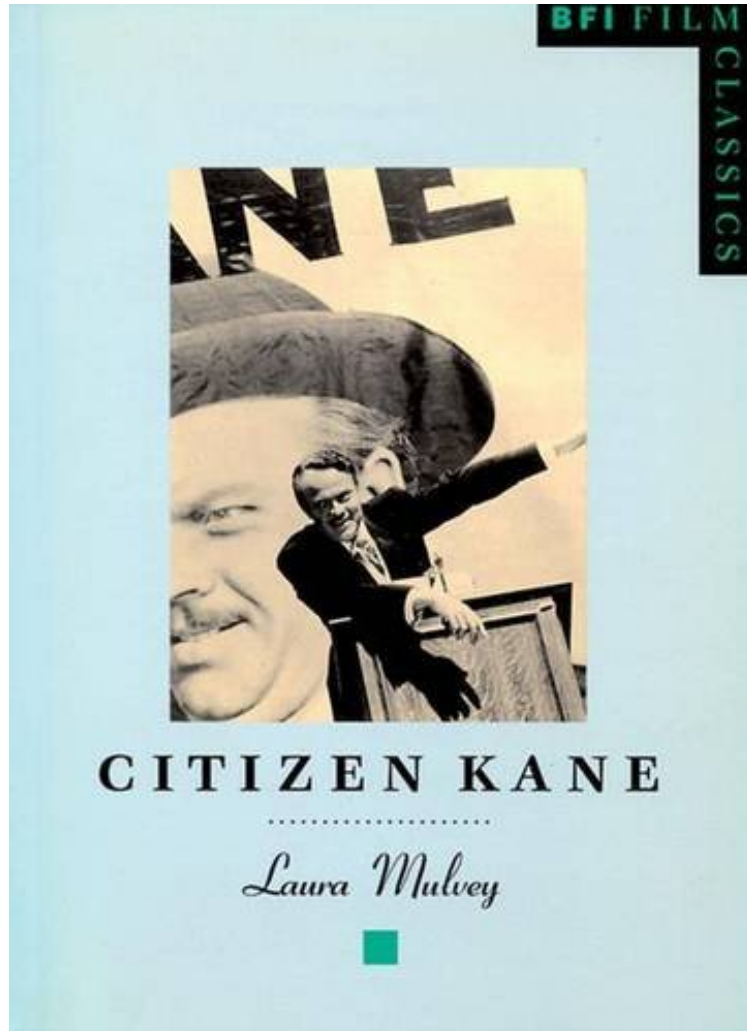


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Citizen Kane (BFI Film Classics)

Laura Mulvey

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Laura Mulvey : Citizen Kane (BFI Film Classics) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Citizen Kane (BFI Film Classics):

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Citizen Kane's unchallenged reputation as one of the greatest films in all cinema is matched only by the accumulation of critical commentary that surrounds it. What more can there be to say about a masterpiece so universally

acknowledged? As Laura Mulvey shows in a fresh and original reading, the richness of the film, both thematically and stylistically, is inexhaustible. In a lucid and perceptive critique she investigates the psychoanalytic structure that underlines the film's presentation of Kane's biography, for once taking seriously what Orson Welles himself disparagingly referred to as "dollar-book Freud." She also illuminates the film's historical context, revealing it to be a prescient commentary on the isolationist politics of prewar America.

.com This is a brilliant introduction to what many consider to be the greatest American film. Critic Laura Mulvey provides new insight into the creative collaboration of screenwriter Herman Mankiewicz, cinematographer Gregg Toland, and writer-director-star Orson Welles. She sheds new light on the relationship between the fictional Kane and the character upon which he is based, legendary newspaper tycoon William Randolph Hearst. Mulvey is especially sensitive to the way *Citizen Kane*--and Hearst--negotiated liberal and conservative politics; for her, Kane's psyche mirrors the political unconscious of the United States in the early 1940s. The appendix reprints a press statement by Welles himself in which he describes his reasons for making the film. From the Back Cover *Citizen Kane*'s reputation as one of the greatest films of all time is matched only by the accumulation of critical commentary that surrounds it. What more can there be to say about a masterpiece so universally acknowledged? Laura Mulvey, in a fresh and original reading, illuminates the richness of the film, both thematically and stylistically, relating it to Welles's political background and its historical context. In a lucid and perceptive critique she also investigates the psychoanalytic structure that underlies the film's presentation of Kane's biography, for once taking seriously what Orson Welles himself disparagingly referred to as 'dollar-book Freud.' In her foreword to this special edition, published to celebrate the 20th anniversary of the BFI Film Classics series, Laura Mulvey focuses on the film's politics, highlighting the contemporary 'rhymes' in Kane's portrayal of a scandal-prone press baron in a time of economic crisis. About the Author Laura Mulvey is Postgraduate Programme Coordinator at the BFI. She is the author of *Visual Pleasure and Narrative Cinema* (BFI, 1989) and *Visual Pleasure and Narrative Cinema* (BFI, 1996) and has directed films in collaboration with Peter Wollen.