

本編スタート 

チャプター・リスト

ギャラリー

音声/字幕

# BEN-HUR







ANNO DOMINI

キリスト誕生の年



ユダヤはローマの  
支配下にあった



この年 全ユダヤ人は  
ローマ皇帝の命令で



登録と課税のため  
出身地へ戻ることになった

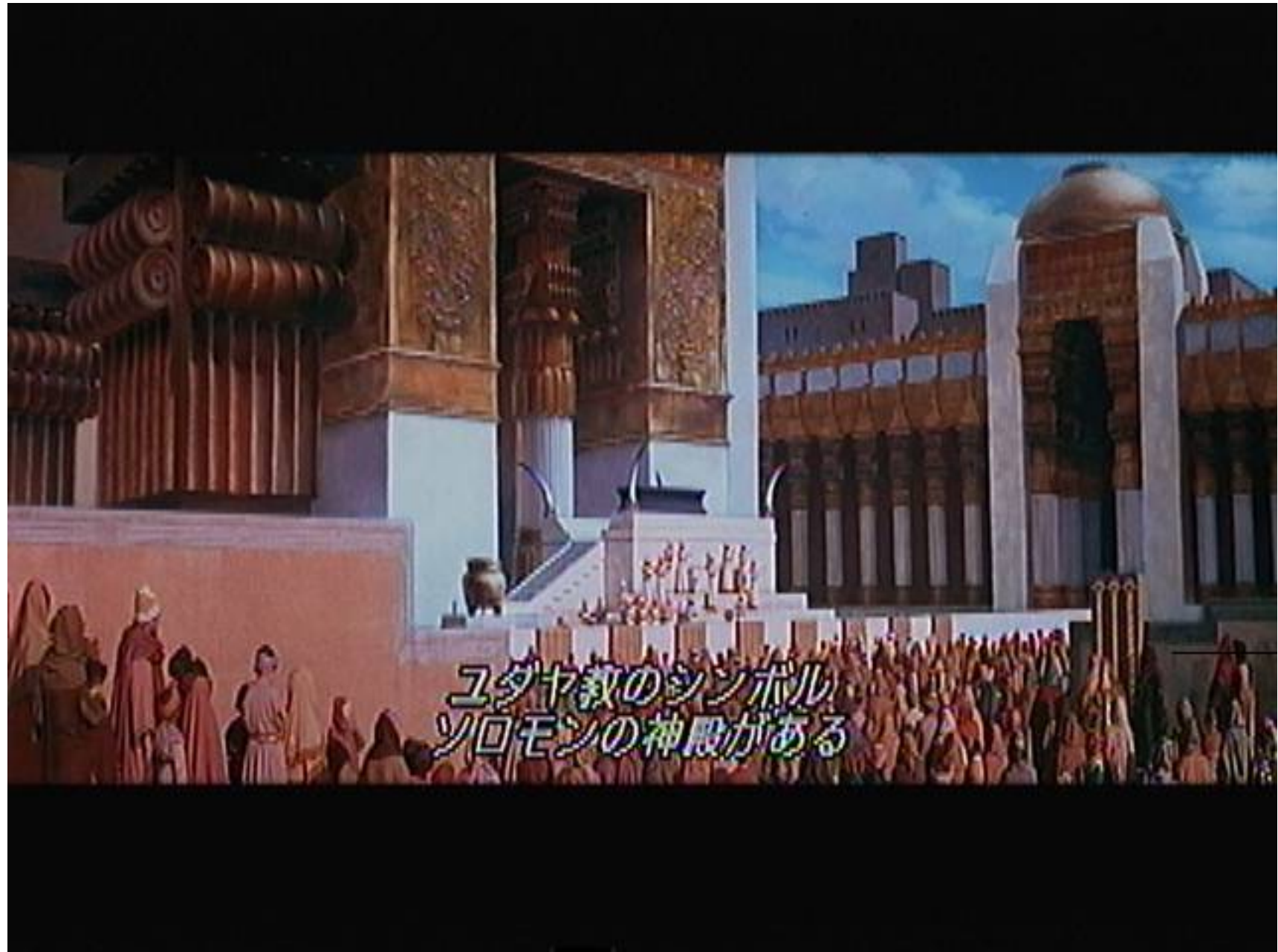


多くの者は  
首都エルサレムを通った



そこには  
ローマ軍の誓と共に —  
とりで





ユダヤ教のシンボル  
ソロモンの神殿がある



占領はされていても  
住民は信仰を持っていない



彼らは救世主が現れるという  
預言を信じていた



そして解放と自由が  
もたらされることを















