y busconas (menudo papel que les han dado a María Botto y María Adán, casi mejor que se hubiesen ahorrado el viaje, porque para lo que hacen...), los americanos incultos, los australianos con un acento ininteligible... vamos, que trata de lo que te puede pasar en un viaje si mezclas a personas de diferentes culturas con una guía harta de las exigencias diarias y a punto de abandonar su trabajo. (*My life in ruins*)
124. Porque el elenco de ésta horripilancia intenta salir con dignidad del paso y torear este guión tan memo como pueden, destacable esto, pero al final nos quedamos más con la "estupenda" pronunciación del inglés del elenco español (digna de escuchar) que con este intento, en la mayor parte de los casos sólo un intento, de buena interpretación. (*A matador's mistress*)
125. Pero hay uno que no sé cual es y agradecería si alguien lo sabe me lo dijera (gracias); se trata del torero español que aparece junto a Hemingway durante una de las fiestas. (*Midnight in Paris*)
126. No entiendo que la película tenga tan buenas críticas y puntuaciones, cuando estoy segura de que la cultura media del espectador español no hará posible que conozca ni a la mitad de los personajes que aparecen en ella. Y del público norteamericano no digamos. (*Midnight in Paris*)
127. Woody Allen sigue con su 'tour' por las ciudades europeas a golpe de postales turísticas. Lo hizo con 'Vicky Cristina Barcelona', un pequeño altibajo en su carrera, cargado de tópicos y con los dos actores españoles más internacionales de nuestro cine, Pe y Bardem, muy pasados de vueltas, y ahora lo vuelve a hacer con 'Medianoche en París', muchísimo más redonda que la de Barcelona, y muchísimo más inspirada. (*Midnight in Paris*)
128. No hay quien entienda a los traductores españoles. ¿Por qué en España no tradujeron el título? Bueno, a mí en realidad eso me da igual porque lo intento ver todo en versión original, pero al grano. (*Midnight in Paris*)
129. Curiosidades: Se supone que el protagonista se traslada al París de los años 20, sin embargo, Hemingway ya habla de la Guerra civil española, que no empezó hasta 1936. (*Midnight in Paris*)
130. Si Torrente 4 en su día reunió a la florinata española, Woody Allen en esta película nos sumerge, bajo la premisa de que el pasado no existe, en una maravillosa

- aventura con F. Scott Fitzgerald, Zelda Fitzgerald, Cole Porter, Ernest Hemingway, Mark Twain, Gertrude Stein, Amedeo Modigliani, Georges Braque, Djuna Barnes, Juan Belmonte, Eugenio Salvador Dalí, Auguste Rodin, Luis Buñuel, John Crawford, Henri Matisse, T. S. Eliot, Cole Porter, Juan Belmonte, Henri de Toulouse-Lautrec, Paul Gauguin, Degas, John Meade Falkner, John Crawford... y alguno que se me habrá pasado. (*Midnight in Paris*)
131. La historia cuenta con cierto aire de culto, con la intervención de grandes escritores y compositores de los años 20, tales como el escritor F. Scott Fitzgerald, un conquistador Ernest Hemingway, un loco Salvador Dalí, un perdido Luis Buñuel y, dando el toque español, el pintor Pablo Picasso, entre otros. (*Midnight in Paris*)
132. Quizás soy el típico español que ve los demás países tal y como son, sin entrar en detalles políticos e históricos. En mi opinión la vida es muy corta para desperdiciarla en odios, envidias y rencores. (*Midnight in Paris*)
133. Por último los actores españoles presentes en el film, son meras marionetas de una historia de cartón piedra, que, aunque interesante en algunos aspectos, resulta un tremebundo fracaso como adaptación, tanto de una historia real como del libro en el que se basa escrito por Natalie Robins. (*Savage Grace*)
134. No puede decirse lo mismo de la aportación española, ni del actor Eddie Redmayne que encarna con evidente falta de carisma al hijo de la protagonista. (*Savage Grace*)
135. Moore se pierde como lo hacen las apariciones episódicas de los actores españoles (Unax Ugalde, Belen Rueda y Elena Anaya), que creo que estaban más pendientes en participar en una película que sale Julianne Moore que realmente en su carrera. Así les va a ir. (*Savage Grace*)
136. A través de esta relación se trenza una trama poderosa en el escenario de la Guerra Civil Española, con dosis proporcionadas de amor, odio, pasión, perdón y reconciliación. (*There be dragons*)
137. Joffé se atreve además a meterse en un terreno pantanoso, lleno de dragones, porque la película habla, nada más y nada menos que, de la Guerra Civil española y de San Josemaría Escrivá, fundador del Opus Dei. Mucha tela. (*There be dragons*)
138. Con un guión escrito por el propio Joffé, y una producción realmente espléndida, Joffé narra de manera apasionante no solo la vida del sacerdote, sino que realiza una ejemplar cronología de España desde principios del siglo XX hasta 1982, entrando de lleno en acontecimientos tan tocados en nuestra filmografía como el establecimiento de la Segunda República o la Guerra Civil Española. (*There be dragons*)
139. La película está muy bien construida, desarrollada y no toma partido por la ideología ni la violencia de ninguno de los bando enfrentados en la Guerra Civil Española. (*There be dragons*)
140. Según los historiadores más rigurosos y no partidarios de uno u otro bando contendiente, la cifra más real de muertos yéndose por lo alto, viene a ser de 250.000 muertos, entre los que se incluyen, civiles y todo tipo de víctimas derivadas del citado conflicto bélico entre españoles. (*There be dragons*)
141. La película tiene de todo, acción, aventura, y porsupuesto amor. Ambientada en la Guerra Civil Española. (*There be dragons*)
142. Me gusta el modo con el que afrontar el espinoso tema de la guerra civil española, sin fáciles maniqueísmos. (*There be dragons*)
143. Cuando se desencadena la guerra civil española el tema llega a hacerse como un tanto alucinante, perdiendo todo interés por la absurda sucesión de los hechos y un desenlace de película barata. (*There be dragons*)
144. Esta es la biografía de los años mozos de Escrivá de Balaguer, contextualizada, por tanto, durante la guerra civil española, y narrada en versión gallina caponata. (*There be dragons*)
145. Y la puesta en escena peca, por así decirlo, de poco documentada de la idiosincrasia española. (*There be dragons*)
146. Por una parte, el reparto es plurinacional, pero los protagonistas son extranjeros y no encajan en la fisonomía española (tampoco contribuye demasiado el hecho de verles doblados, incluso a Jordi Mollá o Ana Torrent). (*There be dragons*)
147. Es a la vez una mirada hacia la guerra civil española desde afuera, una mirada creo que acertada, sin discursos morales, sin buenos y malos predeterminados. (*There*

