Citizen Kane

Inkshed

Citizen Kane truly is the earliest “auteuristic” film I’ve ever seen, it’s filled from the start to end with incredibly interesting decisions in how to tel

l what would otherwise be a fairly run of the mill story – a rich man is unable to live a fulfilled life despite his wealth. While I have no point of reference for which of these elements were actually chosen by Orson Welle’s, he nevertheless allowed their use within his film and in a way made them his. In contrast to most of the films of the day, there is very little “romantic” about the narrative or the characters within. Kane dies utterly lonesome and regretful. Susan has lost all of her money, burdened by the past. Bernstein has gone nowhere, still a stooge for those with power. Leland is dying of old age. To society, no lesson is learned from all of this. It was just an unsolved jigsaw puzzle thrown in the incinerator. Visually, this mysterious and dreary tone is reinforced through lots of interesting techniques. Routine use of deep focus and low angle shots, fantastic transitions from special effects to shots of our characters. I also thought the use of music was great, although I’m not sure how significant from an innovative standpoint. The background was dense with the use of fantastic scoring to underscore the atmosphere of the setting. The unusual narrative structure was interesting. We start from the aforementioned perspective of society – he was a mysterious man that died, but are given a tour through his life to realize how compelling it truly is. Perhaps the reason the reporter derived no important meaning from Kane’s life is that his conception of it all didn’t have Welles directing them!