# BEN-HUR

*A Tale of the Christ*

BY

GENERAL LEW WALLACE

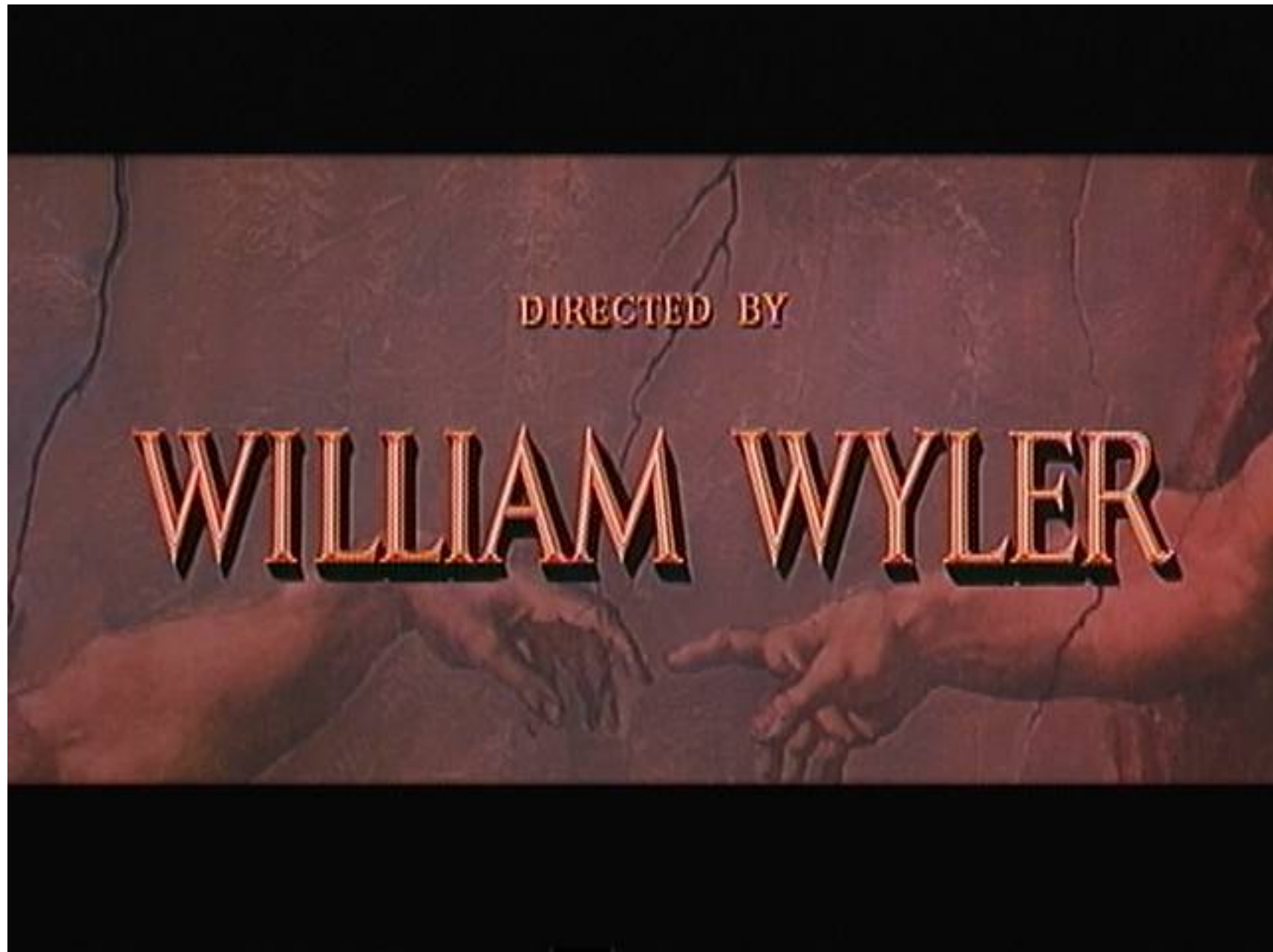
The background of the title card is a reproduction of Michelangelo's famous fresco, "The Creation of Adam". It depicts Adam on the left, reclining and reaching out towards God on the right, who is surrounded by other figures. The scene is set against a dark, cracked stone wall.

