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Does Guy Ritchie even know where his strengths and weaknesses are as a director? When his films succeed, they are usually driven by energy, atmosphere and visual wit, which can sometimes overshadow such notable flaws as narrative inconsistency and idiotic dialogue. However, Ritchie likes to double down on this narrative and dialogue. He seems incapable of telling a story, yet he tries to tell more and more complex stories. He seems unable to create compelling characters or give them meaningful exchanges, yet his stories become more and more crowded and verbose. Last year we saw the dense, chatty, inert Gentlemen, which returned Ritchie to the complex, multi-character crime dramas with which he originally made his name. Now we get the even more ambitious Wrath of Man, filled with shootouts and robberies, as well as plenty of nasty jokes that will make you wonder whether sound cinema has been .mankind's biggest mistake

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It is strange that The Wrath of Man is so alienating - at its heart it is a revenge film, one of the most visceral of genres. (If the alienation had been linked to artistic intent, something might have worked, but here it just seems like a miscalculation. More on that in a moment.) Jason Statham plays Hill or "H", a reserved, mysterious tough guy who starts working for an armoured-car company that has recently suffered a robbery in which two drivers and a passer-by were killed. Soon we find out why H is really here: He wants revenge, and his son was an eyewitness to the murder. Moreover, H himself is a dangerous criminal - a powerful gang boss whose team, by a rather strange coincidence, was on that fateful day scouting the same armoured truck for a future robbery. We learn that he and his men have spent the last months searching in vain for the killers, destroying the criminal underworld in their relentless search, but have failed to find the unknown crew responsible for his son's death. So now H. has temporarily gone undercover on the right side of the law, waiting for the .perpetrators to strike again

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Apart from a few abysmal logical loopholes, it's actually a pretty good premise for a crime film. (The film is loosely based on the 2004 French film Le Convoyeur (directed by Nicolas Bouhrief).) And normally I'd be excited by this kind of whisky-sipping, lizard-brained, honour-stealing, manly men, but Ritchie's choice - and it's certainly a brave choice - repeatedly confounds. For all his visual bravura, he seems to have no idea where to place the camera to best present a story or a scene. A small but significant example: He films the first robbery from the back of an armoured truck, with the driver's view purposely obscured. This makes the viewer think that the identity of this man will somehow be significant. No, it is meaningless. Moreover, shot from this perspective, the scene also ends in a completely incoherent way. Admittedly, in order to keep the plot juggling with time, some elements of the robbery have to be hidden - but Richie is hiding the wrong things. There is a fine line between secrecy and obfuscation, and he crossed it repeatedly. As a result, the film .opens with muddy exasperation

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A slightly more disturbing example: one would think that, given his own criminal ways and the fact that his own crew were also hoping to rob the truck, H would feel some kind of cosmic guilt over his son's death. Indeed, one would also think that the rather ridiculous coincidence mentioned above of two separate crews targeting the same truck would practically demand such a development - and indeed we see a scene in which H's wife blames him for their son's death. Ritchie films this from a distance, in a single take, which certainly suggests an emotional reserve. This should be interesting: H's coldness, his distancing from the consequences of his actions, could serve as an emotional through-line of the film, perhaps a subtle psychological driving force behind his immortal revenge march. However, there is no such nuance. Richie has no problem. The scene with his wife is a dead end for him, just an item to tick off ?the list. After all, she would say that, wouldn't she

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And then, here's the dialogue. Human anger is not just badly written. It's also as bad as your colleague who signed up for a weekend drama seminar. Sometimes the words are just meaningless: "Have you ever thought about buying a coffee machine?" one of the security guards awkwardly asks the other in the premiere before the first robbery scene. "A coffee machine?" "You know, the one with the foaming device?" "Oh, yeah, the frother. I got you." "So you ?can, you know, make your cappuccino." Is it supposed to be naturalistic

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Other times the words are suspicious: "What has the world come to? The direct evolutionary line from Paleolithic man to diabetic house husband," a colleague philosophically remarks to H after a conversation about, er, Pop-Tarts. And often these lines are just

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