|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Ivan | [Middle name] | Eubanks |
| [Enter your biography] | | | |
| New Economic Schol, Moscow | | | |

|  |
| --- |
| **Your article** |
| ***October*** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| *October* (Dir. Sergei Eisenstein and Grigorii Aleksandrov; Moscow: Sovkino, 1927) is a film tracing the events leading up to and of the 1917 Bolshevik revolution. Due to its thematic and stylistic continuity with Eisenstein’s two earlier films, *Strike* (1924) and *Battleship Potemkin* (1925), *October* is often considered the third instalment in this unofficial but recognized trilogy. Regardless, the USSR commissioned *October* as a separate film for a festival celebrating the tenth anniversary of the 1917 October Revolution. As a historical film, *October* proved controversial prior to its release, which was delayed until March 1928. Stalin objected to several passages, particularly scenes depicting Leon Trotsky and, as a result, only excerpts of the film were shown at the festival. Eisenstein was accused of diminishing the eminence of Vladimir Lenin. Historians have since pointed out the film’s anachronisms and inaccuracies, including the destruction of the monument of Alexander III (which happened in 1921, not 1917), and the fictionalized sequence depicting the storming of the winter palace. *October* is widely considered a masterpiece of cinematic form that exemplifies Eisenstein’s theory of ‘intellectual montage,’ whereby sequential shots clash with each other to create tension ultimately resolved by a synthesizing concept, idea, or thought. Such syntheses manifest as Eisenstein’s commentary on historical events, which supersedes the film’s status as a mimetic representation of them. |
| *October* (Dir. Sergei Eisenstein and Grigorii Aleksandrov; Moscow: Sovkino, 1927) is a film tracing the events leading up to and of the 1917 Bolshevik revolution. Due to its thematic and stylistic continuity with Eisenstein’s two earlier films, *Strike* (1924) and *Battleship Potemkin* (1925), *October* is often considered the third instalment in this unofficial but recognized trilogy. Regardless, the USSR commissioned *October* as a separate film for a festival celebrating the tenth anniversary of the 1917 October Revolution. As a historical film, *October* proved controversial prior to its release, which was delayed until March 1928. Stalin objected to several passages, particularly scenes depicting Leon Trotsky and, as a result, only excerpts of the film were shown at the festival. Eisenstein was accused of diminishing the eminence of Vladimir Lenin. Historians have since pointed out the film’s anachronisms and inaccuracies, including the destruction of the monument of Alexander III (which happened in 1921, not 1917), and the fictionalized sequence depicting the storming of the winter palace. *October* is widely considered a masterpiece of cinematic form that exemplifies Eisenstein’s theory of ‘intellectual montage,’ whereby sequential shots clash with each other to create tension ultimately resolved by a synthesizing concept, idea, or thought. Such syntheses manifest as Eisenstein’s commentary on historical events, which supersedes the film’s status as a mimetic representation of them. |
| Further reading:  (In Pictures: Soviet Posters of the Silent Screen)  (Eisenstein)  (Goodwin)  (Kizirian)  (Romano)  (Sperber) |