STARRING

CHARLTON HESTON

DIRECTED BY

WILLIAM WYLER



ANNO DOMINI

XXVI

紀元26年









ナザレだ エルサレムには  
明晩 若く



ヨセフ 見ないのか？



まだ できてないな  
息子は？



山へ行ってるよ



彼は「父の仕事をする」と  
答えた





メッサラ 指揮を任すぞ





子供の時から  
あこがれていた



この軍団を  
指揮することをな



エルサレムに  
14歳まで住んでいた



それに過激な一神教でな



不思議な運中だ  
"救世主"を待望しとる



ユダヤ人の王となって  
反ローマ的天国へ導くとさ



民衆を水に漬ける  
ヨハネとかいう男や—



奇跡を起こすとかいう  
大工のせがれがいてな





神は心の中にあると  
言うのだ



ジユダ・ベン・ハーとか



昔 ここは彼の国だった  
忘れるな



エルサレムで  
一番の金持ちだ



ユダヤ随一の家柄だよ



子供のころ  
兄弟のようだった












ユダヤは治めにくい所だ  
力を貸してくれ




グラトゥスだ  
大部隊を連れてくる



ユダヤは  
ローマの属州だぞ

A woman with dark hair, wearing a white headscarf and a dark top, is shown from the chest up. She is looking directly at the camera with a neutral expression. The background is dark and out of focus, suggesting an indoor setting with some architectural elements. The lighting is soft, highlighting her face and the texture of the headscarf.


ただ あなた様と  
ローマ人のお友達が—

A woman with dark hair, wearing a white headscarf and a dark top, is shown from the chest up. She has a serious, somewhat somber expression and is looking directly at the camera. The background is dark and out of focus, suggesting an indoor setting with a window or screen. The lighting is soft, highlighting her face and the texture of the headscarf.

狩りに出られた日

A woman with a white headscarf and a brown top is shown in a dark, possibly indoor setting. She has a concerned or distressed expression on her face. The background is dark with some vertical lines, possibly from a window or a screen.

傷を負って帰られて—


A woman with dark hair, wearing a light-colored headscarf and a dark top, is shown from the chest up. She has a serious, somewhat somber expression and is looking directly at the camera. The background is dark and out of focus, suggesting an indoor setting with some architectural elements like a lattice screen.

私は神の助けを  
祈りましたわ





覚えている  
“この子をお助け下さい”とな


A woman with a white headscarf and a white top is looking towards a man whose profile is visible on the left. The scene is dimly lit, suggesting an indoor setting at night. The woman's expression is serious and contemplative.

