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La representación de las violencias patriarcales en la crítica cultural. El caso de *Big Little Lies* (2017).

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Resumen

Este trabajo examina la representación que realiza la crítica angloparlante de *Big Little Lies* (2017). Se argumenta que el encuadre paratextual de las series de ficción sirve como un espacio para pensar y entender las imágenes y discursos televisivos, las adaptaciones y tensiones culturales en torno a la violencia contra las mujeres en el medio audiovisual. Trazando temas clave dentro de la recepción crítica de la serie, este estudio examina los parámetros morales estrictos y discursivamente constituidos dentro de las representaciones visuales de la violencia operan. En términos más generales, este trabajo se basa en el marco teórico de estudios culturales, estudios feministas y los estudios de recepción para revelar cómo los intermediarios culturales pueden funcionar como agentes de configuración ideológica proporcionando una visión crítica de los sistemas dominantes de valor en funcionamiento con respecto a la violencia contra las mujeres o bien como agentes que perpetúan las representaciones imperantes.

Palabras clave: *violencia contra las mujeres, ficción audiovisual seriada, intermediarios culturales, análisis temático, Big Little Lies.*

Proyecto de investigación.

Abstract

This work examines the representation of the violence against women made by the English-speaking reviewers of *Big Little Lies* (2017). It is argued that the paratextual framing of fiction series serves as a space to think and understand audiovisual representations, adaptations and cultural tensions around the violence against women in television and cinema. Plotting key themes within the series' critical reception, this study examines the strict and discursively constituted moral parameters within which the visual representations of violence operate. More generally, this work draws on the theoretical framework of cultural studies, feminist studies, and reception studies to reveal how cultural intermediaries can function as agents of ideological struggle by providing critical insight into dominant value systems at work regarding violence against women or as agents that perpetuate the prevailing representations.

Keywords: *violence against women, tv series, critic reviews, thematic analysis, Big Little Lies.*

Research report.

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“La conquista del poder cultural es previa a la del poder político y esto se logra mediante la acción concertada de los intelectuales llamados “orgánicos” infiltrados en todos los medios de comunicación, expresión y universitarios”.

Los intelectuales y la organización de la cultura, Antonio Gramsci. En Luís H. Gómez Ordóñez (2015: 137)

Introducción

La ficción audiovisual seriada vive un momento histórico. El auge de las plataformas de vídeo bajo demanda ha transformado el panorama audiovisual. Solo en 2019 se produjeron más de 10.000 series, de las cuales 4.600 eran de ficción¹. Y así, un panorama de infinitas posibilidades complica la toma de decisiones. Según un estudio de Nielsen, un adulto medio estadounidense dedica una media de 45 horas al año a tomar la decisión de qué ver².

¿Cómo elegimos lo que vemos? Buaala, una aplicación inteligente que ayuda al usuario a crear una parrilla de televisión a su medida, ha analizado los motivos que nos mueven a la hora de tomar esta decisión³. El principal motivo de nuestras elecciones son las recomendaciones de amigos y, en segundo lugar, las críticas de blogs y prensa especializada. El presente estudio pone en manifiesto el papel central que continúan teniendo los intermediarios culturales a la hora de escoger y entender las producciones audiovisuales.

Encontramos diversos casos en los que las series de ficción a las que la crítica ha tenido acceso con anterioridad consiguen mayor éxito que aquellas a las que no además, las productoras emplean la opinión de la crítica con fines publicitarios

¹ Fuente: Estudio Glance.

² Fuente: El País <https://elpais.com/television/2020-03-01/anatomia-de-una-perdida-de-tiempo-asi-han-aumentado-los-minutos-que-pasamos-decidiendo-que-ver.html> (Accedido 3 de mayo 2020).

³ Fuente: ABC https://www.abc.es/play/series/noticias/abci-elegimos-serie-otra-201705221548_noticia.html (Accedido 3 de mayo 2020).

consiguiendo popularizar el producto antes de su estreno⁴. Los intermediarios culturales juegan un papel clave, no solo en el proceso de selección de productos, también a la hora de entender las producciones culturales, es la crítica quien legitima el producto cultural.

En este sentido, Graciela Padilla (2019) considera que vivimos un momento histórico para las representaciones femeninas en televisión: las mujeres “se han convertido en protagonistas, cada vez de forma más realista, combativa y feminista” (Padilla 2019: 198). En esta nueva realidad en la representación femenina en la ficción destaca la serie producida por HBO *Big Little Lies* (2017), calificada como “la serie feminista del año” (Bremermann, 2018; Solà Gimferrer, 2017; Riede, 2018). El auge de los feminismos en los últimos años es innegable a todos los niveles. La presencia del movimiento feminista en los medios y la visibilización de la desigualdad estructural han sido elementos claves para que los feminismos se conviertan en un movimiento multitudinario. Resulta de vital importancia, a nivel social y académico, analizar los productos culturales categorizados como feministas para entender a qué tipos de discursos se refieren. La representación de las violencias patriarcales en los productos culturales denominados feministas permitirán comprender los discursos que se asocian a un movimiento social histórico y sus implicaciones sociales.

En este trabajo estudiaremos cómo los intermediarios culturales explican, decodifican, analizan y presentan la primera temporada de la aclamada serie. El objetivo de esta investigación es entender la representación que efectúa la crítica de la violencia contra las mujeres en la ficción audiovisual. La importancia de analizar la visión de los intermediarios culturales sobre las violencias patriarcales reside en su papel como moldeadores del imaginario colectivo, por lo tanto el presente estudio nos permitirá conocer cómo representan las violencias contra las mujeres y su importancia cultural. Para alcanzar este objetivo analizaremos las críticas a la serie *Big Little Lies* publicadas en Rotten Tomatoes, una plataforma que aglutina los *Top Criticks* culturales de habla inglesa y cuenta con más de 26 millones de visitas mensuales. La elección del análisis de las violencias patriarcales se debe a que en la narración de la serie *Big Little Lies* se interrelacionan tres procesos de violencia contra las mujeres (Vila-Viñas, 2019): la violencia física y sexual dentro del matrimonio, la

⁴ Fuente: Bulper, El Español <https://www.elespanol.com/bluper/noticias/ajuste-de-cartas-la-necesidad-de-una-critica-televisiva-potente> (Accedido 3 de mayo 2020).

violación y la violencia en la infancia. Tomando como referencia estas narraciones de violencia realizaremos un análisis temático de la representación que realiza la crítica de la violencia patriarcal.

Este trabajo pretende contestar las siguientes preguntas: ¿Cómo representan las violencias patriarcales los críticos culturales en las series de ficción, el caso de *Big Little Lies*? ¿Representan los intermediarios culturales las tres narrativas de violencia contra las mujeres identificadas por Vila-Viñas (2019) en la serie? Para responder a estas preguntas combinaremos los estudios feministas, los estudios culturales y la técnica de análisis de contenido.

Capítulo 1. Marco teórico

En el primer capítulo introduciremos las bases teóricas que guían nuestra investigación. En primer lugar analizaremos el concepto de intermediarios culturales y su influencia en la creación del imaginario social. A continuación, revisaremos las representaciones femeninas en el audiovisual a lo largo de la historia y el cambio de paradigma que, según varias autoras, estamos viviendo. Examinaremos la historia de la productora de la exitosa serie *Big Little Lies* ya que nos ofrece un marco mayor de conocimiento de los modelos de representación que tiene la cadena y su marca de identidad. Finalmente, analizaremos la serie *Big Little Lies* a través de los diferentes estudios que se han realizado sobre la misma, creando una base teórica para entender las representaciones que efectúan los intermediarios culturales este producto cultural.

1. 1 Intermediarios culturales

El término “intermediario cultural” lo acuña el filósofo francés Pierre Bourdieu en 1979. El autor hace referencia a aquellas profesiones de la nueva pequeña burguesía con funciones de presentación y representación, así como a las instituciones dedicadas a la venta de bienes y servicios simbólicos. Bourdieu ofrece una definición conceptual de intermediarios culturales como aquellos involucrados en la mediación entre la producción de bienes culturales y la producción de gustos del consumidor (1979: 230). Por ejemplo, los críticos y comentaristas escriben, hablan y presentan formas culturales como una forma de popularizarlas, ayudando en la “orquestación objetiva de los campos de producción y del campo de consumo” (1979: 230).

Por lo tanto, los intermediarios culturales se definen por su papel en la mediación entre la producción y el consumo. Tienen una función ampliamente pedagógica, configurando las percepciones y preferencias de los consumidores. En esto, efectúan una “imposición simbólica” (1979: 362), enmarcando productos culturales particulares como legítimos y, por lo tanto, como valiosos. Contribuyen a la “producción del valor del trabajo o, lo que equivale a lo mismo, de la creencia en el valor del trabajo” (Bourdieu 1979: 229). En resumen, agregan valor. Las afirmaciones sobre el trabajo pedagógico de los intermediarios culturales se expresa, en la visión de Bourdieu, como un mecanismo cultural indirecto para la reproducción del orden social. Los medios y sus productores contribuyen a una “educación difusa” (Bourdieu

y Passeron 1977) que da forma a los gustos y disposiciones. Así la legitimación de un producto cultural se regula gracias a los intermediarios culturales que producen significados y conceptos a través del lenguaje, un aspecto central en la transmisión de significados.

Los mediadores culturales proporcionan una calificación de calidad que para el consumidor es difícil definir optimizando la selección del consumidor. Tienen un papel relevante en la creación simbólica, decodificando productos culturales para los consumidores, y en los impactos económicos de los bienes culturales, pues producen valor simbólico facilitando su distribución. La importancia de la crítica cultural es realmente significativa, pues no solo dicta la respuesta del público, influye también en la toma de decisión sobre qué vale la pena ver, mediando entre productos culturales y audiencias y especificando formas particulares de apropiarse y consumir los textos (Bourdieu, 1979). Allen y Gomery (1985) sostienen que la crítica cultural cumple la función de establecimiento de la *agenda-setting* en relación al debate en torno a los textos de los medios. La crítica cultural, en su función de *agenda-setting*, posee implicaciones políticas, culturales e ideológicas en la recepción de la violencia (Horeck, 2014). Precisamente, Warner (2013) entiende la crítica especializada como “lugares de conflicto ideológico”, que pueden penetrar los sistemas de valores dominantes.

Además, Kitzinger (2004: 50) argumenta que esta función puede ser extremadamente poderosa “cuando abre nuevos caminos y permite a las persona abordar temas previamente tabú”, como la violencia sexual. Es en este sentido en el que la crítica es un lugar de “lucha ideológica”, ofreciéndole al público varias posiciones temáticas desde las cuales entender el producto cultural (Warner, 2013). Las reseñas constituyen “discursos de encuadre” a través de los cuales los grupos de espectadores crean sentido y construyen interpretaciones (Barker, 2011).

Los intermediarios culturales ejercen un papel importante en la recepción previa de la audiencia (Barker, 2004), y el "relevo intertextual" (Neale, 1990: 49) de las críticas circula y define de manera discursiva un texto. Klinger (1994: 69) concibe las reseñas de la crítica como tipos de discurso social que pueden ayudar a “determinar las condiciones materiales” formando la relación entre el texto y el espectador en determinados momentos. Los críticos populares ofrecen un marco de recepción al

público, proporcionando un conjunto de juicios que funcionan como una fuerza normativa poderosa para establecer las características significativas de un texto, y “construir un cuerpo de opinión que define el medio” (Wickham, 2007: 83). Por lo tanto, las reseñas críticas ofrecen información sobre cómo el público comprenderá y abordará los productos culturales. En su función de agenda-setting tienen el poder de decirle al consumidor en qué pensar (Cohen, 1963).

1. 2 Representaciones femeninas y violencia sexual contra las mujeres en el audiovisual

Los medios de comunicación, especialmente el cine como señala Althusser (1984), regulan y normalizan lo que es común a todos a través de los modelos de representación de lo cotidiano, creando una barrera entre lo comprensible y todo lo demás a través de las representaciones. Althusser (1984), en su reflexión sobre los medios de comunicación como aparatos ideológicos del estado, señala que el cine (como todos los medios de comunicación) tiene como finalidad perpetuar el funcionamiento del sistema, reproducir los valores hegemónicos y naturalizarlos, indicando a cada individuo cuál es su lugar en el entramado social.

Los productos de la cultura popular no solo reflejan las condiciones sociales y económicas, también crean significados. Tienen un papel fundamental en la construcción del sujeto, la ficción audiovisual crea “una representación imaginaria de condiciones reales de existencia” (Althusser, 1984) naturalizando así la estructura social dominante. Los estudios sobre la representación femenina en la ficción exponen que los modelos de representación imperantes hasta los años ochenta del siglo XX son el de objeto de deseo, sujeto pasivo y la figura de ángel del hogar. Las mujeres en el audiovisual se enmarca en las figuras opuestas de madre/femme fatale y virgen/puta (Colaizzi, 2001).

Las mujeres aparece en el audiovisual como objeto pasivo, la acción se sitúa en el personaje masculino que ejerce una mirada voyerista sobre las mujeres, en muchos casos, motivo de deseo por el que se desencadena la acción (Mulvey, 1975). En este sentido, Teresa de Lauretis (1984) señala que la ficción audiovisual se construye alrededor de las mujeres pero sin las mujeres. Utilizando como metáfora la historia de la construcción de la ciudad de Zobeide nos muestra cómo la representación

hegemónica se basa en la ausencia de las mujeres como sujeto histórico⁵. Las mujeres son solo objeto de deseo y motor de la creatividad masculina, la subjetividad femenina se construye en oposición y para complementar a la idea de masculinidad. De Lauretis (1984) y Mulvey (1975) coinciden en su análisis al apuntar que el género no se entiende solo como diferencia sexual sino como tecnología (Foucault, 1978) en sí, como dispositivo de producción y dominación cultural.

La ficción audiovisual en la que las mujeres se representan como un objeto de consumo evoluciona a partir de finales de los años ochenta y los años noventa cuando el debate avanza hacia la conceptualización de las identidades como discursos contruidos de diferenciación y exclusión. Se considera que, a menudo, acaba construyendo categorías sociales de exclusión y diferenciación social al categorizar a los grupos de acuerdo con una serie de estereotipos tras los que subyacen los mismos procesos que han generado la dominación. El postestructuralismo comparte una preocupación general por identificar y cuestionar las jerarquías implícitas en la identificación de oposiciones binarias. Esta crítica postestructuralista (De Lauretis, 1984) promueve una aproximación interseccional (Crenshaw, 1989), así la teoría fílmica feminista empieza a interesarse, por ejemplo, por la constitución mutua del género y la etnia sin establecer una jerarquía para pensar cómo se relacionan y cómo se articulan.

Los estudios feministas empiezan a observar un cambio en las representaciones femeninas en pantalla como bien señala Padilla (2019, 198):

“En las series actuales las mujeres son las hay que se enamoran, de un varón, de otra mujer, o de los dos; y las hay que no necesitan enamorarse para sentirse realizadas. Triunfar en lo personal y en lo profesional a la vez ya no es un imposible en la ficción; y las espectadoras podemos sentirnos identificadas y empoderadas al ver mujeres que son creíbles y verosímiles, aun siendo de ficción. Además, hay mujeres protagonistas de todas las edades; jóvenes, adultas, maduras y ancianas. La ficción televisiva también nos ha mostrado que

⁵ La ciudad de Zobeide fue construida por hombres que una noche habían tenido un sueño acerca de una mujer que corría desnuda por una ciudad, una mujer de cabellos largos a la que ellos veían desde atrás y a la que siguieron. En esa búsqueda los hombres se habían perdido sin poder alcanzar a la mujer. Entonces decidieron construir una ciudad como la que habían visto en su sueño dónde los hombres vivieron olvidando incluso a la mujer de sus sueños. Italo Calvino, *Las ciudades invisibles* (1972).

hay vida, y felicidad, después de ser madre, después de los cuarenta y después de los cincuenta”.

Pero estos cambios aparentes no han representado un cambio significativo en las formas de violencia que sufren los personajes femeninos. La violencia física y/o psicológica que se ejerce contra los personajes femeninos no ha disminuido (Morera, 2014). Los cuerpos mutilados y violados en las series policíacas siguen siendo los de las mujeres, las violaciones las perpetúan contra ellas, también son las mujeres quienes sufren las secuelas psicológicas de relaciones abusivas, los traumas, a quienes representan como locas, etc.

En este sentido, las controvertidas representaciones de la violencia sexual contra las mujeres en los medios de comunicación (Soothill y Walby, 1991; Greer, 2002; Horeck, 2004) promueven que estas actitudes tengan un lugar central en la vida pública. Projansky (2003: 3) argumenta que la gran cantidad de representaciones de violencia sexual que han aparecido en el cine y la televisión desde la década de 1970 solo se pueden entender como parte de una cultura que naturaliza la violencia sexual contra las mujeres. Las representaciones de violencia sexual contribuyen a la existencia discursiva de la violación de maneras particularmente poderosas, ubicadas en un umbral desconcertante entre la realidad discursiva y el discurso ficticio.

Los medios de comunicación mediante las representaciones sociales promueven y perpetúan la cultura de la violación. Este término describe una cultura en la que la violencia sexual contra las mujeres es un fenómeno normalizado, una cultura en la que los entornos dominados por hombres promueven la violencia sexual contra las mujeres y en los que la mirada masculina (Mulvey, 1975) y la objetivización sexual contribuyen a aceptar y normalizar la violación y la violencia contra las mujeres. Ferraday (2015: 22) enfatiza que el uso del término cultura de la violación indica la necesidad de entender la violación como una cultura, como un fenómeno social complejo, que es producto de unas relaciones sociales genderizadas, racializadas y clasistas promovidas por la jerárquica cultura patriarcal y heterosexista. La violencia sexual en la filmografía contemporánea es un elemento narrativo muy versátil que se refiere un gran número de temas sociales “reproduciendo y perpetuando relaciones jerárquicas de violencia contra las mujeres” (Projansky, 2011: 3).

De acuerdo con Cuklanz (2000: 2), analizar cómo se representa la violencia sexual en la televisión proporciona “información importante sobre cómo la ficción audiovisual negocia sobre los asuntos difíciles”, como “la fijación cultural en la figura de la mujer violada” (Horeck, 2004: 8). Mientras que Ferreday (2015) identifica a los medios de comunicación como un lugar clave para “combatir la violencia sexual”, Horeck (2004) nos anima a interrogar cómo las narrativas violentas posicionan a mujeres y hombres.

Encontramos varios estudios al respecto, en los que se considera que la persistencia de los mitos sobre la violencia sexual en la sociedad se entiende gracias a la prevalencia de los mitos en la televisión. Diversas investigaciones sugieren que los delitos relacionados con el sexo representan el 10% de todo el diálogo en televisión sobre sexo, y “la mayor parte (80%) se encuentra en programas de ficción, principalmente en películas o series dramáticas” (Kunkel *et al.*, 2007: 21). Además se indica que dicho contenido perpetúa constantemente los mitos sobre la violación (Brinson, 1992; Cuklanz, 2000). Son varios los estudios que documentan la prevalencia de mitos de violación en la televisión en prime time (Brinson, 1992). Un análisis del *prime time* televisivo en EE.UU, Brinson (1992) analizó 26 fragmentos que contenían referencias a la violación, y descubrió que el argumento promedio contenía al menos una referencia a un mito de violación. La investigación de Brinson muestra que el 42% de las historias sugirieron que la víctima quería ser violada, el 38% sugirió que la víctima mintió sobre la violación y el 46% sugirió que la víctima tenía la culpa. Cuklanz (2000) aportó más evidencias al respecto, por ejemplo, en las representaciones en *prime time*, la mayoría de las denuncias de violación son falsas y las víctimas “piden” ser violadas por su forma de vestir o de comportarse.

1. 3 HBO una cadena con mirada masculina

Fundada en 1972, Home Box Office Inc. (en adelante HBO) es una compañía estadounidense de televisión. En 1975 se convirtió en la primera cadena estadounidense en ofrecer su programación por satélite, es decir, en el primer canal de cable nacional. En la década de 1980, HBO comenzó a experimentar con el formato de serie original. Algunas de estas series no tuvieron gran repercusión, aunque la mayoría destacaron por su lenguaje adulto y los desnudos ocasionales. Otras, como *Tanner '88* (1988), mostraron la gran calidad que podían lograr las producciones de

la televisión de pago. Con los años la cadena se ha convertido en una entidad cada vez más importante en el desarrollo de series de televisión de calidad aclamadas por la crítica desde la década de 1970” (Gjelsvik y Schubart, 2016: 4) produciendo series influyentes que incluyen *The Sopranos* (1991 - 2007), *The Wire* (2002 - 2008), y, más recientemente, *Game of Thrones* (2011), que Benioff denominó "los Soprano en la Tierra Media" (Owen, 2011) y que ha despertado varias críticas por la cruda representación de violencia contra las mujeres, y más en concreto, la violencia sexual en forma de violaciones y abusos sexuales⁶.

La plataforma que se caracteriza por una estrategia comercial basada en la producción propia en la que destacan, desde sus inicios, contenidos de sexo o violencia. HBO ha creado la imagen de ser una cadena que “rompe con las reglas en términos de lenguaje, contenido y representación” (McCabe y Akass, 2007: 89), particularmente a través de celebrar la libertad de autor y lidiar con la controversia como una herramienta para distinguir la programación original de HBO de otros dramas de la red (McCabe y Akass 2007: 87). Las mismas autoras destacan que “las controvertidas relaciones de pareja que han sido institucionalizadas por HBO a través de su programación original son una característica distintiva de su prestigio cultural, su etiqueta de marca de calidad y (hasta hace poco) su posición líder en el mercado”. Por ello se cuestionan “¿qué ha hecho HBO por las mujeres?” (McCabe y Akass 2007). HBO ha “creado cuidadosamente un nicho para sí mismo, claramente orientado hacia un público masculino” (Edgerton y Jones, 2008: 322). El uso de blasfemias, desnudos y violencia gráfica son su “diferenciación de marca” (Edgerton y Jones, 2008: 325) otorgándole una “identidad de cadena de prestigio entre el público masculino” (Woods, 2015: 37). Asimismo, estas “estrategias de identificación masculina de la cadena son fácilmente reconocibles en muchas de sus producciones más populares” (Edgerton y Jones, 2008: 322).

Lo más destacado de la orientación masculina de la programación de HBO es su violencia brutal y misoginia (DeFino, 2014: 114), que se ha descrito como “necesaria para la creación de su identidad de marca única en el mercado” (Tait, 2008: 55). Por ello, HBO ha recibido críticas en relación a su dependencia de la violencia sexualizada

⁶ El sexto capítulo de la quinta temporada provocó una gran afluencia de llamadas a la red estadounidense RAINN (Rape, Abuse, and Incest National Network). Fuente: Hope Works <https://wearehopeworks.org/got-1/> (Accedido, 8 de mayo 2020)

hacia las mujeres (Framke, 2016) y “la representación de las mujeres en sus espectáculos, en particular cuando se trata de desnudos, escenas de sexo y prostitución” (Gjelsvik y Schubart, 2016: 4). Estos estudios nos invitan a cuestionar si las producciones de HBO pueden ser feministas, clasificación recurrente en relación a la serie *Big Little Lies* (2017).

1.4 *Big Little Lies*: la adaptación de una novela y las representaciones femeninas

La producción de HBO *Big Little Lies* (2017) es una adaptación de la novela homónima de la autora australiana Liane Moriarty. La serie narra la vida de cinco mujeres de entre 25 y 50 años que viven en Monterey, California (EE.UU). *Big Little Lies* es reconocida por contar historias sobre mujeres actuales y se define a sí misma como el relato de “vidas aparentemente perfectas que terminan en asesinato” (HBO España, 2019). Su éxito, con una media de un millón de espectadores cada estreno en EE.UUe incontables reproducciones a nivel mundial a través de la plataforma de HBO, es indiscutible⁷. La primera temporada de la serie también ha sido galardonada con cuatro Globos de Oro (2018) y ocho premios Emmy (2018).

Las adaptaciones de novelas al audiovisual pueden ser controvertidas. Como destacan Cartmell y Wheelehan (2010: 20), los discursos que rodean la adaptación y la fidelidad dominan por igual las “críticas populares y los foros de fans, y la cuestión de la fidelidad permanece en el centro del problema adaptativo (Jenkins, 1997: 6) debido al dominio de “la primacía de la novela” (McFarlane, 1983: 1). Además, los críticos se caracterizan por preocuparse no solo por la fidelidad, en el sentido de “atención al detalle e inclusión” (Cartmell y Wheelehan, 2010: 73), sino también por las adiciones al material.

En este sentido, Hutcheon y O’Flynn (2013: 38) describen la adaptación de las novelas al cine como una transformación de “contar” a “mostrar”. Distinguen entre “contar” y “mostrar” como diferentes modos de compromiso, los cuales son “imaginativa, cognitiva y emocionalmente diferentes” (2013: 23). El modo narrativo de compromiso, la novela, “nos sumerge a través de la imaginación en un mundo

⁷ Fuente: TV by numbers <https://tvbythenumbers.zap2it.com/daily-ratings/sunday-cable-ratings-march-26-2017/> (Accedido: 11 de mayo de 2020).

ficticio”, mientras que un modo de exhibición, como el cine y la televisión, “nos sumerge a través de la percepción de lo auditivo y lo visual” (2013: 22) . Filmar “elimina inevitablemente el elemento de participación imaginativa que siente el lector de novelas” (McFarlane, 1983: 1). Cada modo de compromiso, y el medio al que corresponde, tiene su propia especificidad (Hutcheon & O’Flynn, 2013: 24). Los diferentes modos de compromiso actúan de manera diferente en nuestra conciencia, ya que “reaccionamos de manera diferente a las diferentes formas de arte debido a una combinación de características y convenciones medianas” (Gjelsvik, 2013: 247). Como demuestra Shimpach (2011: 62), ver -el modo de visualización- “incluye el oído y ciertas sensaciones fenomenológicas y puede implicar encarnación, posicionamiento ideológico, (re)formulación del sujeto o simplemente respuesta de estímulo”, mientras leer -el modo narrativo- “implica una práctica diferente con diferentes asociaciones”.

Además, como destaca Gaut (2010), el cine y la televisión pueden generar una respuesta más inmediata y visceral que las novelas, que poseen límites textuales claros (Gaut, 2011: 246) y diferentes dispositivos cinematográficos, como la edición, el movimiento, y la música se pueden utilizar para controlar el momento y la evocación de las emociones con precisión. No solo “vemos movimiento y no estamos simplemente afectados emocionalmente por su papel dentro de una trama; lo sentimos en todo nuestro cuerpo” (Gunning, 2009: 261). Por lo tanto, ver, como representar, se ha descrito como “una práctica constitutiva y productiva” (Gaut, 2011: 63). El modo de compromiso de visualización-visualización “ofende a través de su materialidad ineludible, sus personajes encarnados, carnales, representados, sus lugares reales y accesorios palpables, su carnalidad y los choques viscerales del sistema nervioso” (Stam, 2005: 6).

La visualización modifica la recepción del producto del mismo modo que lo hace el metraje. La ficción seriada, en comparación con los largometrajes, permite desarrollar y anudar historias llenas de detalles y con más tiempo a ser interpeladas. Las series incitan a la conversación gracias a la cantidad de detalles que proporcionan. En el caso de *Big Little Lies* se interrelacionan tres procesos de violencia contra las mujeres (Vila-Viñas, 2019:133), las características de estas historias nos permite profundizar en los procesos de violencia.

Los procesos de violencia contra las mujeres en *Big Little Lies* hacen evidente que la violencia machista es estructural, pues es intergeneracional y no depende de clases sociales, “la contemporaneidad de las tres situaciones o procesos de violencia muestra su circularidad” (Vila-Viñas 2019: 133). “El inicio de *Big Little Lies* juega con ese punto ciego de nuestra mirada escondiendo la violencia detrás de capas de todoterrenos, casas con vistas a la playa, pedagogías innovadoras y comida macrobiótica. Sin embargo, tras las primeras capas de esa comunidad civilizada, conservadora en lo económico y liberal en lo social, moderadamente multicultural, la serie va desvelando al menos tres procesos de violencia contra las mujeres” (Vila-Viñas, 2019: 132).

La narración de la serie gira en torno a cinco madres y sus problemas tanto dentro como fuera del hogar. Las protagonistas se dedican exclusivamente al cuidado de sus hijos, solo una de ellas, Renata (Laura Dren), trabaja y no se le considera capaz de ser “una buena madre” por ello. La serie refuerza el mito “mujer igual a madre” y el modo de subjetivación ligado a la maternidad (Tajer, 2009; Desportes, 2018) se repite en todos los personajes femeninos por ello, cuando no encaja en el modelo de madre devota, encontramos al resto de personajes hablando despectivamente de *la “working mom”* que no pasa el tiempo suficiente con su hija.

Es la hija de Renata, Amabella (Ivy George), el primer personaje en el que se muestra la violencia contra las mujeres. La niña de seis años es agredida el primer día de colegio y señala sin mucha precisión a Ziggy (Iain Armitage) como el agresor. Él es un niño de 6 años, recién llegado a la comunidad, a cargo de una madre soltera, Jane (Shailene Woodley), a quien Renata confunde con la niñera de Ziggy en la puerta de la escuela. Durante los primeros episodios se mantiene la duda de si Ziggy es realmente el agresor de Amabella quien continua siendo agredida en la escuela. La situación le hace preguntarse a Jane sobre la posibilidad de que su hijo “posea la genética de un padre”. Encontramos así el segundo hilo de violencia machista, pues Ziggy fue concebido en una violación. Jane sufrió un shock postraumático tras la violación y, como descubriremos a medida que avanza la serie, se traslada a la comunidad de Monterey buscando a su agresor pues considera que vengarse es la única manera de superarlo.

El tercer hilo de violencia se da dentro del matrimonio de una de las protagonistas, Celeste (Nicole Kidman), ya que es golpeada y violada en varios episodios de la serie. “La agresividad de Perry (Alexander Skarsgård) se genera en el contexto de su inseguridad, a partir de cualquier circunstancia que le haga perder control sobre la vida de Celeste” (Vila-Viñas, 2019 : 133). Para cerrar el círculo de violencia, y mostrar cómo la socialización afecta el aprendizaje de la misoginia, resulta ser uno de los hijos de Celeste y Perry el agresor de Amabella y otras niñas del colegio.