- be dragons)
148. *La nueva película del director es Encontrarás dragones, un drama contado en el contexto de la guerra civil española. (There be dragons)*
 149. *En definitiva, muchos resumirán esta cinta como 'la película del Opus' pero ciertamente creo que lo que realmente se quiere transmitir es la tragedia de la guerra civil española reflejada en Manolo.*
 150. *Inspirada en hechos reales esta cinta nos relata una parte de la guerra civil española vista por los ojos de dos personas totalmente distintas. (There be dragons)*
 151. *Una historia sobre la Guerra Civil española, pero vista desde los ojos americanos, y en la que ni todos son buenos, ni todos son malos. (There be dragons)*
 152. *La verdad es que se han gastado un dineral en hacer la película, la ambientación está muy conseguida (dentro de lo que cabe, reproducir a nuestra gente de los años 30, escuálida, sufrida, cetrina, con actores altos, rubios, generación colacao, pues como que no es), y los detalles y atrezzo están a un nivel muy alto para el nivel medio de la película española guerracivilista (los dolares se tienen que hacer notar). (There be dragons)*
 153. *La película está ambientada en tres épocas históricas distintas: a principios del siglo XX, durante los años de la Guerra Civil Española y en los años 80. (There be dragons)*
 154. *No es la gran película cristiana sobre la Guerra Civil española; algún día algún Bresson la realizará. (There be dragons)*
 155. *Mención especial a lo bien ambientada que esta la guerra civil Española (36 millones de dólares tienen la culpa), que a pesar de que cuenta con algunos fallos bastante irrisorios sigue siendo altamente recomendable a los fanáticos del cine bélico. (There be dragons)*
 156. *Recomendable 100%, los cineastas españoles deberían ver en esta película el modelo a seguir para nuevas realizaciones cinematográficas. (There be dragons)*
 157. *La recomiendo a todos. Nunca me han gustado las películas sobre la Guerra Civil Española, pero esta no trata realmente sobre esta guerra, utiliza el marco de la Guerra para explicar la importancia del perdón. (There be dragons)*
 158. *Una película sobre la Guerra Civil Española que merece la pena ver, en la que ninguno de los bandos queda bien, como realmente debió ser. (There be dragons)*
 159. *Me basé en su extraña doble personalidad y en su tempestuosa historia de amor con un pintor abstracto que pasa su tiempo en los ambientes bohemios de Barcelona y al que le gustan las putas y pintar con los dedos, para escribir GOODBYE, BARCELONA, novela en gran parte autobiográfica registrada el 3 de diciembre de 1987. (Vicky Cristina Barcelona)*
 160. *Excelente elección en el tema principal "Barcelona", de Giullia y los Tellarini, creo que condensa bastante bien ese sabor poppy tontorrón de la "bohemia" (que no es tal) barcelonesa. (Vicky Cristina Barcelona)*
 161. *Cuando decía lo de que los españoles somos libre pensadores y bohemios me subió el azúcar. Ese concepto de España topiquero, medieval y monocromático es humillante. Dentro de España no hay nada más opuesto a Andalucía que Cataluña, lo cual es muy bueno. No soy catalán, pero me sentí ofendido y no pude seguir viéndola. (Vicky Cristina Barcelona)*
 162. *Yo veo 2 turistas americanas con ganas de marcha en España, y ahí está el macho ibérico y bohemio, en este caso, para darles marcha y volverlas un poco locas. (Vicky Cristina Barcelona)*
 163. *Tanto el de Javier Bardem, como el de Penélope Cruz, son los "estereotipos" del español romántico, dos apasionados, amantes del carpe diem, con las emociones a flor de piel, en fin, más ópera de Carmen, un poco más de copla española. (Vicky Cristina Barcelona)*
 164. *Firma un guión del todo plano, previsible y lleno de tópicos, el superhombre ibérico, la apasionada esposa, la turista liberada y rubísima, la chica buena a la que le parten el corazón. (Vicky Cristina Barcelona)*
 165. *Pero el auténtico catalizador mediterráneo del film aparece con la irrupción personaje de Penélope Cruz, personaje pasional e inestable, con carácter y desparpajo latino, que de inmediato nos remitirá al universo de Almodóvar, a su vez con influencia felliniana. (Vicky Cristina Barcelona)*
 166. *Bueno, porque lo pone en los títulos de crédito y no tengo por qué dudar de*

- su veracidad y porque toda la prensa española estuvo allí documentando el rodaje, pero si no, para mí sería simplemente impensable que esta película estuviese dirigida por el Allen al que adoro y admiro y que me emociona y me dice un montón de cosas. (Vicky Cristina Barcelona)
167. Es triste que la primera española que ha ganado un oscar, lo haya hecho con un papel tan estúpido, verdulero, macarra y fuera de tono. Enrojece pensar que la mejor actuación de una actriz española históricamente sea esta idiotez como un piano. (Vicky Cristina Barcelona)
168. Unas americanas, una la noche y otra el día, que deciden llenar su vacío existencial con un viaje a los tópicos españoles más ridículos. (Vicky Cristina Barcelona)
169. He de decir que para ser una cinta de la guerra Civil Española por primera vez no veo ganadores, solo perdedores se nota que la cinta esta realizada por alguien aséptico a la contienda al igual que el tema religioso esta tratado desde otra mirada. (There be dragons)
170. Sin embargo la película se centra más en el personaje amigo del sacerdote y en el conflicto bélico de la guerra civil española. (There be dragons)
171. Los españoles no trabajamos, somos muy bohemios y, lógicamente,
172. preferimos echar la siesta, beber, comer y charlar hasta la madrugada...la hipoteca nos la paga el estado. (Vicky Cristina Barcelona)
173. Como el mismo narrador dice, también nos encontramos con otra contraposición: materialismo de USA versus la Europa bohemia (no me acuerdo exactamente de la palabra que utiliza). (Vicky Cristina Barcelona)
174. Como casi todos los americanos, en algún momento de la película Allen nos deja entrever su idea de que todos los españoles somos bohemios que sólo nos preocupamos de poner el amor en palabras bonitas. (Vicky Cristina Barcelona)
175. No es sino la colisión de dos formas de vida geográficamente bautizadas: el pragmático estilo de vida americano, orientado siempre hacia el éxito, y la bohemia vida europea, con cierto aire de decadencia y hasta de tristeza. (Vicky Cristina Barcelona)
176. En el caso de la bohemia europea, la búsqueda constante del amor y la imposibilidad de llevarlo a cabo si no se juntan todos los elementos adecuados y en el caso de América moralista, la apuesta es luchar por el control de los sentimientos y aunque muerdas las manzanas y se descoloquen tus ideas preestablecidas, se puede seguir con la máscara durante años y no lanzarse a la piscina por miedo a perder esa estabilidad. (Vicky Cristina Barcelona)
177. Hasta la banda sonora es penosa... ¿dónde están los Charlie Parker, Django Reinhardt, Joe Venuti, etc. de todas las películas de Woody Allen? ¿Por qué la ha cambiado por la guitarra española? (Vicky Cristina Barcelona)
178. Yo no tengo nada contra la guitarra española, que conste, pero unida a guitarristas con media melena de rizos y en una película americana, es un topicazo demasiado evidente como para que sea de San Woody Allen. (Vicky Cristina Barcelona)
179. A mí Bardem me mola "coño"!!! Me gusta "Mucho"!!! Viva mi Javito Bardem!!! Te amo!!! El mejor actor español de la historia sin duda!!! (Vicky Cristina Barcelona)
180. El doblaje es patético. Se hace extraño y resta puntos a unos actores con buenas voces (la mitad del trabajo actoral), un doblaje hecho por los propios protagonistas hubieran sido una manera de ganar en calidad para el público español. (Vicky Cristina Barcelona)
181. La musiquita que pretende ser más o menos el tema de la película ("Barceloonaaa...") parece escrita e interpretada por unos retrasados mentales (quién se acuerda de aquellas películas con fondos de Ben Webster) y las otras melodías de Paco de Lucía y me parece que Albéniz son demasiado familiares para los oídos españoles. (Vicky Cristina Barcelona)
182. Exagera los tópicos convencionales españoles y omite temas pertinentes de Cataluña (lengua propia) y Asturias. (Vicky Cristina Barcelona)
183. Las mujeres españolas, con eso del temperamento latino, somos unas histéricas que pasamos del llanto a la ira y del suicidio a los gritos en menos que tarda Bardem en llevarse tres chicas al huerto. (Vicky Cristina Barcelona)

184. *Excesivo uso de los tópicos españoles, una canción principal que parece el zumbido de un abejorro que desasosiega y unas interpretaciones que poco pueden hacer. (Vicky Cristina Barcelona)*
185. *Ya sé, todos los españoles la odiamos, me incluyo (es lo que trae ser mujer y famosa, nos pasa con casi todas las actrices españolas, pongo por ejemplo a Victoria Abril, denostada en España y tan apreciada en Europa). (Vicky Cristina Barcelona)*
186. *Otra cosa que me decepciona es el cliché utilizado sobre los personajes españoles. (Vicky Cristina Barcelona)*
187. *Antes de nada quiero manifestar que no formo parte de ninguna tribu de adeptos a Woody Allen (la crítica española) que haga lo que haga es siempre considerado genial, en mi opinión Allen es un gran director que hace películas buenas unas y no tanto otras, y que tiene el inconveniente de que muchas de ellas se parecen demasiado, aunque también reconozco que incluso de sus malas películas siempre puedes sacar algunos buenos momentos. (Vicky Cristina Barcelona)*
188. *Los topicazos españoles que has introducido no eran muy de mi gusto. (Vicky Cristina Barcelona)*
189. *El duo español se merienda hasta a las gafas del director; y hasta a su timidez. (Vicky Cristina Barcelona)*
190. *La experiencia española de Woody Allen viene con un grave error creado por culpa de la industria del cine: el doblaje de la película. (Vicky Cristina Barcelona)*
191. *Una fotografía luminosa y una música que le pega completamente a la película, aunque se abusa de la guitarra española, y eso que es un instrumento que me encanta. (Vicky Cristina Barcelona)*
192. *Parece mentira que, presumiendo como presumimos de las versiones españolas, no se haya cuidado ese detalle imprescindible para la trama. La película carece de sentido si se ve doblada. (Vicky Cristina Barcelona)*
193. *Todos los genios tienen estos deslices, la pena es que sea en la más "española de sus películas". (Vicky Cristina Barcelona)*
194. *Un solo consejo tengo que dar a los que aún no la han visto, y es que la vean en versión original, ya que hay diálogos entre los actores españoles que una vez doblados pierden toda la gracia. (Vicky Cristina Barcelona)*
195. *Scarlett está todo lo comedia y todo lo americana que requiere el papel de Cristina y Penélope está todo lo española y todo lo loca que su personaje requiere, y la ensombrece el la medida en la que Cristina tiene que ser ensombrecida por María Elena, me parece tremendamente fácil decir que Scarlett está floja cuando borda un papel que es como es, con su cliché premeditado y sus carencias emocionales. (Vicky Cristina Barcelona)*
196. *Ya sé que Woody Allen no tiene por qué ser sinónimo perpetuo de excelentes comedias y dramas, pero definitivamente creo que se pierde en su propia comodidad y en la falta de ideas disimulada tras unos actores y actrices atractivos y/o con carisma (alguno de los cuáles no me parece precisamente la repera), en unos ambientes que le llaman la atención y que le apetece ensalzar (como Barcelona y otros escenarios de la geografía española), y de un argumento salpicado de vaivenes que, a fuerza de pretender ser abierto e irónico, termina por ser cansino y hueco. (Vicky Cristina Barcelona)*
197. *Terminadas las etapas británica y española, sólo nos queda esperar que el regreso a Nueva York del señor bajito con gafas y que toca el clarinete sea más fructífero que la etapa que le hizo, precisamente, partir en busca de nuevos territorios donde difundir sus ideas. (Vicky Cristina Barcelona)*
198. *Al fin he conseguido verla en DVD (¡qué pereza me daba ir a ver al cine y encima doblada!) y debo decir que me he encontrado más o menos con lo que esperaba, una comedia perfectamente olvidable, que suena a falsa (Bardem se nota que a veces está demasiado pendiente de hablar bien inglés dentro de sus posibilidades), y llena de tópicos sobre lo español propios de la mirada superficial de alguien que no tiene ni idea de donde está (en toda la peli no se oye ni una palabra en catalán). (Vicky Cristina Barcelona)*
199. *Sobre el paisajismo español, da la sensación que Woody Allen se ha metido en una realidad de la que no es un gran conocedor, que recuerda al respetado guionista de MI 2, dibujando semanas santas falleras. (Vicky Cristina Barcelona)*
200. *Creo que hubiera sido un acierto por parte de Allen haberse centrado más en*

