

Document Citation

Title	A sixth of the world
Author(s)	
Source	<i>Publisher name not available</i>
Date	
Type	program note
Language	English
Pagination	3-4
No. of Pages	2
Subjects	Vertov, Dziga (1896-1954), Russia (Federation)
Film Subjects	Shestaia chast mira (A sixth of the world), Vertov, Dziga, 1926

A SIXTH OF THE WORLD (SHESTAYA CHAST MIRA). 1926. Released December 31, 1926.
Documentary. Goskino (Kultkino). Russian intertitles. ca 60 minutes.
Alternate English title: ONE-SIXTH OF THE EARTH.

Scenario, direction, editing: Dziga Vertov. Assistants - Mikhail Kaufman, Yelizaveta Svilova, Ilya Kopalin. Photography: Mikhail Kaufman, Ivan Belyakov, Samuel Bendersky, P. Zotov, A. Lemberg, N. Konstantinov, N. Strukov, Yakov Tolchan.

The following is compiled from both the translation of the catalog entry for this film issued by the Cinematheque Royale de Belgique on the occasion of its Soviet retrospective (1965), and from the Matt Sliwowski translation of the intertitles prepared by and for the Anthology Film Archives (New York). The lettering below approximates that of the design of the original intertitles.

-The film is divided into six parts. (Note: Excerpted intertitles in parenthesis.)

1. The Capitalist World - Factories, Hard Labor of Workers, Colonies (I SEE/ a golden CHAIN of capital/... and you/ I see YOU/ IN SERVICE of capital/ still more machines/... I SEE/ COLONIES/ CAPITAL/ SLAVES/ out of Negroes/ CAPITAL/ TOYS/ GUNS/ HATE/ convulsions/ on the brink of their own HISTORICAL DOWNFALL/ ... and YOU/ [who] overthrew the power of capital in October/ [who] discovered the road TO NEW LIFE/ for THE FORMERLY oppressed nations of this country/...YOU/ TARTARS/ BURYATS/ UZBEKS/... YOU ALL [are] THE MASTERS OF THE SOVIET LAND/ IN YOUR HANDS IS THE SIXTH PART OF THE WORLD).
2. The Geographical and Topographical Riches of the USSR - The Diversity of the Population (FROM KREMLIN/ to the Chinese border/ EVERYTHING [is] in YOUR HANDS/ YOURS ARE/ THE BUFFALOS/ THE GOATS/... THE BROWN bear/ ...and SHEEP/ WOOL/ YOURS is oil/ FISH/ ...along all the roads of the Soviet land the export goods are moved/ ...and here THOSE PELTS are at the LEIPZIG fair/...and now, in the country of capital.../ THE PELTS...are EXCHANGED for machines for the Soviet nation/ for MACHINES which make MACHINES/ that is how, in the country of PROLETARIAT dictatorship even the nations still living in a patriarchal organization/ through the branches of state trade/ no matter how far away they live/ BUILD socialism/ TOGETHER...)
3. The Economic Activity of the USSR (see titles listed in section 2).
4. The Potential of Export (see titles listed in section 2).

5. The Importance of State Commerce in the Remote Regions. (ANOTHER WOMAN works among the women of the East/... Buryats and MONGOLS read "Buryat-Mongolian Pravda"/... CHILDREN OF MONGOLS join the pioneer squad/ with help to the reindeer breeders - a polar dispensary/ irrigating canals/ for the waterless steppes/ an electric bulb - for a peasant hut...)

6. The Importance of ^{International} Economic Exchange in Transforming One Sixth of the Earth from a Backward Agricultural State into an Independent Industrial and Economic Country
(WE ARE BECOMING THE ATTRACTING CENTER/ for THE WORKERS OF THE WEST/...for the nations of the East who are already rising in **struggle**/ against the yoke of capital/ the oppressed nations/ while gradually ABANDONING the world capital/ WILL FLOW INTO THE CURRENT of common socialist ECONOMY)

- This lyrical film-poem was commissioned by the Soviet government's trade agency and made the same year as STRIDE, SOVIET! It is an exotically beautiful, animistic documentary that brings together in a "universal song" the various European and Asiatic regions of the Soviet Union. It had considerable influence on the development of the documentary in many countries. In particular, W. Ruttmann took the idea for his MELODIE DER WELT from this key film by Vertov. Georges Sadoul, Dictionary of Films, translated, edited, and updated by Peter Morris.

DZIGA VERTOV (Byalostok, Poland, January 12, 1896 - Moscow, February 12, 1954); (real name - Denis Kaufman). VERTOV was probably the Soviet Union's most vociferous, most embattled filmmaker. Film poet, theorist, progenitor of cinema vérité, his significance, after a long period of neglect "has only increased with the years. He created, by his own estimate, 'counting the smaller ones, not less than 150 works'. He turned to the cinema in 1918 after having created in 1916 a rudimentary 'Laboratory of Hearing', where he experimented with recorded sound and 'musical-thematic creations of word montage'. He worked on a film journal, 'Cinema Weekly', between 1918 and 1919 and his first films were of everyday life and historical compilation films. In the early Twenties, after having formed the Kinoks group, he issued a series of manifestos (Kinoks-Revolution, published in 1922) that called for the renunciation of the theatrical film, actors, sets, studios, and scripts.

In the series of Kino-Pravda films (from 1922) and the experimental Kino-Glaz/ The Kino Eye (24) he demonstrated his approach: ("The 'kino-eye' is a means of making the invisible visible, the obscure clear, the hidden obvious, the disguised exposed, and acting not acting. But it is not enough to show bits of truth in the screen, separate frames of truth. These frames must be thematically organized so that the whole is also true.") He believed that the 'kino-eye' had to be allied to the 'radio-ear', the editing of images with the editing of sound... One of the first Soviet filmmakers to make use of trick photography and animation, he considered the cinematic manipulation of space and time essential: (" 'Kino-Eye' offers the possibility of seeing the living processes in a temporally arbitrary order and following a chosen rhythm... 'Kino-Eye' avails itself of all the current means of recording: ultra-highspeed, microcinematography, reverse motion, multiple exposure, foreshortening, etc., and does not consider these as tricks, but as normal techniques of which wide use must be made.") " - Georges Sadoul, Dictionary of Film Makers, translated, edited and updates by Peter Morris. (Consult this source for more information on Vertov, his career and influence).