En relación a las narrativas de violencia contra las mujeres, la adaptación de la novela al audiovisual omite que Bonnie (Zoë Kravitz) sufrió abusos paternos durante su infancia, lo que explicaría que sea ella quien empuja a Perry por las escaleras al verle golpear a Celeste. Esta omisión genera críticas por parte de los fans y la crítica ya que nos ayuda a entender los motivos personales del personaje, además de dar una visión en perspectiva de la dificultad de lidiar con relaciones abusivas y superar relaciones de violentas.

La narración a través de las violencias pone en manifiesto la dificultad para salir de ellas: romper con el pasado y superar una violación, desenmascarar al abusador en un contexto escolar y, por último quizá la más complicada, comprender que eres víctima de violencia de género e intentar salir de un matrimonio abusivo. “Situación esta cuestión en el eje de la trama rompe cualquier posibilidad de circunscribir la violencia a una relación interindividual y privada. Los caminos de salida de las violencias son variados y en este caso transitan por la comunidad” (Vila-Viñas, 2019: 134). Es así, como se expone la sororidad en la serie, una cuestión de la sororidad en lo referente a la serie *Big Little Lies*, Padilla (2019) ensalza la sororidad entre las protagonistas de la serie, mientras que otros estudios (Cambra-Badii, Paragis, Mastandrea, Martínez, 2019) cuestionan que exista esta relación entre las protagonistas más allá de la escena final de la primera temporada: “dicho asesinato [...] genera un posterior pacto de silencio entre las protagonistas sobre lo ocurrido y la inauguración de una sororidad que las une por encima de sus diferencias y antagonismos” (Cambra-Badii, Paragis, Mastandrea, Martínez, 2019).

Por otro lado, Vila-Viñas (2019) considera que, a pesar de ser una serie centrada en las psicologías individuales, gira entorno al sentimiento de comunidad. “Ni la posición, ni su haz de relaciones, ni el conjunto de mandatos morales y motivaciones

de las protagonistas se entiende de manera principal a partir de determinantes sociales modernos, tales como nivel de ingresos, de estudios, propiedades, pertenencia étnica u orientación sexual, sino que resulta más explicativa su relación con el conjunto de reglas y valores que ha configurado la comunidad de Monterey” (Vila-Viñas, 2019: 136). En su estudio diferencia la comunidad neoliberal en la que se desarrolla la ficción y la contracomunidad que acaban construyendo las protagonistas de la serie: “A partir de los vínculos interindividuales, la sororidad teje una contracomunidad, el negativo de la comunidad neoliberal de Monterey, de sus mujeres frustradas por los propios mandatos de su género, competitivas respecto a los eventos más banales y dolientes por la violencia que les espera en cada edad” (Vila-Viñas, 2019: 141). Aunque no debemos olvidar el apunte de Cambra-Badii, Paragis, Mastandrea, Martínez (2019) sobre la relación con la necesidad de encubrirse unas a otras tras el asesinato en la que las autoras basan la sororidad de las protagonistas.

Con respecto a la reproducción de estereotipos patriarcales en el audiovisual, resulta interesante la elección de las actrices protagonistas, “son altas, rubias, delgadas. Todas las protagonistas son blancas, excepto una que es afroamericana Bonnie (Zoë Kravitz)” (Cambra-Badii, Paragis, Mastandrea, Martínez, 2019). Esta elección no es azarosa, la reproducción de estos estereotipos de belleza nos muestra una “contradicción entre el discurso y la narración de la serie” (Cambra-Badii, Paragis, Mastandrea, Martínez, 2019 : 18). La serie se articula en torno a la maternidad y la narración a través de la violencia contra las mujeres que pone en el centro una problemática estructural y representa como la cultura de la violencia afecta a todos los estratos sociales y etarios. Además reproduce estereotipos de belleza y comportamientos femeninos.

Capítulo 2. Diseño de la investigación

En este capítulo expondremos el diseño de la investigación llevada a cabo a partir de los objetivos planteados. En primer lugar, definiremos las preguntas de investigación que guían y determinan el estudio. Posteriormente, explicaremos cuáles son los objetivos principales de este el trabajo. Tras ello, se expondrá la metodología utilizada en la obtención de resultados, es decir, la selección del universo y los motivos de selección de la muestra.

2.1 Preguntas de la investigación

Mientras que muchas investigadoras feministas analizan las representaciones femeninas en productos audiovisuales, pocas se han centrado en la recepción y el marco paratextual (Gary, 2010). El marco teórico de este trabajo explica, entre otros elementos, la relevancia que tiene comprender cómo los intermediarios culturales entienden y representan la ficción. Su posicionamiento es clave para conocer cómo se concibe el imaginario social. La unión de producción cultural, intermediarios y público es insoslayable, representando tres factores clave para entender cómo concebimos el mundo y las implicaciones que los textos tienen en el entendimiento del mismo. En este trabajo nos centramos en analizar uno de los tres pilares que nos ayudan a configurar el imaginario social, los intermediarios culturales. Específicamente nos centraremos en cómo los intermediarios culturales representan las violencias patriarcales. Con esta finalidad definimos las siguientes preguntas que guiaran la investigación:

PdI. 1 ¿Cómo representan las violencias patriarcales los intermediarios culturales en las series de ficción, el caso de *Big Little Lies*?

PdI. 2 ¿Hablan los expertos culturales de las tres narraciones de violencia contra las mujeres que Vila-Viñas (2019) identifica en la serie?

2.2 Objetivos

2.2.1 Objetivo general

Partiendo de estas preguntas de investigación, el objetivo principal del trabajo es conocer la representación que confecciona la crítica cultural sobre la violencia contra las mujeres en la ficción actual. La finalidad de este análisis es comprender

cómo expertos culturales representan la violencia en el marco paratextual y así comprender su implicación en la creación del imaginario social.

2.2.2 Objetivos específicos

Con el fin de conseguir nuestro objetivo hemos establecido dos objetivos específicos.

OE 1. Establecer los procesos de representación de los intermediarios culturales sobre las violencias patriarcales en la ficción seriada audiovisual.

OE 2. Analizar la decodificación que realiza la crítica de los procesos de violencia contra las mujeres que identifica Vila-Viñas (2019) en *Big Little Lies*. Saber si los intermediarios culturales revelan la narración a través de la violencia contra las mujeres que estructura la serie.

2.3 Selección de muestra. Criterios de inclusión y de exclusión

Para el propósito de la investigación se han seleccionado las reseñas de la primera temporada de *Big Little Lies*. La selección de esta serie se debe a que se ha vendido como una historia de éxito feminista y aunque no es la única “serie feminista”, despierta nuestro interés debido a la interrelación de diferentes narraciones a través de la violencia contra las mujeres. Además, la novela en la que está basada se comercializó como “literatura femenina” por lo que resulta interesante ver cómo una novela femenina pasa a ser feminista en el audiovisual y en qué se basa este cambio. Aunque no está reñido, el término “femenino” se asocia con los estereotipos patriarcales que oprimen a las mujeres mientras que el feminismo se entiende como la lucha contra esta opresión. Ambas categorizaciones, tanto en la novela como en la serie, las establecen los intermediarios culturales, quienes configuran esta idea en el espectador.

Al buscar en Google “*Big Little Lies season 1 reviews*” obtenemos más de 237,000,000 resultados en 0.62 segundos. Debido a la gran cantidad de reseñas existentes, para este estudio se han seleccionado los *Top Critics* de la web Rotten Tomatoes. La web Rotten Tomatoes se lanzó el 12 de agosto de 1998, con el objetivo

⁸ Fuente: El País <https://smoda.elpais.com/placeres/por-que-son-tan-cursis-las-portadas-de-las-novelas-escritas-por-mujeres-de-liane-moriarty-a-elena-ferrante/> (Accedido: 20 mayo 2020).

de "crear un sitio donde las personas puedan tener acceso a las críticas de una variedad de críticos en los Estados Unidos". Con un tráfico de más de 26 millones de visitas mensuales entra en el top 150 de webs más visitadas en EE.UU y dentro de las 400 webs más visitadas a nivel mundial⁹. Los *Top Critics* de la web son, en su mayoría, los críticos culturales de grandes medios de comunicación. De la primera temporada de *Big Little Lies* encontramos que en Rotten Tomatoes se destacan 50 reseñas.

De esta preselección de Rotten Tomatoes de 50 reseñas la muestra final queda reducida a 36 artículos. La selección de estos 37 artículos se debe a la imposibilidad de acceder a varias páginas (4) ya que no se permite el acceso desde Europa (*St.Louis Post Dispatch; Philadelphia Inquire; Orlando Sentinel; Newsday*), por la necesidad de suscripción para acceder al contenido (4) (*Daily Telegraph; Times (UK); Financial Times; Wall Street Journal*) o bien porque la reseña no es solo sobre *Big Little Lies* (5) (*Little White Lies; The Guardian, Barbara Ellen, NPR; The Guardian, Kate Abbott; Uncle Barky*)

La selección final de la muestra recoge los siguientes críticos culturales: Craig Mathieson, *The Age*; Lauren Carroll Harris, *The Guardian*; Rachel Syme, *The New Republic*; Brittany Spanos, *Rolling Stone*; Jen Chaney, *New York Magazine/Vulture*; Daniel D'Addario, *TIME Magazine*; James Poniewozik, *New York Times*; Brad Newsome, *Sydney Morning Herald*; Ellen Vanstone, *Globe and Mail*; Alan Scherstuhl, *Village Voice*; Sam Wollastone, *Guardian*; Emily Nussbaum, *New Yorker*; Julie Hinds, *Detroit Free Press*; Melanie McFarland, *Salon.com*; Vicki Hyman, *Newark Star-Ledger*; Tom Shone, *Newsweek*; John Doyle, *Globe and Mail*; Tom Long, *Detroit News*; Sophie Gilbert, *The Atlantic*; Lucy Mangan, *The Guardian*; Mike Hale, *New York Times*; Johanna Schneller, *Toronto Star*; Willa Paskin, *Slate*; Jeff Jensen, *Entertainment Weekly*; Brian Lowry, *CNN.com*; Meredith Blake, *Los Angeles Times*; David Wiegand, *San Francisco Chronicle*; Matthew Gilbert, *Boston Globe*; Robert Bianco, *USA Today*; Hank Stuever, *Washington Post*; Brian Tallerico, *RogerEbert.com*; Erik Adams, *AV Club*; Matt Zoller Seitz, *New York Magazine/Vulture*; Michael Starr, *New York Post*; Sonia Saraiya, *Variety*; Tim Goodman, *Hollywood Reporter*; Ben Travers, *indieWire*.

⁹ Fuente: Alexa <https://www.alexa.com/siteinfo/rottentomatoes.com> (Accedido: 20 mayo 2020).

La selección de estos medios se basa en la relevancia de estas plataformas culturales y su importancia la hora de predeterminedar la recepción de la audiencia, que destacan al ser los críticos de referencia en la plataforma sobre crítica cultural más visitada. La selección de artículos relacionados con la serie se establece con la intención de analizar cómo los expertos culturales entienden el producto cultural ya que sus opiniones serán clave para determinar recepción de la audiencia.

2.4 Metodología y procedimiento

Los estudios sobre la recepción de productos culturales son populares en la investigación de medios y la investigación de la audiencia (Klinger, 1994; Staiger, 2000; Bode, 2010; Warner, 2013; Projansky, 2014; Woods, 2015). Mientras que la investigación sobre la recepción de la crítica ofrece descripciones muy detalladas de la recepción del texto, brindando información “sobre el contexto cultural en el que se evalúan los textos y los sistemas dominantes de valor en funcionamiento” (Warner, 2013: 233), estas investigaciones fallan a menudo a la hora de explicar sus suposiciones teóricas o aclarar cómo se llevó a cabo la investigación y el análisis más allá de seleccionar y refinar la muestra de reseñas críticas. La investigación de recepción crítica, por lo tanto, carece de claridad metodológica.

La ausencia de procesos claros que detallen cómo llevar a cabo el proceso de investigación de recepción de la crítica puede dar lugar al todo vale (Antaki *et al.*, 2002). Para superar estas limitaciones utilizaremos la metodología de análisis de contenido cualitativo, en concreto, el método de Braun y Clarke (2006) de “análisis temático”. “Un enfoque común para analizar documentos” (Bryman, 2008: 530), debido a su parecido con los utilizados en los estudios críticos de recepción Braun y Clarke (2006) comparan esta metodología con métodos como el análisis narrativo y el análisis del discurso. Y presentan el método no como un enfoque alternativo para el análisis de datos cualitativos, sino más bien como una estrategia para combinar otros enfoques (Flick, 2014: 421). La elección de este método se debe también a la posibilidad que ofrece al investigador de conocer la naturaleza y contenidos de temas específicos. El análisis temático demuestra ser un método accesible que proporciona una forma relativamente clara y concisa de abordar la incoherencia metodológica dentro de la investigación de representación de la crítica. Además, permite extraer información relevante en relación a las preguntas de investigación.

Los “significados temáticos” (Holloway y Todres, 2003: 247) se han identificado como una de varias prácticas genéricas en una variedad de métodos cualitativos de análisis de datos (Boyatzis, 1998), la codificación temática como un proceso realizado dentro de muchas tradiciones analíticas importantes. Asimismo, el análisis de textos, como las reseñas críticas, generalmente implica “buscar temas particulares en las fuentes que se examinan” (Bryman, 2008: 523). Si bien el análisis de contenido se usa a menudo para analizar dichos materiales, incluidas sus variantes online, Bryman (2012: 553) argumenta que el empleo de un análisis más cualitativo e inductivo, como el análisis temático “permite una mayor sensibilidad a la naturaleza y el contenido de temas específicos”.

Braun y Clarke (2006: 79) conceptualizan el análisis temático como “un método para identificar y analizar patrones (temas) dentro de los datos”. Destacan que un tema contiene algo importante sobre los datos en relación con la pregunta de investigación general y representa cierto nivel de “respuesta o significado modelado dentro del conjunto de datos” (Braun y Clarke, 2006 : 82). En la investigación cuantitativa, predomina la idea de la muestra aleatoria, con el objetivo de generalización, lo que significa que aplica los resultados de un estudio a la población en general; en investigación cualitativa, el enfoque típico de muestreo es intencional, con el objetivo de generar “conocimiento y comprensión en profundidad” (Patton, 2002: 230) del tema de interés.

Como destaca Bryman (2008), si bien el análisis de datos cualitativos a menudo tiene poca validez externa, tiene una validez interna extremadamente alta, que es una de sus mayores fortalezas (LeCompte y Goetz, 1982). Puesto que “no existe un análisis objetivo de un texto” (Fairclough, 2003: 14), todo análisis cualitativo es inevitablemente selectivo: “en cualquier análisis, elegimos hacer ciertas preguntas sobre eventos sociales y textos, y no otras preguntas posibles” (Fairclough, 2003: 14). Es importante definir el posicionamiento en esta investigación que parte del enfoque feminista, tanto en el marco teórico como los supuestos y las preguntas, que vienen dadas desde la perspectiva feminista de la investigación y los estudios culturales.

Se intentan examinar las ideas, suposiciones, conceptualizaciones e ideologías subyacentes que configuran e informan el contenido de la muestra. Es en este sentido que el análisis temático se superpone con algunas formas de análisis del discurso

(Singer y Hunter, 1999; Taylor y Ussher, 2001), donde un concepto más amplio de los supuestos, las estructuras y los significados se teorizan como la base de lo que se articula dentro de la muestra de datos. Para analizar las revisiones se ha seguido la guía paso a paso de Braun y Clarke (2006: 87-93) para realizar análisis temáticos. Esto implicó la lectura repetida de la muestra para la búsqueda de significados y patrones dentro de las revisiones críticas. Para codificar los datos, nos hemos concentrado en los elementos del conjunto de temas que involucran la discusión sobre la violencia contra las mujeres en la serie, nos centramos en la búsqueda de elementos que tuvieran relación a cualquiera de las tres narrativas de violencia entorno a las que gira *Big Little Lies*. Se han codificado manualmente los textos, siguiendo procesos de lectura y relectura de la muestra para familiarizarnos con la muestra, agregando anotaciones y notas con cada lectura que indicaran posibles patrones dentro de los datos.

El proceso de análisis finalmente involucró codificación inductiva, ya que el marco teórico definió la forma de aproximación a la muestra. El análisis temático se enfocó en relación a las teorías feministas postestructuralistas del lenguaje (Weedon, 1997). El lenguaje se entiende no solo como reflejo de las prácticas sociales, sino más bien como una relación constitutiva y social en sí misma (Weedon, 1997). En este marco, el lenguaje puede entenderse en términos circulares: el lenguaje es productivo y produce significados, pero también obtiene su significado de las prácticas sociales que nombra. Así, los textos son constitutivos de la sociedad en la que se producen, y los discursos producen posibilidades para construcciones de identidad que pueden manifestarse en prácticas materiales: “El lenguaje y el discurso constituyen el significado, y por lo tanto, los recursos discursivos particulares permiten y restringen las elecciones de las personas sobre cómo ser y actuar en el mundo social” (Braun *et al.*, 2003: 241). El análisis feminista postestructuralista del texto escrito generalmente incluye un “análisis de la naturaleza socialmente construida del comportamiento humano, la deconstrucción de los supuestos dentro del lenguaje y los procesos de producción de subjetividades” (Gavey, 1997: 62). Por lo tanto en esta investigación, intentamos identificar “patrones de significado relacionados” (Braun y Clarke, 2006: 86) en la muestra en relación con el enfoque de las preguntas de investigación: violencia contra las mujeres. Así pues, todos los estudios de recepción crítica implican “análisis de datos que se construyen inductivamente a partir de detalles a temas

generales, y de los que se hacen interpretaciones del significado de los datos”
(Creswell, 2014: 4).

Capítulo 3. Resultados y discusión

Este capítulo recoge los resultados de la investigación. En primer lugar, se presenta una aproximación a cómo abordan los intermediarios culturales la violencia contra las mujeres en la ficción audiovisual seriada. A continuación, se examinan las diferentes narrativas de la violencia machista que encontramos en *Big Little Lies*. Estos son los momentos críticos de nuestro análisis enmarcados en la temática global de las diferentes representaciones de violencias patriarcales.

3.1 “*Our Greatest Actresses Against Toxic Masculinity*” – La representación de los intermediarios culturales de la violencia estructural contra las mujeres

Al analizar la muestra encontramos que son tres las principales temáticas que abordan los intermediarios culturales en relación a las representaciones femeninas en *Big Little Lies*: la sororidad, la maternidad y la violencia. En este estudio nos centraremos en el análisis y decodificación de las narrativas de violencia machista por parte de los intermediarios culturales. En primer lugar exploramos cómo representa la crítica la violencia contra las mujeres como narrativa central de la serie para a continuación estudiar las representaciones de las tres narrativas de violencia patriarcal que distingue Vila-Viñas (2019) en su análisis.

Destacan los comentarios sobre la peculiaridad de una serie de ficción en la que las mujeres se alinean contra la violencia masculina. Rachel Syme (*The New Republic*, 2017); Jen Chaney (*New York Magazine/Vulture*, 2017) o Alan Scherstuhl (*Village Voice*, 2017), destacan que estamos acostumbrados a la rivalidad entre mujeres en lugar de relaciones de apoyo mutuo.

“It is so rare, in popular entertainment, that we see a group of women, especially wealthy mothers, working together in the service of a common goal rather than competing with one another for status. In the end, the five women choose to defend their mutual territory rather than tear each other apart. They win the West for themselves, and for the safety of their children”. Rachel Syme (*The New Republic*, 2017)

“The note that *Big Little Lies* ends on simultaneously says that when a woman is genuinely bugged about something, there’s no way she can let it go. But it also speaks to the fierce way that women rally around each other in a crisis and push petty rivalries to the side for the sake of each other and their children”. *Jen Chaney (New York Magazine/Vulture, 2017)*

“That’s one pained through-line of the series: women and girls trying to live despite the persistent threat of male violence. Even the “nice” guys prove threatening”. *Alan Scherstuhl (Village Voice, 2017)*

Estos relatos ponen en manifiesto el tipo de relaciones de rivalidad entre mujeres que promueve el audiovisual y la singularidad de la representación de relaciones que no se basen en la enemistad entre mujeres en ficción. Encontramos diferentes representaciones en el mismo medio de comunicación. Tan dispares como las expuestas a continuación de *Globe and Mail*.

“Along with criticism for its privileged-white-people focus, the show drew condescending reviews from critics with a male gaze (The New York Times called it a “television beach read”) and even feminist critics felt obliged to explain and excuse its “chick lit” origins (a novel by Liane Moriarty). I came in with a bias against story arcs that hinged on domestic violence and rapey flashbacks. [...] The plot of *Big Little Lies* concerns power struggles, between wives and husbands, mother and other mothers, mothers and their children, so we know some kind of external conflict will be the cause of the murder”. *Ellen Vanstone (Globe and Mail, 2017)*

“But everything else in *Big Little Lies* leads toward a series of poised, vexing insights into the lives of truly desperate, disconsolate women”. *John Doyle (Globe and Mail, 2017)*

En *The Guardian*, de las tres piezas que forman parte de la muestra de estudio, solo una Lucy Magan, hace mención a las narrativas de violencia.

“And if its examination of the after-effects of rape is underdone, its portrait of domestic violence – the unspoken compromises, the shifting power plays, the

incremental, inexorable escalations, the pervasiveness of denial – is masterly”.
Lucy Mangan (The Guardian, 2017)

Con la finalidad de entender mejor cómo se articula el argumento y qué narrativas tienen valor en ficción y cuáles no, James Poniewozik apunta que, a pesar de que el asesinato en sí es lo menos importante, “you still need an excuse, a hook, in order to tell dramatic stories about domestic life” (*New York Times*, 2017). Las historias sobre violencia contra las mujeres son contadas mediante el asesinato o como excusa del mismo, a pesar de que las historias de violencias patriarcales son subnarrativas en la mayoría del audiovisual. Emily Nussbaum considera que lo más interesante de la serie es cómo se presenta la violencia machista y la dificultad de salir y afrontar estos procesos de violencia “examining the aftermath of violence—and the false faces that women put on, rather than risk pity” (*New Yorker*, 2017).

La violencia patriarcal contra las mujeres es un elemento narrativo central en el audiovisual, representando el acto violento como anormal y no como un hecho cotidiano en la vida de las mujeres, en el que los incidentes son sensacionalizados y las víctimas erotizadas (Bernárdez *et al.*, 2008; Carter y Weaver, 2003; Frus, 2001; Guarinos, 2003). En formatos de ficción la "violencia doméstica" se muestra como algo excepcional. A los perpetradores se les muestra como locos y se buscan explicaciones sobre el comportamiento violento a nivel individual. La violencia recae principalmente en las mujeres, de quien se dice que son libres de irse si no aceptan la violencia de su pareja (Frus, 2001). Guarinos (2003: 81) asume que la violencia de género en las películas es aceptada patriarcalmente. Es relevante como *Big Little Lies* aborda la dificultad de salir de los procesos de violencia alejándose de las narrativas tradicionales. Aunque hay que tener en cuenta que erotiza la violencia, especialmente dentro del matrimonio, mostrando violaciones en una narración abierta que se deja interpretar por el espectador.

A pesar de que la cadena HBO es conocida por su narrativas violentas y su identidad de marca masculina ninguna reseña menciona que la serie es producida por esta cadena. Solo Emily Nussbaum (*New Yorker*, 2017) cuestiona la posibilidad de que la serie se pueda considerar feminista debido a su guionista. “More suspiciously, it was written by David E. Kelley, the creator of “Ally McBeal,” my least favorite anti-

feminist fantasía”. Pero en ningún momento se menciona o se justifica el uso de la violencia en relación a la historia y diferenciación de marca de la cadena.

3.2 “Viewers left to work out from themselves what’s consensual” - Representaciones contradictorias de la violencia patriarcal dentro del matrimonio

La relación de violencia en el ámbito doméstico la personifica Celeste (Nicole Kidman), víctima de abuso psicológico y físico por parte de su marido. La interpretación a las diferentes escenas en las que se muestra una violencia cruda contra el personaje nos invita a plantearnos si los críticos han consumido el mismo producto cultural. Resulta interesante conocer cuántos críticos han representado este tipo de violencia en sus reseñas, para después abordar desde el análisis temático cómo lo representan. De las 36 reseñas que incluye la muestra, 28 hacen algún tipo de mención a la relación que mantienen Celeste y Perry.

Las menciones directas a los abusos sexuales que sufre el personaje de Celeste son tan ambiguas tal y como aparecen representadas en la serie. A pesar de que los estudios feministas nos muestran que las escenas de sexo entre Perry y Celeste son, en su mayoría, violaciones (Cambra-Badii, Paragis, Mastandrea, Martínez, 2019) en la serie no se especifica y se deja que el espectador decida el nivel de consentimiento que se representa. En este sentido, encontramos diversidad de opiniones en las reseñas analizadas. Son varias las críticas que consideran que ambos disfrutan de la relación abusiva que Celeste (Nicole Kidman) sufre. Craig Mathieson (2017) considera que “Perry’s controlling moods reaches an anger that is explosive, but the dynamic between the couple is also tied up in love, career goals and mutual pleasure”, la crítica de Mathieson obvia el abuso físico y sexual que se muestra en la serie disfrazándolo de amor y placer. En la misma línea entiende el abuso sexual Michael Starr (*New York Post*, 2017) “Celeste and Perry’s marriage — so idyllic on the surface — is troubled and downright weird: He’s got a hair-trigger temper and slaps her around, which she secretly enjoys”.

Sonia Saraiya menciona también el erotismo de las escenas de violencia contra las mujeres, además de considerar que el personaje de Celeste disfruta de algún modo de ser violada “Celeste is being abused — and is strangely aroused by it” y añade “her scenes with husband Perry (Alexander Skarsgård) are tense and obsessively engaging,

ripe with subtext and violent eroticism” (*Variety*, 2017). También pone en relevancia la erotización de la representación de la violación Mike Hale (*New York Times*, 2017) quien opina sobre la relación de Celeste y Perry que es “a subplot that’s more disturbing but also strays into “Fifty Shades” territory?” y agrega “keeps you watching”. Estas representaciones erotizadas de la violación por parte de los intermediarios que actúan como *gatekeepers* perpetúan la prevalencia del mito de la violación en el imaginario social. Del mismo modo, John Doyle (*Globe and Mail*, 2017) a pesar de admitir que el personaje de Perry abusa de ella y es violento, concluye que Celeste, de alguna manera, disfruta de ello: “The first indication we get of the depth of *Big Little Lies* is the slow revelation that Celeste is abused by that husband – he's jealous, temperamental, controlling and violent. And, it seems, Celeste is struggling with the realization that she likes it, all this abuse”. Una relación que como apunta Alan Scherstuhl (*Village Voice*, 2017) “with viewers left to work out from themselves what’s consensual”.

Además de las críticas que definen la relación abusiva de Celeste como algo que la víctima disfruta, otros medios nos ofrecen una visión completamente diferente. Emily Nussbaum (*New Yorker*, 2017) señala que: “Although they seem to have sex non-stop, the arguments and the sex aren’t really separate, and the sex itself is only superficially consensual—as episodes go by, it’s hard not to suspect that Celeste is consenting, in part, so that she doesn’t have to admit that if she didn’t agree he wouldn’t stop”. También hace mención a las escenas que en otros artículos erotizan representándolas como “these scenes of gray-area marital rape are filmed in ways that hover queasily between pornography and horror”. Nussbaum es la única, de los 28 críticos que hablan sobre la relación de estos personajes, en definir el sexo como violación dentro del matrimonio. Desde la visión de los estudios feministas es la crítica que mejor representa la relación de Celeste y Perry. Para Melanie McFarland (*Saloon.com*, 2017) las escenas en las que aparecen Celeste y Perry son “just difficult to watch – meaning, barely viewable”. Refleja las observaciones de Barthes (2001: 91) sobre la capacidad intrínseca de violencia en la imagen que “llena la vista por la fuerza, y nada en ella puede ser rechazado o transformado”. En relación a la percepción de las escenas de violación Stam (2005: 6) apunta que su “materialidad ineludible” y su proximidad al espectador lo posicionaron como “ofensivo” y “lo suficientemente cerca como para hacernos sentir asqueados” (Ahmed, 2014: 85).

Encontramos también varias críticas que ponen el énfasis en la dificultad de salir de una relación de abusiva. Erik Adams (AV Club, 2017) apunta: “Celeste gets hers out in the therapist’s office, leading to bravura moments of soliloquy for Kidman”. Rachel Syme (*The New Republic*, 2017) hace un análisis un poco más profundo: “much of the series is devoted to Celeste’s therapy sessions [...] showing a woman slowly awakening to her own abuse and her need to extricate herself and her children from the violence”.

Otras reseñas comentan los comportamientos violentos de Perry pero no critican ni decodifican las violaciones, el abuso o la dificultad de salir de este tipo de relaciones. Los siguientes comentarios son los más habituales: “abusive husband” (Brittany Spanos, *Rolling Stones*, 2017), “unpredictable, violent husband” (Ellen Vanstone, *Globe and Mail*, 2017), “Celeste Mr. Perfect turns to be an A-hole” (Sam Wollaston, *The Guardian*, 2015). Lo más destacable son las representaciones dispares de una misma relación, mostrando como dejar que el espectador decida si el sexo es o no consentido conlleva disparidad en la representación por parte de la crítica. Además resalta su ambigüedad, pues la mayoría de la crítica solo menciona los abusos sin posicionarse al respecto o exponer una representación más clara de los mismos.

3.3 “Still tortured by the memory of being raped” - Representación de la violación y el shock postraumático

El personaje de Jane (Shailene Woodley) sufre un shock postraumático tras la violación que sufrió siete años atrás de la que es fruto su hijo, Ziggy. Al sufrir un shock, Jane apenas recuerda quién fue su agresor, la serie muestra algunos flashbacks que nos permiten ir descubriendo más sobre lo ocurrido. Además, Jane le explica a Maddy (Resse Witherspoon) lo que recuerda y la inseguridad que siente tras la violación. En las 36 críticas solo 8 hacen mención a la violación y/o el shock postraumático de Jane. Algunas críticas mencionan el “feo incidente” para presentar a Jane al lector:

“Jane as the center of the mystery, weaving in flashbacks and dream sequences that hint at a tragic and ugly event in her past”. Sophie Gilbert (*The Atlantic*, 2017).