自由が…  
うれしくないような






奴隸の中に目に留まった  
娘がいれば—



人の嫁でなければ  
別れの接吻もできるが  
せつぶん



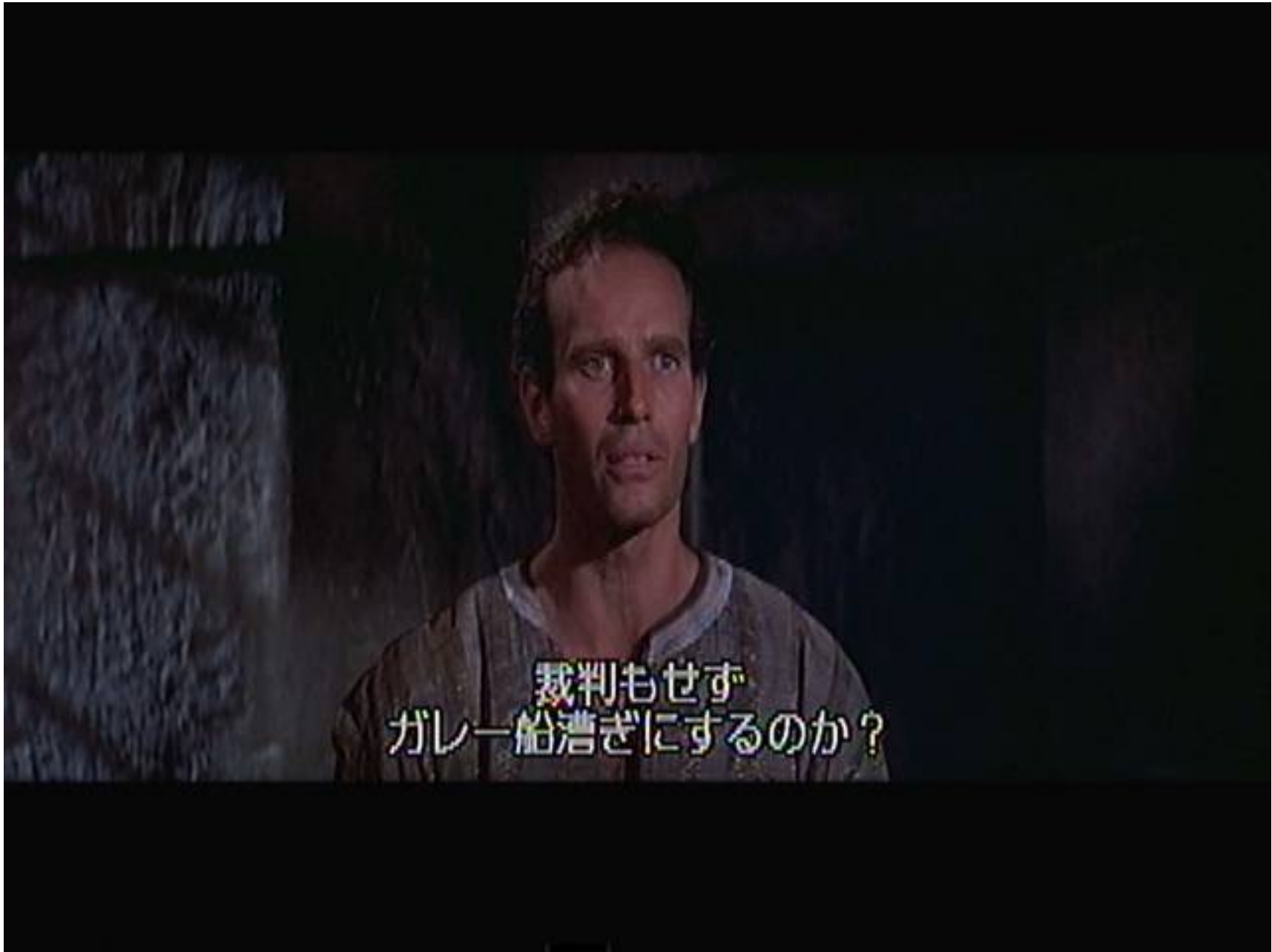
嫁に行くのでなければ  
お別れは致しません









A man with dark hair and a serious expression is shown from the chest up. He is wearing a light-colored, possibly grey or blue, tunic. The background is dark and indistinct, suggesting an interior setting. The lighting is focused on his face, creating a dramatic effect. At the bottom of the frame, there are two lines of Japanese text in a white font with a black outline.

裁判もせず  
ガレー船漕ぎにするのか？







その男にやるな



神よ、助けたまえ...

















マケドニアの艦隊が  
商船を襲っている



















そなたは海路の危険を  
除いてくれた



勝利のバトンを授けよう



いえ ユダヤの継督を襲ったと  
無実の罪を得た者です














よいように語せよ



これが元老院と  
回一マ市民の意志である



グラトゥスに替わって  
ピラトが総督になる



一刻も早く 母と妹を  
助けたいのです



“人の嫁でなければ  
別れの接吻を…”





“嫁に行くのでなければ  
お別れは致しません”










A dark, atmospheric scene featuring two figures. The figure on the left is wearing a white, tattered hood that obscures their face, with some light-colored hair or fabric visible. The figure on the right is mostly in shadow, wearing a dark hood. The background consists of dark, vertical wooden planks. The overall mood is mysterious and somber.

私たちのこと言わないって

A woman with reddish-brown hair, wearing a dark top and a reddish-brown shawl, is shown in a dark, possibly outdoor setting at night. The background is very dark with some faint, blurry shapes. The overall mood is somber and quiet.

お約束します



















こんな時に  
あの安らかな お顔は…
















世界中の苦痛を  
背負って行かれたみたい



あらし  
嵐が来そう

A dark, atmospheric scene, possibly a still from a film or video. The image is mostly black, with a faint, central figure that appears to be a person standing in a dark, possibly outdoor setting. The person is wearing a dark, long-sleeved garment. The background is indistinct but suggests a natural environment. Overlaid on the lower part of the image is white Japanese text.

真昼なのに  
こんな暗くなって




お亡くなりだわ












“父よ 彼らを許したまえ”と  
おっしゃるのが聞こえた

A man and a woman are shown in profile, facing right. The man is on the left, wearing a dark brown shirt. The woman is on the right, with her hair styled in a bun. They appear to be in a dimly lit room with a wooden wall and a thatched roof in the background. Japanese subtitles are overlaid on the image.

恨みもぬぐい去られて  
しまったよ





The image is a reproduction of Michelangelo's famous fresco, "The Creation of Adam," which depicts the hands of God and Adam reaching toward each other. The background is a textured, cracked surface, and the text is overlaid in a golden, serif font.

THE END

A  
Metro-Goldwyn-Mayer Picture