



CINEMA AS A REALISTIC EXPRESSION OF LIFE AND TIMES

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ABSTRACT

Cinema or motion picture is the art of moving images is visual medium that tells stories and exposes reality."Cinema is a matter of what's in the frame and what is out"Actually in realistic Cinema, one can never predict what will happen. It is a reflection of life and society Hero, Heroine, comedians and Music Directors art directors, photography and songs makes the movie successful. The word cinema has power of magic to arouse excitement and entertainment among elders, children and, youngsters. If it is realistic cinema the public is interested to watch the movie. Cinema is an imitation of life.

INTRODUCTION

This movie Ben Hur is an anecdote for realistic movie. Ben Hur is the fifth film adaptation of the 1880's novel Ben Hur.: A Tale of the Christ by Lew Wallace .This novel is about the Roman Empire, how seductive and glamorous and dangerous ideas are. It is about power and competition This is a movie about us. The story of Ben-Hur reminded Director of Romeo and Juliet, Hamlet, and Anton Chekov's work. MGM had previously released two films based on the book, the 1025 silent film and the more famous 1959 film of the same name.

The main story revolves around on Jewish nobleman, Judah Ben-Hur and his adoptive brother Messala They are best friends despite their origins. While racing horses, Ben-hur is hurt and Messala carries him back to their family home in Jerusalem. Despite the hospitality of Ben- Hur, s mother Naomi and affectations of sister Tirza Messiah feels alienated in his adopted family.

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He enlists in the Roman army and fights in the Roman Empire's wars in Germany. Ben-Hur also develops feelings for the family slave Esther (Nazanin Boniadi) but she is married off to another servant, Simonides Haluk Bilginer).

Three years later, Messala returns as a decorated Roman officer. His return coincides with a rising insurrection by the Zealors who are opposed to the oppressive nature of Roman rule. Judah treats and shelters a young Zealot youth named Gestas). Messala reunites with Ben-Hur and attempts to convince his adoptive brother to serve as an informant. Following a reunion dinner with Ben-Hur and his family, Messala informs them that a new Roman governor Pontius Plate will be taking residence in Jerusalem and that no incidents must occur.

Days later, Pontius Pilate marches into Jerusalem with Ben-Hur and his family watching from a balcony. Gestas attempts to assassinate Pilate with a crossbow but fails. In retaliation, the Romans storm Ben-Hur's household and arrest him and his family. Rather than betray a fellow Jew, Ben-Hur takes responsibility for the assassination and is sentenced to enslavement aboard a galley. His mother and sister are sentenced to be crucified. Ben-Hur and Messala fall out with the two hating each other for their perceived betrayals. While being led to the galley, Ben-Hur encounters Jesus who fetches him some water.

Ben-Hur endures five years of slavery as a rower aboard a Roman galley under the command of Quintus Arius (James Cosmo). During a naval battle with Greek rebels, Ben-Hur's galley is destroyed and he manages to cling to a floating mast. Ben-Hur is washed ashore and is found by Sheik Iderim, who recognizes him as an escaped slave. Ben-Hur manages to convince Ilderim not to hand him over to the Romans by treating one of his racing horses. After Ben-Hur develops a bond with the four racing horses, a grateful Ilderim then trains Ben-Hur to be a chariot racer.

Ben-Hur and Sheik Ilderim later travel to Jerusalem to take part in a grand chariot race at the newly built Roman circus Jesus' preaching ministry draws the attention of governor Pilate and Messala, who is now the commander of the Roman garrison and a champion chariot race. visiting Jerusalem, Ben-Hur encounters Esther, who has become a follower of Jesus dedicated her life in charity work. Esther tells Ben-Hur that his mother and sister are dead.

Ben-Hur later confronts Messala alone in their former home but is forced to flee when Roman soldiers turn up. After the Romans execute twenty civilians in reprisal, Esther falls out with Ben-Hur. Sheik Ilderim instructs Ben-Hur in chariot racing techniques. Later, Ben-Hur encounters a former Roman soldier named Druses who informs him that his mother



Naomi and sister Tirzah are still alive. However, their reunion is soured when Ben-Hur discovers his mother and sister have leprosy.

