

IMDB TOP MOVIES

Reviewing movies is a common way to assess a movies overall quality by critics. The overall quality and determining whether the movies are worth recommending is by review. movie reviews differ from movie articles in that they encompass individual and distinctive reactions to and evaluations of a movie, as well as objective analyses of the movie's formal techniques and thematic content.

According to Wikipedia, IMDb (an abbreviation of Internet Movie Database) is an online database of information related to films, television series, home videos, video games, and streaming content online – including cast, production crew and personal biographies, plot summaries, trivia, ratings, and fan and critical reviews. IMDb began as a fan-operated movie database on the Usenet group "rec.arts.movies" in 1990, and moved to the Web in 1993. It is now owned and operated by IMDb.com, Inc., a subsidiary of Amazon.

I have collected the top 250 movies of all time from Imdb database and following is a brief Roger Ebert review of the top 5 movies and their word cloud visualizations why they are highly rated.

1. THE SHAWSHANK REDEMPTION

"The Shawshank Redemption" is a movie about time, patience and loyalty -- not sexy qualities, perhaps, but they grow on you during the subterranean progress of this story, which is about how two men serving life sentences in prison become friends and find a way to fight off despair.

The story is narrated by "Red" Redding (Morgan Freeman), who has been inside the walls of Shawshank Prison for a very long time and is its leading entrepreneur. He can get you whatever you need: cigarettes, candy, even a little rock pick like an amateur geologist might use. One day he and his fellow inmates watch the latest busload of prisoners unload, and they make bets on who will cry during their first night in prison, and who will not. Red bets on a

3. THE DARK KNIGHT

“Batman” isn’t a comic book anymore. Christopher Nolan’s “The Dark Knight” is a haunted film that leaps beyond its origins and becomes an engrossing tragedy. It creates characters we come to care about. That’s because of the performances, because of the direction, because of the writing, and because of the superlative technical quality of the entire production. This film, and to a lesser degree “Iron Man,” redefine the possibilities of the “comic-book movie.”

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“The Dark Knight” is not a simplistic tale of good and evil. Batman is good, yes, The Joker is evil, yes. But Batman poses a more complex puzzle than usual: The citizens of Gotham City are in an uproar, calling him a vigilante and blaming him for the deaths of policemen and others. And the Joker is more than a villain. He’s a Mephistopheles whose actions are fiendishly designed to pose moral dilemmas for his enemies. His clown's makeup more sloppy than before, his cackle betraying deep wounds, he seeks revenge, he claims, for the horrible punishment his father exacted on him when he was a child. In one diabolical scheme near the end of the film, he invites two ferry-loads of passengers to blow up the other before they are blown up themselves.

4. THE GODFATHER PART II

The musical score plays an even greater role in “The Godfather: Part II” than it did in the original film. Nostalgic, mournful, evoking lost eras, it stirs emotions we shouldn’t really feel for this story, and wouldn’t, if the score were more conventional for a crime movie. Why should we regret the passing of a regime built on murder, extortion, bribery, theft and the ruthless will of frightened men? Observe how powerfully Nino Rota’s music sways our feelings for the brutal events onscreen.

At the end of Francis Ford Coppola’s masterwork “The Godfather” (1972), we have seen Michael Corleone (Al Pacino) change from a young man who wanted to stand apart from his family to one who did not hesitate to take up the reigns of control. In “Part II” (1974), we see him lose his remaining shreds of morality and become an empty shell, insecure and merciless. If the score evokes pity, it is Michael’s self-pity. In attempting to fill the shoes of his father, Michael has lost sight of those values that made

Don Corleone better than he had to be and has become a new godfather every bit as evil as he has to be.



If Rota's score had been energetic and pounding, we might see him as more closely paralleling Tony Montana in a better film, Brian DePalma's "Scarface" (1983). But the score is sad, and music can often evoke emotion more surely and subtly than story. Consider how deeply we are moved by certain operatic arias that are utter nonsense.

5. 12 ANGRY MEN

following the closing arguments in a murder trial, the 12 members of the jury must deliberate, with a guilty verdict meaning death for the accused, an inner-city teen. As the dozen men try to reach a unanimous decision while sequestered in a room, one juror (Henry Fonda) casts considerable doubt on elements of the case.



Personal issues soon rise to the surface, and conflict threatens to derail the delicate process that will decide one boy's fate.

This movie is a masterpiece. That term gets thrown around a lot -- it's a very easy thing to say about great films like this -- but this movie is one of the best. This is one of the very few films that I will call perfect. the art of arguing as a subject; we could certainly use more of them, but until then, Lumet's window into strained civic duty will continue to serve mightily, Thought-provoking, continually riveting, and absolutely unforgettable - and surprisingly designed around a very simple, tightly budgeted, special-effects-free premise.

By **Abdulhamid Ibrahim**

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