- ese trío tan fuera de lo normal y desechar otras muchas escenas, incluso algunos personajes, y, sobre todo, haber dejado de lado los tópicos españoles de guitarra y toros así como la insufrible visita turística por Barcelona y Oviedo, más propia de un documental que de una película de ficción. (Vicky Cristina Barcelona)
201. Además, debería haberle puesto otros nombres a los personajes españoles, a Juan Antonio Gonzalo (se dice en un momento de la película el nombre completo del personaje de Bardem) y a María Elena que parecen sacados de una telenovela sudamericana. (Vicky Cristina Barcelona)
202. Y a Scarlett la salva pertenecer al trío amoroso junto a los dos españoles. (Vicky Cristina Barcelona)
203. Ha sabido cambiar el saxofón por la guitarra española, el té de las cinco por el aceite de oliva. (Vicky Cristina Barcelona)
204. ¿Una yankee haciendo un master de "Identidad catalana"? ¿Y solo porque fue a la Sagrada Familia con 6 años y le encantó, al igual que le chifla la guitarra española? (Vicky Cristina Barcelona)
205. No se ve intención de aproximarse al tema español: Barcelona y Oviedo aparecen retratadas de un modo muy superficial; pero ¿es que acaso dos turistas norteamericanas que pasan el verano en España se van a quedar con un retrato exhaustivo de nuestro país? (Vicky Cristina Barcelona)
206. Se le puede reprochar quizá algún tópico que otro (la "guitarrita" española...). (Vicky Cristina Barcelona)
207. Una película absolutamente intrascendente en la que Allen recupera todos los tópicos españoles, los mete en la batidora y sale esto: Guitarra española, sol, calor, exotismo, burguesía artística pedante, tríos... (Vicky Cristina Barcelona)
208. En cuanto a P. Cruz, a día de hoy le acaban de dar el Oscar, yo me alegro por ella aunque da lástima ver a los medios españoles volcados con una persona a la que llevan todo el año criticando... ahora es una diosa, cuando en la cinta no sale ni la mitad de su duración y su actuación viene a ser simplemente el papel que ella borda, que es verdad que lo borda, pero en mi opinión hay actuaciones femeninas en la cinta más importantes y en general no creo que "Vicky Cristina Barcelona" se merezca alguna estuatilla sea cual sea... (Vicky Cristina Barcelona)
209. Los defectos son evidentes: Ciertas situaciones y conversaciones quedan realmente ridículas y, por extensión, poco creíbles; la evolución de la historia, en ocasiones, no está bien sostenida; la relación de los dos personajes españoles está demasiado caricaturizada, aunque Juan Antonio (Javier Bardem) mantiene en todo momento una coherencia casi insultante para los que detestan lo libertario de su discurso, y la actuación de Penélope Cruz está muy por debajo del resto. (Vicky Cristina Barcelona)
210. Que el público español no espere esa maestría de esta película. (Vicky Cristina Barcelona)
211. Una cosa es la peña neoyorquina y otra la española. Tenemos mucho en común... y mucho no tan común. (Vicky Cristina Barcelona)
212. Y además acompaña las aventuras de los personajes con la guitarra española (con un conocido tema de Paco de Lucía, pero también está muy presente la música de Giulia y los Tellarini, más conocidos a partir de ahora con un fresco aunque excesivamente repetido tema). (Vicky Cristina Barcelona)
213. Tampoco ayudan los tópicos españoles, pero bueno... es un mal menor. (Vicky Cristina Barcelona)
214. Un inexplicable (e innecesario) viaje a Oviedo da lugar a los previsibles y sosos roces eróticos entre los personajes (Allen nos deja claro que, o bien 1) quiso dar cierto lugar a la ciudad que le concedió el premio Príncipe de Asturias; o también 2) que el Estado español insistió en que se filmara una propaganda turística paralela a la historia principal). (Vicky Cristina Barcelona)
215. Esta vez ni jazz ni ópera, decide recurrir a la música española. (Vicky Cristina Barcelona)
216. Bien es cierto que se trata de una visión romántica algo tópica y trasnochada, en la que la guitarra española casi provoca orgasmos a la estirada Vicky (Rebeca Hall) y que el arrebatador artista bohemio, Juan Antonio Gonzalo (Javier Bardem), consigue también lo propio casi con solo mirar a la soñadora Cristina (Scarlett Johansson). (Vicky Cristina Barcelona)

217. *La película recupera su fuerza cada vez que la actriz española entra en escena; desde luego que este último producto de Allen gana muchos enteros gracias a Pé; sencillamente grandiosa. (Vicky Cristina Barcelona)*
218. *Lo mejor de la obra sin duda, el duelo interpretativo de Penelope y Javier que es donde sale la vena española esa de gritar hasta desgañitarse y que le aporta un poco de chispa al conjunto coral. (Vicky Cristina Barcelona)*
219. *En Barcelona la gente toca la guitarra española por la calle a todas horas, no olvide que también se hacen espectáculos privados para su deleite, también le recordamos así que no se sorprenda si ve gente vestida de toreros, es mas, aconsejamos que se compre un traje de torero para sentir esa conexión cultural con el lugar, porque todos los tópicos que conoce del lugar son ciertos. (Vicky Cristina Barcelona)*
220. *El carácter de los lugareños españoles es muy liberal, muy dados a la práctica de tríos amorosos, así que le aconsejamos si en su país de origen no es muy dada esta práctica, no se sienta ofendido si dos mujeres le proponen tal práctica, recházela con total naturalidad. (Vicky Cristina Barcelona)*
221. *Penelope, está a la altura del film, a pesar de decir que la española, y Bardem no forman el tandem fetiche para un servidor. (Vicky Cristina Barcelona)*
222. *La película no es nada del otro mundo, pero el doblaje es terrible, ¿porqué los actores españoles no se han doblado a sí mismos? (Vicky Cristina Barcelona)*
223. *En el doblaje siempre se pierde parte importante de la interpretación de los actores, y que un director tan supuestamente escrupuloso como Allen haga doblar a los actores españoles por otros me parece una barbaridad. (Vicky Cristina Barcelona)*
224. *Innegable el "sabor español" del largometraje (estropeado por un narrador) que simplemente, entretiene. (Vicky Cristina Barcelona)*
225. *Lo mejor: La divertida personalidad de sus personajes (en especial los de Cruz, Hall y Bardem) y sus choques sobre todo esa resolución final pistola en mano y ese "You're crazy" de Vicky a los queridos y amados personajes españoles. Pues sí, estamos deliciosamente locos. (Vicky Cristina Barcelona)*
226. *Inexplicable el mal trabajo del español, el cual no tomase en serio el trabajar con Woody Allen (si bien, este mismo ni siquiera se tomó en serio a si mismo en este film), por tanto, excluyo aquí de culpa a Javier Bardem. (Vicky Cristina Barcelona)*
227. *La banda sonora es horrible (la canción principal es de lo peor, se abusa de la guitarra española...bueno, al menos no hay toros ni "tablaos" flamencos, algo es algo). (Vicky Cristina Barcelona)*
228. *El director parece mostrar un total desconocimiento de la realidad española; en la película no deja de sonar música flamenca, estando en Barcelona y Oviedo. (Vicky Cristina Barcelona)*
229. *Y todo ello en el marco de una película con una atractiva aura turística y cultural (Barcelona, Oviedo, Gaudí, la música española) y con una muy disfrutable levedad mediterránea. (Vicky Cristina Barcelona)*
230. *El reparto de lujo, con especial mención a los españoles, Bardem y P. Cruz. (Vicky Cristina Barcelona)*
231. *¿Música flamenca como algo típico de Gijón y Barcelona? No sé qué pinta esa banda sonora en una película que se desarrolla en la zona norte de España. (Vicky Cristina Barcelona)*
232. *Lo negativo: los tópicos (España, Cataluña, Gaudí, Miró, la música española, etc.), que resultan más pesados y menos creíbles para los españoles. (Vicky Cristina Barcelona)*
233. *Que esta película puede no gustar, por supuesto, que la voz en off puede cansar un poco, si, que la música puede ser un tanto reiterativa para el que la conoce de toda la vida, pues sí, al español no le va a llegar ese exotismo que le llega al sueco o al americano. (Vicky Cristina Barcelona)*
234. *Las interpretaciones las encuentro un tanto regularcillas, sobre todo la de Scarlett Johansson, me chirria que este en una película así, las demás pues no aportan nada, Javier Bardem interpreta al típico españolito con ganas de follar a las dos protagonistas, además de tener escondida a la histórica Penélope Cruz, un personaje que por lo menos hace gracia en un par de momentos (contados). (Vicky Cristina Barcelona)*
235. *Dados los lazos que unen a Woody Allen con Oviedo, esperaba que el director*