“Shailene Woodley is Jane, a single parent devoted to a boy born of sexual violence” Jeff Jensen (*Entertainment Weekly*, 2017)

Son menos las que analizan cómo se representa la violación en la serie:

“Quick-cut flashbacks and glimpses of dreams clue us in to her secret: His father (Ziggy’s), a man whose name she doesn’t know, raped her in a motel room”. Alan Scherstuhl (*Village Voice*, 2017)

También abordan el trauma que sufre Jane tras la violación:

“For Jane, Perry’s continued existence meant the simple absence of justice”. Daniel D’Addario (*TIME Magazine*, 2017)

“Single-mom Jane (Woodley) keeps a loaded gun under her pillow because of unresolved trauma from a rape seven years earlier”. Ellen Vanstone (*Globe and Mail*, 2017)

“Jane Chapman (Shailene Woodley) is a young mom who is new to Monterey and who has arrived in town still tortured by the memory of being raped six years prior by a man she only hazily remembers”. Rachel Syme (*The New Republic*, 2017)

Jen Chaney (*New York Magazine/Vulture*, 2017) une los hilos de violencia, tal y como se presentan en la serie, el acosador es un solo hombre pero las víctimas son varias:

“Even if you didn’t read the book (for the record, I did not), you still may have found it pretty obvious to learn that the man who raped Jane (Shailene Woodley) and the person who ultimately dies at that school fundraiser are the same person: Perry Wright (Alexander Skarsgård), the abusive husband of Celeste (Nicole Kidman)”.

La autora de *New Yorker* es quien efectúa una aproximación más crítica a cómo se presenta la violación en la serie, denunciando las tentativas de reescribir la historia y caer en los patrones típicos de la ficción televisiva que acaban exculpando al agresor:

“I still hope that whoever he is is a nice guy,” one character says, musing over an incident from her past. “That, like, maybe that night was just a bad

misunderstanding? Or a night gone wrong. Or he had a bad day". It's an exchange that captures the crazy-making quality of abuse, the temptation to rewrite history, erase it—anything to avoid that other standard female role: the victim in a Lifetime movie of the week" Emily Nussbaum (*New Yorker*, 2017).

Es significativa como la crítica representa la violación como algo que simplemente "ha ocurrido", no realiza una decodificación de las narrativas alrededor del trauma que la víctima muestra ni de cómo el resto de personajes abordan "el incidente". Como, en tono irónico, apuntaba Hill (2015) en una crítica al uso reiterado de la violación en la serie *Juego de Tronos* "existir como una mujer en la ficción audiovisual es comprender que en algún momento probablemente serás violada por alguien que conoces o en presencia de alguien que conoces o como un castigo para alguien que conoces, pero está bien porque al final simplemente te da algo que superar y todos saben que tener algo que superar es la única forma de demostrar que eres una mujer fuerte". La violación es un tema recurrente también en *Big Little Lies* donde, a diferencia de *Juego de Tronos*, se erotizan las escenas y otros personajes tratan de exculpar al agresor.

Relacionando la crítica de Hills y las afirmaciones del aumento de "personajes femeninos fuertes" por parte del discurso postfeminista (Genz y Brabon, 2009: 160), los nuevos personajes femeninos fuertes se entrelazan con frecuencia con el uso de las narrativas de violación para transformar a la "mujer en un agente activo e independiente" (Projansky, 2001: 99) como "la única forma de demostrar que eres una mujer fuerte". Por lo que el discurso de un cambio de representación pierde fuerza cuando conectamos el empoderamiento femenino a situaciones de violencia contra las mujeres por las que han de pasar para convertirse en este nuevo sujeto postfeminista fuerte.

Desde otra perspectiva, el círculo de violencia que se crea entorno a la figura de Perry, recuerda a la afirmación de Projansky (2001: 120) de que el cine y la televisión a menudo usan representaciones de violaciones de mujeres para contar historias sobre hombres. A pesar de que la serie muestra la violación en diferentes mujeres, el agresor es siempre el mismo lo que hace cuestionarse si la serie realmente se critica la violencia estructural contra las mujeres o se enmarca en casos aislados de hombres violentos.

Es necesario recordar el argumento de Horeck (2004) de que es importante interrogar cómo las representaciones de violación posicionan a hombres y mujeres de maneras particulares. Además, como hace Nussbaum (2017) en su crítica, es ampliamente relevante estudiar la reacción de los personajes cuando conocen que Jane fue violada, para entender como el discurso patriarcal se continúa perpetuando en la ficción.

3.4 “Little boys don’t get to go around anymore hurting little girls” – La violencia machista durante la infancia

Las narrativas de violencia que identifica Vila-Viñas (2019) se cierran con el caso de Amabella quien sufre abusos físicos en el colegio. En primer lugar Amabella apunta a Ziggy como el culpable, aunque a medida que se desarrolla el argumento descubrimos que el acosador es Max (Nicholas Crovetti), uno de los hijos de Celeste y Perry. Max ha adoptado el carácter abusivo de su padre y se descubre que abusa de Amabella y otras niñas del colegio. Son siete los críticos que hablan de la violencia que sufre Amabella desde diferentes aproximaciones. Vemos cómo la crítica cierra así el círculo de violencia contra las mujeres interrelacionando las narrativas de la serie.

“Once the finale reveals that Max, one of Celeste and Perry’s twins, was actually the one who choked Amabella, the narrative finger points pretty clearly at the idea that Perry is responsible for inflicting pain on both Jane and Celeste. “Violence could be in his DNA, given who his Dad is,” Jane says at one point, causing Celeste to physically jump”. Jen Chaney (*New York Magazine/Vulture*, 2017)

Diferentes intermediarios culturales apuntan a las tempranas dinámicas de acoso, sin hacer mención a que son actitudes aprendidas. También ponen énfasis en el cambio de paradigma que se supone la serie trata de mostrar cuando condena este tipo de actitudes o cómo el incidente crea una relación tensa entre Jane y Renata.

“The first episode laid out all these dynamics, in a schoolyard show trial for bullying”. “Renata, declared, “*Little boys don’t get to go around anymore hurting little girls*”” James Poniewozik (*New York Times*, 2017)

“The real precipitating violence is more mundane: One of the first-graders is bullying Renata’s shy daughter Amabelle, who on the first day of school, fingers the sweet Ziggy for unclear reasons” Willa Paskin (*Slate*, 2017)

“On their kids' first day of first grade. Jane is a newcomer to town with a mysterious past whose son is soon accused of attacking the daughter of hard-charging executive Renata Klein (Laura Dern). *"Not that there's a right little girl to strangle,"* one of the other moms tells a detective later, *"but he picked the wrong little girl to strangle"*” Vicki Hyman (*Newark Star-Ledger*, 2017)

“Jane (Woodley) is the single mom, new to the area, whose son Ziggy is accused of bullying by another mom, Renata (Laura Dern)”. Tom Shone (*Newsweek*, 2017)

“And at the end of that school day, Jane’s son is accused of bullying the daughter of Renata (Laura Dern), a corporate warrior. This sets up ongoing tensions between Renata and the other three women” Tom Long (*Detroit News*, 2017)

“Actually, it’s not quite naming and shaming, because it’s the first day and they don’t know each other’s names yet; so it comes down to finger-pointing. And Amabella points hers at Ziggy” Sam Wollaston (*The Guardian*, 2017)

Las representaciones de la narración de violencia en la infancia que elabora la crítica se dirigen principalmente a la presentación de los personajes y a ver cómo el primer capítulo crea tensión entre dos grupos de madres. No podemos obviar que *Big Little Lies* también configura el relato a través de la maternidad intensiva, reforzando el mito mujer como madre, lo que explica que los intermediarios culturales se centren en decodificar las relaciones entre las madres y de las madres con sus hijos sin profundizar en las causas de la esta tercera narrativa que cierra el círculo de violencias patriarcales.

La interrelación de las tres narrativas es una muestra de que la violencia contra las mujeres no puede ser interpretada por los parámetros tradicionales de excepcionalidad e individualidad que imputaban a las mismas mujeres como las

causantes últimas de la continuidad de la violencia. No obstante, observamos como en la serie se representa la violencia en un único personaje masculino, por lo que la representación no da pie a entender la violencia como estructural, sino como un comportamiento aprendido y reproducido por algunos individuos. Los medios de comunicación continúan perpetuando el mito de la violación y las relaciones de violencia machista. *Big Little Lies* (2017) es una serie cuyo hilo conductor son las relaciones familiares (mujer como madre) y diferentes formas de violencia contra las mujeres, tres según Vila-Viñas (2019). La peculiaridad de la representación en los relatos de *Big Little Lies* es la exposición de las dificultades de salida a la violencia patriarcal ya sea para desenmascarar el abusador, romper con el pasado o dejar un matrimonio abusivo.

Capítulo 4. Conclusiones, limitaciones y líneas de futuro

4.1 Conclusiones

La falta de investigación sobre la representación paratextual del audiovisual dota a este trabajo de singularidad en el ámbito de los estudios sociales. A pesar de que la muestra seleccionada de Rotten Tomatoes fue relativamente pequeña, la profundidad y riqueza de los datos producidos y analizados ha ampliado enormemente la comprensión de la política de representar, adaptar y responder a la violencia contra las mujeres en la pantalla. Respondiendo a las preguntas de la investigación, observamos como la crítica cultural no representa las tres narrativas de violencia patriarcal que identifica Vila-Viñas (violación, violencia dentro del matrimonio, violencia machista en la infancia) de manera equitativa. Siendo la relación de abuso sexual dentro del matrimonio la que adquiere un papel protagónico en las reseñas de los expertos culturales. Asimismo, la explicación que realizan los expertos culturales sobre la narración persistente de violencia contra las mujeres carece de análisis profundo transmitiendo comportamientos violentos, pues la mayoría de intermediarios solo exponen estas narraciones sin profundizar ni criticar las representaciones.

Lo que surge de la investigación, en primer lugar, son las diferencias entre los modos de compromiso y representación de la violencia. Si bien, en la diversidad de representaciones, encontramos una tendencia generalizada a la simple mención de la violencia como hilo conductor de la serie, son varios los críticos que consideran *atractivas* las escenas de violación que tienen a Perry y Celeste como protagonistas. Consideramos que esta reacción se debe a la estrategia de erotización de la violencia que lleva a cabo la cadena HBO, pues cuando se representa la violación de forma más cruda en el audiovisual la crítica es unánime mostrando su desagrado. A pesar de que son menos las reseñas que consideran *desagradables* las escenas de violencia estas reacciones muestran que la especificidad del medio y los modos de compromiso están implicados en la clasificación de las escenas de violencia como "*barely viewable*". La materialidad ineludible, la violencia intrínseca y la proximidad innegable del modo de compromiso desempeñan un papel crucial en la recepción de las escenas, lo que lleva a varios de los críticos a referirse a su experiencia de disgusto, citando sentimientos de asco en relación con las escenas de violación en las que aparecen Celeste y Perry.

Aunque las críticas a estas imágenes de violencia son residuales en comparación al resto de la muestra.

La dicotomía en la representación de la misma relación nos muestra dos visiones dispares poniendo en manifiesto la importancia de los intermediarios culturales como *gate-keepers*. Los críticos a menudo influyen en las ideas de lo que es digno de ser visto y la forma correcta de verlo. Considerando que las reseñas contribuyen a la forma de la recepción y formación del gusto, mediando entre textos y audiencias y especificando formas particulares de apropiación y consumo de textos, acontece relevante realizar estudios sobre cómo representan comportamientos que moldean el imaginario social que aportan mayor información sobre la configuración ideológica. Las representaciones de la crítica sobre la violencia sexual ayudan a definir cómo entendemos el producto cultural, por lo que las representaciones en las que se sugiere que una víctima de acoso “*secretly enjoys it*” contribuyen a perpetuar la cultura de la violación. Del mismo modo, no mencionar las escenas de sexo en las que la cadena deja ‘abiertas a interpretación del espectador’ el nivel de consentimiento no favorece a acabar con la violencia estructural. En conclusión, resulta de vital importancia definir lo que ocurre en la pantalla y ser crítico con las violencias machistas con el fin de no promoverlas.

Con respecto a la representación de la narrativa de violación fuera del matrimonio encontramos varios expertos culturales que la definen como un “*incident*” o “*event*”. Este tipo de definición tiene las mismas consecuencias en la creación del imaginario social que la falta de análisis en la relación de violencia dentro del matrimonio analizada anteriormente. Las representaciones de la violación como un incidente son un asalto cultural contra las mujeres y tienen un profundo impacto en nuestra cultura. Los intermediarios culturales ayudan al espectador a dar sentido al producto cultural, en este caso promoviendo la cultura de la violación.

La narrativa de violencia machista durante la infancia es a la que la crítica se refiere en menor medida. Las alusiones al acoso físico que sufre la niña de seis años van, en la mayoría de artículos de la muestra, ligadas a la relación de las madres y la creación de conflicto entre ellas contribuyendo así a la idea de que las mujeres deben de ser madres y, ante todo, proteger a sus descendientes. Las referencias a la posible “transferencia de ADN violento” en relación al agresor de Amabella, hijo del violador

de Jane y el marido de Celeste, suscitan la idea de que las violencias machistas son casos aislados que perpetúan individuos en lugar de ser un problema estructural que hay que combatir. Además, esta narrativa de violencia durante la infancia se utiliza como pretexto para promover la rivalidad entre mujeres.

Desde la perspectiva feminista son pocas las reseñas que decodifican y reputan las narrativas violentas. Observamos, en general, un posicionamiento postfeminista en la crítica que se centra en las relaciones de sororidad entre las mujeres y la maternidad intensiva sin acabar de explicar la violencia persistente en la narración de esta ficción seriada. No condenar las representaciones abiertas de violación y la erotización de la misma perpetúa la cultura de la violación, que ya presente en la ficción audiovisual, transmiten también los intermediarios culturales. Vemos como dos pilares de la construcción del imaginario social, a pesar del progresivo e indiscutible cambio de representaciones de las mujeres, continúan perpetuando la violencia contra las mismas, al menos en el caso de la representación de la crítica de *Big Little Lies*. Este estudio contribuye a comprender la creación del imaginario colectivo en el que los intermediarios culturales tienen un papel protagónico y pone en manifiesto la falta de condena pública ante las violencias patriarcales.

4.2 Limitaciones y líneas de futuro

Dadas las características de la muestra, la metodología seleccionada y otras cuestiones de tipo práctico, esta ha presentado, como muchos estudios en las ciencias sociales, limitaciones que no pueden ser obviadas.

Una de las mayores limitaciones de este estudio es la imposibilidad de analizar todas las críticas de los expertos culturales, debido a la gran cantidad de artículos que se han escrito al respecto y a la imposibilidad de acceder a todas ellas. No obstante consideramos que recoge las reseñas más relevantes dentro del mundo anglosajón. Para tener una visión global de las representaciones habría sido interesante analizar, igual que la narrativa de violencia contra las mujeres, la sororidad y la maternidad que dan sentido completo al producto analizado.

El tiempo y espacio de esta investigación ha representado una gran limitación, ya que no se han podido analizar las reseñas críticas sobre los contenidos de los diferentes episodios. Del mismo modo que es relevante analizar la representación que

efectúa la crítica de la serie, consideramos que sería muy relevante estudiar el análisis de los diferentes episodios por parte de los expertos culturales. En estos se podría examinar con mayor profundidad las escenas de violencia. A nivel idiomático también se ha limitado el estudio, una persona con competencias nativas habría sido capaz de observar matices de tipo léxico y semántico más fácilmente que puede que por la barrera idiomática hayan pasado desapercibidos a la investigadora.

La investigación se centra en la representación que realiza la crítica cultural de un solo producto audiovisual. Llevar a cabo estudios similares de diferentes productos de ficción seriada aportaría una perspectiva más amplia a la hora de conocer cuál es la representación que confeccionan los expertos culturales sobre las violencias patriarcales. En líneas de futuro consideramos que sería relevante realizar estudios similares para conocer si en la representación de otras series de ficción la crítica perpetúa violencias machistas o por el contrario las juzga.

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Apéndice A

ID	1
Autor	Craig Mathieson
Medio	The Age (Australia)
Fuente	https://www.theage.com.au/entertainment/tv-and-radio/motherhood-is-a-gladiatorial-contest-in-the-standout-drama-big-little-lies-20170320-gv1rik.html
Palabras	736
Titular	Motherhood is a gladiatorial contest in the standout drama Big Little Lies
Cuerpo	<p>Whatever attracted you to Big Little Lies won't be what you ultimately remember it for. The HBO mini-series, which is drawing a record-breaking cumulative audience for Foxtel, is a stealth operation in flamboyantly open view. It's brash, funny, subversive, bittersweet, and heartbreaking, like a season of The Real Housewives rewritten by Todd Haynes and then performed by a cadre of talented actresses each, in their distinctive way, holding nothing back.</p> <p>Adapted by the prolific but not always authentic David E. Kelley (Ally McBeal, Boston Legal), Australian author Liane Moriarty's novel has been transplanted from Sydney's northern beaches to the wealthy enclave of California's Monterey, but its appreciation of the complex and sometimes cruel lives women can find themselves leading – where satisfaction is forever fleeting and struggle, even against yourself, can be eternal – is equally relevant.</p> <p>The show's lead flamethrower is Reese Witherspoon's Madeline Mackenzie. "I love my grudges," she happily admits, "I tend to them like little pets." And whether it's confronting her rival for the local primary school's rule, Renata Klein (Laura Dern), fighting for the local theatre company's right to stage Avenue Q, or managing the younger second wife, Bonnie Carlson (Zoe Kravitz), of her first husband, Nathan (James Tupper), Madeline is fearsome, a feisty pleasure.</p> <p>But the character is never merely her rude rejoinders or undeterred comments. From the first of the seven episodes she's also vulnerable to the dismissive analysis of her 16-year-old daughter, Abigail (Kathryn Newton), who calls her mother a "space alien" for her officious, overzealous ways. Early on Madeline repeatedly can't make it through dinner without walking out to the neighbouring</p>

beachside, and when the two do genuinely converse their relationship is revealed as something vulnerable and uncertain.

Given the casual privilege and cattiness, you could write *Big Little Lies* off as a soap. It certainly has the ultimate plot-driven structure, a whodunit and a whogotdone when the show opens with the discovery of a brutal murder at a primary school fundraising function that doesn't reveal the victim let alone the killer. But you barely have to watch the first episode to appreciate how layered the writing is and nuanced the tone.

As well as Madeline's extended family, there's Nicole Kidman and Alexander Skarsgaard as Celeste and Perry Wright, a married couple whose twin sons are among the various prep student offspring that help tie their parents together. Younger and domineering, Perry's controlling moods reaches an anger that is explosive, but the dynamic between the couple is also tied up in love, career goals, and mutual pleasure.

Nicole Kidman was solid in *Lion*, the recent Australian box-office success, but her work here recalls the slow matrimonial burn of her standout performance in Stanley Kubrick's *Eyes Wide Shut*. After lawyer-turned-homemaker Celeste helps Madeline win the right to put on Avenue Q (it has some frisky puppets), her satisfaction is breached by the realisation that she wants to work again. She's ashamed that being a mother isn't enough for her – "evil" is how she describes herself – and the realisation is physically wrenching.

Alongside Kelley, *Big Little Lies* benefits from having a single director, the French-Canadian filmmaker Jean-Marc Vallée (Dallas Buyers Club, *Wild*). His instinct is to capture illuminative moments (a little less of the crashing sea might help though) and he sometimes holds shots and scenes a little longer, or a little tighter, than most television directors. A single image of Dern's Renata in the third episode, her furious face and clenched arms lit by a swimming pool's night lights, felt definitive.

The third episode is also where *Big Little Lies* doubles down, creating a churning countermelody that offsets the vivacious mood. It makes you reconsider Madeline's current husband, Ed (Adam Scott), and starts to bring into focus the fears of Jane Chapman (Shailene Woodley), a younger single mother who is the audience's guide to the Otter Park school's turbulent ecosystem. A long therapy session sequence with Celeste and Perry is simply riveting.

	The Greek chorus through all of this is the other parents, offering intercut snippets of testimony to the investigating detectives about the main players. It's snippy, sarcastic stuff, but it works because they're like commentators on a reality show and these characters, especially the women, are acting in public like people who've grown accustomed to the language of factual drama. Driving to school drop-off they're gladiators ready to fight in a new kind of life and death contest.
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ID	2
Autor	Lauren Carroll Harris
Medio	The Guardian
Fuente	https://www.theguardian.com/tv-and-radio/2017/mar/12/from-when-we-rise-to-big-little-lies-the-best-of-film-and-tv-streaming-in-australia-in-march
Palabras	207
Titular	From When We Rise to Big Little Lies: the best of film and TV streaming in Australia in March
Cuerpo	<p>Conjured in Pinterest pastels, a hallucinatory quality haunts HBO's new murder-mystery drama, written by David E Kelley (Boston Legal) and directed by Jean-Marc Vallée (Dallas Buyers Club) based on the book by Australian author Liane Moriarty. The title credits are all Lonely Planet California beach slo-mo until a hand holding a gun floats into view. Shots of waves roll in reverse motion, scenes slide seamlessly in and out of each other and the camera hovers restlessly around the characters. Amid all this, flashes of satire come up fast and funny.</p> <p>The set-up is akin to The Slap – a rift between parents cuts apart an upper-middle-class community of alpha mothers and gives rise to a murder, the victim and culprit of which is unknown to us. Reese Witherspoon plays the peroxide-blonde lead (the kind of dominant friend who orders for you at a cafe), Laura Dern her competitor and Nicole Kidman her ally, with Shailene Woodley as the new-to-town, lower-class single parent outsider. These are uber-Moms and this is their universe. They're all immersed in varying depths of self-rationalisation and denial. And their small children, who are their parents' projects, have no idea of their own affluence.</p> <p>A disturbingly clear-sighted satire of aspiration, competitive parenting and social perfectionism.</p>

ID	3
Autor	Rachel Syme
Medio	The New Republic
Fuente	https://newrepublic.com/article/141851/complicated-californian-dream-big-little-lies
Palabras	1746
Titular	The Complicated Californian Dream of Big Little Lies The finale showed women who wanted more, uniting to fight for their land.
Cuerpo	<p>In A Field Guide to Getting Lost, the Californian essayist Rebecca Solnit writes that “the world is blue at its edges and in its depths.” She calls this color the “blue of distance,” a blue that you can see standing on the edge of California, staring out over the Pacific Coast, and that can fill a person with an electric current of desire. There is no farther West that you can go, except to plunge straight into the ocean. But, of course, we always want to keep going. It can be difficult to accept that the land ends, that the craggy bluffs off of Highway One drop off into black nothingness. And so, Californians invent: They create new technological frontiers, develop new spiritual hungers, birth an entire industry based on professional make-believe. They learn over time how to pine for the place while standing right in the middle of it; it’s how they keep generating infinite needs out of a finite territory.</p> <p>On Sunday night, Big Little Lies, a seven-episode HBO series set along California’s rocky central coast, came to a brutal, satisfying conclusion. An abusive man had been murdered (sort of by accident!), and a community of once-disparate mothers has congealed into a tight little knot of protection and secrets. The final, worldless moments of the series shows these women, clad in white, guarding their little broods on the beach like ancient sentinels. They stand in a line and stare out into the blue expanse, into the horizon. Witnessing this moment, I found myself thinking of Solnit; Big Little Lies is dripping with the ceaseless blue ache she talks about.</p> <p>Director Jean-Marc Vallée, who is French-Canadian, shoots the Monterey coastline with the voracious eye of a foreigner engaged in a fresh love affair with it. Every episode features languorous, almost erotic shots of the ocean: Waves crashing, decadent marine views from million-dollar mansions, children frolicking in the surf, women pushing their rivals off cliffs and into the water in their dreams. Big Little Lies was adapted from Australian author Liane Moriarty’s bestselling novel, set in an Australian beach town, but</p>

the material transposes perfectly onto the Pacific Coast Highway, where the high tide is violent and loud, where the sea literally churns.

It is almost too neat a metaphor for the inner turmoil of the women's lives on the show, but then, California itself is one big clumsy metaphor about wildness and want; Vallee just uses that to his advantage. He has become a kind of visual laureate of shooting women standing on the edges of the country. In *Wild*, he shot Reese Witherspoon making her way up the Pacific Crest Trail by herself with a gritty vérité tenderness for the natural world as her character returns to herself among the redwood. In *Big Little Lies*, he again captures Witherspoon gazing out over the Pacific, taking in sunsets and lunar cycles, though this time she looks far more glamorous, and that much more tragic juxtaposed with the vast landscape. She has everything she could ever want, and yet, she wants more. Blue in a golden land.

Big Little Lies was ostensibly sold in its promos as a murder mystery. The finale delivered on this premise, though, as critics before me have noted, the crime was never the central point of the series. The point of the series is how women create community, how they can take their individual yearning and turn it collective, how utopias are born.

The story begins and ends at the fictional Otter Bay Elementary School. Here, a swirl of mothers of first graders get caught up in a tangled, rancorous mess. Jane Chapman (Shailene Woodley) is a young mom who is new to Monterey and who has arrived in town still tortured by the memory of being raped six years prior by a man she only hazily remembers. Jane has a sweet son, Ziggy, the product of this assault. In the first episode, tensions start to boil when Ziggy is accused during a school orientation of bullying Amabella, the bashful daughter of Renata Klein (Laura Dern), a high-powered Silicon Valley executive who feels judged by her fellow mothers for working a full schedule.

Jane finds allies in her defense against Renata's crusade in two new friends, Madeline MacKenzie (Reese Witherspoon) and Celeste Wright (Nicole Kidman), two polished blondes who waft two distinct veneers of moneyed perfection. Madeline is the group ringleader, a perky, bossy control-freak (Witherspoon firing on her best grown-up Tracy Flick cylinders) whose taut need to micro-manage has led to a muddle of personal problems: Her teenage

daughter moves out of the house to live full-time with Madeline's ex-husband and his earthy, sexpot yoga-instructor wife Bonnie Carlson (Zoe Kravitz); Madeline carries on an ongoing affair with a local theater director, and she feels trapped in her bland, sexless marriage to a kindly web developer named Ed.

Celeste, played with fragile finesse by Kidman, lopes around in buttery cashmere and camel-colored sheath dresses, the most elegant gazelle in Monterey. She looks from the outside, like a poster for having it all: A dashing, much younger lawyer husband who cuts a sharp profile in slim suits, a set of towheaded twin boys. In fact, Celeste has the most traumatic private life of all—her husband, Perry, beats her mercilessly and threatens her verbally with humiliation and death. Much of the series is devoted to Celeste's therapy sessions, in which Kidman does some of the most nuanced work of her career, showing a woman slowly awakening to her own abuse and her need to extricate herself and her children from the violence.

What we know about all of these woman at the beginning of the show, is that a) they are all gilded with privilege, with the exception of Jane, who lives in a one-bedroom house and is therefore seen as something of a dangerous charity case, and b) that someone has been killed at Otter Bay Trivia Night, and that somehow, one or all of these five women was involved. We know this because a Greek chorus of chattering locals act as Our Town-esque narrators throughout the show, passing snide judgment on the group of women and trying to intuit their hidden animosities. Of course, the locals can never know what the women learn, in the final moments of the series, when all truths are revealed and Perry winds up dead at the bottom of the school stairs. Everyone has gathered in the same place for Otter Bay's Trivia Night fundraiser, where the dress code is Audrey Hepburn for the women, Elvis Presley for the men. That night, Perry has discovered that Celeste intends to leave him, and he is on the warpath.

She runs to an isolated landing at the school, fearing for her life. She is soon joined by Jane and Renata, who have reconciled after learning that it was one of Celeste's sons, and not Ziggy, who was the bully (Perry's cruelty has become infectious at home), and Madeline, who cannot face Ed after grappling with her own infidelity. As Perry lunges for Celeste, and the women struggle to beat him off, Bonnie, who has been watching the attack from afar, sprints across the pavement in her Eliza Doolittle outfit and pushes

Perry to his death. She is an unlikely hero, given that she never really fit in with the rest of the mothers—her sensuality is seen as a threat; she is the only one who is not white—but it also makes a kind of sense. The outsider becomes the ultimate insider, the valiant one, the one who must now be protected by the coven at all costs.

Because the show begins and ends with a murder, many have tried to classify it as a California noir, or as a high-stakes *Desperate Housewives*. What I realized, however, watching the finale, is that HBO made another Western, albeit an inverted one. HBO desperately needed a hit to follow up the success of *Game of Thrones*, and in fact found two, back to back, in *Westworld* and *Big Little Lies*. *Westworld* is a more literal spin on the traditional shoot-em-up, in which cyborg cowboys and brothel madams become sentient and decide to rebel against their own subjugation. *Big Little Lies* features a different vision of the West, albeit no less riddled with outlaws who feel that they are given tacit permission by the wilderness to misbehave.

Vallée often shoots Perry as one would a black-hat in a classic Western; in dark light, shot a little from below. He skulks around, the bad apple who goes from town to town abusing women, smashing his fists into saloon doors. As in most Westerns, a community must band together to rid themselves of this villain, to chase the toxic element away. What surprised me about *Big Little Lies*, however, was that it was women who were doing the chasing, who decided to defend their positions on the land. It is so rare, in popular entertainment, that we see a group of women, especially wealthy mothers, working together in the service of a common goal rather than competing with one another for status. In the end, the five women choose to defend their mutual territory rather than tear each other apart. They win the West for themselves, and for the safety of their children.

The blue feeling at the edge of California can easily make people feel lonesome, and separate. It is isolating to want so much, to yearn for so much, and to never feel satisfied, even when cradled in such heartbreaking beauty. But what *Big Little Lies* reaffirms, is that in the West, when you walk up to the edge, it is important to look around and see the others who are standing out on the bluffs with you.

