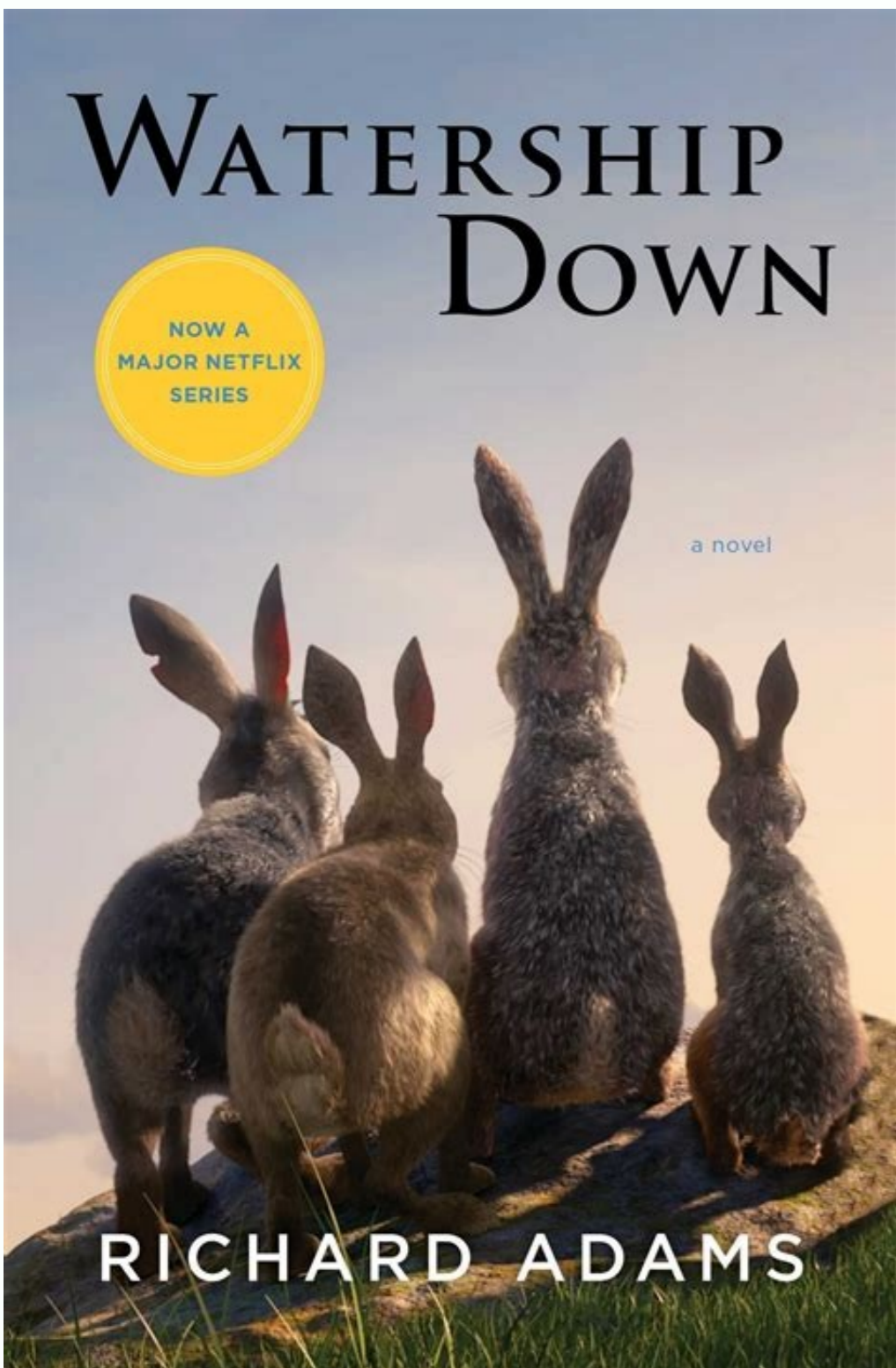


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"Nope" "Bullet Train" "Reservation Dogs" "Vengeance" "The Bear" "The Rehearsal" Continue reading the main story "Watership Down," debuting Sunday on Netflix, is a new four-part adaptation of the beloved Richard Adams novel. Credit...Netflix. Seemingly everyone who's seen the animated 1978 adaptation of "Watership Down" has a horror story about how disturbingly brutal and violent it was. This is understandable and ridiculous. It's understandable, because the story is about rabbits, which we're conditioned to associate with Thumper and Peter Cottontail. It's ridiculous, because — well, what part of being a species perpetually hunted by predators who want to kill you and eat your flesh should not be disturbing? Richard Adams, who wrote the 1972 novel, understood this. His saga imagines rabbits with politics, a religion and a language, but its story is about a band of survivors encountering hostile rivals, bloodthirsty predators and the casual deadliness of humans. (My wife, back when we read it with our kids, nicknamed it "Game of Bunnies.") It's a gorgeous fantasy, but one commingled, on a blood level, with nature. So it's a shame that the main thing that draws your eye, in Netflix's emotional but blandified adaptation of "Watership Down" arriving Sunday, is the unnatural. The original film was rendered in hand-drawn animation, with watercolor-like backgrounds, which underscored the contrast of beauty and brutality. This four-episode "Watership" is C.G.I., because that's apparently what we do now with animation remakes. The details — bristles of fur, ripples of water — are remarkable. Until something moves. Then the limitations, whether of craft or budget, become apparent. The stiff, floaty, uncanny motion looks like something from a '90s CD-ROM video game. This is a problem, because "Watership Down" is about rabbits, and rabbits move quite a lot. The chase and battle scenes, and there are many, are less "Jungle Book," more "Voyage of Sinbad." You might adjust to it, eventually, because the core story is so immersive. Fiver (Nicholas Hoult), a runt troubled by prophetic visions, persuades his brother Hazel (James McAvoy) that their warren is doomed. The chief rabbit, Thraeharah (Tom Wilkinson), dismisses Fiver as a crackpot. He's not about to ask his people to up and abandon their comfortable lives. But Fiver is right — the culprit is humans, who gas and excavate the colony to make way for a housing development — and the mild-mannered Hazel leads a small group on a postapocalyptic exodus to a distant hill, the promised land Fiver has envisioned. In between them and safety are rivers and train tracks, the "ehll" (the "enemies," foxes, owls and such) and the mindless, deadly "brududill" (machines) of humans. But the ultimate enemy proves to be another rabbit, General Woundwort (Ben Kingsley, leaning into the big-bad role), who has turned his colony, Efrafa, into a militaristic kind of Bunny Sparta in the name of safety. This "Watership," a coproduction of BBC One and Netflix written by Tom Bidwell and directed by Noam Murro ("300: Rise of an Empire"), sticks fairly close to the novel. (Kehaar, the Eastern European-accented sea gull, is now Scottish for some reason, courtesy of Peter Capaldi's voicing, but I may be the only crank bothered by this.) But it may be the only crank bothered by this. But it may be the only crank bothered by this. The recounting of the destruction of the warren — hauntingly rendered in the 1978 movie — is rushed through; when the group's burly enforcer, Bigwig (John Boyega), deals a death blow to a crow, the scene cuts to a flash of lightning. It is, nonetheless, not a carefree kids' story at heart (though kids can definitely watch, as long as they know what to expect). The strength of Adams' novel was how deeply it committed to imagining a whole culture for rabbitdom. What kind of society would evolve from creatures who lived their