

Goya's ghosts 2006 movie review sample

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Goya's Ghosts (2006)

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The film, Goya's Ghosts (2006), is a seminal work in the history of cinema. The director, Miloš Forman, creates an ever-lasting impression on the minds of the audience with his quintessential depiction of the life and works of the eminent artist. The central thrust of the film is the issue of state-sponsored usage of torture that was prevalent in Spain in 1792.

Forman and Jean-Claude Carrière, the co-writer of the film, have depicted the character of the protagonist as an inspired artist who endeavors to balance between earning his bread and societal obligation to portray the atrocities of the state in the name of war and God.

The cinematic work is based on the life of the artist, Francisco Goya, who was one of the most famous painters of the times. The paintings made by the man that portray the human cruelty have been tagged as iconic in quality and importance. These paintings are also known as the “black paintings”.

Arguably, this man was the very first painter who depicted the mistreatment of human beings at the brutal clutches of the state machinery. The images made by the painter are unforgettable and horrific. Goya is shown as a peripheral character. The works of art made by him are the focus of the cinematic work. The political, moral and social context of the “black paintings” by the artist brings out the pains of the commoners in the times. They were subjected to inhuman cruelty by the state.

The protagonist of the film is concerned about the unthinkable inhuman attitude that man has toward another man in this society. There are two

kinds of horrors that loom over the minds of the audience as they watch the “black paintings”. The first of these is the cruelty of the French invaders on the Spanish inhabitants along with the haplessness faced by the people due to the Peninsular War. Secondly, the paintings also depict the work of the Holy Office, something that is better known to people as the Spanish Inquisition.

Through the recreation of the cruelty of the Inquisition, this film endeavors to speak out against the West’s vehement approach in regard to terrorism. The film develops as the events unfold. It is made very clear to the audience that the Enlightenment led the world to learn that torture could not be applied in order to learn truth. People came to comprehend that the act of torture was, in fact, a paramount tool in the arsenal of the tyrant. Torturous acts could only bring injustice and misery. Torture was now seen as a mode of getting the way the tyrant wanted as he could make the choice of the “truth” that he wished to be believed. The film establishes this idea through the depiction of the scenes and the chronology of events that are portrayed.

The memorable film by Forman depicts Goya as a very complex character. Goya’s complex mind can be gauged through the complexity of his work. The director goes on to recreate many of the artist’s famous works in this film to stir the minds of the audience.

Many well-known paintings of the artist including Carlos IV, the eminent portrait of his spouse, the painting called “The Third of May 1808” are shown in the film. However, the most important and impressive depiction is the painting that shows the trial by the Inquisition after Ferdinand VII was restored, after the ousting of the French. This seminal painting is known as

the “ The Tribunal of the Inquisition,” 1812.

The cinematic work is extraordinary in its portraiture. The director has successfully made the film a strong message to the world. Thus, the film leaves a mark in the hearts of the gazillion people whom the cinematic medium reaches transcending cultural and geographical barriers.

References

Zaentz, Saul (Producer), & Forman, Miloš (Director). (2006). Goya’s Ghosts [Motion Picture].

Spain: Warner Bros.