	<p>Everyone is inventing, making it up as they go along. From one angle, this can look like a collective lie, a mass delusion. But what I took away from the finale is that there are some lies that must be shared, some burdens that can only be relieved by a mutually-understanding community. This is why people continue to amble to the crests of California, in search of this dreamscape, of a utopian kinship. Sometimes it can take trauma to find it, sometimes it can even take living outside the law with a shared secret, but in the end, the place will open up for those who choose to conquer it together.</p>
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ID	4
Autor	Brittany Spanos
Medio	Rolling Stone
Fuente	https://www.rollingstone.com/tv/tv-news/how-big-little-lies-fed-our-current-obsession-for-tv-murder-mysteries-195170/
Palabras	985
Titular	<p>How ‘Big Little Lies’ Fed Our Current Obsession for TV Murder Mysteries</p> <p>HBO hit capitalized on our love of solving small-screen mysteries – but it also gave us the estrogen-fueled catharsis we needed</p>
Cuerpo	<p>Adultery, small-town secrets, murder, penis injuries, sex, lies and Elvis impersonations – if you were looking for a modern version of Peyton Place jacked up on steroids and white wine spritzers, Big Little Lies was your go-to Sunday night viewing. But the limited, seven-episode run of HBO’s glossy, seaside soap opera didn’t become one of the most talked about TV events of the year just by gathering together an Avengers-like movie-star ensemble cast (Kidman! Woodley! Witherspoon! A-listers Assemble!) and giving them license to behave badly. Rather, this adaptation of Liane Moriarty’s bestselling novel about a group of well-to-do women generated Twitter chatter by making its audience wait for it. In the age of binge-watching and beware-of-social-media spoilers, the show gave viewers a mystery worth solving in the very beginning of the first episode – and then withheld the identities of both the killer and their victim until the final moments of show’s finale. You had to work to crack this case, which isn’t surprising. You might say that solving crimes, true or otherwise, has become our new national TV obsession.</p> <p>Even as streaming services have shifted what we can even call a “hit” anymore, both real and fictional murder mysteries have kept the traditional notion of watercooler TV alive and well online. On HBO alone, the weekly docuseries The Jinx saw an 80-percent spike in live viewership for its 2015 finale, where the subject Robert Durst appeared to accidentally confess after muttering to himself in a hot mic during a bathroom break. In 2014, crime anthology series True Detective broke records for the premium channel, gaining 3.5 million viewers during its Season One finale and even temporarily crashing the HBO GO streaming platform. Last year’s whodunnit hit The Night Of had 2.2 million viewers watching its tense, jarring finale. And per The Hollywood Reporter, Big Little Lies had begun outpacing that last show to the tune of 7 million viewers going in to last night’s revealing finale.</p>

And it's not just on the premium-cable network: Elsewhere, more 19 million people watched Netflix's *Making a Murderer* in the first 35 days after the docuseries premiered at once on the platform. As reported by Business Insider, the numbers of other streaming-exclusive series like Netflix's *Jessica Jones* and Amazon's *Transparent* did not even average half of *Making a Murderer*'s numbers. Outside of the program, the questionable imprisonment and investigation of Steven Avery and Brendan Dassey led to a re-opening of the case, with the latter's conviction overturned. Even criminal trials and murder mysteries that captivated the nation in real time over the last few decades have re-emerged as must-see TV. O.J. Simpson's trial fueled both an anthology series (Ryan Murphy's *American Crime Story: The People v. O.J. Simpson*) and an Academy Award-winning documentary (*O.J.: Made In America*, which first broadcast on ABC and ESPN). Impressively, ACS premiered with a record-breaking 5.1 million viewers; its "live plus-3" ratings, factoring in DVR and On Demand, drew in 8.3 million, making for FX's largest premiere to date. JonBenét Ramsey's unsolved murder and the exoneration of Amanda Knox have also become docuseries fodder. (And don't even get us started on the true-crime podcast revolution and the growing fervor for brought-to-you-by-the-Serial-team hit *S-Town*.)

Murder mysteries drawing in big numbers is not a new phenomenon. Some of television's biggest cult followers are drawn in by the intrigue, as seen in the enduring fandoms of both short-lived series (*Twin Peaks*) and long-running programs – see the frenzy that fueled Dallas' "Who shot J.R.?" fever. That primetime soap's 1980 episode that revealed the killer, titled "Who Done It," drew in 83 million viewers, and was the highest-rated television episode in U.S. history at the time. Recent Super Bowl telecasts and the 1983 finale of *M*A*S*H* beat its numbers and cracked the 100-million mark.

What *Big Little Lies* adds to the trend is a fresh perspective. Many of the aforementioned shows invited the viewer to get inside the mind of the male victim/accused murderer at the center of the mystery; the Simpson-centered programs offered reflections on what the "trial of the century" said about race and celebrity in America. Without victim-shaming, *Making a Murderer* took a look at what it meant when the justice system takes advantage of lower-class and mentally disabled suspects.

	<p>The HBO show, however, is woven from a variety of perspectives, [spoilers approaching] looking at the events leading up to the trivia-night murder of Alexander Skarsgård’s abusive husband, Perry. You might have guessed he would end up being the corpse at the center of the conversation, given the growing intensity of therapy scenes of his bruised wife, Celeste (played by Nicole Kidman), and her plan to leave him for good. And the interrogation room interviews with members of the Monterey community painted a picture of numerous soccer moms on the verge of a nervous breakdown, making it clear that at least one of the gossip-attracting women about the town may have been responsible for the death.</p> <p>Yet none of the show’s heroines – Kidman’s Celeste, Reese Witherspoon’s Madeline, Shailene Woodley’s Jane, Zoë Kravitz’s Bonnie and Laura Dern’s Renata – are presented as one-dimensional victims or stock, upper-class shrews. We’ve witnessed a lot of drama, accusations and backstabbing transpire between them, for sure. Yet the show’s coda, in which they all bond together on a beach after protecting one of their own, feels like a triumph – especially coming after a steady run of the dead-girl narratives at the center of most popular murder-central series. Like the increasing number of viewers bonding around shared screen time absorbing and dissecting both real and imaginary heroes/victims/killers, these women are tied together by the catharsis of revenge on the bad guy and comfort that it was not them. (This time.) Many of these TV mysteries end with the sense that justice has not, and can never really, be served. This one bucks the trend. So yes, give us lies. Give us Big Little Lies.</p>
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ID	5
Autor	Jen Chaney
Medio	New York Magazine/Vulture
Fuente	https://www.vulture.com/2017/04/big-little-lies-finale-ending-let-us-discuss.html
Palabras	1059
Titular	Let’s Talk About the Ending of Big Little Lies
Cuerpo	This should go without saying, but: This piece contains major spoilers about the finale and ending of Big Little Lies. If you haven’t watched yet, turn the car around and drive in the other direction along the Northern California coast until you’ve watched episode seven, at which point we encourage you to return.

If you read the book *Big Little Lies*, then what happens in the final moments of the HBO adaptation did not surprise you. Even if you didn't read the book (for the record, I did not), you still may have found it pretty obvious to learn that the man who raped Jane (Shailene Woodley) and the person who ultimately dies at that school fundraiser are the same person: Perry Wright (Alexander Skarsgård), the abusive husband of Celeste (Nicole Kidman).

Because of course it's Perry. Once the finale reveals that Max, one of Celeste and Perry's twins, was actually the one who choked Amabella, the narrative finger points pretty clearly at the idea that Perry is responsible for inflicting pain on both Jane and Celeste. ("Violence could be in his DNA, given who his Dad is," Jane says at one point, causing Celeste to physically jump.) And given the volatility of the relationship between Celeste and her husband, it's inevitable that the whole situation will boil over in some hideous, violent, and public way.

Even though none of that is surprising — I'll get to the Bonnie part of all this in a minute — the *Big Little Lies* finale is still an enormously satisfying hour of television. My enjoyment of this series was never driven by figuring out who died and by whose hand; I had no expectation that there would be some phenomenal "didn't see that coming" type of twist. The murder serves mostly as a convenient narrative device that draws the audience into the story, then allows us to soak up the thorny dynamics between these fascinating women, who happen to be played by dynamite actors relishing putting on a weekly fireworks display. That said, the finale is so well-executed that it actually made me more anxious than ever to find out what happened during that explosive confrontation at the Audrey & Elvis party. Writer David E. Kelley and director Jean-Marc Vallée turn up the dial on the tension with such careful deliberateness that it's impossible to feel any way other than on edge while watching.

With everyone dressed in various incarnations of two pop-cultural icons and all those retro ballads oozing sonic honey on the soundtrack, the flow of the whole fundraiser sequence has a dreamy yet ominous quality that is impossible to turn away from. Plus: so many red herrings! Given the looks that Joseph's wife constantly throws at Madeline (Reese Witherspoon), it's easy to think that maybe a brawl will break out between them. But then Madeline's ex-husband Nathan (James Tupper) and current spouse Ed (Adam Scott) get into a pushing match and you think:

Hmmm, maybe Ed's going to finally lose it and crack Nathan's skull. Earlier in the episode while getting ready for the event, Renata (Laura Dern) makes this extremely pointed comment: "I'm a working mom. Worse, a CEO, which deems me a bitch. If I get shot in the head tonight, half these moms are going to say, 'What, she couldn't bother herself to duck?'" Will Renata be the one who gets shot? (Based solely on this line, I was doubtful. I was also too busy cackling to give it much credence, because man, that piece of dialogue is just delicious.)

Ultimately all the allusions to guns, even the finger pistol Gordon points at poor Tom, who will probably never leave the coffee shop again after all the shit that went down on Elvis & Audrey Night, turn out to be the biggest red herring of all. Because there are no firearms involved in what happens to Perry.

The most deft shift the finale pulls off is the way it leads us to believe, initially, that Celeste must have killed Perry, then, with the jolt of Jane's realization that Perry raped her (I love how both Woodley and Kidman physically jump at two different Perry-related moments), turns our attention to "Janie who's probably got a gun." But then the finale says: Nope. Someone else did this. And it was Bonnie (Zoë Kravitz).

As Perry openly beats and kicks his wife and three women — Jane, Madeline, and Renata, a flock of do-gooding Audreys — try to stop him, it's Bonnie (Zoë Kravitz), the woman most alienated from that flock, who flies in to do the shoving, sending Perry down a flight of steps well past the yellow tape that reads "Caution."

The gang of five females evidently decides to insist it was an accident, which, in a way, it was. We don't hear what all of them are saying when they're interrogated by police, but we do hear from the female investigator who is not buying any of it. "I'm so sick of these lies," she says. Her partner points out that even if Perry didn't slip on his own and fell because Celeste pushed him, what's the difference? It's still self-defense and it's not her fault. "That's what's bugging me," she says. "Why lie?"

Big Little Lies doesn't make a production out of the idea that it's the female investigator, not the male one, who is most skeptical of these other women. It lets that truth sit there, as we see the five principals at Perry's funeral and, later, playing with their kids on the beach. Meanwhile, that female cop keeps on watching these women from afar, through binoculars, thinking, as the final shot implies, something about this doesn't add up.

	<p>The note that <i>Big Little Lies</i> ends on simultaneously says that when a woman is genuinely bugged about something, there's no way she can let it go. But it also speaks to the fierce way that women rally around each other in a crisis and push petty rivalries to the side for the sake of each other and their children. It turns out Renata was wrong; if she had gotten shot in the head on that fateful night, the members of the Hepburn army wouldn't have asked why she couldn't bother herself to duck. Some, maybe even all of them might have tried to take the bullet for her.</p>
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ID	6
Autor	Daniel D'Addario
Medio	TIME Magazine
Fuente	https://time.com/4722273/big-little-lies-finale-review/
Palabras	760
Titular	Big Little Lies Was Never Just About a Murder. The Finale Proved That
Cuerpo	<p>It turns out the mystery didn't much matter.</p> <p>The first shocking reveal toward the end of HBO's miniseries <i>Big Little Lies</i>, which aired its final episode last night, was that the victim of the murder foreshadowed all series long had been cruel Perry (Alexander Skarsgard), pushed down a staircase by Bonnie (Zoë Kravitz) in the midst of a crazed melee.</p> <p>The second was that the identity of the victim, and the killer, ended up playing second fiddle to deep, rich themes that reached their full flower in the show's final scenes. Throughout the series, both the composed Celeste (Nicole Kidman) and the raw-nerve Jane (Shailene Woodley) suffered, in different ways, at the hands of Perry. Celeste, Perry's wife, had been brutally beaten and—as revealed in therapy scenes in which Celeste refuses to concede to herself what is obvious—convinced she could never leave her marriage. Jane, a newcomer to the show's upscale seaside community running from unnamed trauma, initially seemed disconnected from the show's action. But the pain in her past turned out to have been Perry's having raped her, realized in a moment of wordless communication that proved the power of all the show's actors.</p> <p>The end of Perry meant the loss of a husband and father. It also put a conclusive period on a story that, in Celeste's case, was likely to end in her own death. For Jane, Perry's continued existence meant the simple absence of justice. Rough though it was, justice was served. But the particulars of how Perry was killed, coming as they</p>

do only after we learn he's died and see the aftermath, matter little, and are treated as such—shot without audio and sped-up, as if to race through a final moment of cruelty before relief arrives. They come, after all, after we learn that the women of Monterey—not just Celeste, Jane, and killer Bonnie, but the bitter social-climber Renata (Laura Dern) and Madeline (Reese Witherspoon), whose bubblyness hid deep hurt—have banded together to protect one another. At a certain point, what difference does it make who did it?

For those who hadn't read the novel on which *Big Little Lies* was based (and whose plot it closely follows), there was surely some key-turning-in-lock pleasure at learning the identity of victim and killer. And yet the show was wise to elide much of the novel's laborious explanation, writing Bonnie as the person who killed Perry not because of complicated backstory but simply because somebody had to. (That it was indeed Bonnie, who'd been something of an outsider to the group, was all the more fitting—even the most unexpected can be saviors.) We miss the women's explanations to police, most of which are shown without audio, but we see just enough to know that the women have, together, constructed a story about Perry's having fallen which is just plausible enough. They are free to do what Perry, bent on isolation and control, did not want them to do—live bound not by ties of obligation but ones of friendship.

The show's final scene, of the characters spending a day at the beach, feels free in a way nothing before it had; the show's haute-California-casual look had been a somewhat confining prison up until now, when it finally looks relaxing. They're finally free. *Big Little Lies* has a core of unapologetic "genre" to it—which is to say that it is pulpy enough to use death, sex, and outsized emotionality to make its points. But the treatment of the series as a revival of *Desperate Housewives* with A-listers has been frankly a bit mystifying; those same elements have been at the center of more or less every serious TV drama of the past decade, from *The Americans* to *The Leftovers* to *Mad Men*.

Big Little Lies provided actresses with opportunities to do serious, great work—it's been gratifying in particular to see Kidman, one of the finest performers working today, get the level of praise that's eluded her, somewhat, in recent film work. That said work begins with a "mystery" takes nothing away from it, but it's all the more gratifying that the show both provided an answer and dismissed the need for one. *Big Little Lies* is well-made enough to provide satisfaction, and sophisticated enough to know that pleasures can come not just from following old narrative beats but from crafting

	wholly new ones. A solution to a mystery is easy enough; depicting the coming-together of an unlikely community, and making us feel for each member, is hard and worthwhile.
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ID	7
Autor	James Poniewozik
Medio	New York Times
Fuente	https://www.nytimes.com/2017/04/02/arts/television/big-little-lies-finale.html?rref=collection%2Fsectioncollection%2Ftelevision
Palabras	1015
Titular	‘Big Little Lies’ and the Art of Empathy
Cuerpo	<p>The juicy final episode of HBO’s “Big Little Lies” revealed, as promised, who died and who done it. The murder mystery (if that death can be ruled a murder) was the least of the reasons to watch this mini-series — more on that later — but it did deliver on the minimal promise of the genre. At the end, we got a verdict.</p> <p>But judgment — delicious, shameful judgment — that we got from beginning to end. Judgment was the series’ métier and its medium. Guilt — the guilt laid upon parents and especially mothers — was its true subject. Its strength was in how it let its audience indulge in judgment while the show itself suspended it.</p> <p>Who was guilty among the moms of Monterey, Calif.? She was, and she was, and she was, and she was, and she was. For being too poor, or too rich. For being overambitious, or underaccomplished. For being too hot, or not hot enough. For being too mean, or too nice. For being.</p> <p>Judgment was issued by the characters and upon them. The members of the school community, interviewed about the killing that the show was keeping from us, were a catty Greek chorus. About Madeline (Reese Witherspoon), one of them said: “She grew up wanting to be Betty Grable. Ended up Betty Crocker.”</p> <p>Madeline, for her part, judges her neighbors, especially Renata (Laura Dern). She judges her new husband, Ed (Adam Scott), to his face, without even realizing it, by way of complaining about her ex’s remarriage to a young yoga instructor, Bonnie (Zoë Kravitz): “He got it all. He won.” (Ouch.)</p> <p>Oh, and you were judging too, dear viewer, if you are not made of stone. Try to deny it! The tony setting and accouterments of “Big Little Lies” (which the show’s creator, David E. Kelley, transposed</p>

to California from the source novel's Australia) were custom-made to fire the judgment synapses honed by years of class-conscious dramas and Bravo reality shows.

The lavish homes with their walls of windows (actual glass houses!), the fetishized beach, the fantastic stemware: All of it was coded to suggest an environment of privileged people fit for comeuppance and punishment. The arrival of Jane (Shailene Woodley), the single mom trying to make ends meet, resonated with a history of stories about the underprivileged, picked-upon outsider.

The first episode laid out all these dynamics, in a schoolyard show trial for bullying. Cutting among apprehensive kids and exercised parents, the director, Jean-Marc Vallée, set up a mini-play of the community's dynamics: the class and power tensions of a public school where affluent moms and dads regard the staff members as so many baristas; the way parents invest their self-worth and make statements through their children. (Amabella's mother, Renata, declared, "Little boys don't get to go around anymore hurting little girls" — as if to position herself against some imaginary, reactionary parent who was just fine with it.)

I watched "Big Little Lies" in Park Slope, Brooklyn, where performative parenting among the ostensibly laid-back grows organic and free-range. (For the East Coast take on this theme, see NBC's 2015 "The Slap.") But the core of this story is familiar anywhere: that kids are the world's greatest font of guilt, an opportunity to relive your childhood anxieties in miniature and see their problems as repudiations of your own life choices.

The only force not rendering judgment in "Big Little Lies" was "Big Little Lies" itself, and the show's empathy was its strength. Take Ms. Dern's Renata. The show cued you early on to see her, as Madeline does, as a self-superior snob. (She initially mistook Jane for a nanny, because in this community, having a child young is a class marker.)

But as "Big Little Lies" went on, it explained Renata without excusing her. If she projected her issues onto her daughter, those issues were not imaginary. She was herself judged, in this Thunderdome of quantity-time parenting, for having a job that denied her playground face-time. She might be pushy and self-serving, but that didn't come from nowhere. (Ms. Dern was

	<p>perfectly cast, having played a character whose flaws were entangled with idealism in HBO’s “Enlightened.”)</p> <p>The series’s willingness to suspend judgment and observe served it best in the abusive marriage of Celeste (Nicole Kidman) and Perry (Alexander Skarsgard), which it presented first as a messy relationship of passion that boiled over into violence. It’s not that the show excused Perry, but it made clear how dangerous his abuse and Celeste’s denial were. To do that, it needed to show the audience how she could enter into that denial in the first place.</p> <p>The murder mystery itself was the weakest element of “Big Little Lies,” though it was probably necessary to get the show made. Even on HBO, even in the age of Peak TV, you still need an excuse, a hook, in order to tell dramatic stories about domestic life. “This Is Us,” NBC’s big fall hit, had a narrative gimmick in its pilot and a life-and-death mystery through the end of its season.</p> <p>“Big Little Lies” resolved the whodunit through a version of the “Murder on the Orient Express” gambit: Everybody done it, or at least — if Bonnie gave the final push — had a hand in it. The finale came a little too neatly to its peaceable conclusion, where the five women found common ground — that ground being the covetable beachfront where the kids frolicked ready for Instagram, no filter necessary.</p> <p>But it also found a clarity in Ms. Kidman’s remarkable performance, as Celeste readied to leave Perry and confronted the fact that her son Max was the bully, embracing him and telling him, wrenchingly, “We all do bad things sometimes.”</p> <p>Of course, a little voice inside me couldn’t keep quiet. Sure, we all do bad things, but we don’t all strangle people!</p> <p>Then again, this was only one moment. Celeste was ending her marriage. She needed to extend Max the forgiveness that she could not afford to extend to Perry. For her son, she had to believe, there was still time.</p> <p>In the end, who was I to judge?</p>
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ID	8
Autor	Brad Newsome
Medio	Sydney Morning Herald

Fuente	https://www.smh.com.au/entertainment/tv-and-radio/nicole-kidman-reece-wITHERSPOON-and-a-cracking-script-reel-in-viewers-in-big-little-lies-20170210-gu9wih.html
Palabras	375
Titular	Nicole Kidman, Reece Witherspoon and a cracking script reel in viewers in Big Little Lies
Cuerpo	<p>An intriguing mystery, a stonking cast and a poignant performance by Reese of months.</p> <p>With the likes of Nicole Kidman, Laura Dern and Alexander Skarsgard on board, the series isn't short of star wattage, but it's Witherspoon's performance as Madeline Mackenzie, a wife and mother who feels cruelly superfluous in her own home, that reels the viewer in in this first episode.</p> <p>The drama takes place in Monterey, California, where Silicon Valley's nouveau riche rub shoulders with the working class as parents of pupils at a particularly desirable public school. Writer David E. Kelley – adapting the novel by Australian Liane Moriarty – and director Jean-Marc Vallée (Dallas Buyers' Club), quickly establish a tense little world in which quiet desperation cuts across all income brackets.</p> <p>Then a glitzy fundraiser for the school ends in murder. We don't know who the victim is – much less who the killer might be – but it does sound brutal. Parents eagerly feed scraps of gossip to the detectives, and the main players reveal more of themselves as the story begins to unfold in the past.</p> <p>We see that Madeline and her husband, Ed (Adam Scott), are very comfortably off – though Madeline is keenly aware that her part-time work with the community theatre group puts her nowhere near the local median income of \$US150,000 (\$200,000). She is also keenly aware that she is losing her hostile teenage daughter, and that her precocious youngest daughter – just entering first grade – hardly needs her at all.</p> <p>The moments in which Witherspoon shows those little knives sliding into Madeline's heart keep the viewer from despising the character for some rather prominent flaws.</p> <p>The first of these is her jealousy, which is at its worst with regard to her ex-husband, Nathan (James Tupper), and his new wife, Bonnie (Zoe Kravitz).</p>

	<p>Out of insecurity or altruism Madeline befriends struggling new-single-mum-in-town Jane (Shailene Woodley), whose young son has an ominous cloud about him even before he is accused of choking the daughter of PayPal board member Renata (Dern) at the school's orientation day.</p> <p>But for the moment the most opaque and unsettling characters are Celeste and Perry (Kidman and Skarsgard), whose relationship has an undercurrent of violence. The promise of more ugly secrets so handsomely packaged makes for engrossing viewing.</p>
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ID	9
Autor	Ellen Vanstone
Medio	Globe and Mail
Fuente	https://www.theglobeandmail.com/arts/television/big-little-lies-is-less-about-the-murder-plot-more-about-the-conundrum-of-motherhood/article34510289/
Palabras	905
Titular	Big Little Lies is less about the murder plot, more about the conundrum of motherhood
Cuerpo	<p>Big Little Lies began seven weeks ago with a dead body, seemingly just another star-studded cable procedural, this time spiced up with unusually steamy marital sex and a Desperate Housewives vibe in oceanside Monterey, Calif.</p> <p>Along with criticism for its privileged-white-people focus, the show drew condescending reviews from critics with a male gaze (The New York Times called it a "television beach read") and even feminist critics felt obliged to explain and excuse its "chick lit" origins (a novel by Liane Moriarty). I came in with a bias against story arcs that hinged on domestic violence and rapey flashbacks. Viewers rightly ignored us all. The show's ratings have increased steadily, making it a top-10 cable show, and I will be tuning in along with everyone else Sunday night to find out who killed whom – but more important, why?</p> <p>Writer David E. Kelley has minimally serviced the murder plot with a scattering of witness statements throughout the first six episodes. But the show is really about good drama's proper subject, internal conflict, addressing the even bigger mystery of the human capacity for self-destructive misery. Nicole Kidman, Reese Witherspoon and Shailene Woodley's characters represent the healthiest, best-looking, most privileged cohort in human history, but they still can't figure out how to be happy.</p>

Madeline (Witherspoon) knows she made a terrible mistake cheating on her husband. But it's over and she's learned her lesson. So why in hell did she confess to her teenage daughter, Abigail? Not only is this bad, narcissistic parenting, what if Abigail tells dad and Madeline loses the marriage she has finally come to value?

Single-mom Jane (Woodley) keeps a loaded gun under her pillow because of unresolved trauma from a rape seven years earlier. But what if she shoots her sleepwalking son? What if said son, a product of the rape, has inherited his father's sociopathic DNA and is guilty of attacking a little girl at school? Not to mention meddling Madeline's efforts to track down Jane's rapist (so Jane can "face her fears"), which makes us wonder if Jane is the one who committed the murder, and has ruined her life forever.

Most chilling is the danger to Celeste (Kidman). She's decided to flee her abusive marriage, but at the end of episode six left her two little boys with her unpredictable, violent husband Perry (Alexander Skarsgard) when she slipped out to look at an apartment. Now he's pissed she left the house without his permission. Dear God, he wouldn't hurt the boys to punish her ... would he?

Kelley's scripts are excellent: The female characters are so fully realized, the male characters seem underwritten by comparison, which is not something a critic gets to write every day. But director Jean-Marc Vallée elevates the material even further with cinematic artistry – not just with the many expensive scenes shot during the magic hour, but with subtle, powerful specificity in small moments.

Like when Celeste leaves the house, and Perry, relaxing on the couch with the boys, freezes with surprise, then switches into rage, which he expresses in a gesture. He grabs a bag of chips away from the boys – "That's enough!" The look on his face and the swipe of his long arm will evoke a shudder of recognition from anyone, male or female, who's ever been threatened by male anger.

The plot of *Big Little Lies* concerns power struggles, between wives and husbands, mother and other mothers, mothers and their children, so we know some kind of external conflict will be the cause of the murder. But with pros such as Kelley and Vallée at the helm, we also know the crime will fit the theme, which I'd argue is the conundrum of motherhood.

	<p>Celeste gave up a career as a high-powered lawyer to be a mother. Madeline, unfulfilled at home, puts all her frustrated energy into endless feuds, increasingly terrified of the abyss that looms as her strong-willed daughters increasingly detach from her. Jane is losing her sanity as she fights to hide her PTSD and the truth about his conception from her son.</p> <p>They're all struggling with the internal, utterly impossible conflict that arises from losing yourself in love to the savage little beasts you're raising, who then, if you do your job right, will walk away and leave you. And then who are you? It's all there in the opening credits.</p> <p>The mothers are driving, privileged and protected, but vaguely anxious, endlessly travelling, never arriving. The children in the back seat are oblivious: They can't see where they're going, and so they take it all for granted. They only pay attention, to themselves, in the next sequence, when they dance one by one toward the camera, staring into the lens with unconflicted innocence. A few cutaways to sex with husbands well out of frame, and the ocean's crashing waves (the abyss!), and then the mothers, one by one, do their own march toward the lens. But, unlike the children, whose playful antics reveal their true natures, the moms' identities are buried under makeup, costumes and a vamping imitation of someone else.</p> <p>Over it all, Michael Kiwanuka sings the theme song, Cold Little Heart: "Did you ever want it? Did you want bad? ... Oh, my, I've been ashamed. All my life, I've been playing games." Whoever was killed, whoever gets nailed for the murder, the crisis for these women has already happened. And now, what will happen to them?</p>
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ID	10
Autor	Alan Scherstuhl
Medio	Village Voice
Fuente	https://www.villagevoice.com/2017/03/23/big-little-lies-pits-some-of-our-greatest-actresses-against-toxic-masculinity/
Palabras	1158
Titular	Big Little Lies Pits Some of Our Greatest Actresses Against Toxic Masculinity
Cuerpo	Spoiler: Scratch at that small town's godly veneer, and you'll expose every kind of vice and folly beneath it. That's been a pop-

culture truism since long before Kyle MacLachlan plucked that severed ear from the grass in *Blue Velvet* or Jeannie C. Riley gave a piece of her mind to the Harper Valley PTA. On serialized television, that scratching starts when a teenager, usually a girl, gets killed or goes missing. Currently, *Riverdale* exemplifies the genre: Its creators have cast Jughead Jones, the asexual hot-dog omnivore of the Archie comics, as his hometown's Dominick Dunne, the fascinated chronicler of how a murder investigation strips away a façade of wholesomeness only a sucker would have believed in the first place.

HBO's incisive, arresting, performance-driven soap *Big Little Lies* does away with the suckers. Here, the town is its own Jughead, a Greek chorus dishing in montage about how everyone has always known that Monterey, California, was crazy — and that nobody was more crazy than the three well-heeled mothers played by Reese Witherspoon, Nicole Kidman, and Laura Dern. For the collective narrator, Monterey's inevitable murder proves delicious rather than devastating, a culmination of all that's rotten rather than the first whiff of it.

Though it starts after that murder, *Big Little Lies* mostly takes place before it, building up to the killing while only teasing at the specifics. It's less a whodunit than a who-wuz-it-dun-to, with each of the leads a suspect for the role of killer and victim. Madeline, Witherspoon's type-A troublemaker, can't go a day without getting into dustups — with her prickish ex-husband (James Tupper), with her sulkily nice current husband (Adam Scott), with the traffic monitors working the elementary-school pick-up line, with Renata, Laura Dern's character. Renata is the wealthiest of the trio, a consultant for top tech companies who still never misses that pick-up line; in the pilot she rages against the school and other parents when her daughter accuses another first-grader of bullying.

Kidman, meanwhile, enjoys the best showcase she's had in years for her porcelain might. She plays Celeste, the lawyer BFF of Madeline, a mother taking time off from work to raise the twins she's had with the brute snake of a husband (Alexander Skarsgård) who has to hit her before he's turned on enough for sex.