- se hubiera empapado un pelín de la cultura española, pero no ha sido así: los personajes son anglosajones, con comportamientos anglosajones; eso sí, gritan mucho (esa debe ser, según él, la esencia del carácter español. (Vicky Cristina Barcelona)
236. Aunque en sí la película no vale mucho para ser del guionista que es la fotografía de la película es muy buena y plasma muy bien los ambientes españoles del norte cuando viajan a Oviedo y la ignorancia del resto de la geografía española. (Vicky Cristina Barcelona)
237. Añadir que "Conocerás al hombre de tus sueños" vuelve a confirmar el mal vicio que tienen las productoras españolas de inventar títulos con el afán (triste e inútil a mi parecer) de buscar algo que suene más "comercial", aunque no tenga nada que ver con el producto que luego vamos a ver. (Vicky Cristina Barcelona)
238. Acerca del contexto decir que para los votantes de Filmaffinity (la mayoría sinceros, quitando a los acólitos de las productoras y distribuidoras que se lían a poner dieces) de todas las películas de Woody Allen desde el 69 las dos más decepcionantes son aquellas en las que participa la empresa española Mediapro ("Vicky Cristina Barcelona" y ésta). (Vicky Cristina Barcelona)
239. Pero lo que es seguro es que no es lo mejor del americano enamorado de Oviedo y los actores españoles. (Vicky Cristina Barcelona)
240. Por la parte española tengo que decir que la actuación de Penélope Cruz deja bastante que desear y se la encuentra bastante perdida durante toda la historia. (Sahara)
241. En este caso contaba, además con el aliciente de verle dirigir a los dos mejores actores españoles del momento. (Vicky Cristina Barcelona)

P) Implicit and explicit comparisons among Spaniards and other non Anglo-Saxon national identities

242. Con el tiempo será película fetiche de los Catalanes. unas risas con Penélope te hechas fijo. (Vicky Cristina Barcelona)
243. Que si me dicen que la subvención es 100% del ministerio de turismo catalán y que el guión ha de contar con tales palabras en tales momentos puntuales me lo creo porque de propaganda tiene para dar y tomar, además de una ciudad que, leñe, yo he estado ahí y sí, vale que Gaudí y todo eso pero a mí, los paisajes, me recuerdan a la Toscana italiana. (Vicky Cristina Barcelona)
244. ¿Desde cuando en Barcelona se vive como si fuera la Provenza francesa? (Vicky Cristina Barcelona)
245. Además, debería haberle puesto otros nombres a los personajes españoles, a Juan Antonio Gonzalo (se dice en un momento de la película el nombre completo del personaje de Bardem) y a María Elena que parecen sacados de una telenovela sudamericana. (Vicky Cristina Barcelona)
246. Y es que este vasco (de apellido catalán, por cierto) apunta maneras. (The Backwoods)
247. Especie de "Perros de paja" a la vasca, recorrido por el espíritu del Western por sus masculinas rivalidades forasteras (The Backwoods).
248. Lo peor de la película, quizás, es que está demasiado localizada. Cierto es que el mundo rural de Euskadi es un entorno cerrado, pero su plasmación es exagerada; no creo que el incesto, el secuestro y el asesinato sean el pan de cada día en ese lugar. (The Backwoods)
249. Los vascos son de donde quieren, y Peckinpah lo era. (The Backwoods)
250. La verdad es que España en los años 70-80 da miedo, parecen auténticos talibanes, espero que no haya pueblos de interior donde se comporten así. (The Backwoods)
251. Segolatiamericana (The Kovak box)
252. Cuando una actriz española actúa en una película estadounidense, es para hacer de sudamericana. Por favor, nuestra forma de expresión verbal y gestual es totalmente diferente. Una segoviana haciendo de latinoamericana, venga ya! Es tan creíble como un yanqui haciendo de indígena quechua. (The Kovak box)
253. Eduardo Noriega y sus cansinas frases en español, pésimo. Quizá no sea

- culpa suya, quizá ese no era papel para él, quizá sea una obligación de los productores poner un actor español. ¿Pero, qué aporta a la historia ese Spanglish irreal de madrileño cañí? ¿Por qué hace de niño pijo jugando a ser malo? Una lástima, cualquier actor americano o es más, cualquiera actor diferente a Noriega llevaría el papel con más credibilidad. (Transsiberian)*
254. *Y tampoco es que la BSO acompañe mucho puesto que Dan Jones y Gabriel Yared parecen no saber distinguir demasiado entre los ritmos andaluces y los árabes, mezclándolos unos con otros, en un popurrí indescifrable. (A matador's mistress)*
255. *La verdad es que tenía miedo de que esta fuera otra de las películas anuales de Woody Allen, de las típicas, mucho folleto turístico, mucha tontería, mucho cuento vamos, como lo fue Vicky Cristina Barcelona, pero me equivoqué, estamos ante una gran película, no ante un panfleto turístico del gobierno francés. (Midnight in Paris)*
256. *Una película de Europeos para Europeos, un Woody Allen en plena forma y como bien nos enseña en esta película: "Cualquier tiempo pasado no siempre fue mejor". (Midnight in Paris)*
257. *Da que pensar que la película de referencia de Allen sobre Francia sea esta maravilla, y que en cambio la última que realizó sobre España tuviese tan escaso alma. (Midnight in Paris)*
258. *Aunque claro, como no, todo es susceptible de empeorar. Así que se nos aparece el espíritu de las maggioratas italianas versión histórica. Es decir una Pe que está estupenda interpretándose así misma, gritando como una neuras insoportable y manteniendo unos diálogos con Bardem que a ratos parecen sacados de escenas de matrimonio y otras directamente de los Serrano. (Vicky Cristina Barcelona)*
259. *Sinceramente es una de las peores películas del genio de NY: ni un diálogo genial, una luz pastosa y anaranjada que si queda fuera de lugar en Barcelona no te digo nada en Oviedo que parece el desierto de Almería en julio; en fin la ambientación musical con esa tan ovetense guitarra flamenca, el doblaje... En fin todo un despropósito. (Vicky Cristina Barcelona)*
260. *Hasta la banda sonora es penosa... ¿dónde están los Charlie Parker, Django Reinhardt, Joe Venuti, etc. de todas las películas de Woody Allen? ¿Por qué la ha cambiado por la guitarra española? Además, el guitarrista (Emilio de Benito, que para más señas es madrileño y vive en Gijón, aunque parezca de Cádiz) lo mismo aparece tocando en un restaurante al aire libre de Oviedo que en otro exactamente igual, pero en Barcelona, aunque el sitio bien podía ser de cualquier pueblo andaluz; claro que, a lo mejor no cayó que su cinta iba a ser vista aquí, en Spain, so different... (Vicky Cristina Barcelona)*
261. *Es un panfleto catalanista con el lucimiento de Bardem, en agradecimiento a los favores prestados a la campaña de ZP por parte de sus amigos, los progres millonarios de la Sexta. (Vicky Cristina Barcelona)*
262. *Exagera los tópicos convencionales españoles y omite temas pertinentes de Cataluña (lengua propia) y Asturias. (Vicky Cristina Barcelona)*
263. *La España de Allen, la nueva Francia para los Yankis. (Vicky Cristina Barcelona)*
264. *Todo son clichés en este último largo de Woody Allen. Tópicos muy típicos, estereotipos muy sobados sobre la imagen que tienen los americanos de los habitantes del viejo continente. A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico). (Vicky Cristina Barcelona)*
265. *Eso sí, el señor Allen enmarca la película en unas postales muy*
266. *bonitas de Barcelona y de Oviedo, escogiendo con bastante mimo las localizaciones y los planos, que a buen seguro servirán para que los yankis cambien la concepción de tercer mundo que tiene por España, ese país sudamericano que se encuentra por ahí por Europa. (Vicky Cristina Barcelona)*
267. *Presenta Barcelona como si fuera una extensión de Andalucía. Esa luz dorada, esas fincas rústicas y esa música de flamenco de fondo, por no olvidar lo borrachos que somos todos los españoles y lo puteros. (Vicky Cristina Barcelona)*
268. *Cuando decía lo de que los españoles somos libre pensadores y bohemios me subió el azúcar. Ese concepto de España topiquero, medieval y monocromático es humillante. Dentro de España no hay nada más opuesto a Andalucía que Cataluña, lo cual es muy bueno. No soy catalán, pero me sentí ofendido y no pude seguir viéndola.*