Sheik Ilderim bribes Pilate into allowing Ben-Hur to compete by proposing a high wager. Esther tries to convince Messala not to race Ben-Hur but he is adamant that he will win. On the day of the race, Ben-Hur follows Ilderim's instructions to hold back from the race until the final laps. Using dirty tactics, Messala manages to knock out the other competing charioteers. Following a brutal and gruelling race, Ben-Hur wins the race. Messala survives but is badly wounded and loses a leg. Ben-Hur's victory embolden the Jewish spectators and yields dividends for Ilderim.

Despite his victory, Ben-Hur is despondent about his family and his former friend Messala. Later, Esther witnesses the arrest of Jesus in the Garden of Gethsemane. Ben-Hur and Esther witness a bruised and beaten Jesus being forced to carry his cross through the streets. Mirroring his first encounter with Jesus, Ben-Hur tries to offer Jesus water but is beaten by a Roman soldier. Following Jesus' crucifixion, a rainstorm occurs. Naomi and Tirzah are miraculously healed and Sheik Ilderim pays the ransom setting them free.

In the end, Ben-Hur reconciles with Messala. Despite his anger, Messala finds the strength to forgive Ben-Hur. Together, Ben-Hur, his mother, sister, Esther, and Messala accompany Sheik Ilderim's caravan as they leave Jerusalem.

The Director highlights on the themes of forgiveness and love rather than mere vengeance. He found "the most important values of pride, rivalry, power, strength, the dictatorship of power and self-love" that were prominent in the Roman Empire to be passé in the contemporary world of today. Hence, he wanted those themes to be the primary subjects in this version. He said that the film is not just about the story of Ben-Hur, but rather a shared story of him and his brother, Messala.

The Chariot race is the, best craftsmanship has been brought by Timur Bekmambetov and Art director Massimo Pauletto, was planned in advance, in several iterations of storyboards and animated Pre-Visualisation videos. In order to re-create the sequence, producers and horse race track experts built a 1,000-foot-long arena, with a 250 metre long and 50 metre wide track, stands, and gates, called Circus Tiberius, at Cinecitta World. It is a film-themed amusement park about 45 minutes south of Rome. It was built partly on the back lot of producer Dino De Laurentiis former studio complex. According to production designer Naomi Shohan, arena designs were compiled from archaeological records of circuses in Roman territories. One-sixth of the arena was physically built and the rest was added to the film by computer graphics. Unique chariots were also built based on original references.



A total of 86 horses were supplied by horse master Steve Dent, with back up animals and were trained for several months, to be able to race at 40 miles per hour. There were 60 handlers for the horses, and 12 horses were put in rotation for every four horse-drawn carriage, so the animals would have a chance to rest. Unlike the chariots in the 1959 version, made by Italian craftsmen and weighed 900lb, this time the team wanted to use the equivalent of Ferraris – small and fast. Multiple chariots were made for each character – some with brakes (though the horses are strong enough to overpower the brakes), some with room for a second "blind driver" or 'bonnet-fitted' camera, some with different-sized wheels for filming on the turns instead of the straights, some to flip over or crash. Massimo Pauletto, an art director on the film who built the chariots, says his team had to reinvent a forgotten skill, "from the sketches, nobody was understanding how they could become real," and the most toughest part was to fit together our practical needs and the special-effects needs. Problems cropped up day-by-day as the bolts that held the chariots together kept breaking by the horses due to their immense strength, and the bar that attached the horses were able to be bent. As a result, the crew had to learn how to build a new one week after week.

To capture the thunderous feel of the race, the film crew attached microphones to the horses to record the sound of pounding hooves, and GoPro cameras were buried in the sand. The cameras were also planted on chariots and people, one of which was placed on a soccer ball in the middle of the track while the horses run over it. Huston and Kebbell spent two and a half months preparing and rehearsing, to learn how to drive chariot races in Italy, six days a week. It took time for the stuntmen to learn to drive them and were only called in for extremely dangerous stunts. But overall, it was actors in the chariots. A total of 20 chariots were used. A bulk of scene was done using real practical stunts without any CGI assistance and digital models were only used when things got too dangerous. Around 400 extras were used as spectators (which were then increased to around 100,000 with special effects). Bekmambetov's goal was to shoot these action scenes so realistically that the audience feels that they're in the chariot, driving.

The Chariot race sequence is a realistic picturesque scene. The real Chariot race sequence is brought to light in the movie. The Director depicts the characters as real. Heroines, Comedians have become the characters themselves.



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