Kidman and Skarsgård's tense tête-à-têtes are worlds removed from the sexual violence of *Game of Thrones*, where the showrunners' interest in the complexities of power within a couple (or a pair of siblings) comes second to their interest in shock. The s/m scenes build out of everyday moments — picking toys off the floor — that Kidman's character, as terrified of what this man might do next as she is of the possibility of life without him, tries

to keep pleasant. Then, often in graceful long takes, his annoyance will boil over into an argument, and then a slap or a shove — which she'll then reciprocate. Then down come the panties, with viewers left to work out for themselves what's consensual. Later, he'll apologize, agree to try therapy, act like nothing unusual has happened.

That's one pained through-line of the series: women and girls trying to live despite the persistent threat of male violence. Even the "nice" guys prove threatening. The artistic director of the community theater might, with his misplaced passion, destroy Madeline's life; Madeline's husband, understandably worried that he's not perfectly suited to his wife, gives a speech to a rival about how all his life he's regretted not kicking his childhood bully's ass. Scott shifts subtly from sweet doof to embittered Napoleon; his character withers at first beneath Witherspoon's four-alarm furors, and then whets his very meekness to slice her. Witherspoon, it goes without saying, is a marvel, hilarious and exasperating with no hint of exaggeration, her Madeline an all-too-human force of nature.

At the heart of all of this is Jane, a new mom in town played by Shailene Woodley, schlubbed into off-the-rack separates while her co-stars swan their kids to school in couture. It's Jane's son Renata's daughter accuses of choking her on the first day of school. That incident, and Madeline's steadfast insistence on standing up for the boy, triggers everything that follows, including the murder that the series keeps not quite getting to. Jane wants to believe in her son's innocence, yet she's also spooked by his sleepwalking, by his calmness, by the way he came into the world in silence, as if he didn't want to be born at all. Quick-cut flashbacks and glimpses of dreams clue us in to her secret: His father, a man whose name she doesn't know, raped her in a motel room. Jane immediately gets befriended by that hellraiser Madeline and the imposing Celeste — and often, touchingly, seems overwhelmed by them. Playing a normal person among the superwomen, Woodley proves adept at showing how Jane tries not to let on about the worries parading behind her eyes. Jane wonders, as she regards her son, whether a boy can become a man worth trusting. By the fifth episode, this mystery seemed more compelling to me than the murder plot.

That murder plot is the spine, though. Throughout the series, and especially in the somewhat underwhelming pilot, *Big Little Lies* cuts to those interview segments with Monterey residents, their cheery gossip cuing our reactions the way that reality-TV "confessionals" might. "Something's up with her," an unnamed local will opine, about whichever of the excellent leads we've been

	<p>watching. “I just don’t know exactly what.” All this pick-a-little/talk-a-little is hokey, especially for a series this smart, and especially once we discover, at the end of the premiere, the in-story source of these comments. These are employees of the local elementary school being quizzed by the cops as part of a murder investigation, a situation that doesn’t actually invite self-regarding cattiness.</p> <p>The show, created and written by David E. Kelley (Picket Fences, Ally McBeal, Boston Legal, etc.), resembles conventional TV more than most HBO offerings. Many episodes end with a montage, set to wistful music on some character’s iPod, that reminds us of everybody’s current emotional status. Kidman’s knockout scene in the fifth episode, which finds Celeste in a therapy session attempting to deny and then shrug off her husband’s abuse, is flatly presented and cross-cut with less urgent material, an extraordinary performance treated like any other ten-minute stretch of serialized drama.</p> <p>But Kelley continually pens revelatory scenes for his actresses, who wring them for all the pain and truth they’re worth. The town’s secrets might not jolt you, and the show may disappoint in its final surprises. But seeing these stars lay bare the hearts and fears of these women, in the face of their neighbors’ judgment and the terrors of toxic masculinity, beats all the usual TV mysteries. During the moments that don’t work, why not imagine Witherspoon, Kidman, and Dern all swapping roles and playing each other’s big scenes?</p> <p>Big Little Lies airs Sundays on HBO.</p>
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ID	11
Autor	Sam Wollston
Medio	The Guardian
Fuente	https://www.theguardian.com/tv-and-radio/2017/mar/14/big-little-lies-review-reese-witherspoon-nicole-kidman-someone-dead
Palabras	743
Titular	Big Little Lies review: someone’s going to end up dead – but who?
Cuerpo	<p><i>Reese Witherspoon and Nicole Kidman star in this fabulous adaptation of Liane Moriarty’s bestseller, which goes beyond Desperate Housewives territory with a satisfying darkness.</i></p> <p>Someone’s Dead is the title of the first episode of Big Little Lies (Sky Atlantic). Who, though? You’ll know, if you’ve read Liane</p>

Moriarty's bestseller from which this series is adapted – and transported from New South Wales to California. Otherwise, not only do you not know who's dead, but neither do you know who killed them. Or who will be dead, and who will kill them, depending on whether it's mainly now with a bit of flashing forward (crime scene, police lights, interviews at the police station), or mainly flashing back with a little bit of now. Whodunnit, whogotdun, or who'lldoit, who'llgetdun, if you see what I mean.

What do we know? That Jane Chapman (Shailene Woodley) shows up with her son Ziggy in the town of Monterey and is adopted by Madeline Martha Mackenzie (Reese Witherspoon; don't forget the small screen is the new silver one. Wait till you see who plays Celeste).

It's perfect – everything and everyone (and their kitchen, and their house, and the view from their house) is so welcoming and so beautiful. Beautiful Celeste (Nicole Kidman!) photographs her beautiful boys with a Pacific sunset backdrop, before her perfect husband (Alexander Skarsgård) grabs her romantically and pulls her towards him ...

The local school is just like the first day of term at our local school: a lot of top-level networking – “Hey, how were the holidays?” “Yeah, great, you know, joined the board of PayPal ...”

But then there is an incident at school: someone hurts Amabella, PayPal Renata's little girl. Yes, that is Amabella with an “m”. Excellent way of dealing with the incident too – a very public naming and shaming at pickup time, in front of everyone, parents included. I must try to get that introduced at our school. Actually, it's not quite naming and shaming, because it's the first day and they don't know each other's names yet; so it comes down to finger-pointing. And Amabella points hers at Ziggy.

What! Ziggy, who seemed such a nice, thoughtful, shy little boy? Did he really try to throttle Amabella? And was it the “m” that pushed him over the edge? (I think the answer is no, to all of the above. I haven't read it, but I don't think I'd be enjoying Big Little Lies any less if I had).

Anyway, sides are taken, factions form, and suddenly what looked like perfection is cracked and flawed. Life, for the ladies of

	<p>Monterey, is not quite as it seemed, but an epic power struggle, a raging sea of jealousies and insecurities.</p> <p>It's not just through the one-way mirrors in the interrogation room that people are being watched. You get the feeling that everyone is, all the time, in different ways and for different reasons, mostly bad ones. The police, incidentally, are themselves a window into a different world, a less glamorous one, where kitchen islands aren't the size of actual islands in the sea. Ah, there's another crack, you see, between rich and poor, potentially as volatile and dangerous as the San Andreas fault.</p> <p>Madeline has lost her husband to a younger, suppler (she's a yoga teacher) woman; now she's worried she is losing her children, too, and that her purpose in life is over. Even nice, relatively normal Jane has darkness in her past, something she's running away from – the thing that brought her to Monterey in the first place. And under all the lovey-doveyness, Celeste's Mr Perfect turns out to be an A-hole.</p> <p>Someone's going to end up in a hole in the ground. Because you know where it's leading, even if you don't yet know why or who. The flashing backwards or forwards, and the flashing police lights, takes it beyond Desperate Housewives territory, adds a satisfying darkness to the comedy, pulls it inexorably like a riptide in the ocean below towards the inevitable: death.</p> <p>Incidentally, and appropriately, Big Little Lies came about via a sort of power struggle. Both Kidman and Witherspoon loved the novel and tried to option it through their production companies. In some ways, it would have been more perfect if they had fought over it, destroying each other in the process. But instead they settled for peaceful collaboration (both are listed as executive producers as well as co-stars). And that's OK too, because it's rather fabulous.</p>
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ID	12
Autor	Emily Nussbaum
Medio	New Yorker
Fuente	https://www.newyorker.com/magazine/2017/03/06/the-surprising-generosity-of-big-little-lies
Palabras	1450
Titular	The Surprising Generosity of “Big Little Lies”

Cuerpo

While the show begins with a Schadenfreudian air—a prestige-TV twist on “Real Housewives”—it deepens, and becomes a sensitive reflection on trauma.

The show is most interesting when it’s examining the aftermath of violence

The trailer for HBO’s “Big Little Lies” made my heart race, but it also made me wary. The whole project felt like a seduction by someone with big, shiny teeth: so many A-list Hollywood stars, running barefoot on California sand, hands clutching muscular backs in ecstasy, all scored to the urgent bounce of “Papa Was a Rollin’ Stone.” A murder mystery set on beachfront property, the show seemed, much like “The Affair” and “Revenge” before it, to be aimed squarely at my demographic: women with an equal craving for murder mysteries and beachfront property. More suspiciously, it was written by David E. Kelley, the creator of “Ally McBeal,” my least favorite anti-feminist fantasia.

But sometimes a seduction, like a beach house, rewards the investment. “Big Little Lies” is based on a novel by Liane Moriarty, one of many recent dishy dark comedies about liberal moms chafing in their marriages, reduced to competing for spots in the school parking lot. The adaptation trades the book’s Australian setting for gleaming Monterey. It’s directed by Jean-Marc Vallée, of “Dallas Buyers Club” and “Wild,” and he does a wonderful job capturing the luxe bohemia of velvet-rope yoga classes and shabby-chic seaside restaurants, Nancy Meyers kitchens and decks made for perfect sunsets. But while the show begins with a Schadenfreudian air—like a prestige-TV twist on the “Real Housewives” franchises—it deepens. Generous to its characters, even those who begin as clichés, the series becomes a reflection on trauma; at its best moments, it makes risky observations, especially about the dynamics of domestic abuse. Even when it doesn’t dig so deep, it’s still full of strong performances, including those by a terrific set of child actors, whose unforced sweetness is a reminder of who the victims are when family life turns ugly.

The story begins with the sound of a person gasping, in either panic or passion. Someone—the identity of the victim is itself a mystery—has been killed during a fund-raiser for a school called Otter Bay. Initially, we learn the details via cable drama’s latest pet structure: interrogations by the police, punctuated by flashbacks of the events leading up to the crime, doubling as unreliable voice-overs. “True Detective” pioneered the technique; “The Affair” has used it, too. In “Big Little Lies,” the witnesses being questioned aren’t the

suspects but a Greek chorus of Otter Bay parents, whose put-downs reminded me of the narrator of the opening of Jonathan Franzen's "Freedom," a voyeur who sees the book's main character in coldly satirical terms. If the story were all this contemptuous, it would be brittle stuff.

Instead, those camp zingers ("She grew up wanting to be Betty Grable, I think—ended up Betty Crocker") work in counterpoint to the flawed but not cartoonish women we come to know—and it's that tension that drives the series. Like cast members on a reality show's third season, each woman is hyperconscious of her own "type," and, by extension, how the culture sees her story, through condescending lenses like chick lit and mommy wars. At times, the women embrace those roles. The chirpy, know-it-all Madeline Martha Mackenzie—a Reese Witherspoon character played perfectly by Reese Witherspoon—introduces herself with a showoff's humility. "It doesn't really count," she says, of her side gig in community theatre, contrasting herself with the school's "career mommies." Like Jane Austen's Emma, she adopts a project: Jane Chapman (Shailene Woodley), a lower-middle-class single mother, an outsider who gets dismissed by the Greek chorus as "a dirty old Prius parked outside of Barneys." There's also Nicole Kidman, as Celeste, a corporate lawyer turned stay-at-home mom, and Laura Dern, as a Silicon Valley macher whose daughter is bullied at school. Madeline is married to a nice-guy Web designer, played by Adam Scott, but she's rattled by the presence of her ex-husband, a V.C. type who flaunts his yogafied new wife, played by Zoë Kravitz; their second child, who attends Otter Bay; and the family's ostentatiously Zen life style.

As a school battle builds over whether Jane's sweet son Ziggy is the bully in question, Madeline, Jane, and Celeste bond, and not merely in the Team Madeline sense. Six episodes in (I haven't seen the finale), it's pretty clear what sort of revelation is emerging—an overlap of family-abuse histories. But the show isn't, at its core, a whodunit. Like "Happy Valley" and "Top of the Lake," "Big Little Lies" is most interesting when it's examining the aftermath of violence—and the false faces that women put on, rather than risk pity. "I still hope that whoever he is is a nice guy," one character says, musing over an incident from her past. "That, like, maybe that night was just a bad misunderstanding? Or a night gone wrong. Or he had a bad day." It's an exchange that captures the crazy-making quality of abuse, the temptation to rewrite history, erase it—anything to avoid that other standard female role: the victim in a Lifetime movie of the week.

The standout performances are by Nicole Kidman and Alexander Skarsgård, as a couple who are the subject of titillated envy. Celeste is the town's most stylish hostess; Perry is the hot, younger jet-setting husband who can't keep his hands off her. They've got Instagram-pretty twins and a house out of Architectural Digest. They're too showily sexual to be grownups—or, at least, that's how the Greek chorus sees them. It's quickly apparent that something else is going on: whenever they're alone, he picks a fight, getting physical fast. Although they seem to have sex non-stop, the arguments and the sex aren't really separate, and the sex itself is only superficially consensual—as episodes go by, it's hard not to suspect that Celeste is consenting, in part, so that she doesn't have to admit that if she didn't agree he wouldn't stop.

These scenes of gray-area marital rape are filmed in ways that hover queasily between pornography and horror. When Celeste struggles, it could be violence or a power play—both she and Perry are complicit in the decision not to clarify that. But the violent sequences also help us understand the story the couple has sold not just to the neighbors but to themselves: that they are simply more passionate than normal people. When this notion begins to unravel in therapy, it's peculiarly touching. As chilling as his character is, Skarsgård makes him more than a Lifetime monster; often, Perry seems to buy his own con, in which he's merely the boyish, insecure satellite of his beautiful wife. The fact that her cage looks enviable makes it harder to acknowledge how dangerous he is; it's easier to carry on their shared mythology.

While I watched Kidman, it was impossible not to think of all her other roles. I first saw her in the terrifying “Dead Calm,” in which she faked love for her rapist in order to survive. Then, there was “Eyes Wide Shut,” about a woman whose tightly wound husband (played by her tightly wound then husband, Tom Cruise) goes crazy, because he suspects that she once had a sexual fantasy—not even an affair!—about someone other than him. She was even better as the manipulator in “To Die For,” playing a girlish spider whose flies had no chance. In each role, there is something waxen and watchful and self-possessed about Kidman, so that, even when she's smiling, she never seems liberated. While other actors specialize in transparency, Kidman has a different gift: she can wear a mask and simultaneously let you feel what it's like to hide behind it.

As Celeste, she keeps lowering her head and raising her eyes, always feminine, glamorous, and diplomatic. It makes it all the more powerful to watch Kidman's eyes connect with someone else's whenever something big happens—when she realizes, over

	<p>drinks, that Madeline is lying about her marriage, too; when she bubbles with taboo joy at the notion of going back to work. In one lovely scene, Jane tells her new friends how detached she feels, as if she were peering at them from far away rather than sitting with the two of them. As Madeline chatters, Celeste stays quiet, locking eyes with Jane. The camera holds on the two of them, capturing the early alchemy of a friendship—and the suggestion that, even in mean-girl world, women might choose to be allies instead of enemies.</p> <p>Published in the print edition of the March 6, 2017, issue, with the headline “Beaches.”</p>
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ID	13
Autor	Julie Hinds
Medio	Detroit Free Press
Fuente	https://eu.freep.com/story/entertainment/movies/julie-hinds/2017/02/18/big-little-lies-hbo/98043288/
Palabras	317
Titular	‘Big Little Lies’ mines for tensión behind perfection
Cuerpo	<p>There's constant judging underway in "Big Little Lies," between ex-wives and new wives, stay-at-home moms and working moms, younger women and older women. The tension is palpable in the gorgeous coastal town of Monterey, where the crashing waves hint at the turbulent lives of the adults whose kids attend the same elementary school.</p> <p>Maybe that's because the place requires maintaining an image of unruffled affluence. “Everybody moves here for the education. Basically, it’s private school at a public school price,” says Madeline (Reese Witherspoon), a skeptical, well-heeled mother of two, to her new friend Jane (Shailene Woodley), a single mom and part-time bookkeeper who sleeps on a sofa bed and gets mistaken for a nanny.</p> <p>A death at a school fund-raiser is being investigated as the seven-part HBO limited series debuts at 9 p.m. Sunday. The action jumps back and forth from cops questioning guests to the friendship developing between Madeline, Jane and a stunning older mom, Celeste (Nicole Kidman). But even their familiar suburban bonding is marred by an incident involving the child of a brittle career woman (Laura Dern), whose high-powered work sets her apart in subtle ways.</p>

	<p>Written by TV veteran David E. Kelley and directed by Jean-Marc Vallée ("Dallas Buyers Club," "Wild"), "Little Big Lies" is an adaptation of the New York Times best-seller by Liane Moriarty. It's supposed to be a dark comedy/drama, but the first episode delivers few smiles with its world of secrets, side-eye glances and miscommunication — or worse — between acquaintances, neighbors and spouses. This is "Very, Very Desperate Housewives," at least on the surface.</p> <p>But the top-notch cast keeps the mystery simmering. Witherspoon, Woodley and Dern are joined by Zoe Kravitz, Alexander Skarsgard and a bearded Adam Scott, among others, in this ensemble piece with the potential to reach a full boil. Will it deliver in big or little ways? It's worth withholding judgment for a few more episodes.</p>
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ID	14
Autor	Melanie McFaraland
Medio	Salon.com
Fuente	https://www.salon.com/test2/2017/02/18/big-little-lies-puts-a-basic-cable-story-into-a-prestige-package/
Palabras	1080
Titular	"Big Little Lies" puts a basic cable story into a prestige package
Cuerpo	<p>HBO's latest limited series puts A-list stars into a Lifetime movie story, and their earnest angst is deadly</p> <p>A decade ago some version of "Big Little Lies" would have been prime fodder for Lifetime. Where else would the story of a community of competitive women who define themselves by social status, money and accomplishment play well? Not to mention one in which the queen bee lords her power over other alpha females by using her children as pawns, in a town where everybody has secrets and someone eventually ends up dead?</p> <p>One of the major determinations that made "Big Little Lies" worthy of becoming an HBO limited series as opposed to a made-for-TV movie, of course, is that Reese Witherspoon and Nicole Kidman produce and star in it, and were therefore able to attract commensurately huge names.</p> <p>Zoe Kravitz, Laura Dern, Shailene Woodley, Alexander Skarsgård and Adam Scott co-star. Jean-Marc Vallée directs and David E. Kelley wrote each episode; both also share executive producer credits. These are not names you'd find on the Network for Women 10 years ago or even now. Nevertheless, "Big Little Lies" feels like</p>

several of those movies rolled up into one and painted with prestige varnish.

You can't say that Monterey, California, lacks for gorgeous beaches and stunning vistas. Combining the seaside view with beautiful movie stars compensates a lot for its shortcomings, foremost being the story. "Big Little Lies," premiering Sunday at 9 p.m., is a murder mystery in which any one of the principals has a motive to kill and reason to be killed, in a town full of unlikable people. Somebody dies. The question you'll have to ask yourself is whether that death is a tragedy or just the answer to a weak riddle.

Liane Moriarty's best-selling novel, upon which the HBO limited series is based, has a wicked sense of humor to it that Kelley's script noticeably lacks, which takes some of the zing out of Kelley's story. But the appeal of gossip, secrets, deception, bitchery and murder seasons even the blandest tales, and "Big Little Lies" has ample portions of all these elements, elevated by performances that can be campy in one moment and soulful in the next turn.

How engaged viewers will be depends on their capacity and fascination with the lives of the ultrarich, gorgeous and discontented.

"Big Little Lies" contains its share of thoughtful interludes that capably portray the poisonous nature of small-town jealousy and assumption, especially pertaining to the story's ultimate insiders and outsiders. When it takes a hard look at the value women place in balancing or choosing between motherhood and career, it's actually good. And as the series evolves, the sins and secrets that these women are hiding become the small evils that threaten to push each of them to the brink.

At the same time, "Big Little Lies" centers its attention on three characters who are the latest versions of stereotypes we've lived through many times already. Witherspoon's Madeline Martha Mackenzie is at the top of Monterey's social layer cake — a prickly, obsessive matron clutching her anger at her ex Nathan (James Tupper) and resentment of his free-spirited second wife Bonnie (Kravitz), much to the consternation of her husband Ed (Adam Scott).

Madeline isn't a popular figure at the local school, but she wields significant influence, enough to take on the mayor when he

threatens to shut down a controversial production she's producing at the community playhouse.

When a young, single mom named Jane (Woodley) moves into the community, Madeline takes her under her wing. Jane lacks the financial means to fit in smoothly, and a dustup involving her son makes integration nearly impossible. But Madeline does what she can to support Jane, bringing her into an intimate circle that includes Celeste (Kidman), who, like Madeline, is a stay-at-home mom. Celeste's husband (Skarsgård's Perry) is often away on business and harbors control issues.

Their bonding over motherhood puts them in opposition to Dern's Renata Klein, a well-connected career woman who already makes Madeline's blood boil before an incident at school involving Renata's daughter and Jane's son sparks a chain of nasty events. When Jane's boy is branded as a bully, the mother and son are ostracized by the closed-off community. But that may not be as damaging as Madeline's meddling.

"Big Little Lies" is a seven-part series; watching six of those episodes left me with the impression that the producers could have done justice to the story in four hours or less. Watching the women flex their social status loses its spice almost immediately, and though wicked drama can certainly be wrought out of witnessing women wage psychological warfare, that does not play out here. Witherspoon's Madeline is a collage of contradictions — supportive and loyal, but also dishonest and eager to stir up the pot. Woodley's Jane has a secret, but it's a legitimately heartbreaking one that's used by Madeline to feed her thirst for drama.

Kidman is particularly frustrating as Celeste, a beautiful woman whose marriage appears to be happy and hot, stoking jealousy among the townsfolk. The truth is altogether different, but Kidman's rendering of her character is devoid of complexity; Celeste's troubles should evoke empathy, but instead it's just difficult to watch — meaning, barely viewable.

Use of the murder as a framing device is the carrot that's meant to keep the viewer watching "Big Little Lies," but it only works if someone really needs to find out which of these intermittently tolerable characters gets bashed in the head. A viewer will have to put up with a lot of self-indulgent rich people chatter on the way to

	<p>that revelation; and the titular lies are a little too run of the mill to keep a person hooked.</p> <p>Further into “Big Little Lies” the series gets to the heart of the so-called mommy wars, and the characters admit to themselves that they desire something greater than the privileged, limited lives they’re living. The series also could have spent more time exploring what hints at being a sensitive portrayal of post-traumatic stress disorder and survival but alas, Kelley becomes too caught up in providing honey to the lesser bees in the hive for that subplot to reach full potency.</p> <p>Seeing “Big Little Lies” receive the HBO treatment may be inspiring for the author's fans who may be happy to see her receive more exposure. Too bad its uptightness gets in the way of its potential for pleasure – even that of the guilty variety.</p>
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ID	15
Autor	Vicki Hyman
Medio	Newark Star-Ledger
Fuente	https://www.nj.com/entertainment/tv/2017/02/big_little_lies_review_hbo_reese_witherspoon_nicol.html#incart_river_index
Palabras	487
Titular	'Big Little Lies' is a can't-look-away Mommy Wars satire with surprising depth
Cuerpo	<p>On the surface, HBO's limited series "Big Little Lies" looks like nothing more than a riff on the Mommy Wars a la any franchise with the words "Housewives" in it, built around a deliberately opaque murder mystery (Showtime's "The Affair") and given a high-gloss veneer provided by the A-list cast and the dreamy trappings of this moneyed stretch of California coast.</p> <p>But, as Reese Witherspoon's Madeline tells her young daughter as they gaze out at the roiling Pacific, who knows what lies out there beneath the surface? To which her daughter answers, perhaps a bit too aptly, "Monsters?"</p> <p>The mothers of Monterey can be monstrous, tamping anxieties about their life choices by doubling down on them, the high-powered working moms jockeying for power at the local public school with the full-time (with nanny) moms, using children's birthday parties at battlefields and Instagram and Facebook as weapons.</p>

	<p>But Witherspoon, as the tightly-wound, easily-affronted Madeline, nostrils perpetually aflame, and Nicole Kidman as the damaged Celeste, trapped in an abusive marriage, quickly rise above caricature. "Big Little Lies" is a soapy satire of privilege, but it is also a deeply-felt domestic drama about the simmering grudges, festering wounds and tactical compromises of messy modern marriages.</p> <p>Told in flashback via a police investigation when someone turns up dead at a charity fundraiser, "Big Little Lies" opens with Madeline's championing of young and struggling single mom Jane (Shailene Woodley) on their kids' first day of first grade. Jane is a newcomer to town with a mysterious past whose son is soon accused of attacking the daughter of hard-charging executive Renata Klein (Laura Dern). "Not that there's a right little girl to strangle," one of the other moms tells a detective later, "but he picked the wrong little girl to strangle."</p> <p>That sets off a war that will entangle all the women, and their husbands, too, including Celeste's controlling mate Perry (Alexander Skarsgard), Madeline's irresponsible first husband Nathan (James Tupper), now happily married to the much younger and far more carefree Bonnie (Zoe Kravitz), and Madeline's current husband, the seemingly milquetoast-y Ed (Adam Scott). But as another mom ominously warns, "Scratch the surface of Jimmy Stewart ... Charles Manson."</p> <p>Juicy observations like those, from the chorus of drama-mainlining moms, neighbors, teachers and administrators, sometimes throws off the balance of the "Big Little Lies." And so do the arty but unnecessary flashes of scenes from other moments in the timeline. The basic structure is compelling enough -- viewers don't even know who the identity of the murder victim is through much of the series, and the layered performances keep us in flux over who we'd like to kill off, and who we wish would do the killing. It keeps the stakes high and the plot churning like the ever-present Pacific.</p>
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ID	16
Autor	John Doyle
Medio	Globe and Mail

Fuente	https://www.theglobeandmail.com/arts/television/john-doyle-big-little-lies-is-brilliant-brutal-mystery-entertainment/article34067185/
Palabras	724
Titular	John Doyle: Big Little Lies is brilliant, brutal mystery entertainment
Cuerpo	<p>It's pulpy fiction but it's done with a smart, adult sensibility. Be warned about Big Little Lies (Sunday, HBO Canada, 9 p.m.) because nothing is quite what it seems, literally and figuratively. Based on Liane Moriarty's bestseller, the seven-episode series has an all-star cast – Reese Witherspoon, Nicole Kidman, Alexander Skarsgard, Shailene Woodley and Laura Dern – and all of them are excellent.</p> <p>The marquee cast is what brings big attention to it. And one can see why they were drawn to this material. On the one hand, it's a vicious take on rich-white-people problems and at the same time it is a very grown-up, sensitive, grim chronicle of people sustained by their nerve-jangling neuroses.</p> <p>It is also an intricate, elliptical mystery, one honed to an exquisite level of sophisticated slow unravelling in David E. Kelly's adaptation and made startlingly gorgeous but jagged through Canadian Jean-Marc Vallée's direction of all the episodes. It starts with a murder and multiple episodes slip by without the revelation of who has died and whom the suspect might be. At regular intervals we get sound-bite commentary from people being interviewed by the police. And we get flashbacks that might be someone's fantasy or might be the killer's perspective on the night of the murder. You'll need your wits about you throughout.</p> <p>Mainly, it is about the lives of a handful of women and their families in beautiful Monterey, Calif. They're all troubled in different ways. Some troubles are trivial and as the series progresses we learn who has the most traumatizing of troubles. At first, the series seethes with a kind of disgust for these women, then it shifts.</p> <p>Everything starts on the first day of school as Madeline (Witherspoon), a major busybody of a mother, is taking her kid to school. On the way, she meets Jane Chapman (Woodley), a newly arrived single mother who seems worried from the outset about her son Ziggy fitting into the new area. Not so much worried about herself.</p>

Madeline's bossy, brittle, angry attitude sets the tone at the start. She's viciously competitive and resentful, and Witherspoon is typically great as this type of quietly enraged woman. She does have a lot to deal with – her ex-husband and his younger second wife are living nearby and cramping her style.

Madeline is also picky about everything and constantly angry. When another mom drives too slowly, she sneers, from the safety of her car, "Get laid, bitch!" Her one true friend is Celeste (Kidman), whose twins are in the same class as Jane and Madeline's kids. Celeste seems to live an idyllic life, with a handsome husband (Skarsgard) who isn't around much but, when he is, he paws at her constantly like a lovesick teenager.

The first indication we get of the depth of *Big Little Lies* is the slow revelation that Celeste is abused by that husband – he's jealous, temperamental, controlling and violent. And, it seems, Celeste is struggling with the realization that she likes it, all this abuse. Kidman is wonderful and, mostly, disarmingly still and quiet as this struggling woman who seems besotted with her own captivity.

Madeline's main rival for alpha-mom status is Renata (Dern) who is, at the beginning, the most boastful, controlling mom in this gaggle of ultrarich mothers. Renata, when asked what she did during the summer, announces that she joined the board of PayPal and, when she excuses herself to take a phone call, blithely trumpets that the call is about her tickets for the show *Hamilton*.

In the competitive environment that exists between Madeline and Renata, viewers get to savour a dose of droll lampooning of the idly rich. But, as each episode adds to the full portrait, the drollery drops away. It is the new wife of Madeline's ex-husband who issues the key line telling viewers where the narrative is going: "None of us see things as they are, we see things as we are."

This is especially true of the initial picture we get of Jane. Clearly, she's a single mom in this community of couples, who has arrived for a very particular reason. That's the pulpy-fiction portion. The woman of mystery. But everything else in *Big Little Lies* leads toward a series of poised, vexing insights into the lives of truly desperate, disconsolate women.

It's strong stuff as both entertainment and social commentary.