- (Vicky Cristina Barcelona)
269. Por eso tiendes a perdonar que lo que se muestra sea del todo irreal. Te muestran Barcelona sin que nadie hable en ningún momento nada en catalán, aunque una de las protas en teoría tiene un master en identidad catalana (pero da clases de español!). (Vicky Cristina Barcelona)
270. Y Penélope Cruz haciendo de italiana agitanada -que no de española- dista mucho de llevar a cabo un buen papel. (Vicky Cristina Barcelona)
271. A parte de esto quisiera remarcar lo del mundo taurino, nosotros toreros y ellos chicos altos y bien fornidos aunque en España habra como mucho 200 toreros y en Estados Unidos el indice de obesidad supera el 40 %. Asi y todo me esperaba muchisimo menos de este director y me agrada saber que sabe hacer cine interesante. (Vicky Cristina Barcelona)
272. La visión de Oviedo es surrealista total.... Es la primera vez que veo que mis vecinos van haciendo conciertos de guitarra española tocada por gitanos y que la gente se sienta alrededor como si fuese un concierto de la Orquesta Sinfónica de Londres. Poco exagerado ya lo se..) Normalmente, los del noroeste de España ni nos acercamos, y menos para oírles tocar la guitarra en la calle, por si las moscas. (Primera vez que veo un concierto de guitarra en la calle con tantos Guiris y Yankis alrededor). (Vicky Cristina Barcelona)
273. Mientras en París eligió jugar con las reliquias culturales, en una Barcelona españolísima y bellamente fotografiada por Javier Aguirresarobe, se apoya más, y con acierto, en los caracteres. (Vicky Cristina Barcelona)
274. En cambio, Scarlett Johanson pasa sin pena ni gloria, no da calado a la peli ni al personaje, y la Penélope, su figura resulta empalagosa, bufa, pero volátil. Además vuelve a presentar la imagen de italiana celosa. Lo cual es otro pegote publicitario. (Vicky Cristina Barcelona)
275. ¿Música flamenca como algo típico de Gijón y Barcelona? No sé qué pinta esa banda sonora en una película que se desarrolla en la zona norte de España. (Vicky Cristina Barcelona)
276. Mejor en versión original por los giros del idioma que Bardém y Penélope dan a la película. Los giros le dan un toque mucho más cómico a las situaciones con expresiones de lo más madrileñas que Penélope dice en partes de la película. (Vicky Cristina Barcelona)
277. Allen hace escala en España, y sí, en España, y no en Cataluña, porque poco de la identidad catalana va a conocer la pobre Vicky en medio de guitarras españolas. (Vicky Cristina Barcelona)

Q) Pejorative attributions and hyperboles

278. Sin duda, "Vicky Cristina Barcelona" es la mejor película de Woody Allen desde "Match Point"; no por mostrar un trío amoroso, sino por haber logrado que la ciudad de Barcelona sea un personaje más de la historia, retratándola con auténtica maestría y belleza como solo Allen sabe hacer. Vemos una ciudad mediterránea, cosmopolita y Europea alejada de la pésima imagen que se suele tener de España (toros, flamenco y todo eso...) dejando al público con buen sabor de boca, viendo no sólo una buena trama, sino todo lo que hace que la ciudad condal sea excelente: sagrada familia, pedrera, parque güell, tibidado, ramblas... esos ingredientes que Woody Allen ha incluido en su film y que perdurarán para siempre en una de sus maravillosas obras. (Vicky Cristina Barcelona)
279. Ciertamente es que retrata al turista norteamericano, bastante bien, cuando vienen aquí, en Barcelona. No dista mucho. La forma de comportarse, hacen fotos de las obras de Gaudí, cogen los autobuses turísticos, van a comer a los McDonalds, etc. (Vicky Cristina Barcelona)
280. Cambio de ciudad-tapiz para Woody, y como ya hiciera en Londres con Scoop y Match point, "pasa" de retratar su verdadera gente, su verdadero ambiente para mostrarnos una atmósfera elitista, pija y folclórica de la misma. Su reflexión: Un empalagoso bucle sobre amor, sexo, infidelidades, matrimonio... Sobre lo aburridos que son allí y lo sodoma y gomorra que es la vida en España. (Vicky Cristina Barcelona)
281. Bueno, ya sabemos lo que es España para los extranjeros: toros, flamenco,

- borracheras, vaguería y juergas sexuales. (Vicky Cristina Barcelona)
282. *Vicky Cristina Barcelona or the spanish triathlon: Eating Drinking Fucking.* (Vicky Cristina Barcelona)
283. *Vamos a pasar por alto las escenas "España cañí" de la película, con flamencos y guitarras y las clases de identidad catalana???, que se limitan a Gaudí y su obra. Pero lo que no se puede dejar pasar, son las continuas tomas dándose el filete de la Johanson, Pe y Bardem, rodadas sin duda cuando Woody con su experiencia veía el desastre que se avecinaba y así solo con la polémica generada, salvar la taquilla. Que tío más listo...* (Vicky Cristina Barcelona)
284. *Muy adecuada la ambientación en los 70 (y no sólo porque ayuda a enlazar con el espíritu de Peckinpah): Al no quedar muy bien esa España negra frente a esa Europa más avanzada (encarnada en Oldman, Ledoyen y Considine) siempre queda el consuelo de que "eran otros tiempos". Consuelo tal vez artificial.* (The Backwoods)
285. *Se nota que Koldo Serra ha bebido claramente del cine violento de los 70. Concretamente la influencia de "Deliverance" y sobre todo "Perros de Paja" es más que evidente. Ello no es óbice para reconocer que la película tiene una facture impecable, y demuestra que, más allá de frikadas y subproductos de Santiago Segura, hay vida en el cine español.* (The Backwoods)
286. *Lo peor de la película, quizás, es que está demasiado localizada. Cierto es que el mundo rural de Euskadi es un entorno cerrado, pero su plasmación es exagerada; no creo que el incesto, el secuestro y el asesinato sean el pan de cada día en ese lugar.* (The Backwoods)
287. *La verdad es que España en los años 70-80 da miedo, parecen auténticos talibanes, espero que no haya pueblos de interior donde se comporten así.* (The Backwoods)
288. *Como si Saura en La caza, el retrato local que realiza Serra es el de la más pura España negra que bebe, demasiado en ocasiones, del grupo de pueblerinos endogámicos de Defensa, de John Boorman, y de la cinta que actúa como eje casi ideológico de la película, Perros de paja, presente en cada fotograma y que lastra el ya de por sí débil guión de una continua sensación de deja vu.* (The Backwoods)
289. *Esta película desaprovecha tanto actores sobradamente contrastados (el gran Gary Oldman y la bella Virginie Ledoyen) como el agreste y salvaje entorno rural español, con sus tontos del pueblo, sus solterones pirados, sus machitos de barra de bar.* (The Backwoods)
290. *Al final, es cierto que Oldman está más sobrio que de costumbre pero no es capaz de compensar un guión más bien flojo y que desaprovecha una premisa sabrosa: la España profunda y la caza del hombre.* (The Backwoods)
291. *La España rural llevada con buen tino, las relaciones de parejas protas muy curradas, los lugareños excelente elenco, la niña un buen aliciente, el paisaje tenebroso, la violencia es así, depende del momento, la ocasión, y la sin razón, eso es la violencia.* (The Backwoods)
292. *Los españoles nos metemos a producir cine comercial y, como siempre, la cagamos.* (Cargo)
293. *Norteamericanada a la española.* (The Kovak box)
294. *Carece de todo, es una película que me ha decepcionado mucho, tenía grandes expectativas hacia ella y ya veo que me equivoque por completo, y es aquí dónde me pregunto: ¿Por qué la mayoría del cine español es tan mediocre?. Las actuaciones son absolutamente LAMENTABLES y el guión es tan enrevesado que al final no hay quién se lo crea y te acaba dando la risa y todo.* (The Kovak box)
295. *El doblaje, MALILLO (pero si es española película porque hacemos este ridículo???)*. (The Kovak box)
296. *A modo de conclusión comentar que me ha resultado muy grato el film, es una película muy bien realizada y el espectador no debería ir al cine influenciado erróneamente por ser una película española, se está demostrando que últimamente el cine español está creciendo bastante y sus películas se pueden ya comparar con cualquier producción foránea, como es el caso de este film.* (The Kovak box)
297. *El caso es que siendo española se podría aplicarle el dicho de que "el tuerto es el rey en el país de los ciegos".* (The Kovak box)
298. *A los españoles nos debería dar vergüenza haber financiado una película en la que se cometen tropelías históricas de ese calibre o que presenta una imagen tan*

