

Strike Task

Strike is a 1925 silent Soviet Constructivist film. The film was directed by Sergei Eisenstein and served as propaganda for the Communist Revolution in the newly formed Soviet Union. The film depicts a strike in pre-revolution Russia in 1903 where suppressed factory workers rebel against their bourgeoisie leaders. Additionally, the film focuses on collectivisation and the workers working collectively rather than individualism. The film tells their story through the use of Soviet Montage Techniques.



Firstly the film uses the Tonal Editing Method which involves focusing on light, shadows and colours of the scene in order to create a certain mood. In this case, the film uses Low Key Light throughout most of its duration to create a sombre mood which could be representative of the mood and the suppression that the workers constantly face. Conversely, there are moments in the film where High Key Light is used, mainly in situations where the proletariat emerge victorious. However, this is short lived as their revolt is put to an end in the final moments of the film and many are killed.

At the start of the film, metric editing is used. This is when the tempo of the film or scene in the film is based on the length of each shot. In this case, each shot of the workers is quick and no longer than a few seconds. This creates the impression that factory life for them is extremely busy and hard, suggesting that the bourgeoisie are perhaps overworking the workers and treating them unfairly. This method is also used several times throughout the film when the workers are revolting against the bourgeoisie and this is possibly to show that they can achieve many victories through working collectively.

Eisenstein's other method of editing used in the film is called the Over-Tonal-Method. This involves combining Metric and Tonal editing along with rhythmic montage. This is also done when the workers are revolting as there are times when the film cuts between the shots of workers fighting factory owners and workers running free. The light used when the workers fight the owners is Low Key, once again representing

the workers' oppression and the light used when they escape is High Key. This along with the quick cuts suggesting that there is lots going on, creates contrasting scenes that is highly supportive of the workers' story.

Finally, the last editing method that Eisenstein uses is the Intellectual Method. This is when meaning is created when two or more shots are combined that have a similar conceptual connection. This is extremely prominent in the final scene of the film where the workers are being gunned down and killed alongside accompanying shots of a cow being slaughtered. This scene is basically comparing the proletariat being slaughtered to livestock being slaughtered, suggesting that the bourgeoisie have no issue killing the workers as they are expendable and further strengthens the key message of the film: collectivism over individualism.