Autor	Tom Long
Medio	Detroit News
Fuente	https://eu.detroitnews.com/story/entertainment/television/2017/02/17/tv-review-big-little-lies-offers-soapy-endurance-test/98018298/
Palabras	364
Titular	Review: ‘Big Little Lies’ offers a soapy endurance test
Cuerpo	<p>“Big Little Lies” follows the constant bickering of a group of overwhelmingly rich, overwhelmingly white people. Eventually the bickering results in a death, but by the time this HBO limited series gets around to revealing the victim — the identity and details get teased out each episode — many viewers are likely to be exhausted by the soapy, talky nature of the script, as well as the general boorishness of the characters.</p> <p>Written by David E. Kelley and based on the novel by Liane Moriarty, the story follows four mothers in tony Monterey, California, whose children go to first grade together. There are fabulously wealthy friends Madeline (Reese Witherspoon) and Celeste (Nicole Kidman); Madeline’s a famous meddler, while Celeste is something of an ice queen. On the first day of school Madeline is befriended by Jane (Shailene Woodley), a young single mom new to the area.</p> <p>And at the end of that school day, Jane’s son is accused of bullying the daughter of Renata (Laura Dern), a corporate warrior. This sets up ongoing tensions between Renata and the other three women.</p> <p>“Big Little Lies” is essentially a trouble-in-paradise story. All the women except Jane live in big, beachside, million-dollar houses, each has an attractive husband and all their children have healthy California glows. But, of course, each marriage and family has its own set of tensions and cracks, from physical abuse to delusions of persecution and assorted resentments.</p> <p>Understand, there is a lot of talent here. Along with the formidable female leads — and Dern is about as formidable as it gets — Adam Scott shines as Madeline’s patient but simmering husband; Zoe Kravitz flits in and out as the new-age bride of Madeline’s ex; Alexander Skarsgard vacillates as Celeste’s troubled husband; the list goes on.</p> <p>But just because it’s well-acted doesn’t mean “Big Little Lies” is worth enduring. Holding the apparently cataclysmic ending out on a stick is something of a cheap trick and the constant chorus of school officials and fellow parents testifying to how catty everybody is comes on too heavy.</p>

	<p>We get it, these are awful people. So why should we want to spend time with them?</p> <p>Tom long is a longtime culture critic.</p>
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ID	18
Autor	Tom Shone
Medio	Newsweek
Fuente	https://www.newsweek.com/big-little-lies-tv-male-antihero-era-behind-555238
Palabras	731
Titular	Review: HBO's 'Big Little Lies' Leaves TV's Male Anti-Hero Era Behind
Cuerpo	<p>Anyone who thinks premium cable television is awash in testosterone should feel well disposed toward <i>Big Little Lies</i>, the new series from HBO.</p> <p>Adapted from Liane Moriarty's 2014 darkly funny best-seller about competitive women and abusive marriages, it stars Nicole Kidman, Reese Witherspoon and Shailene Woodley as three mothers whose children all attend the same kindergarten in Monterey, California. Think of the show as a riposte to Tony Soprano, Walter White, Don Draper, or any other of the anti-heroes whose pockmarked psyches have held us in thrall these past few years. What the Bada Bing! strip club was to Tony and his boys, the kindergarten drop-off is to these power moms—an arena for alpha females staking out their territory in a bloody turf war.</p> <p>Jane (Woodley) is the single mom, new to the area, whose son Ziggy is accused of bullying by another mom, Renata (Laura Dern). "Isn't there due process for a first-grader?" asks Madeline (Witherspoon), a blond busybody in spike heels. Ziggy's defenders and accusers are soon lining up—and, as frequent flash-forwards make clear, the battle will end with real bloodshed: a dead body at a school fundraiser. Meanwhile, a series of witnesses give to-camera interviews that act as a curtain-twitching Greek chorus. "Things never blow over when Madeline gets involved: They blow up," opines one of these commentators. "We still don't know the truth about Jane," offers another.</p> <p>Are the battles of these women being set up as a cliquish comedy, or is the show intent on opening a genuine jugular? Moriarty's book had the feline purr of good gossip, but it's darker elements felt depthless, the characters all froth and dark secrets with little in</p>

between. David E. Kelley, the veteran television writer and creator of *Ally McBeal* and *Boston Legal*, airlifts the action of the novel from suburban east coast Australia to Northern California, and it seems a smooth enough transition, acquiring extra resonance in the wake of a U.S. election decided by antipathy toward America's coastal elites. You want elites? *In Big Little Lies* you get to see them in their natural habitat, trading barbs between yoga sessions, wine tastings and board meetings. And yet something about Moriarty's plotting has not survived the transplant. Dern launches her accusation of bullying with little in the way of teacher oversight—there are no witnesses to Ziggy's alleged behavior—yet it proceeds to cleave the school and the community wholly in two.

The characters inspire first our envy, then our pity, at intervals so precise you could time them with a stopwatch. Woodley wears the pained, patient expression of a woman whose backstory will not show until Episode 4, while Nicole Kidman is spaced out and Stepford Wife-ish as Celeste, who Instagrams perfectly curated images of her two young sons and hedge-fund husband—until we finally find out what's eating her, at which point the performance clicks. Witherspoon, on the other hand, simply guns it in unstoppable comic-meddler mode.

Her playground know-it-all is cast from the same mold as Tracy Flick, Witherspoon's late-'90s high-school bossyboots in *Election*, and is a performance that seems to be in a different show from Kidman's wan victim. As Madeline, she collects grudges like moss: "I can't even keep track of the number of fights you start," says her second husband, Ed (Adam Scott). "Somebody ought to invent an app." By the end of the first few episodes, Madeline has a three-front war on her hands: with Dern; with the local council over a play featuring foulmouthed puppets; and with her first husband, a good-looking flake named Nathan (James Tupper). He's now onto his second wife (Zoe Kravitz), a lithe young yoga teacher who, according to Madeline, probably delivers "mint-flavored, organic blowjobs."

The fur flies, teeth are bared, but the question remains: Is the series driving at anthropological satire, or will it take the off-ramp to domestic abuse and murder? Witherspoon's performance, together with all those wagging tongues, suggest the former, but Kidman's drawn, haunted performance leans toward the latter. The first few episodes have the luxury of being able to punt. Director Jean-Marc Vallée fills the gap with lots of arty shots of sea

	foam and a feel-your-pain soundtrack including Stevie Nicks and Neil Young , but Kelley's script will eventually have to decide between the two. I hope he lets one of these momma grizzlies summon a real roar.
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ID	19
Autor	Lucy Magan
Medio	The Guardian
Fuente	https://www.theguardian.com/tv-and-radio/2017/feb/17/big-little-lies-nicole-kidman-and-reese-witherspoon-shine-in-masterful-twist-on-desperate-housewives
Palabras	560
Titular	Big Little Lies: Kidman and Witherspoon shine in masterly twist on Desperate Housewives
Cuerpo	<p>Bitchy mums, sexy dads, puppet sex and murder. What more could you want?</p> <p>Let me ask you a question. Would you like a series that has everything? Good. Because it is, emphatically, HERE.</p> <p><u>Big Little Lies</u> is the latest offering (this time adapted from a bestselling book of the same name) from David E Kelley (the creator of Boston Legal and – back in the day, children – Ally McBeal). It is set among the moneyed honeys of Monterey, California, and opens with a murder – of whom and by whom it is not yet revealed, but as we flash back and crack open the brittle carapaces of perfection surrounding all the residents’ lives it becomes deliciously clear that almost everyone is a potential victim, suspect, or both. The townspeople, as they are interviewed in the present day by the police, add something between an unreliable narration and a bitchy Greek chorus to proceedings.</p> <p>At one level, it’s soapy melodrama. A lot happens in Monterey. A lot. Most of it involves the indefatigable Madeline Mackenzie, stay-at-home-apart-from-the-20-hours-of-community-theatre-she-does-a-week mom, problem-solver and grudge-bearer extraordinaire played by Reese Witherspoon. Imagine a grownup, thwarted Tracy Flick leavened with a dash of Witherspoon’s other most famous role, Elle Woods from Legally Blonde. She takes newcomer and single mother Jane Chapman under her wing when Jane’s son Ziggy is accused without proof of injuring the daughter</p>

	<p>of Madeline’s nemesis, career woman Renata “I’ve just agreed to sit on the board of PayPal! What was I thinking!” Klein.</p> <p>Whatever time she can spare from feuding with Renata she spends feuding with her ex-husband and his new, younger wife Bonnie. The divorce was 15 years ago, but wounds will not heal if you spend your days picking at them. The only thing Madeline does not know about the good-ish people of Monterey is the secret her best friend Celeste – <u>Nicole Kidman</u> – is hiding from everyone. She too believes (albeit with greater pleasure and less envy than most) that Celeste’s marriage to her preternaturally sexy husband (Alexander Skarsgård) is as perfect as he looks.</p> <p>But if it starts off as simply a Desperate Housewives with even more money and even nicer houses (and good jokes – enjoy the mayor who wants to nix Madeline’s production of Avenue Q on the grounds that “We can’t have puppets fucking in Monterey”, and Madeline’s choice of alias under which to post comments on her teenage daughter’s Facebook page; God) it rapidly evolves into something much better.</p> <p>It sets up all the cliches of female rivalry, maternal hypercompetitiveness and marital fidelity (or lack thereof) and then sets about investigating and deconstructing them, aided by the marquee cast giving, to a man and woman, probably career-best performances. The characters deepen so that, while it may still be clear that if people like this exist, we have indeed entered the endgame of late western capitalism, we no longer want to boot them through their plate-glass coastal windows and enjoy their crumpled bodies spoiling the expensive view. And if its examination of the after-effects of rape is underdone, its portrait of domestic violence – the unspoken compromises, the shifting power plays, the incremental, inexorable escalations, the pervasiveness of denial – is masterly.</p> <p>Come for the soapy fun but stay – and you will, because the addictive melodramatic element never leaves it – for this. At its core, Big Little Lies has the ring of truth.</p>
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ID	20
Autor	Sophie Gilbert
Medio	The Atlantic
Fuente	https://www.theatlantic.com/entertainment/archive/2017/02/big-little-lies-hbo-review/516984/

Palabras	762
Titular	Big Little Lies: Sex and Murder in Monterey
Cuerpo	<p>HBO's compelling new mystery gives desperate-housewives melodrama an artistic sheen.</p> <p><i>Big Little Lies</i>, HBO's twisty and absorbing new miniseries, never seems entirely sure whether it wants you to snicker at its catty cabal of Monterey mommies or to feel acutely sorry for them. On the one hand, they're perpetually engaging in petty power plays while clutching goblets of wine and staring out at the ocean from gazillion-dollar beachfront properties. On the other, despite their immense privilege, their problems are basically the same as everyone else's: loneliness, unhappy children, even domestic abuse. Throughout its seven episodes, the show shakes up an odd cocktail of social satire, splashy murder mystery, and absorbing emotional drama, and the result is strangely satisfying.</p> <p>The show, written and created by David E. Kelley and co-executive-produced by Reese Witherspoon and Nicole Kidman, is based on a 2014 novel by Liane Moriarty, shifting the action from a small Australian town to the picturesque California coast. Like the book, and like the ABC show <i>Desperate Housewives</i>—which <i>Big Little Lies</i> evokes in substance if not in style—the episodes are structured around a murder. Exactly who was killed and whodunnit is left a mystery. But as the show plays out, its director Jean-Marc Vallée (<i>Dallas Buyers Club</i>) layers flashbacks detailing the buildup to the crime with clips of gossipy residents dishing the dirt on the prime suspects, who, in the words of the beleaguered school principal, aren't so much helicopter parents as “fucking kamikazes.”</p> <p>The chicklit-ish concept is elevated from the start by Vallée's artful direction, and by the extraordinary ensemble cast. Witherspoon plays Madeline Martha Mackenzie, a firecracker of a full-time mom who lords her nurturer status over the high-powered career moms, and says things like, “I love my grudges. I tend to them like little pets.” Kidman is Celeste, an enigmatic former lawyer whose husband (Alexander Skarsgaard) increasingly crosses the line between fiery passion and physical violence. Jane (Shailene Woodley) is a younger single mom who moves to Monterey in hopes of giving her son, Ziggy, a top-class education. When Madeline and Jane meet at first-grade orientation, their bond is unexpected but swift, encouraged by the fact that Jane is victimized by Renata (Laura Dern), an executive mom bragging about boardroom battles and <i>Hamilton</i> tickets.</p> <p>The dialogue in the first episode tends to be over-theatrical (“You're intrinsically a nice person—I have a nose for these things,” Madeline</p>

	<p>tells Jane, with Witherspoon evoking her Cecily Cardew more than her Tracy Flick). In building its universe filled with Porsche Cayennes and personal rivalries, <i>Big Little Lies</i> keeps its primary characters at a distance. But as it continues, the show benefits from letting them reveal their humanity. Witherspoon excels as Madeline, finding the sympathetic side of a character who could easily be a monster in the hands of a less adept performer. Dern’s Renata, too, zigzags deftly between exaggerated displays of oneupmanship and the despair of realizing no one likes her.</p> <p>Vallée builds up Woodley’s Jane as the center of the mystery, weaving in flashbacks and dream sequences that hint at a tragic and ugly event in her past. On the sidelines is Bonnie (Zoe Kravitz), the earth mom married to Madeline’s ex, whose character is largely used as a device to infuriate Madeline. But it’s Kidman, unsurprisingly, whose plot is the most enthralling. She puts extra gloss on the veneer of her happy home, putting concerted effort into sunset selfies and super-styled casual wear. But in visits to a therapist, who pokes at the holes in her perfect life in scenes that are impeccably paced, Kidman contributes to one of the most complex and thoughtful portrayals of domestic abuse in recent memory.</p> <p>If Vallée has a weakness, it’s for the Pacific Ocean, which features so prominently in the show that it should get top billing. <i>Big Little Lies</i> relies heavily on tricks—jarring sound effects, false flashbacks, echoes—to bolster its central mystery, but the moments tend to undermine what the show can do at its best, which is to lay bare the dynamics of female relationships, good and bad. To enjoy it necessitates swallowing down any sense of suspicion at the fact that money doesn’t seem to be an issue for anyone in the show, even Jane. The flip side is that the show’s own obvious display of wealth—its extravagant production and loaded cast—set it above so many other TV dramas. There’s so much to appreciate, even if, like Madeline and Jane’s precocious kids, you frequently end up rolling your eyes at the absurdity of it all.</p>
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ID	21
Autor	Mike Hale
Medio	New York Times
Fuente	https://www.nytimes.com/2017/02/16/arts/television/big-little-lies-nicole-kidman-reese-witherspoon.html?rref=collection%2Fsectioncollection%2Ftelevision
Palabras	759

Titular	Review: In ‘Big Little Lies,’ Monterey Moms and Their Clichés
Cuerpo	<p>Speaking of “Big Little Lies,” HBO’s glossy new melodrama starring Reese Witherspoon, Nicole Kidman and Laura Dern, an HBO executive has said, “We’re not doing ‘Desperate Housewives’ here.” Maybe they should have thought harder about that.</p> <p>Whatever surface advantage “Big Little Lies” may have in sophistication and seriousness over “Desperate Housewives,” it could have learned a few lessons from that long-running ABC potboiler in how to tell a story and keep an audience entertained.</p> <p>Like “Desperate Housewives” in its first season, “Big Little Lies” (which begins Sunday and was based on a novel by the Australian writer Liane Moriarty) juxtaposes the mystery of a suspicious death with the seemingly perfect everyday lives of a group of mostly prosperous women. The main characters, all suspects in the mystery, are linked because their children attend the same progressive elementary school in Monterey, Calif., which is said to be “a private school at a public-school price.”</p> <p>Their lives, of course, are anything but perfect, and the show’s drama comes from unspooling the tangles of violence, infidelity and frustration just below the surface. It doesn’t come from the mystery, which, through six of the season’s seven episodes, hangs offscreen like a dead fish.</p> <p>The show’s writer, the veteran David E. Kelley, and director, Jean-Marc Vallée (“Dallas Buyers Club”), do not show the process of detection at all — no evidence, no clues, no cops showing up at inconvenient times. We don’t even know who’s dead, a cliffhanger (or red herring?) presumably saved for the last episode. What we do get are snippets of police interviews with a Greek chorus of minor characters — other parents from the school — who happily testify to the imperfections of the leads.</p> <p>Turning the mystery into such a complete MacGuffin as a way to foreground the domestic drama might make sense if that drama were, say, interesting. But the real problem with “Big Little Lies” is that the women’s stories, however well acted and artfully photographed, are just a compendium of clichés about upper-middle-class angst.</p> <p>Not interested in the mom who’s bored with her husband and mired in a midlife crisis because she can’t have it all? (The original big little lie.) Then how about the control-freak Silicon Valley executive who goes ballistic when her daughter reports being bullied at school, the event that may or may not have led to the mysterious death? Or the abuse victim who’s reluctant to leave her husband, a subplot that’s more disturbing but also strays into “Fifty Shades” territory?</p>

	<p>Ms. Witherspoon, Ms. Kidman and Ms. Dern do everything they can to bring their stock characters and situations to life, and from moment to moment they can be fun to watch. Ms. Dern is particularly sharp as the tech hotshot — she has just been named to the board of PayPal — who melts down as she finds she’s unable to protect her daughter, or even to figure out what’s happening to her.</p> <p>All their characters, as well as that of a new, less wealthy mom played by Shailene Woodley, are self-consciously “rounded” — their Type A outbursts balanced by moments of humor and compassion. This is done so obviously that rather than making them more realistic, it just makes them more mushy and indistinct. If they’re so nice, why do they behave so badly to one another? The show is premised on the idea that that’s just the way it is these days for overstressed moms, which may be true in real life but isn’t, in itself, a satisfactory motivator for drama. Ms. Kidman and Ms. Witherspoon are executive producers of “Big Little Lies,” and you can see what they probably thought they had — a sexy mystery-melodrama that would also be a commentary on issues important to women their age (40s). But the mystery is a sham, and the drama doesn’t have anything new or interesting to say. (The plot involving Ms. Kidman’s character and her violent, younger husband, played by Alexander Skarsgard, has a creepy energy, though. It’s as unoriginal as the other story lines, but it keeps you watching.) Still, there’s value in a series in which at least one of these accomplished actresses is almost always onscreen. And there’s no shame in enjoying the lifestyle pornography. Setting the story in Monterey, a working-class tourist town, may not make much sense — the characters portrayed here would be much more likely to live up the coast in Woodside or Atherton — but it allows for many scenes to be shot in gorgeous oceanside homes. Visually, at least, “Big Little Lies” is the perfect television beach read.</p>
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ID	22
Autor	Johanna Schneller
Medio	Toronto Star
Fuente	https://www.thestar.com/entertainment/television/2017/02/16/if-peyton-place-were-made-like-the-wire-it-would-be-big-little-lies.html
Palabras	290
Titular	If Peyton Place were made like The Wire it would be Big Little Lies

Cuerpo	<p>Celeste (Nicole Kidman) and Perry’s (Alexander Skarsgard) life looks art-directed: gorgeous, rich, with twin sons and a seaside mansion. But there’s a crack in the foundation: he hits her. She hits him back. Now they’re meeting a couples’ therapist (Robin Weigert). Celeste and Perry sit on the couch. Immediately, it’s uncomfortable. “Things can just get a bit volatile,” Celeste begins tentatively. “We fight a lot.”</p> <p>“Are we talking about a physical expression of anger?” the therapist asks. Slowly, they admit they are (though they minimize it). “I’ve always been afraid she’d go through me,” Perry finally says. “Outgrow me. Figure me out. I’m constantly looking for evidence she doesn’t love me.”</p> <p>This show is TV crack for me, a juicy, addictive soap opera but with seriously good writing and acting, as if Peyton Place were made like The Wire. (The seven hour-long episodes are written by 1990s TV king David E. Kelley and directed by Canada’s Jean-Marc Vallée.)</p> <p>Its one flaw: it falls prey to the current fashion of cutting its timeline to ribbons and showing us ultrabrief flashbacks and forwards, images without context that we’re supposed to figure out later: a woman running, footprints on a beach, neighbours gossiping in a police interrogation.</p> <p>But then it gives us scenes like the one above, a six-minute squirmer with long two-shots of Kidman and Skarsgard. She keeps darting her eyes at him, desperately reading his face for clues. Anyone can create drama if they cut-cut-cut. But the suspense in these long takes is both delicious and painful.</p> <p>Big Little Lies airs Sundays at 9 p.m. on HBO and is available on demand. Johanna Schneller is a media connoisseur who zeroes in on pop culture moments. She usually appears Monday through Thursday.</p>
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ID	23
Autor	Willa Paskin
Medio	Slate
Fuente	https://slate.com/culture/2017/02/hbos-big-little-lies-starring-reese-wITHERSPOON-reviewed.html
Palabras	1281
Titular	The Return of Tracy Flick
Cuerpo	The thrilling new HBO drama <i>Big Little Lies</i> lets Reese Witherspoon do exactly what she does best.

Reese Witherspoon played Tracy Flick in *Election* 18 years ago, in a performance so towering it birthed an archetype and had the power to typecast Witherspoon forever—not in other movies but in our minds. In the years since *Election*, Witherspoon has appeared in and produced over 20 other films, assiduously avoiding playing anyone as distastefully Type-A (infamously the name of Witherspoon’s production company) as Flick, anyone as button-cute and implacably relentless, as simultaneously undeniable and detestable. And yet Tracy Flick hovers in the background of all Witherspoon’s choices, a superpower she refuses to deploy.

A certain steely competence is as much a part of Witherspoon as her defiant chin, but she has spent the years since *Election* exploring this quality indirectly. Flick is to Witherspoon as the North Pole is to a compass: always exerting an invisible pull even as Witherspoon navigates in every direction but toward it. In *Legally Blonde*, Witherspoon dressed up her competence in pink, softening her formidable intelligence with a feather boa of ditziness. She won an Oscar as June Carter Cash in *Walk the Line*, going grounded, sensible, and nurturing with occasional bursts of charming sass. In *Wild*, she played a woman who had lost herself, the very fact of said woman being played by Reese Witherspoon a kind of promise of her future sanity. She has appeared in half-baked rom-coms and romances and buddy films (*Sweet Home Alabama*, *Just Like Heaven*, *How Do You Know*, *This Means War*, *Water for Elephants*, *Hot Pursuit*) but refrained from starring as Amy in David Fincher’s high-profile *Gone Girl*, a film that she produced, despite seeming to be the perfect choice to play a scheming, vengeful sociopath masquerading as an appealing everywoman.

All of Witherspoon’s non-Tracy Flick roles have been in conversation with Tracy Flick, murmuring something like, “No, no, no, not you again, not yet”—until now. In HBO’s *Big Little Lies*, an excellent seven-episode miniseries that gets away with being about the traumas of the obscenely wealthy by being just as rich in character development, Witherspoon has finally given in, donning her own personal Batman suit and playing gloriously to indomitable type. Witherspoon co-stars alongside Nicole Kidman and Shailene Woodley as Madeline Martha Mackenzie: a mother, community theater enthusiast, and moderately unbearable force of nature.

Madeline is seen by her neighbors as, basically, a stay-at-home Tracy Flick, a woman to be endured and feared, but the audience is invited to know her more intimately, not just her anxieties and flaws but her warmth, her loyalty, her humor, her charming too-muchness. Madeline is the kind of woman who says, only half-joking, that part of the reason she's a stay-at-home mom is that she just enjoys pissing the working moms off, a bit of childishness copped to so knowingly that it's endearing. Madeline's overinvolved and overinvested, but she's not selfish or brittle. Underneath her bluster, she's kind of a square who can't help but act like she's larger than life. Witherspoon waited all this time for the chance to take her archetype and make her human.

Big Little Lies, based on the book by Liane Moriarty, is set in the impossibly wealthy beach town of Monterey, California, among a group of women whose children are all in first grade at the fantastic local public school. As the show begins, Woodley's Jane Chapman has just moved to town with her son Ziggy, chasing down secrets from her dark past.* She meets Madeline on the first day of school as Madeline screams at her 16-year-old daughter about texting and driving, and then sprains her ankle, her queen bee 6-year-old sitting in the car. Jane—younger, poorer, and more low-key—is wary but swiftly and irrevocably taken under Madeline's surprisingly generous wing anyway. Jane soon becomes friends with Madeline's best friend Celeste Wright (Nicole Kidman, also fantastic), a gorgeous mother of twins in what appears to be an idyllic and intensely passionate marriage to the younger Perry (Alexander Skarsgård) but that is much more twisted. Rounding out the relevant mothers is Laura Dern's Renata Klein, a hotshot CEO who is endlessly needled by Madeline, and Bonnie (Zoë Kravitz), the only underdeveloped character of the bunch, as the beatific, enlightened new yogi wife of Madeline's ex-husband.

The show is framed by a murder. Someone—and through six of the seven episodes, even the victim's identity is not revealed—has been killed at the swanky school fundraiser. The show cuts between scenes leading up to the event featuring the aforementioned women and to the present, where Monterey's other residents, acting as the bitchy Greek chorus, sit in an interrogation room opining on those past events, to which they have been paying attention with the singlemindedness not of overinvested neighbors but a rapt TV audience.

The murder plot is a high-concept hook that the show almost could have done without. (Give the pacing of the first six episodes, it will almost certainly be wrapped up too quickly to be satisfying.) The real precipitating violence is more mundane: One of the first-graders is bullying Renata's shy daughter Amabelle, who on the first day of school, fingers the sweet Ziggy for unclear reasons. Thanks largely to Madeline, the first-grade class is soon drawn into battle lines: decadent 6-year-old birthday parties, trips to see *Frozen* on ice, and the town production of the controversial *Avenue Q* all lead to an incredible ratcheting-up of tension between adults, 6-year-olds, and adults behaving worse than 6-year-olds.

This description may make *Big Little Lies* sound like an intentional satire of affluence and status parenting à la *Desperate Housewives*, or an unintentional parody of affluence and status parenting à la *The Slap*. Remarkably, given the current moment, *Big Little Lies* is not embarrassed to be about exactly what it is about: the travails of immensely privileged people. It does not camouflage itself as a convincing thriller or a pop distraction or an attempt at anthropology. The catty comments of the Monterey hoi polloi do give the series a gossipy gloss but as directed by *Wild* and *Dallas Buyer's Club's* Jean-Marc Vallee, *Big Little Lies* is an empathic drama, a remarkably astute and deep series of character and relationship studies. (The exception here is the radical underdevelopment of Kravitz's Bonnie, also the only major character of color. Her relative opacity stands out like a sore thumb—if it's not a red herring or a major clue.)

Witherspoon's Madeline is the showiest part, though Dern nearly keeps up with her, chewing scenery as a corporate executive completely undone by her inability to protect, or even communicate with, her daughter. (Renata, like the townsfolk, comes closest to being a kind of suburban helicopter Gorgon.) But Kidman is just as good as Witherspoon, in a quieter register: Celeste and Perry's relationship is so twisted and psychosexual that everything about it is at once straightforward and impossibly complicated, a knot one can see how to untie but not without drawing it tighter. Celeste's dynamic with Perry, with her therapist, and with Madeline could all be series unto themselves. Ditto Madeline's relationship with her husband Ed (Adam Scott), her ex-husband, to say nothing of Jane, Renata, and the director of the local community theater. There's more psychological depth to Madeline, Jane, and Celeste's relationship with their local barista

	<p>than there is between the leads in most shows. It might have taken 18 years to find a part worth reviving her inner Flick for—but watching <i>Big Little Lies</i>, you can understand why Witherspoon waited so long.</p> <p><i>*Correction, March 13: This post originally misidentified Jane's son's name. It is Ziggy. (Return.)</i></p>
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ID	24
Autor	Brian Lowry
Medio	CNN.com
Fuente	https://edition.cnn.com/2017/02/16/entertainment/big-little-lies-review/index.html
Palabras	672
Titular	'Big Little Lies' becomes big-league HBO miniseries
Cuerpo	<p>Bubbling over with big-name stars, "Big Little Lies" is an enticing HBO limited series, one with echoes of several other prestige dramas. Featuring Reese Witherspoon and Nicole Kidman in key roles, in terms of addictive appeal think of it as a more leisurely paced, soap-opera version of "True Detective."</p> <p>Based on a bestselling novel actually set in Australia, the locale has been moved to Monterey, California. Yet watching the action unfold -- exposing secrets and, as one character delicately puts it, "bad blood in this community" -- the show in some ways resembles "Broadchurch," a British drama that peeled back layers in an otherwise unassuming, idyllic seaside town.</p> <p>There's also a parallel, appropriately, to "The Slap," an Australian drama (later turned into a poor American one) that dealt with the escalating ramifications of an incident involving a young child. Here, it's an accusation at the local elementary school that pits parents against each other, with other helicoptering moms and dads quickly choosing up sides.</p> <p>Shailene Woodley plays Jane, a single mom whose son is singled out for allegedly choking another child. Madeline (Witherspoon) quickly befriends her and takes it upon herself to defend Jane against the other child's mom, Renata (Laura Dern), who is ready to turn the incident into a holy war.</p> <p>Like "Broadchurch," at the heart of it all is a murder mystery. But the script by veteran TV ace David E. Kelley (directed by Jean-Marc Vallee, whose credits include the movie "Wild") hides not only the</p>

murderer but also the victim, while third-party interviews with the police provide a kind of running chorus regarding what happened. That subplot is vital but just one of the juicy threads. Others include Kidman as a wealthy woman with a younger husband ("True Blood's" Alexander Skarsgard); and Zoe Kravitz as the new wife of Witherspoon's ex-husband (James Tupper), whose presence is a constant source of irritation.

The gaudy cast is uniformly good, but it's Witherspoon who really stands out, playing a character reminiscent of what her "Legally Blonde" alter ego might have grown up to be, albeit with a nasty divorce and lots of resentment baked in. When another mom asks if she's had plastic surgery, Madeline responds, "No, but you're sweet to think I did."

"Big Little Lies" could have easily devolved into clichés, like the mean-girl moms in a sitcom. As constructed, though, the story advances at an almost lyrical pace, investing the air kisses and preoccupation with appearances with greater gravity and allowing the characters to gradually develop over the six previewed hours of this seven-episode run.

"Big Little Lies" thus works on multiple levels, mixing its jaundiced view of these one-percenters with not just a whodunit but also a why-dunit that it's in no hurry to reveal.