- poco creíble de los personajes y de la España de los años 20. Pero todavía más vergüenza debería darnos no haber sido nosotros los que hiciéramos una película sobre esta maravillosa historia que fue la coincidencia en la residencia de estudiantes de todos esos personajes enormes que escribieron una de las páginas más importantes de nuestro arte y nuestro pensamiento, y la reveladora y misteriosa historia de amor entre dos personajes antagónicos y absolutamente geniales. (Little ashes)
299. Eduardo Noriega y sus cansinas frases en español, pésimo. Quizá no sea culpa suya, quizá ese no era papel para él, quizá sea una obligación de los productores poner un actor español. ¿Pero, qué aporta a la historia ese Spanglish irreal de madrileño cañí? ¿Por qué hace de niño pijo jugando a ser malo? Una lástima, cualquier actor americano o es más, cualquiera actor diferente a Noriega llevaría el papel con más credibilidad. (Transsiberian)
300. De nuevo tenemos aquí una muestra del cine patrio mas común, mas numeroso: ver el lado oscuro de una historia. En la mayoría del cine español que he visionado me ha llamado la atención como se resalta la miseria humana, la inmundicia (drogas, bajos instintos, desgracias, la debilidad de espíritu y sus consecuencias, prostitución...), además siempre bajo una perspectiva negativa, sucia, caótica... (A matador's mistress)
301. Jo, y es que una se siente tan paleta al lado de esa Ciudad de las Luces tan graciosamente elogiada, que hasta con una sencilla idea que se le ocurra al cineasta mientras baja a comprar el periódico al kiosco de la esquina es capaz de crear una comedia decente y con escenas bonitas y hasta divertidas. El modo en que dibuja la nostalgia, enlaza pasado, presente y futuro y homenaja a los artistas no se le habría ocurrido, pongamos, en Madrid. Miedo me da imaginar qué arranque de inspiración hubiera tenido Allen paseando por la Casa de Campo. (Midnight in Paris)
302. Y si esto me pasaba a mí, imagínense a otros sectores... por ejemplo había en el cine como cuatro filas de gente del Opus Dei, que aplaudieron incondicionalmente al unísono al final de la película, que seguramente hubiesen hecho lo mismo aunque el largometraje tuviese la mitad de calidad filmica, y le pondrían un 10 sin dudarlo; también me imagino un buen lote de puntuaciones de "uno" dados por gente que no había visto la película pero que leyó el nombre de Escrivá y que lo dejaban en buen lugar... en fin, que siendo español es difícil ver esta película sin algún tipo de influencia que dificulta analizarla. (There be dragons)
303. Lo único que se puede resaltar es que refleja muy bien que en la Guerra Civil hubo cabrones en los dos bandos, no sólo en uno, lo que en el cine español es casi una novedad (claro que Joffé no es español y por eso será más neutral). (There be dragons)
304. La verdad es que se han gastado un dineral en hacer la película, la ambientación está muy conseguida (dentro de lo que cabe, reproducir a nuestra gente de los años 30, escuálida, sufrida, cetrina, con actores altos, rubios, generación colacao, pues como que no es), y los detalles y atrezzo están a un nivel muy alto para el nivel medio de la película española guerracivilista (los dolares se tienen que hacer notar). (There be dragons)
305. Lo que le hicimos a Woody Allen no tiene nombre. Nos portamos como paletos, como si la estancia del Sr Allen fuera una suerte de "Bienvenido Mr Marshall", como si nunca de los jamases nadie allende el atlántico hubiera decidio pasar unos días aquí. Por todo ello no me extraña que el producto final haya salido así, casi que lo interpreto, o quisera que fuera así, como un venganza del Sr. Allen hacia todos nosotros. (Vicky Cristina Barcelona)
306. No entiendo que la película tenga tan buenas críticas y puntuaciones, cuando estoy segura de que la cultura media del espectador español no hará posible que conozca ni a la mitad de los personajes que aparecen en ella. Y del público norteamericano no digamos. (Midnight in Paris)

R) Lexemes and semantic component constructing difference

No examples found.

S) Implicit or explicit comparisons constructing Spanish superiority

307. *La anécdota, un americano de New York pensando en denunciar a un ciudadano español por posesión irresponsable de un arma de fuego, ahí te has pasado tres pueblos Woody. (Vicky Cristina Barcelona)*
308. *An american paleta. (Vicky Cristina Barcelona)*
309. *2) Turismo guiri de paleta de ciudad. Los paletos de ciudad se distinguen de los paletos de pueblo en que estos últimos guardan una escondida sabiduría dentro de un traje auténtico que despista; y los de ciudad guardan una escondida vacuidad dentro de un pretencioso traje hecho para engañar. El paleta de ciudad tiene más seguidores porque es un disfraz más comercial. (Vicky Cristina Barcelona)*
310. *Está claro: los americanos serán muy buenos actores, pero no saben hacer de españoles. Y Joffé lo habrá intentado con todas sus fuerzas, pero, si no es por los decorados, aquello parece el Vietnam, lleno de yanquis. Las formas de andar, los gestos, las expresiones, los diálogos... Brooklyn en el Madrid de los años 30. Además, no aparece ni un churro, ni un chorizo, ni una tortilla de patatas. Yo creo que Joffé, además de documentarse sobre San Josemaría, debería haber visto unas cuantas pelis de Pepe Isbert o de López Vázquez para coger el ambientillo. (There be dragons)*
311. *Si en Torrente uno se afana en buscar los diversos cameos de famosillos y casposos, aquí sucede lo mismo pero, of course, con ARTISTAS: que si Buñuel, que si Dalí, que si Picasso, que si Scott Fitzgerald. ¡Qué buen gusto que tienes Woody! ¡Y nosotros que creíamos que los americanos eran todos unos palurdos! (Midnight in Paris)*
312. *Entiendo que en USA gusten los pedantes tan pedantes, las chicas insoportables tan insoportables, las chicas dulces tan dulces y los personajes carismáticos tan carismáticos (spoiler). Pero en Europa preferimos ver más pinceladas intermedias entre el blanco y el negro. (Midnight in Paris)*
313. *Lo peor: Para nada Española y mala Americana. (The Kovak box) Nunca pude imaginar que Woody Allen fuera el típico Americano medio con menos mundo que una pelusa de salón. (Vicky Cristina Barcelona)*
314. *Mr Woody, "passi per caixa". Menudo "bunyol" como decimos por aquí. Ya sabemos que Mr Roures para marcarse la medalla de haber fichado a uno de los mejores astros del cine contemporáneo le habría pagado una buena quantía aunque solo fuera para explicarnos lo que un guiri al mas estilo turista de borrachera podría decirnos de su experiencia por Barcelona. (Vicky Cristina Barcelona)*
315. *Los personajes americanos (que pueden considerarse también estereotipados) se ajustan mucho a la imagen que algunos tenemos del estadounidense rico y culto, pedante y orgulloso. Es muy interesante éste contrapunto, del mismo modo que nos molesta el retrato irreal de España, es probable que tampoco ellos se consideren así. (Vicky Cristina Barcelona)*
316. *Luego tenemos una serie de topicazos españoles que rozan casi el ridículo (por lo menos aquí porque creo que en los USA se verá normal), una visita por varios monumentos y zonas de España que parece sacada de una guía turística de medio pelo pero es que, para culminar todos los desvarios, los papeles de las dos yanquis me parecen cómicos y otra vez estereotipados: la rubia libertina que se trajina a todo Dios y la morena con su futuro planificado pero que es tentada por el "Lado oscuro de la Fuerza" (igual a sexo con desconocido). (Vicky Cristina Barcelona)*
317. *No me extraña que esta película haya tenido tanto éxito en Los EEUU, porque los americanos gustan de este tipo de historias, poco convencionales, (véase Almodóvar y todos sus guiones Plutonianos) que a nosotros, españolitos de a pie, se nos hacen más indigestas. (Vicky Cristina Barcelona)*
318. *Otros ejemplos de este fenómeno de confusión americana son Antonio Banderas (afortunadamente ya no engaña a nadie), y en contrapunto Paz Vega que ahora también sube al carro y pretende vender el mismo producto que Antonio y Pe endosaron al mundo hollywoodiense (aunque por fortuna para todos le está costando más), Paz me permite aconsejarte; no te lleves al novio de España tienes que buscarte uno allí, a ser posible un actor que te introduzca. (Vicky Cristina Barcelona)*

T) Referential dissimilation and exclusion through personal and spatial reference: demonstrative and personal pronouns; synecdochical antroponyms or personified toponyms often used metonymically.