entire lives as prey? Adams conceived an animistic religion, ruled by the sun (Lord Frith), with rabbits championed by El-ahrairah ("The prince with a thousand enemies"), a sort of trickster-figure combo of Anansi the spider and Bugs Bunny. (The series lays out their creation myth in a prologue whose silhouette art is its one creative stroke of animation.) Adams imagined rabbits not as people but as a people, whose identity is founded in pride over their history of persecution and survival. I'd hoped the series would use its longer format to do more of this world-building. Instead, it mainly stretches out the fight and escape sequences, making it less a bittersweet story of survival and freedom and more like a summer family action-pic. (It also builds up some of the female characters, like the Efrafa rebel Hyzentlhay, voiced by Anne-Marie Duff; the novel, focused on the male rabbits' quest for mates, is rather a rabbit sausage-fest. But if the Netflix "Watership Down" fails its potential, it benefits from strong voice performances — Boyega is expressive as the bluff but loyal Bigwig) and a solid central story. Even this easy-listening version, which lays on the romance, jokes and limp dialogue ("They may not have wanted a war, but by Frith, that's what they'll get"), has moments of grandeur and the sweep of a fantasy epic. The 1978 movie is still available, and half the length. But the optimistic way of looking at this new "Watership" is not as a worse version of itself but a better version of "The Walking Dead": a story about whether its wandering survivors can adapt to a plague without losing themselves, as well as about the terrible compromises that some make to stay alive. The pestilence, in this case, is not zombies but us: human beings, who kill not from hunger but coldly and casually, because it's mildly convenient. The ultimate insult that one rabbit delivers to an Efrafa soldier is, "You lack animality." The theme of the cataclysmic effect of humans rings as loudly in the wildfire hellscape of 2018 as it did in post-Earth Day 1972. I should note, though, that Adams always insisted that "Watership Down" was not any particular "sort of allegory or parable." That's fine. There's never any lack of situations to which you can apply the message here: that it can be deadly foolish to dismiss a prophet's dire warning as hysterical, simply because it would be too horrible if it were true. Eeppisen tarinan äänirooleissa esiintyvät suosikkielokuvista tutut James McAvoy, John Boyega ja Daniel Kaluuya. Told in four ferocious parts, Netflix's magnificent "Watership Down" adaptation only suffers from shoddy animation. BBC/Netflix In the midst of war, the faintest ray of light can be salvation. Richard Adams' 1972 children's novel is positively awash with sunshine compared to Martin Rosen's 1978 children's horror movie. The short-lived 1999 TV series skewed back toward the author's original tone, yet each entry carried real weight, be it the biblical and mythological interpretations or the story's gruesome jolts — and permanently etched in the minds of its young viewers. Now, Netflix and the BBC revive the fantasy tale as a potent, stunning, and a tad too ugly vision of a rabbits' world not that different from our own. Sent fleeing from their den by human development — can anyone say "gentrification?" — the new four-part story tracks Hazel (James McAvoy), Fiver (Nicholas Hoult), and a slew of other plainly drawn bunnies as they try to survive. Still, this is an optimistic spin on an old story originally crafted for kids. Despite cheap computer-animation, director Noam Murro ("300: Rise of an Empire") and writer Tom Bidwell ("My Mad Fat Diary") evoke a strong sense of empathy for the animals while crafting a stirring limited series built on big, frightening themes of life and death along with more humble thoughts on love, friendship, and socialism. OK, maybe not socialism, per se, but there's an argument against capitalism and authoritarianism to be sure. The 