So while the project doesn't break new ground, its look at TV's latest batch of desperate housewives has the very HBO-like feel of big-league entertainment.

If "Big Little Lies" is the weekend's major pay-cable endeavor, "Crashing" is the equivalent of playing small ball. The latest comedy from producer Judd Apatow (also responsible for "Girls") stars Pete Holmes as a struggling stand-up, one whose life quickly unravels, forcing him to crash on the couch of other, better-known performers.

Light and breezy in a way that contrasts with many of cable's dark not-exactly comedies, the show delves into the strange community of comedians and is punctuated by appearances by the likes of Sarah Silverman, Artie Lange and T.J. Miller, playing themselves.

Although TV has no shortage of shows built around comics and their lives -- or for that matter, pulling back the curtain on showbiz -- this one captures that moment before success kicks in. "Crashing" doesn't look like HBO's next great comedy, but based on its opening acts, it has the makings of a pretty good one.

Autor	Jeff Jensen
Medio	Entertainment Weekly
Fuente	https://ew.com/tv/2017/02/15/big-little-lies-ew-review/
Palabras	509
Titular	Big Little Lies: EW review
Cuerpo	<p>Reese Witherspoon is marvelous in a rare role that allows for comedy and drama, writes EW critic Jeff Jensen</p> <p>The women of Big Little Lies present lives of fulfilling motherhood, and they work overtime to make themselves believe it. They reside in sun-kissed Monterey, California, an oasis of serenity and progressiveness, with majestic homes overlooking a churning ocean that speaks to a yearning and tumult they can't bear to fathom. Nicole Kidman is Celeste, the envy of everyone, a former attorney who gave up work to raise her twins, married to a suave family man (Alexander Skarsgård) with terrible demons. Reese Witherspoon is Madeline, a helicopter mom and queen-bee busybody hooked on high drama. Shailene Woodley is Jane, a single parent devoted to a boy born of sexual violence; she seeks a new beginning, but she isn't ready for it. Each is a ticking time bomb, and their mounting stress affects everyone in their cloistered village. When the deadly explosion comes, there's no shortage of suspects.</p> <p>Big Little Lies is Desperate Housewives: Prestige Cable Edition, a soap-noir about postfeminist identity and post-community idealism — satire over slapstick, serious themes over fun-time escapism. Adapted from Liane Moriarty's 2014 novel by David E. Kelley (Ally McBeal, Boston Legal) and directed by Jean-Marc Vallée (Wild), the seven-episode miniseries continues the gold rush of starry event TV (see: The Night Manager, The Night Of), though its heaviness may discourage obsessiveness. Celeste's arc, a tough story of cyclical abuse, grows dark over time. Both she and haunted Jane burn slowly, maybe too slowly, toward breaking points. Still, Vallée's fluid storytelling — a lovely, dazed naturalism spliced with flashes of troubling memory — casts a spell. His juxtaposition of trapped, frozen souls and the iconography of California dreaming — the warmth, the beach, the expanse of ocean — is full of meaning. Kelley's writing grabs you with whodunit? intrigues (a mysterious death, victim unknown, frames the season) and balances the heavy with salty levity. Police interviews with judgy, jealous townspeople function as both unreliable narrator and catty Greek chorus. A subplot involving Avenue Q amuses, because, you know, puppets.</p> <p>Kidman and Woodley deliver moving portraits of still-life women, paralyzed by trauma and avoidance. Witherspoon is marvelous in</p>

	<p>a rare role that allows for comedy and drama. Her character recalls two career triumphs: the spark of Legally Blonde's Elle Woods trapped inside a retrograde version of Election's Tracy Flick. She flails for significance through her kids and grudges against a hard-charging working mom (a sparky Laura Dern) and her ex-husband's new wife, a neo-hippie yoga instructor (Zoë Kravitz).</p> <p>Just when you worry the show is a pageant of ugly clichés about female rivalry, it gives you a poignant, nuanced scene to deepen the whole. Can the whodunits offer anything more interesting than just shocker payoffs? TBD after four eps. Big Little Lies invests you in mysteries and the renewal and re-liberation of its women. Hopefully it can transcend to big little truths, too. B+</p>
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ID	26
Autor	Meredith Blake
Medio	Los Angeles Times
Fuente	https://www.latimes.com/entertainment/tv/la-et-st-big-little-lies-review-20170216-story.html
Palabras	774
Titular	Review: 'Big Little Lies' is an engrossing but glib tale of murder, marriage and motherhood
Cuerpo	<p>They're mostly rich. They're mostly white. They day drink, go to yoga and eye each other suspiciously each morning at school drop-off.</p> <p>And, maybe, they kill people.</p> <p>They're the women at the center of "Big Little Lies," an engrossing but glib murder mystery-cum-social satire set among the moneyed mommies of Monterey, Calif., debuting Sunday on HBO. In the grand tradition of "Divorce" and "The Affair," this seven-part miniseries is the latest premium-cable tale of middle-aged Caucasians having torrid sex, not always with their spouses, in multimillion-dollar waterfront homes.</p> <p>And it comes with all the prestige TV trappings. Written by human Emmy magnet David E. Kelley, whose many credits include "Ally McBeal" and the more recent "Goliath," the series is adapted from a bestselling novel by Liane Moriarty and directed by Jean-Marc Vallée of "Wild" and "Dallas Buyers Club" fame. Its cast includes not only two lead actress Oscar-winners, Nicole Kidman and Reese Witherspoon, but one of Hollywood's most in-demand younger stars, Shailene Woodley.</p> <p>In short, "Big Little Lies" is as glossy and superficially well-packaged as the very community it aims to skewer but ultimately guilty of the same corrosive emptiness. Though highly bingeable and at times bitingly funny, the series is also patently ridiculous</p>

and riddled with pernicious stereotypes of henpecked husbands and scheming mean-girl mothers who use their children as pawns. Fitting comfortably in a growing subgenre of bloody domestic thrillers like “Gone Girl” and “Girl on the Train,” “Big Little Lies” is about murder as much as marriage. The “mystery” it explores isn’t just whodunit, but who is happy, who is not and what happiness even means in a decades-long union. The various bourgeois couples it depicts are each different on the surface but alike in the shared contrast between the public facade and the private reality.

The engine driving all the drama is Madeline McKenzie (Witherspoon), a mostly stay-at-home mother of two aptly described as “an itty bitty ball of rage.” Always immaculately turned out with her buttery blond hair and flowered dresses, she also has a flair for inventive use of the F-word. She works part time at a community theater and is married to Ed (Adam Scott), who works from their palatial, oceanfront home at a stand-up desk doing something vaguely Internet-related. (Extravagant wealth is a given in this world, but details are scant.)

Though Ed is cute, bearded and supportive, Madeline still hasn’t moved on from her ex-husband, Nathan (James Tupper), who is now married to a gorgeous, much younger yoga instructor (Zoe Kravitz). And she constantly compares herself unfavorably with best friend Celeste Wright (Kidman), a fragile beauty trapped in a Seemingly Perfect Marriage to a handsome banker who, it turns out, is an abusive creep (Alexander Skarsgård).

En route to dropping off her daughter at first-grade orientation, Madeline befriends Jane Chapman (Woodley), a young, working-class single mother. Newly arrived in town, she has a mysterious past and a sweet 6-year-old, Ziggy (Iain Armitage), who is accused of trying to choke a classmate who happens to be the daughter of Renata Klein (Laura Dern), a high-powered tech executive and Madeline’s arch-nemesis.

Motivated by altruism as well as a compulsive need to meddle, Madeline rallies around Jane and against Renata. Their rivalry culminates in a fatal confrontation at a school fundraiser teased in the opening minutes of the first episode. The specter of this crime, the details of which are kept a mystery for some time, provides a rather irresistible hook for viewers who otherwise might be turned off by characters who are frequently this monstrous.

Miserable marriages are a staple on TV these days, and weariness can set in while watching yet another privileged couple seethe through therapy sessions. “Big Little Lies” will almost certainly be accused of indulging “white people problems” and uses half-

	<p>hearted satire to try to neutralize such critiques, but they still apply.</p> <p>There’s a fierce showdown over a trip to Disney on Ice that recalls the scathing humor of Alexander Payne, but these moments seem at odds with the intense melodrama of other subplots, including Celeste’s tediously tempestuous marriage and Jane’s traumatic backstory. The line between the intentionally ridiculous and the accidentally ridiculous is dangerously blurry.</p> <p>Also problematic is a device interweaving commentary from various peripheral characters, seemingly as if being questioned by police. Their ongoing testimony is supposed to be a reminder of the sniping gossip that pollutes this small community. But their observations are facile and contrived, playing like heavy-handed interjections from the screenwriter.</p> <p>“Jane just didn’t fit here, kind of like a dirty old Prius parked outside of Barney’s,” says one character.</p> <p>It’s enough to make anyone a little homicidal.</p>
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ID	27
Autor	David Wiegand
Medio	San Francisco Chronicle
Fuente	https://www.sfchronicle.com/news/article/HBO-s-Big-Little-Lies-veers-off-balance-10935239.php
Palabras	238
Titular	HBO’s ‘Big Little Lies’ veers off balance
Cuerpo	<p>HBO’s “Big Little Lies” is a big deal because it’s co-produced by Nicole Kidman, but it’s only a little entertaining.</p> <p>The David E. Kelley series is based on the satirical novel by Liane Moriarty and keeps the primary focus on female characters, including Shailene Woodley (Jane), Kidman (Celeste), Reese Witherspoon (Madeline) and Laura Dern (Renata) as mothers of first-graders in Monterey. Much of the story is told in flashback from townsfolk interviewed about the murder of someone whose identity is dangled in front of us in the partially effective hope that it will keep us going while Kelley succumbs to his tendency to overwrite.</p> <p>He often walks a fine line between drama and comedy, but where he found his way in shows like “Ally McBeal,” here he seems unsure, in turn keeping us off balance. There isn’t enough satire to make it fully engaging, and what there is doesn’t balance with the</p>

	<p>drama of Celeste getting battered by her husband or the plight of single-mom-on-the-run Jane.</p> <p>Witherspoon delivers the best performance here, a satirical tour de force as an insufferable busybody, seething with hatred for her ex's new wife. Young Darby Camp shows up her elders with a whiz-bang performance as Madeline's smart-ass daughter Chloe. The show plateaus as we wait to find who got killed and how, but it has its moments, mostly when Kelley teeters toward the comic side of his unsteady walk on that tightrope.</p>
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ID	28
Autor	Matthew Gilbert
Medio	Boston Globe
Fuente	https://www3.bostonglobe.com/arts/television/2017/02/15/exploring-secrets-helicopter-moms-big-little-lies/UAQBsx4ZKnABpPPXUN8AVK/story.html?arc404=true
Palabras	745
Titular	Exploring secrets of helicopter moms in 'Big Little Lies'
Cuerpo	<p>As "Big Little Lies" dazzles you with twisty, dramatic coastlines along the Pacific, it will turn your stomach with its characters' warped marriages, Zen affectations, and blind privilege. It's one of the delectable ironies that make this new HBO limited series so smart and addictive. Cinematographer Yves Belanger frames the wealthy world of Monterey like a sunny Vanity Fair spread, bursting with aspirational kitchen accouterments, entrancing views, and closets that look like shoe stores; but in the story that screenwriter David E. Kelley has to tell (based on the novel by Liane Moriarty), the reality defies the perception at every turn. The show is all about how petty social wars and PTA politics can escalate into loud arguments, sneaky dealings, and, yes, murder.</p> <p>On top of being a satire of filthy rich helicopter parents and the tribulations they transfer onto their children, "Big Little Lies" is a murder mystery.</p> <p>If the show sounds something like "Desperate Housewives," it is. But only in outline. The humor is subtler, and, more important, the characters and the acting are significantly more dimensional. Reese Witherspoon, Nicole Kidman, Shailene Woodley, and Laura Dern play the mothers of 7-year-olds who are in the same class, and each actress is a standout. They are women struggling to find purpose and</p>

satisfaction despite — and in some cases because of — their cushy lives. And then the rest of the cast is strong, too, including Adam Scott, Alexander Skarsgard, and Jeffrey Nordling as the husbands and including all of the child actors, especially Iain Armitage as Ziggy, the son of Woodley's character. There are tonal flaws in the show, as it toggles between its playful mystery and the more engaging character drama, but the acting never fails to compel.

We know from the start that someone in the Monterey community has been killed, but we don't know who. Throughout the series, director Jean-Marc Vallee occasionally flashes forward to post-murder police interviews with various locals, who serve as a sometimes-wry chorus, to tease us with clues. It's a distracting narrative technique, but it nonetheless adds a needed sense that this vivid cultural portrait is going somewhere.

Witherspoon is at the center as Madeline, who has a teen girl from her first marriage (to James Tupper's Nathan) and a daughter with her current husband, Scott's Ed. Like everyone on the show, Witherspoon and Scott play familiar types — she's a highstrung overachiever, he's a gentle work-at-home dad, they're drifting apart in the flow of everyday life — but then deepen them as the story develops. You think you know these people right away, until the actors, with the help of Kelley's nicely detailed script, take us behind their masks. Each of the adults has an unexpected side, even Dern's Renata, a controlling lawyer who, if Monterey were high school, would be its queen bee. Gradually we see that, despite Madeline's off-putting control issues, and our familiarity with similar characters Witherspoon has played in the past, Madeline has a sense of justice and a refreshing self-awareness (“I love my grudges,” she says. “I tend to them like little pets.”)

Kidman is remarkable as Celeste, the mother of boy twins, whose husband — Skarsgard's Perry — is beating her up. It's a dynamic familiar from shows like “Law & Order: SVU,” as Perry smacks Celeste for an imagined betrayal and Celeste, embarrassed, hides the truth behind their public image of a happy marriage. But the two actors are excellent, Skarsgard for his pathetic bursts of insecurity and Kidman for suppressing her rage to the point where we wait for her to break. At times, even when Kidman's face is completely still — and not just because of injectables — we can see the volcano bubbling. Woodley is also sympathetic as Jane, the new, financially struggling mother in town, who, like Celeste, is sitting on secrets and, it seems, lies.

The drama begins when Renata's daughter, Amabella, accuses newcomer Ziggy of choking her. The parents are all over it, insults are hurled, sides are taken, with Madeline firmly on Team Jane and Ziggy. The choking incident leads to another incident, and then another, and it's both funny and disturbing to watch the parents — notably Madeline

	and Renata — play out their conflicts through the kids. The passive-aggression and the trivial battles build, and it begins to seem as though any of these characters could wind up being the murderer or the murdered. “Big Little Lies” will move you, and amuse you, all while it keeps you guessing.
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ID	29
Autor	Robert Bianco
Medio	USA Today
Fuente	https://eu.usatoday.com/story/life/tv/2017/02/16/review-hbo-big-little-lies-robert-bianco-nicole-kidman-reese-witherspoon/97991866/
Palabras	437
Titular	Review: HBO's 'Big Little Lies' offers big stars, but small pleasures
Cuerpo	<p>Big stars — not so big a deal.</p> <p>When it comes to HBO's flashy-but-slight Big Little Lies (Sunday, 9 ET/PT, *** out of four) that combination might not be a deal-breaker. The network, after all, has built a business on big-name talent, and Lies certainly delivers, with a cast led by Reese Witherspoon, Nicole Kidman and Laura Dern, working from a script by David E. Kelley. And if the sum feels like the TV equivalent of a beach read, well, there's something to be said for a show that's more difficult to put down than take up.</p> <p>Like the Liane Moriarty best-seller on which it's based, the seven-episode Lies is a murder mystery wrapped around a social satire — one that makes specific, caustic comments about affluent suburban values, while offering a broader swipe at our universal habit of focusing on minutiae while ignoring the big sins swirling around us. And like the book, it uses a convoluted flashback structure and a (funny or annoying, take your pick) Greek chorus of witnesses to both tell and delay its story.</p> <p>We know a murder has happened in Monterey, Calif., but we don't know who was killed. So as the police investigate and interrogate, we examine the conflicts that seem to be at the root of the crime, wading our way through the red herrings thrown out by those witnesses.</p> <p>At the center stands Madeline (Witherspoon), a rebel in search of a cause who finds one in Jane (Shailene Woodley), a single, working-class mother who has trouble fitting in with the richer folk around her. They have an ally in Celeste (Kidman), a former lawyer married to a seemingly perfect businessman (Alexander</p>

	<p>Skarsgård), and a rival in Renata (Dern), who accuses Jane’s five-year-old son of bullying her daughter.</p> <p>The children’s conflicts are both trigger and mirror, reflecting back on the adults’ problems while shedding light on those “big little lies” they’ve tried to keep hidden. No one is who they seem, and no marriage is quite as sturdy as it appears.</p> <p>Whatever deeper point is being made here is obscured both by Lies’ labored attempts to keep us guessing about the murder and, paradoxically enough, by the same star power that makes it worth watching in the first place. Still, assuming you’re willing to sit through yet another story about the sad travails of rich, spoiled people, there is entertainment value to be found in the feuds and the gloss.</p> <p>Not big entertainment, mind you, but entertainment nonetheless.</p>
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ID	30
Autor	Hank Stuever
Medio	Washington Post
Fuente	https://www.washingtonpost.com/entertainment/tv/how-hbos-big-little-lies-transcends-the-usual-rich-mommies-drama/2017/02/16/90290630-f253-11e6-a9b0-ecee7ce475fc_story.html?utm_term=.73bead66aaff
Palabras	958
Titular	How HBO’s ‘Big Little Lies’ transcends the usual rich-mommies drama
Cuerpo	<p>In other hands (such as Bravo’s or Lifetime’s), the seven-episode HBO miniseries “Big Little Lies” would seem like one more needless, farcical ascent to higher income brackets to scrutinize the gossipy, status-conscious and downright mean lifestyles of the upper crust. Zeroing in on women usually, these tales specialize in disdain for the cliques of yoga-toned mama bears who’ve turned parenting into a brutally competitive sport and dedicated their lives to seeming perfect.</p> <p>More than a decade since the arrival of “Desperate Housewives” and “Real Housewives,” television is now forever strewn with similar stories (imagined or “real”) of women who seem incapable of treating one another with kindness and respect. The bite is often meant as a kind of moral satire, but, in the aggregate, it amounts to a depressing statement about the entire gender. It’s also a wildly popular genre.</p> <p>“Big Little Lies,” which premieres Sunday night, is certainly filled with the tropes of mommy blogs and dagger-eyed encounters in the school pickup/drop-off lane. But the series is so exquisitely</p>

conceived and structured — and so remarkably acted by a top-notch cast that includes two of Hollywood’s most resolute performers, Nicole Kidman and Reese Witherspoon — that the soapy layer quickly rinses away in the first episode. What remains is a deeply absorbing, highly addictive murder mystery matched with a carefully considered psychological work-up of an elite community.

Adapted from Liane Moriarty’s best-selling 2014 novel, the plot of “Big Little Lies” has been relocated from its original Australian setting to Monterey, Calif., the idyllic seaside town where a local elementary school, Otter Bay, is considered so excellent that it attracts the pampered children of techie zillionaires who live in the cliffside homes along the beach. The hothouse atmosphere is palpable on orientation day, as beautiful moms and dads arrive with their beautiful, eager first-graders.

Among the adults is Madeline Mackenzie (Witherspoon), a nosy and talkative Queen Bee doing her best to ignore the fact that her daughter, Chloe (Darby Camp), is in the same class as a half-sister, the child of Madeline’s ex-husband, Nathan (James Tupper), and his second wife, Bonnie (Zoë Kravitz). Mingling about, Madeline introduces her best friend, Celeste Wright (Kidman), who gave up a legal career to focus on her twin boys, to Jane Chapman (Shailene Woodley), a young single mom who just moved to Monterey.

Soon enough there is major drama, when Amabella (Ivy George), the daughter of a successful venture capitalist, Renata Klein (Laura Dern), accuses Jane’s son, Ziggy (Iain Armitage), of trying to choke her. Cries of bullying and assault are initially mishandled by a teacher, while Madeline rushes to defend Jane and Ziggy, mostly because she’s never liked Renata.

Chronologically, “Big Little Lies” is structured as a walk-back, as police investigate a murder that occurred at the school’s Elvis-and-Audrey-Hepburn-themed gala fundraiser, some weeks after school started and during a period of heightened animosities. The story is spliced together with witness accounts from a rabble of other parents, school administrators and the like — all of them too eager to share rumors about one another.

Could a playground spat get this out of control? “Big Little Lies” suggests so, but it also thoroughly probes beneath the surfaces of Madeline, Celeste and Renata’s marital and personal difficulties. It also uncovers Jane’s darkest secret. Husbands factor prominently in the narrative (as one witness explains to the cops, “It wasn’t just the mothers”), especially Celeste’s frighteningly abusive spouse,

	<p>Perry (Alexander Skarsgard), and Madeline’s emotionally neglected second husband, Ed (Adam Scott).</p> <p>“Big Little Lies” is also, to my recollection, the rare drama that treats children as key characters rather than incidental nuisances, demanding performances from its youngest cast members that other shows would use mainly as precocious walk-ons. It’s a task that nearly all the children in “Big Little Lies” manage to fulfill, to such a degree that it’s tempting to consider the story entirely from their perspectives.</p> <p>That’s only a passing thought, however, since Witherspoon and Kidman have clearly decided that “Big Little Lies” is not merely a chance to dabble in prestige TV. Even though they’re both playing to type (Kidman once again as an ethereally composed woman facing sexual and physical violence; Witherspoon as another self-absorbed busybody who hits a breaking point), they have each outdone themselves here, bringing to their roles a real sense for the contours of pain, as well as a mature, wry sense of humor.</p> <p>I don’t know how “Big Little Lies” ends (HBO coyly sent all but the final episode), but, having read around in Moriarty’s novel (avoiding the conclusion), I know just enough to realize that tone means everything in the task of turning this story into a strong TV show. Sure, tone almost always means everything, but “Big Little Lies” succeeds from a perfect collaboration between a script-writing producer, David E. Kelley (yes, of “Ally McBeal”), and a film director, Jean-Marc Vallée, who so artfully directed Witherspoon and Dern in the 2014 film adaptation of Cheryl Strayed’s solo-hike memoir, “Wild,” turning that book into a strangely effective collage of memory and stamina.</p> <p>In television, script-writing is often accomplished through a group effort overseen by a showrunner, while directing is handed off from episode to episode. Here, Kelley wrote and Vallee directed every episode of “Big Little Lies,” which not only heightens continuity (we’re basically looking at a seven-hour film), it once again makes me wish that more of the new shows we’re getting these days would commit themselves to a single, terrific season — a contained story, rather than a launching pad for a long saga.</p> <p>Between Kelley’s knack for melding irony and suffering and Vallée’s dreamy attention to the illusions that prop up the characters’ coastal California bliss, “Big Little Lies” becomes a sinfully pleasurable and even thought-provoking experience.</p>
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ID	31
Autor	Brian Tallerico

Medio	RogerEbert.com
Fuente	https://www.rogerebert.com/reviews/big-little-lies-2017
Palabras	1015
Titular	Big Little Lies
Cuerpo	<p>HBO's excellent "Big Little Lies," based on the book by Liane Moriarty, plays off how uncertainty and low self-worth can make for a toxic combination. It is filled with mysteries—a new girl in town with a mysterious past, a murder mystery in which we don't know the victim or killer, a mystery incident in a 1st-grade class—but it is more about how these secrets work to break the already-thin ice on which these characters live than their traditional resolutions. With all seven episodes written by David E. Kelley and directed by Jean-Marc Vallee ("Wild," "Dallas Buyers Club"), it is also a distinctly consistent vision, working more as a seven-part film than a traditional television series. It can sometimes reflect the soapier aspects of its source material, but there's so much to like here, particularly in the talented ensemble, that you probably will be enjoying it too much to care.</p> <p>Madeline Martha Mackenzie (Reese Witherspoon) is one of those arguably hyperactive women who means well but has trouble minding her own business. Perhaps it's because her home life is stressful. Her husband Ed (Adam Scott) is a nice guy, but their marriage lacks a little passion, and Ed's convinced he's Martha's second-best to her first husband Nathan (James Tupper), now remarried to the younger Bonnie (Zoe Kravitz). It's bad enough that Bonnie looks amazing, but she's getting closer now to Madeline & Nathan's daughter Abigail (Kathryn Newton). Madeline takes on projects to try and keep herself happy, her latest being a controversial production of the play "Avenue Q" and a woman she meets on the way to the first day of school.</p> <p>Said woman is Jane (Shailene Woodley), the new girl in town who pulls over and helps Madeline after she sees her trip. They form an instant friendship that's intensified after an incident on that first day of school creates divisions in the community. Jane's son is accused of something horrible by the daughter of a Monterey power player, Renata Klein (Laura Dern). Madeline comes to Jane's defense, deepening the rifts in the circle of first-grader mothers.</p> <p>Also on Madeline/Jane's side is the gorgeous Celeste (Nicole Kidman), the envy of everybody in town. She seems to have it all—looks, money, beautiful children, and a handsome husband (Alexander Skarsgard) who brings the passion into their relationship. Of course, she hides a secret from everyone she knows. As does Madeline. As does Jane. And so on ...</p>

Did I mention somebody's dead? "Big Little Lies" opens with a series of interrogations from supporting players in this Monterey Melodrama, all being asked questions about the key players and the roles they may have played in the death of someone on Trivia Night. We don't know who's dead. We don't know who's going to jail. But someone was brutally murdered during a high-profile charity event, and one of the brilliant aspects of Kelley's approach is that we start to think the killer and victim could be absolutely anyone. The show seems to be suggesting that we are all a misunderstanding or moral error or two away from being killed by our neighbors.

The first episode of "Big Little Lies" is a heady mix of style, beauty, and mystery. Vallee and his regular cinematographer Yves Bélanger shoot Monterey like it's the French Riviera. They love sunsets and gorgeous architecture and expensive fashion and kitchens that cost more than your entire house. It is a series dripping with opulence; the premiere in particular is intoxicating. And yet they waste no time to highlight the insidious dissatisfaction of this world. Almost every person in this series is what I like to call a "Grass is Greener Person." Even in these lives that would make most people jealous, they're itching for something else, trying to find that elusive thing that will truly make them happy—always talking about moving, changing jobs, cheating, finding a new school, etc. And they're often pinning their happiness on the success of their children—so the drama at school, even though it's just first-grade, becomes an amplified vision of their own insecurities. Their self-worth hinges so much on how other people see them that even a drama involving their children sends them spiraling.

Of course, gender roles also play a major part in "Big Little Lies," from the controlling husband to the relatively useless one to the insecure one. These are men often in constant need of attention, as childish as the first-graders (arguably more so given how mature these kids are presented). They can also be violent and horrible. And the show sometimes feels like it's pushing against a trivialization of domestic violence, but that's from the source material, and something the cast here does everything they can to avoid, bringing truth to melodrama.

About that cast—it's hard to know where to begin in terms of singling people out because everyone here is so remarkably good. Belanger's spectacular cinematography—few people have ever used California sunlight this well—is the element of the show that will be underrated, and Kelley's gift for dialogue has rarely been this sharp, but it's the ensemble that makes "Big Little Lies" an

	<p>event. In smaller roles, Dern, Kravitz, and Scott are fantastic, but it's the trio at the front of the show that keep it fascinating, particularly Nicole Kidman. She finds something heartbreakingly real about a woman who everyone thinks is perfect to a degree that she feels she has no one with which to share her pain. It's one of Kidman's best performances (and I could say the same about Witherspoon and Woodley).</p> <p>Moral superiority often hides personal insecurity. It's not a new theme or even a particularly daring one, but "Big Little Lies" offers a modern take that is consistently engaging and artistically rewarding. Narratively, it could have been one or two episodes shorter than its seven-episode length (the plot doubles back and spins its wheels a few times). But this world has been so fully-realized and perfectly calibrated by the cast and crew that you'll probably wish it was one or two episodes longer.</p>
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ID	32
Autor	Erik Adams
Medio	AV Club
Fuente	https://tv.avclub.com/oscar-winners-have-rough-sex-and-deadly-secrets-in-big-1798190487
Palabras	871
Titular	Oscar winners have rough sex and deadly secrets in Big Little Lies
Cuerpo	<p>The bad behavior, explicit and implied, in HBO's latest miniseries could fill a book. A bestseller from 2014, to be precise: Big Little Lies adapts Liane Moriarty's novel for the small screen, in seven episodes written by David E. Kelley and directed by Jean-Marc Vali�e. A glossy depiction of the secrets and indiscretions of Monterey, California's well-heeled residents, Big Little Lies is a natural extension of Kelley's most recent work: Like Amazon's Goliath, it marries marquee names and big production values to the Ally McBeal creator's predilection for pushing buttons. Here, those buttons include (but are by no means limited to) school-yard bullying, helicopter parenting, physical confrontations, gunplay, rape, rape-revenge, puppet sex, sex solicited over the internet, rough sex, domestic abuse, domestic abuse leading to rough sex, texting while driving, power plays involving Disney On Ice, and the dismemberment of a beloved classroom mascot.</p> <p>The center of Big Little Lies' privileged universe is the Otter Bay Elementary School, an exceptional public institution where single mother Jane Chapman (Shailene Woodley) has enrolled her son,</p>

Ziggy (Iain Armitage). On the first day of first grade, Jane comes to the aid of Madeline Martha Mackenzie (Reese Witherspoon), a longtime Monterey resident whose reputation for stirring up trouble we glean from the Greek chorus of witnesses whose testimony frames the series. In literary fashion, *Big Little Lies* begins at its end, with a fundraiser that turns tragic and a crime shrouded in enough mystery to make any of the principals look like the eventually guilty party—or the victim.

Suspicion is the series' primary mode, and the sins it depicts are enough to establish motive, means, opportunity, and intent. Madeline's married to easygoing Ed (Adam Scott), but things are still tense with her ex, Nathan (James Tupper), whose second wife, Bonnie (Zoë Kravitz), is growing close with Nathan and Madeline's daughter, Abigail (Kathryn Newton). Outside the immediate Mackenzie-Carlson orbit, there's Madeline's best friend, Celeste (Nicole Kidman), and her husband, Perry (Alexander Skarsgård), who aren't as picture-perfect as their spacious lanai and matching Ikea twins (Cameron and Nicholas Crovetti) make them out to be. Rounding out the lineup, Laura Dern brings some residual Enlightened pep to this Lumberton by the bay, playing Renata Klein, the fussy budget to Madeline's busybody, who accuses Ziggy of bullying her kid, Amabella (Ivy George).