319. Ningún problema si te desmarcas con algo mínimamente decente, que entretenga al menos, pero no con esta absurda, bochornosa payasada con buscatenarios guay (McConaughey perdiendo enteros), muchachita guerrera (nuestra Pe), amigo gracioso (Steve Zahn) y malo de pacotilla (el francés Lambert Wilson). (Sahara)
320. Y en las tareas de dirección está el francés Pierre Morel, un discípulo de Luc Besson que ha colaborado en algunos de los títulos europeos más taquilleros del cine contemporáneo, como 'Distrito 13', 'Desde París con amor' y sobre todo 'Venganza', un thriller que supuso el paso de Liam Neeson de los papeles de carácter a los de matón maduro sin contemplaciones. (The Gunman)
321. Su metraje fue como un exquisito pastel francés que desearía que no se acabara nunca. Me estaba perdiendo el partido y sin embargo se me hizo corta. (Midnight in Paris)
322. Quizá este inglés –anglofrancés, para ser exactos- se parece a esos historiadores ingleses que se han adentrado en la historia reciente de España con mayor acierto e imparcialidad que los españoles, al hacerlo "desde fuera". (There be dragons)
323. No todo el mundo sale a la ópera cada noche y después queda a cenar con sus colegas en un restaurante mazo de fino y departen animadamente sobre Shopenhauer mientras beben vino francés. (Vicky Cristina Barcelona)
324. La España de Allen, la nueva Francia para los Yankis (Vicky Cristina Barcelona)
325. A los españoles parece verlos como a los nuevos franceses (o más bien tal y como tradicionalmente se ha proyectado lo francés allende el atlántico). (Vicky Cristina Barcelona)
326. Podríamos encontrar un referente europeo cercano en el mejor Rohmer, si bien el maestro francés sobrepasa al americano en frescura y espontaneidad. (Vicky Cristina Barcelona)
327. Y como el francés, lo intenta por caminos que le hacen parecer un Viejo verde. Pero no le importa, él lo sigue intentando. (Vicky Cristina Barcelona)
328. Barcelona sale preciosa, sí, y qué? Los franceses no paran de sacar la torre Eiffel, Montmartre, Le Sacre Coeur, etc.etc. y a nadie le parece mal. (Vicky Cristina Barcelona)
329. Esto es cine de Woody Allen, no son documentales sociales franco-alemanes, como los que echan en La Noche Temática (gran espacio televisivo, por cierto). Hay que visionarla como lo que es: una comedia informal con cierto trasfondo profundo. (Vicky Cristina Barcelona)
330. Si logras dejar de lado todo lo anterior (lo conseguí en algunos momentos, no los suficientes), disfrutarás con el Woody Allen de siempre, con algún que otro buen diálogo, algunas metáforas (o al menos así interpreté el fragmento que aparece de "La sombra de una duda") y reflexiones interesantes, pero -aunque me duela decirlo- hasta la película francesa "Una casa de locos", en la que observas la vida de algunos Erasmus en Barcelona, contiene un mayor argumento que "Vicky Cristina Barcelona". Película insulsa y que cuenta muy poco. (Vicky Cristina Barcelona)
331. La película cuenta con una estética agradable, con gente bien vestida, piso chulos, un color mediterráneo algo afrancesado, pero todo esto no es más que pura fachada para un viaje insulso. (Vicky Cristina Barcelona)
332. Rodada por encargo, se nota el oficio del autor y su habilidad para la comedia. Allen toma como referente la obra de Truffaut Las dos inglesas y el amor para mostrarnos los diferentes vaivenes sentimentales de sus protagonistas, imitando recursos del filme francés, tales como una aséptica y fría voz en off. (Vicky Cristina Barcelona)
333. Ni a una Barcelona de verdad, a la que creo más interesante que el rosario de galerías, restaurantitos, y pretendida bohemia de petrodólares que no sugieren absolutamente nada. Y siempre bebiendo vino "rojo", en copas altas y restaurantes coquetos, como en Francia o en Nueva York. (Vicky Cristina Barcelona)
334. Filmada en un estilo casi «francés» a lo nouvelle vague, y siguiendo un encadenado abanico de personajes en situaciones vitales diferentes busca encontrar a través del amor algo a lo que no tienen acceso por ellos mismos. (You will meet a

- talk dark stranger)*
335. *Por supuesto, hay que pagar ciertos peajes (quién apoyaba al viejo científico loco y por qué motivo, por qué queda tan diluida la figura del sicario ruso, etc) si se quiere disfrutar plenamente de este ejercicio de ciencia-ficción terrorífica de pura cepa, pero creedme, se disfrutará; la escena de la persecución en taxi es un buen ejemplo. (The Kovak box)*
 336. *El malo es de Europa del este, cómo no. Cuando el escritor pregunta por él se refiere como "un tipo ruso". Juas. (The Kovak box)*
 337. *Brad Anderson, director de la magnética "El maquinista" y responsable de varios capítulos en series como "The Shield" o "The Wire", se adentra en su sexto film en las gélidas tierras rusas para narrar el accidentado viaje de un joven matrimonio estadounidense a bordo del mítico Transiberiano. (Transsiberian)*
 338. *Ya sea como detective ruso, militar iraní o líder pacifista el actor inglés siempre resulta creíble, siempre cumple con nota. (Transsiberian)*
 339. *Renunciando inexplicablemente casi de antemano a toda la mítica ferroviaria de este tren transcontinental, la película nos cuenta los vericuetos de tintes negros de una pareja bienintencionada americana y sus andanzas con un español casi asilvestrado, de nombre Eduardo, para más señas, su chica y un policía ruso que añora su época soviética. (Transsiberian)*
 340. *Tras el deleite que supone para la vista el observar los helados e inmensos parajes de la estepa rusa, la película nos presenta a una serie de personajes que prometen dar mucho de sí en una de suspense. (Transsiberian)*
 341. *Y para cuando estaban por el decimoquinto chupito ya se les había olvidado de que iba el argumento y sólo se les ocurrían clichés sobre los rusos, que aún se llaman camaradas entre ellos y viajan en carruajes tirados por caballos, y sólo querían acabar pronto para seguir la fiesta en el bar de enfrente. (Transsiberian)*
 342. *La escena del cambio de bogies en la frontera chino-rusa, la liquidan en apenas un minuto, tal vez hubiera merecido la pena mostrar al espectador algo de los trabajos mecánicos, y la desesperación de los viajeros ante los trámites aduaneros que suelen durar varias horas, en definitiva echo de menos más recreación en los detalles de viaje, o acaso el título no es un reclamo para amantes de la aventura... (Transsiberian)*
 343. *Resulta que para huir de los polis rusos, el personaje de Woody Harrelson se monta el cabina del tren y lo pone en marcha. Sin más. (Transsiberian)*
 344. *Entre los actores, destaca el papel del inspector ruso de policía Ian, fantástico trabajo a cargo de Ben Kingsley, que es sin duda la mejor interpretación en la película. (Transsiberian)*
 345. *Otro punto muy fuerte de la película es la fotografía, los lugares de Rusia donde se desarrolla la trama son perfectos. (Transsiberian)*
 346. *Resulta pesado el tópico de la figura de turistas norteamericanos que pretenden representar las buenas maneras y normalidad de Estados Unidos frente a una Rusia que es retratada como un país de criminales y maleducados. (Transsiberian)*
 347. *La frase que dice para descubrir las historia de Rusia se necesita una pala, "Debajo de este hielo, solo hay cadáveres", y si quieres saber la historia de América coge un libro, es lamentable. (Transsiberian)*
 348. *Brad Anderson tiene cierta notoriedad después de haber dirigido la interesante El Maquinista; en esta ocasión, sin embargo, queda un regustillo de un "quiero y no puedo": la ambientación es excelente, el transiberiano "post-soviético", recorriendo las heladas estepas rusas, lo que es muy adecuado para introducir una atmósfera de thriller-suspense-terror-drama (la peli va picoteando en todos estos géneros), y cuanta una historia interesante, en la que hay drogas, polis corruptos, mafiosos, etc. (Transsiberian)*
 349. *También me gusta el poli ruso, Grinko (Kingsley suele ser eficaz currándose todo tipo de acentos y roles). (Transsiberian)*
 350. *Mucho frío hace en Rusia (Transsiberian)*
 351. *¿Y qué cabe esperar? lo de siempre. Rusos malos y borrachos, Eduardo Noriega haciendo un papel de maloso muy corto (no de tiempo sino de cerebro) que no creo que guarde como interpretación seleccionada y memorable y finalmente, como resultado, otro thriller convencional que ni recuerda a Hitchcock ni "rabo de gaitas"*