2018 "Watership Down" heeds closely to past interpretations, but for anyone unfamiliar, these episodes kick off when Fiver has a vision that the rabbits' warren will soon be destroyed. He tells his brother, Hazel, who rallies as many of the other rabbits as possible and mounts an escape. Guided only by Fiver's visions, the rabbits face various struggles while searching for their new home. "Watership Down" Netflix "Watership Down" is framed around the fable that rabbits were the original inhabitants of the Earth, but they populated too quickly — good luck to all the parents who have to resist making a joke about "fucking like bunnies" — and the sun god punished them by creating predators to thin the herd. "All the world will be your enemy," Lord Frith says, and the adventures bear out his warning. Foxes, cats, dogs, and all the other creatures listed in the opening sequence play perilous roles, but not how you may expect. Some even help the rabbits, while other rabbits are far more dangerous to Hazel & Co. than any outsiders. Humans are feared the most, though that assumption is also cleverly subverted. Much of "Watership Down" begs viewers not to make assumptions about anyone, not just species. Bigwig (John Boyega) is an aptly big brute, and he's born to be a fighter. But it's only when he's asked to subdue his tendency toward battle that he thrives. Clover (Gemma Arterton) is far from the helpless doe the sexist male leaders of other warrens assume of her gender. These points are made subtly enough that younger viewers could acknowledge them instinctually, and parents could point them out as learning opportunities. But they're so well integrated into the storytelling no momentum is lost as they come up. It's a thrilling tale, and everything from the voice work to the direction aid in its multi-layered impact. But the animation is a serious problem. It's not just that the graphics and design look like a 2004 video game. (A few P.O.V. shots harken memories of first-person shooters like "Call of Duty," making you wonder if there are about to open fire on an actual foxhole.) Despite telling physical characteristics and strong vocal performances, it's often unclear who's who. Shadows hide the chunk missing from Bigwig's ear, or the fur's lack of texture makes colors less distinguishable. Sometimes it feels like the rabbits are constantly name-dropping just so viewers know who's being threatened, running for help, or dying. "Watership Down" Netflix And there is death in "Watership Down." Holding with the novel's heavy themes — and the original film's scarring nature — Netflix's adaptation is very much not for small children. The smooth animation is less ghastly than Martin Rosen's bloody 1978 movie, and the gore has been toned down, but the sequence that opens the final episode is as emotionally horrifying as the massacre kicking off "Saving Private Ryan." Moreover, the intensity is ramped up, as Murro captures the persistent fear haunting these persecuted rabbits. There are chase scenes aplenty, growling predators lurking in the shadows, and buckets of rain dropping from the heavens with the weight of such a long journey. "Watership Down" remains a precious oddity unto itself. On the one hand, it's a story about rabbits — rabbits! On the other, there's world-building so well done various scholars have seen Israel's origin story and allegories for the Cold War in its journey. In the end, viewers will decide what they pull away from these characters, but the inspiring new adaptation is more hopeful. In the middle of a giant battle, one bunny tells a bad dad joke: "What do you call a happy rabbit? A hop-tomist." It's an oddly timed line, but it emphasizes what matters most: The light is winning, even if it can be a little hard to see. Grade: B+ "Watership Down" premieres Sunday, December 23 on Netflix. Sign Up: Stay on top of the latest breaking film and TV news! Sign up for our Email Newsletters here.

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