It's a big game of Clue, only there are multiple mansions and they all have sweeping views of the water. It's also a warts-and-all look at the home lives of characters who can afford wart-removal services, kitchen-sink drama with a lovely tile backsplash. Amid all the tawdry details, there's a thread of commentary about the lie that Otter Bay represents, a "private school at public school prices" with a supposedly level playing field where working-class Ziggy still winds up playing the outcast. But tawdriness is paramount on *Big Little Lies*, which casts the froth of an airport paperback under Hollywood blockbuster wattage. Artful edits and an expertly curated soundtrack class the joint up a bit, but when Woodley and Dern go toe-to-toe, the only thing preventing things from going full-on *Dynasty* is the lack of an adjacent fountain.

The draw of the series is neither the central mysteries nor Kelley working with material worthier of his skills than what Goliath gives him. Rather, it's performers of such renown tearing into such lurid subject matter and each other. Witherspoon is particularly entertaining in that light, playing a grown-up Tracy Flick who chose to lord over community-theater productions rather than slug it out in Washington, D.C. Madeline has turmoil—most of her petty tyranny projects past regrets—but she's the comic relief to Jane and Celeste, opposite sides of the same coin who've experienced

	<p>trauma and made sacrifices for their children. Jane’s coping is internal, communicated in jarring jump cuts and the musical catharsis pumping through her earbuds (some “Dance This Mess Around” here, a little “Bloody Mother Fucking Asshole” there). Celeste gets hers out in the therapist’s office, leading to bravura moments of soliloquy for Kidman, Valiée’s camera locking onto the Oscar winner (and current nominee) as she goes for her Emmy with an account of the cracks in Celeste and Perry’s façade.</p> <p>The scene is a series highlight, and Kidman’s great in it, but it’s also a sign of Big Little Lies’ utter calculation, one in a collection of moments practically engineered to generate conversation the morning after the episodes air. The same could be said of the limited series that preceded Big Little Lies in its vaunted Sunday-night time slot, but all of The Young Pope’s talking points spring from a near-boundless capacity for surprise. Big Little Lies has its shocks, but it’s too well-manicured, too laden with page-turner conventions to be truly unhinged. Witherspoon and Dern can summon enough energy to loosen the constraints, but the overriding slickness of the project can’t be shaken for long. If there’s one thing Big Little Lies has in common with its characters, it’s a corrupting desire to maintain appearances. If it cut loose more often, and didn’t try to paint the messy, soapy stuff of humanity in a coat of overcast and/or blue-tinted prestige filmmaking, its imperfections would be less pronounced.</p> <p>Reviews by Gwen Ihnat will run weekly.</p>
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ID	33
Autor	Matt Zoller Seitz
Medio	New York Magazine/Vulture
Fuente	https://www.vulture.com/2017/02/tv-review-big-little-lies.html
Palabras	1197
Titular	Big Little Lies Is All Surprise, No Suspense
Cuerpo	<p>“I just have a very low tolerance for injustice,” announces Madeline Martha Mackenzie (Reese Witherspoon), one of the heroines of HBO’s Big Little Lies. But “injustice” might be too strong a word in the context of her world, which is so ritzy it makes the milieus of even the more privilege-saturated HBO series (including Girls and Divorce) seem austere. Adapted by David E. Kelley (The Practice, Ally McBeal) from the novel by Liane Moriarty, this addictive, often corrosively funny social satire and murder mystery is set in Monterey, California, an enclave of rich tech gurus, hedge-fund managers, lawyers, and the like. “Injustice” here is either a political</p>

cause that you write tax-deductible checks to solve, or a localized spat between parents projecting their psychological baggage onto their kids, who attend a public-school district so awash in wealth that it might as well be a coalition of private academies. The show's other three leads — Laura Dern's queen bee, Renata Klein; Nicole Kidman's Celeste Wright, who's stuck in a passionate but volatile marriage to a domineering stud (Alexander Skarsgård); and Zoe Kravitz's Bonnie Carlson, a much younger woman of color who married Madeline's ex-husband, Nathan (James Tupper) — are also obscenely rich but carry themselves with the granola-and-yoga-mat intensity of suburban soccer moms. The only -working-class regular character is Shailene Woodley's single mother, Jane Chapman, a wary loner who moved to Monterey with her young son. Except for that pesky killing, the injuries depicted here are of a type you're more likely to see on a CBS sitcom, but the characters treat them as struggles for the soul of American life and give rousing speeches about the necessity of addressing injuries to themselves and others: say, a fight over the appropriateness of staging Avenue Q at a community theater or a first-grade rift over a birthday party that widens into a feud that Ken Burns could chronicle with handwritten letters and fiddle music.

The latter crisis is sparked when Jane's boy, Ziggy (Iain Armitage), stands accused of choking Renata's daughter, Amabella (Ivy George). Because we never see the incident, we don't know whom to believe. Kelley and series director Jean-Marc Vallée (Dallas Buyers Club) treat the Ziggy-Amabella controversy as a small-stakes version of the show's season-long murder mystery, a sometimes tantalizing, sometimes exhausting narrative conveyed through police interviews and elliptically edited bits that could be flashbacks or flash-forwards, depending on the context. The cutting, credited to multiple editors, is reminiscent of such scrambled-chronology touchstones as *The Man Who Fell to Earth* and *The Limey*. We initially don't know who died, when, or which person or persons killed them. The community is both appalled and thrilled by the death: During fragmented interviews with a detective played by Merrin Dungey (a nearly wordless character associated with a Zippo that she clinks open and shut but almost never lights), parents and school employees sound like reality-show addicts dissecting a finale in tweets.

The characters' self-seriousness puts *Big Little Lies* on the comedy-drama tightrope and gives it a push. It's not a perfect balancing act, and there are times when the show falls off the wire. The writers and filmmakers are adept at staging moments that respect the characters' passions while raising an eyebrow at their

ridiculousness; but when the show outright mocks them — for instance, ending a spat between Madeline and her current husband, Ed (Adam Scott), by having him turn out the bedroom lights with a clapper — it's bitchily cathartic but too much. And the repeated shots of waves breaking on beaches might verge on Sundance-style art-house overreach even if the characters didn't treat them as metaphors. ("Who knows what lies out there beneath the surface?" one asks. "The great unknown," she decides.) Big Little Lies' storytelling is all about surprise (revealing details through editing) rather than suspense. And while this specific storytelling mode, the extruded whodunit, was introduced to American audiences 20 years ago on Murder One and refined since then (notably on Bloodline and How to Get Away With Murder), it's been done so often in this binge-watching era that it has lost its capacity for surprise. Plus, there are times when you get so wrapped up in the private despair and public pettiness of Madeline, Renata, Celeste, Jane & Co. that when the series reminds itself to tend to its crime-puzzle elements, it suddenly seems less special.

Big Little Lies is still a must-see because of its extraordinary actors, all of whom bring either new shadings to the sorts of characters they've played brilliantly before or show new sides of their talent. Scott is a revelation as Ed Mackenzie, a put-upon nice guy who worries that Madeline's resentment of her ex-husband might be a coded admission that she still adores him and considers Ed a "consolation prize"; Scott is such an attentive listener that you know what Ed is feeling even when his back is turned. At first, Madeline plays like a grown-up-and-disappointed version of another Witherspoon character, Election's Tracy Flick — all proclamations and rushing about — but Witherspoon invests her with such coded sadness (always channeled into crusades and can-do passion) that she never becomes a caricature, and once you're three or four episodes in, you're rooting for her. Dern's Renata is a tough-talking lawyer who's married to a high-powered executive (Jeffrey Nordling) and power-walks around the school with the bone-deep entitlement of a Game of Thrones queen, but in her own mind, she's a good-hearted ruler who only wants what's best for her kingdom; that this is always also what Renata wants is, of course, a coincidence. Woodley and Kidman have quieter, subtler roles that are more about hiding than revealing emotion, but they're as impressive as the others. Only Kravitz's Bonnie is ill-served at first, deployed mainly as a nice-gal foil for resentful Madeline, but she deepens, too; an early highlight is a sexy dance at a children's birthday party that she didn't intend as a sexy dance.

	<p>When you think back on the series, though, it may be Kidman whose face you see. A specialist in playing secretly miserable suburban women in a diverse array of movies — including <i>Eyes Wide Shut</i>, <i>Birth</i>, <i>Rabbit Hole</i>, and remakes of <i>Invasion of the Body Snatchers</i> and <i>The Stepford Wives</i> — she captures hidden anguish so delicately that when she melts onscreen, the show averts your eyes for you, cutting to a wide shot or to another character’s reaction. Midway through episode four is a marriage-counseling session that fixes on Kidman and Skarsgård in a wide shot on a couch. Whether Kidman is talking or listening, she’s the one you look at, because you know her character is going to crack and you’re just waiting for the moment, but her pain is so palpable that it’s hard to take. These shots go on much longer than you expect for a TV series — 45 seconds to a minute — and are so intense that when the show cuts away to a close-up of the therapist (Deadwood’s Robin Weigert), it’s as if you had no idea your head was being held underwater until you were allowed to come up for air.</p> <p>*This article appears in the February 6, 2017, issue of New York Magazine.</p>
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ID	34
Autor	Michael Starr
Medio	New York Post
Fuente	https://nypost.com/2017/02/10/a-list-cast-underscores-hbos-new-tale-of-secrets-and-murder/
Palabras	514
Titular	A-list cast underscores HBO’s new tale of secrets and murder
Cuerpo	<p>If you’re going to hunker down with “Big Little Lies” (which I highly recommend), you’re going to need a score card (or a good memory) to keep track of all the gossip, grudges, secrets and lies in this first-rate HBO drama.</p> <p>Based on Liane Moriarty’s best-seller, the seven-episode series boasts an all-star cast — Reese Witherspoon, Nicole Kidman, Alexander Skarsgard, Shailene Woodley and Laura Dern, all of whom live up to their advance billing — and an absorbing story (courtesy of TV vet David E. Kelley) that will keep you guessing each and every step of the way.</p> <p>The series opens in seaside Monterrey, Calif., home to the beautiful people and the wannabes, both jockeying for social status. There’s a murder, and the narrative then backtracks to tell its multi-</p>

layered arc in which all the major characters are either suspects or the murder victim (whose identity is not yet revealed).

In the best “Twin Peaks”/“Broadchurch” tradition, not everything is as it seems for the Monterrey parents who send their kids to Otter Bay, a private school breeding a seamy underbelly of petty behavior and resentment (which also festers among its young students). There’s the busybody, chatty mom, Madeline (Witherspoon), whose youngest daughter, Chloe, is about to start first grade. (Madeline, as one character says, “has a nose for everybody else’s business.”) There’s Madeline’s best friend, Celeste (Kidman), the mother of identical twin boys and the envy of her gal friends courtesy of her much-younger husband, Perry (Skarsgard). Jane (Woodley) is the wild card here; she’s a young newcomer to town, a single mom with a mysterious past who just wants the best for her wide-eyed son, Ziggy. And then there’s Renata (Dern), a powerful career woman scorned by the other women for not being a stay-at-home mom to her young daughter, Ammabella. Renata is married to Gordon (Jeffrey Nordling), who tells her: “You all want to be the envy of your friends, but God forbid you garner too much of it.” She is not amused.

The aforementioned murder, which opens the series, occurs after a “Trivia Night” at Otter Bay and exposes the cracks in the main characters’ back stories: Madeline’s ex-husband, Nathan (James Tupper), lives in town, is remarried, has a daughter and poses an emotional (and maybe physical) threat to Madeline and her jealous, stay-at-home husband, Ed (Adam Scott). Celeste and Perry’s marriage — so idyllic on the surface — is troubled and downright weird: He’s got a hair-trigger temper and slaps her around, which she secretly enjoys.

Jane, meanwhile, keeps assuring Ziggy that there’s “nothing wrong” with him, even after he’s accused of trying to choke — and then kiss — Renata’s daughter Ammabella (which he vehemently denies). But Jane is hiding some secrets of her own, including the real reason she moved to Monterrey.

And so it goes.

“I love my grudges — I tend to them like little pets,” Madeline admits, and you’ll learn even more disturbing things about these people (and their children) as the story winds itself down a rocky road littered with intrigue and, ultimately, murder.

It’s a ride well worth taking.

Autor	Sonia Saraiya
Medio	Variety
Fuente	https://variety.com/2017/tv/reviews/tv-review-big-little-lies-hbo-reese-witherspoon-nicole-kidman-jean-marc-vallee-1201979575/
Palabras	1212
Titular	TV Review: ‘Big Little Lies’
Cuerpo	<p>Reese Witherspoon, Nicole Kidman, Shailene Woodley, and Laura Dern star in an HBO limited series about suburban moms with secret tragedies directed by Jean-Marc Vallée</p> <p>The women of “Big Little Lies” spend all of their time surrounded by glass walls. The windows and mirrors of their comfortable commuter sedans; the plate-glass overlooking implausibly beautiful oceanfront vistas in Monterey, California; even their phone and computer screens are fragile, reflective rectangles that hem them in. The opening credits show us the mothers, in particular, behind the wheel — kids in the backseat, distracted reflections in the rearview. So it is natural, when the wealthy members of the community are paraded into the police station one by one, so that a detective can ask them what happened the night of the elementary school fundraiser, the well-heeled Monterey residents each take a quick moment to check out their own reflection in the interrogation room’s one-way mirror.</p> <p>Like the first season of “True Detective,” “Big Little Lies” is less about the whodunit than it is about the world. It is maddening to once again contemplate the ultra-rich — but in this case, it is also deeply satisfying; “Big Little Lies,” based on the novel by Australian author Liane Moriarty, is a bonfire of the vanities for this faux-progressive, self-satisfied set. This means there is passive-aggressive yoga, shouting matches in parking lots, and poorly disguised alcohol dependency masquerading as just having a good time. But these shorthands for suburban send-ups have never felt more earned; the show is deeply conscious of the politics of its moneyed, Silicon Valley-adjacent, largely white town.</p> <p>“Big Little Lies” begins its first episode with the inciting incident — a violent death on a rocky shore, behind an oceanfront mansion where a charity gala was in full swing. But after acknowledging that there is a body, and that the concerned parties are in police custody, “Big Little Lies” stops explaining. In the four episodes released to critics, there is no further clarity on who died in the first episode. Instead the show, directed with acuity by Jean-Marc Vallée, unfolds its mystery like a delicate flower, with teased hints that are sometimes flashbacks, sometimes flash-forwards, and sometimes glimpses of imagined fantasy. The visions are</p>

accompanied by snippets of the interrogations of the witnesses — the other citizens of Monterey. They take on the part of bitchy Greek chorus: competitive, judgmental, and shamelessly eager to dish. And in relating to the investigators their interpretation of what unfolded, “Big Little Lies” starts to tell its story — beginning with that fateful day when overbearing and pushy Madeline Mackenzie (Reese Witherspoon) broke her heel while dropping her daughter off at school and was helped up by shy single mother Jane Chapman (Shailene Woodley), a newcomer to Monterey.

Witherspoon, as lead Madeline, inhabits the unforgiving contours of a character who is relentlessly awful. Twice-married Madeline is entrenched in Monterey’s social scene. But she is so devoid of self-respect that every conversation — regardless of the content, importance, or ideology — turns into a absurdly heightened power play. She is a bully in designer yoga pants, and whatever sympathy she might get as a valiant, involved mother is undermined by how repeatedly she postures purely for posturing’s sake. Disagreements become entrenched feuds with awful, random frequency; she says cheerfully to Jane, bottling up that day’s rage: “No, I love my grudges. I tend to them like little pets.”

It would be simple to flatten this role into mere villainy, but in Witherspoon’s hands, Madeline’s rage is oceanic — seething and vast, concerned only with expanding its territory. She’s plagued with Tony Soprano’s endless need to be respected — except her territory is not New Jersey’s sanitation services but Monterey’s first-grade social scene. In one example of ruthless pettiness, she undermines her rival Renata (Laura Dern) by drawing invitees away from Renata’s daughter’s sixth birthday party.

Indeed: The characters know each other because their children all attend first grade together. The story of “Big Little Lies” is a story of mothers living through, for, and around their doted-upon and organically fed children. It means that the drama is more often than not driven by the vagaries of spoiled six-year-olds wielding iPhones. At the same time, the children are guilty mostly of being too much like their parents — of repeating their mothers too accurately. When Jane is asked, again, why she and her son, Ziggy (Iain Armitage), moved to Monterey, Ziggy interrupts to deliver her too-pat explanation with weary, word-for-word familiarity. And in another scene, Madeline’s daughter Chloe (Darby Camp) cheerfully yells “motherf—cker!” from the backseat of their SUV.

Madeline’s best friend is Celeste (Nicole Kidman), far more reserved, with twin boys and a younger husband. Outside the life she obsessively curates for her Facebook page, Celeste is being abused — and is strangely aroused by it. She is being boxed into a

life that doesn't make her happy. But on some deeper level, she is inflamed by being caged; here is kinky sex with invisible ropes.

In some pieces, Kidman might be overrated. Not here. She is so good at becoming this flawed and strange character that she is hauntingly arresting; her scenes with husband Perry (Alexander Skarsgård) are tense and obsessively engaging, ripe with subtext and violent eroticism. Celeste, like Madeline, could easily be a type — in her case, a sort of opulent cautionary tale, bouncing between fading bruises and diamond necklaces — but Kidman's sensitive treatment of the role gives Celeste agency along with her victimhood.

It is difficult to overstate how much Vallée's direction elevates the slightly pulpy material, so that "Big Little Lies" isn't wallowing in its own acrimonious plot twists. The limited series has the continuous, clear vision of cinema; every episode was adapted to the screen by David E. Kelley and directed by Vallée. Moriarty's novel is painted with the dubious label of "chick-lit"; "Big Little Lies," written and directed by men, demonstrates both how underrated and inadequately titled that subgenre is.

Lately many serialized dramas have depended on circuitous plotting to keep viewers watching week-to-week. HBO alone has "Westworld" and "Game of Thrones" for this. "Big Little Lies" has a similar suffusion of mystery, but watching the show isn't about waiting for the big reveal. The show's strength is that it makes the experience of inevitable catastrophe so watchable, like being enraptured by a car-crash in slow motion. You live with creeping dread, and so do the characters.

And underneath the show's mystery is a searing glimpse at the longevity of trauma and the limitations of intimacy, especially when it comes to the gender that still, even in the most affluent and progressive circles, tends to be the one that raises the children. And these gender dynamics are exposed in the most cloistered, catalog-perfect of environments — these glass houses of perfection.

"Big Little Lies" protagonists are messy and bloody and furious — both exploited by a social order and cheerfully complicit, over and over again, in ensuring that it is reproduced for other families, other worlds, and most importantly, the next generation. Much of the show's direction is dedicated to demonstrating how infrequently these women in particular can find ways to channel their well-earned, slowly simmering furies. It does not fit into the neat, transparent compartments of tranquil California motherhood — and one day, something breaks.

ID	36
Autor	Tim Goodman
Medio	Hollywood Reporter
Fuente	https://www.hollywoodreporter.com/review/hbos-big-little-lies-review-972805
Palabras	1182
Titular	'Big Little Lies': TV Review HBO's soapy melodrama is more annoying than entertaining, and its marquee cast can't correct that.
Cuerpo	<p>There is a moment very early on in HBO's marquee-heavy limited series Big Little Lies that defines the DNA of the story, based on the best-selling book from Liane Moriarty. It's the first day of school for the coddled first graders of Monterey's fictitious Otter Bay Elementary, and all the warring moms (and a few dads) have temporarily put aside their nastiness to pick up the kids. Gathering the parents outside, everyone in a circle, the first grade teacher says it was a very good day except for one tiny thing: Somebody in the class hurt another student, the little angel of a high-powered, wound-tight mom, and the teacher inexplicably wants the guilty party to step forward and apologize — in front of everyone. The little girl even has bruises on her neck — so there's a strangler in their midst. In dramatic fashion, the teacher points out the sweet new boy, son to the single mom who moved away from Santa Cruz to start a new life in this den of lions. Never mind that this scenario would never happen. Never mind that this public allegation and finger pointing turns into predictable confrontation, or that after it turns into a garbage fire of elite nastiness the teacher says, "Maybe this is a bad idea." No, what's really important is that there has rarely been a more stark example of the opt-in/opt-out moment that's in play for most series (though rarely this blatant). If you want to watch more of this calculated, phony kind of confrontation, which usually entails a detailed monologue of ridiculousness, then definitely keep watching because you're going to get a lot of it. If this is the kind of red flag that scares you off, congratulations, you just saved seven hours of your time.</p> <p>Big Little Lies revolves around a big hot mess of "issues" that adults face, painstakingly acted out in ways that don't have much connection to reality, whether it's how people talk to each other or act around each other. By shifting the story out of Australia and to the swanky seaside town of Monterey, the production ratchets up the Rich White People Problems factor that dominates the story.</p>

It begins with a murder — the twist being that we don't know who was murdered or who the potential killer is — but within a shockingly short time frame of getting to know these characters, it's hard to actually care about who gets offed.

That might be baked into Moriarty's story, but it could just as easily be exacerbated by David E. Kelley (Ally McBeal, The Practice) writing all the episodes, or perhaps how it was constructed, with an annoying Greek chorus of parental witnesses talking in overheated, gossipy tones to the police investigators, interjected repeatedly to move along the plot. The device is so infuriating that you'll wish whoever did the killing comes back to mop up these annoying trolls as well.

Big Little Lies has garnered a lot of attention because of its gaudy cast. Reese Witherspoon, Nicole Kidman (both executive producers who spearheaded the adaptation), Laura Dern, Shailene Woodley, Zoe Kravitz, Alexander Skarsgard, Adam Scott and James Tupper topline the project, with Jean-Marc Vallee (Dallas Buyer's Club, Wild) directing all episodes and the prolific Kelley writing them all. There was a huge budget and a bidding war, with HBO coming out on top.

Unfortunately, Big Little Lies feels a lot like a soapy ABC drama, with nudity. That will probably be a huge endorsement for some, and there's nothing wrong with wanting a sprawling, A-list heavy melodrama and murder mystery, but the endeavor seems to be constantly pushing its take-me-seriously tone and getting in the way of the fun. It's precisely that rigorous pursuit of gravitas that makes Big Little Lies so divisive. On top of the murder and the twists that will come from it, we are to fixate on bad marriages, abuse, working moms vs. stay-at-home moms, recalcitrant teens, bullying, suburban ennui, general unhappiness and a bevy of hurt feelings and curt social exchanges.

It's a lot. And it's never subtle.

Witherspoon is Madeline, the mostly stay-at-home mom whose in-your-business forthrightness and constant need to be in the middle of arguments makes her the center of every storm. She's got a teenage daughter giving her endless grief and a precocious first-grader acting like she's 35, as well as an ex-husband (Tupper) now married to a younger, earthy-crunchy yogi (Kravitz); that relationship is constantly annoying Madeline, which in turn annoys her current husband Ed (Scott, in a bushy beard), who doesn't want to be anyone's consolation prize. Madeline gets in everybody's business, particularly that of young single-mom Jane (Woodley), whose kid is the one accused of the faux-strangling on Day 1 of first grade and it all goes sideways from there. See, Jane

doesn't fit in because she's not rich, petty or have husband issues, three things that Big Little Lies drowns in.

Kidman is Celeste, who's married to the younger Perry (Skarsgard) and has two adorable twin boys and the so-called "perfect" marriage, which is immediately revealed to be darker than expected. Dern is Renata, the high-powered, extremely volatile working mom who clashes with Madeline (and lots of others) and the one who named her choked daughter "Amabella," creating confusion and annoyance.

Skarsgard, Tupper and Scott are three variations of husband, further examples of the clichés that Big Little Lies vehicles in about people, couples and sexes. Ultimately they are mostly B-story fodder as the women take center stage and, well, do clichéd things. Of course the issue with clichés is they are founded on at least partial truths, and those all-too-obvious truisms are what Big Little Lies wants to dissect, but then sheds all nuance in the pursuit of illustrating them. That said, Witherspoon and Kidman are given a lot to work with, dramatically, and they run with it (as does Scott). The series might have worked better if it let the strong cast make the most of the troubled writing — good actors can elevate tired scripts and, in reverse, tamp down overly dramatic ones. But that Greek chorus of witnesses that props up the construction of the series undermines their work. It's completely over the top as it tries to add details via gossip and commentary. When Scott's Ed character, feeling shunted by Madeline's fixation on her ex-husband, expresses his displeasure in a perfectly fine scene, Vallee and Kelley follow it with one of the townsfolk chorus saying, "Scratch the surface of any Jimmy Stewart? Charles Manson." Great — thanks for the anvil.

The principal of the school says this in his interview with police: "Actually, in my graduate thesis I coined the term 'helicopter parent.' But these gems — they're f—ing kamikazes." Yeah, that kind of stuff. Over and over and over again.

If high drama and soap are things that attract you, Big Little Lies is going to be a must-watch limited series. For others, however, the overly constructed scenarios are too much — you can almost see Moriarty (and Kelley and Vallee and the cast) pulling various muscles in the process.

ID	37
Autor	Ben Travers
Medio	indieWire

Fuente	https://www.indiewire.com/2017/02/big-little-lies-review-hbo-reese-witherspoon-1201778075/
Palabras	949
Titular	<p>‘Big Little Lies’ Review: Reese Witherspoon Commands a Captivating Cast in an HBO Mystery Worth Solving</p> <p>Not since "True Detective" (Season 1) has an HBO limited series built a mystery this compelling, even as the questions driving "Big Little Lies" are bigger than the whodunit.</p>
Cuerpo	<p>“Big Little Lies” may sound like a cute, paradoxical title; something easy to remember, but quick to dismiss once the true lesson of the series hits. But those three little words prove telling — damning, even — after just a few episodes. The lives of three women and their families living in idyllic Monterey, CA, are slowly revealed to be more troubled than their pristine homes and views would suggest. Stress leads to anger and anger turns to danger, all because of the everyday lies we all tell ourselves, each other and, yes, even our children.</p> <p>Writer David E. Kelly (adapting the book by Liane Moriarty) and director Jean-Marc Vallée (“Wild”) use these white lies, guarded secrets, and passive aggressive vendettas to frame a grave, life-changing consequence: murder. Who died and who did it remains unknown (through the four episodes made available to critics), and the storytellers seem ready to hold out for a climactic reveal at or near the end of these eight episodes. But the wait is made deliciously diverting by a talented cast clearly relishing the opportunity to dig into complex, multi-dimensional women eager to break a bubble they refused to admit was trapping them.</p> <p>What drives the story is the unveiling of truth: yes, the answers behind who did the damning deed and who died, but also the truth buried deep inside people who have come to accept life as it is, rather than what they want it to be. At a time when the world is waking up to harsh realities every morning, seeing personal, non-political self-discoveries is an enriching experience that doubles as escapism. “Big Little Lies” is a series built to be as entertaining as it is enlightening, and they’ve pulled off both feats with great zeal. Told in flashback via an omniscient perspective but framed by interrogations of otherwise minor characters, “Big Little Lies” starts on Jane Chapman (Shailene Woodley). A single mother of one, Jane has just moved to Monterey to find a better life for her son. Whether her own situation improves seems secondary, if that, as Jane is healthily devoted to her child, even if her protective ties are laced with deep-seated personal issues. On Ziggy’s first day of school, Jane meets Madeline McKenzie (Reese Witherspoon), an</p>

alpha mom with a daughter in Ziggy's class and another daughter in high school.

The two quickly bond and form a friendship built on Jane's early act of kindness later matched by Madeline when an incident at school forces parents to pick sides. Joining them in spirit and for seaside drinks is Madeline's best friend, Celeste (Nicole Kidman), whose twins are in the same class as Jane and Madeline's kids. The trio share intimacies with one another, but largely come together to back each other up. Jane is worried about Ziggy fitting in at school. Celeste is struggling with her stay-at-home-mom role, and Madeline, well, Madeline is at the center of everything.

A master manipulator who relishes a showdown, Madeline is like every controlling mama bear you've seen prowl the halls of prep school. And yet here, she's very much her own person. Witherspoon brings a ferocious attitude to the role, providing all the spiteful energy you'd need to believe Madeline would kill if she deemed it necessary or be killed because any one of her enemies could no longer tolerate the queen bee. Still, the story includes many a contemplative moment. We watch Madeline drive down the winding, oceanside highway or stare off her back porch at the vast sea that is her backyard, regularly lost in thought. She'll break down eventually, giving way to core truths with her husband (Adam Scott, giving a restrained, pathos-filled performance that still sports an edge), just as she'll burst with emotion when spurred on by her friends.

It's a precise turn with sharp, informed decisions made time and time again, in a role perfectly built for Witherspoon's talents. Her co-stars match her high bar without overworking to clear it. Woodley is measured in her emotional output, crossing a wide spectrum but full of youthful purity that perfectly contrasts Madeline's constant scheming. Kidman, meanwhile, juxtaposes her two selves: She puts forth a serene exterior for her friends that masks a recklessness shown only to her husband (Alexander Skarsgård, turning a two-note character into a man you hate to hold empathy for). The Oscar winner ties them together nicely, especially in later episodes when she's forced to confront her choices.

Herein lies the true mission behind the limited series: For all the hubbub about murder, "Big Little Lies" is an intricate examination of what women want; from marriage, sex, motherhood, friendship, work — from life in general. By building their captivating individual stories around a development as drastic and tantalizing as murder, the series asks us to imagine how something so small could lead to something so big. Could a little lie, a minor

miscommunication, an innocent tiff, lead to death? Some stories are easier to imagine ending in tragedy than others, but Kelly and Vallée treat each woman's arc with equal weight, demanding we consider their struggle on the same level as their friends'. After all, people don't have to die for lives to be ruined.

So much of the show's overall impact will depend on the ending, as whoever winds up dead and whoever killed him or her will force audience to reframe their perspective on these characters. With all murder mysteries, a less than satisfying finale can damn the whole thing to obscurity. But the lessons learned from "Big Little Lies" won't be as easily shaken. They lie not in discovering the truth, but in searching for it. And this is one damn addictive search.