- (que diríamos en mi terruño lejano de la vieja siberia pero en el que seguro que llueve más). (Transsiberian)
352. *Manolete es una película consciente de su despropósito: la figura que retrata sólo atrae a su director, y por eso se nos brinda al resto de los mortales un nuevo ejemplo de la magia que desprende, la fascinación que despierta, la experiencia que supone ver a una Penélope Cruz en su etapa más productiva y prolífica. Más temperamental e italiana que nunca. Así acabamos contentos y con un 'olé' en la boca. (A matador's mistress)*
353. *Aunque claro, como no, todo es susceptible de empeorar. Así que se nos aparece el espíritu de las maggiورات italianas versión histérica. (Vicky Cristina Barcelona)*
354. *El retrato de ambas ciudades es amable y romántico, pero al final sólo son un escenario (como puede ser la Toscana italiana o París) precioso y que hace más creíble que sucedan historias que lleven al límite los sentimientos, facilitadas por la presión temporal de unos personajes que tan sólo están de paso. (Vicky Cristina Barcelona).*
355. *Que si me dicen que la subvención es 100% del ministerio de turismo catalán y que el guión ha de contar con tales palabras en tales momentos puntuales me lo creo porque de propaganda tiene para dar y tomar, además de una ciudad que, leñe, yo he estado ahí y sí, vale que Gaudí y todo eso pero a mí, los paisajes, me recuerdan a la Toscana italiana. (Vicky Cristina Barcelona)*
356. *Y Penélope Cruz haciendo de italiana agitanada -que no de española- dista mucho de llevar a cabo un buen papel. (Vicky Cristina Barcelona)*
357. *No me creo a los actores. Bardem está fuera de sitio, Scarlett no sabe si sube o baja y Pe, la única que da un poco de juego al final, está cada vez más italiana (yo creo que le han dicho que haga de Loren o Magnani que eso les va mucho a los americanos, la racialidad latina). (Vicky Cristina Barcelona)*
358. *En cambio, Scarlett Johanson pasa sin pena ni gloria, no da calado a la peli ni al personaje, y la Penélope, su figura resulta empalagosa, bufa, pero volátil. Además vuelve a presentar la imagen de italiana celosa. (Vicky Cristina Barcelona)*
359. *Pero al ver que estamos hablando de una película que nos cuenta un día en la vida de una guía turística y sus relaciones con pasajeros y entorno, que está ambientada en Grecia, y que salvo alguna vista panorámica y 4 mal contados y cortos planos en las ruinas de la cuna de la civilización, el resto está rodada en España, ni defensa ni leches, estamos ante una soberbia tontería indefendible y pueril a la que el agravante de colar España como escenarios griegos, convierten en deleznable (deleznable la película y deleznales los ínclitos Tom Hanks y Rita Wilson por ser tan cutres como coproductores de no rodar toda la película en Grecia). (My life in ruins)*
360. *Paisajes excepcionales así como el retrato general de los griegos. (My life in ruins)*
361. *Conoce a una joven irlandesa separada, profesora de música en un Instituto, de mentalidad liberal, hija de padres católicos. (Ae...fond kiss)*
362. *Romeo paquistaní y Julieta irlandesa se enamoran en Glasgow (Ae...fond kiss)*
363. *Película de estética industrial que en ciertos momentos parece querer fusionar en su argumento "La isla del tesoro" con "Diez negritos", y que narra las andanzas de Chris, un turista mochilero alemán que, perseguido por la policía en algún remoto lugar del África subsahariana, se verá obligado a viajar de polizón en un barco mercante para regresar a su país. (Cargo)*
364. *¿Sabes lo mejor Woody? Que conseguiste que recordara el cine español en sus esplendorosos años de Alfredo Landa. "Vente pa'España Pepe", cuando esas suecas, alemanas, americanas, se ponían a 300 por hora viendo a nuestra selección de pata negra de españolitos pueblerinos. (Vicky Cristina Barcelona)*
365. *Alguien ha criticado muy certeramente este engendro como una actualización de los tópicos "typical spanish", con un Alfredo Landa más apuesto (Bardem), unas suecas más macizas (americanas en realidad), y una Marbella más cosmopolita (Barcelona). (Vicky Cristina Barcelona)*
366. *Que esta película puede no gustar, por supuesto, que la voz en off puede cansar un poco, sí, que la música puede ser un tanto reiterativa para el que la conoce de toda la vida, pues sí, al español no le va a llegar ese exotismo que le llega al sueco*

o al americano. (Vicky Cristina Barcelona)

367. (Pese a que en FA la denomine como española, dudaría que una película dirigida por un holandés, protagonizada por un norteamericano y rodada en inglés sea española, por muy rodada en España que esté.) (A matador's mistress)
368. La película plantea muchas preguntas, ¿en que momento un holandés se plante hacer una película sobre un torero?, ¿nadie le dijo a Meyjes que su guión era una mierda?..., etc. Pero sobre todo la pregunta es ¿POR QUÉ?, ¿por qué se ha hecho ésto? Y sobre todo, ¿por qué se ha estrenado?... (A matador's mistress)

- Argumentative scheme of terrible/horrible place (*locus terribilis*)

U) Implicit and explicit comparisons

369. La verdad es que España en los años 70-80 da miedo, parecen auténticos talibanes, espero que no haya pueblos de interior donde se comporten así. (The Backwoods)

V) Pejorative attributions and hyperboles

370. Y por supuesto que sacan la ciudad limpia, bonita y confortable. Y por supuesto que Scarlett, Rebecca y Penélope están guapísimas. No te jode. Y el carro de Juancar impoluto. Y si llueve sólo se moja el suelo. Porque los actores están en camerinos. Y si hace viento no se oye el pfrrrrr del viento al micrófono, porque para eso existen técnicas. ¿Pero por qué no iba a ser así? ¿De verdad queréis a Scarlett Johansson y a Penélope Cruz guapísimas ellas y que salgan rodeadas de manguis, mierdas de perros, olor a pis, y muchedumbre en el Raval de Barcelona? La televisión, el cine y el teatro están para sacar a la GENTE GUAPA, A TODO GUAPO, PARA DISFRUTAR. La mierda ya la veo con mis propios ojos todos los días. (Vicky Cristina Barcelona)
371. Es un existencial algo neurótico con pinceladas de bohemio romántico y casi todo su cine es así. Que no nos gusta que ponga prostitutas risueñas o que no nos haga ver vomitonas en el Raval, tampoco creo que importe demasiado. (Vicky Cristina Barcelona)
372. Hasta las prostitutas son encantadoras en Barcelona, nada de explotación de inmigrantes, sin chulos, todas tapaditas y encantadas de la vida. (Vicky Cristina Barcelona)
373. Al parecer en Barcelona no hay chusma, las putas son sofisticadas, ejercen por gusto. Todos los personajes tienen alto poder adquisitivo y una sensibilidad artística sin parangón. Nadie ve telebasura, ni hay cutres conversaciones de política y fútbol. (Vicky Cristina Barcelona)
374. He deambulado decenas de veces, sin rumbo y sin prisas, por las lóbregas y malolientes callejuelas del Raval, del gòtic, del Born. Me he cruzado con yonkis, con putas, con borrachos, con chorizos, con indigentes, con guiris, con pakistanís vendiendo rosas, con negros bailando break, con chinas vendiendo latas de cerveza, con ancianas en batín y pantuflas... Nada ni nadie que no puedas encontrarte en Madrid, Bilbao, Valencia o Sevilla. (Vicky Cristina Barcelona)
375. Es evidente que la ciudad es preciosa, moderna e intercultural, pero ni turistas ni locales compartirán de bien seguro esa imagen de postal que obvia la construcción desaforada, el abuso, la suciedad, el conflicto étnico o la evidente falta de infraestructuras. (Vicky Cristina Barcelona)

APPENDIX 5: CODIFICATION OF NODES MADE WITH NVIVO IN THE ENTIRE WRITTEN CORPUS

Supplementary Data File Description:

The accompanying NVivo file contains the codification of the entire corpus of written reviews compiled and analysed for this thesis.

Filename:

[TerronBarrosoAntonio_NVivo_Codification.nvpx](#)