

Department of Philosophy, History, Culture and Art Studies  
University of Helsinki  
Finland

# What Is That Song?

Aleksej Balabanov's *Brother*  
and Rock as Film Music in Russian Cinema

Ira Österberg

ACADEMIC DISSERTATION

To be publicly discussed, by due permission of the Faculty of Arts  
at the University of Helsinki in lecture room 5 of the University Main Building,  
on the 9th of May, 2018 at 12 o'clock.

Helsinki 2018

To Otto,  
my brother

ISBN 978-951-51-4124-8 (paperback)

ISBN 978-951-51-4125-5 (PDF)

Unigrafia

Helsinki 2018

## Abstract

This dissertation examines the role of rock songs as film music in Russian cinema. The focus is on the film music conventions of the Soviet period and how one important film, Aleksey Balabanov's *Brother* (*Brat*, 1997), helped reshape those conventions in the 1990s. The study has three research questions: 1) How is music used in *Brother*? 2) How were rock songs used in Russian cinema prior to *Brother*? 3) What are the similarities and the differences between the two uses?

The study is divided into two sections. First is a historical examination of Russian and Soviet cinema. The musical strategies of more than twenty films made between the late 1920s and the early 1990s are analyzed in order to investigate the conventional uses of songs and rock songs in particular. The second section focuses on *Brother* and provides a structural and narratological analysis of its use of music.

The methodology of the research is based on film music narratology combined with traditional Russian formalist and structural-semiotic views of art-texts as structures. Central concepts are Claudia Gorbman's (1987) diegetic and non-diegetic music and Guido Heldt's (2013) theoretization on film music, authorship and subjectivity. In analyzing how particular films use certain idioms, I use the concept of "musical strategy," which means the distribution of musical styles and their functions within a particular film.

The use of rock songs in films of the Soviet period goes through three stages. First, in the 1960s and 1970s, rock songs are used as individual exceptions to the main musical idiom. Rock is presented as a diegetic performance that is connected with youth, newness, dance and humor. The second stage relates to the youth films of Dinara Asanova, in which rock songs are still presented as exceptions but they gradually become a more dominant part of the musical strategies. The third stage is the era of perestroika, when underground rock songs and their performers became the topic of several films. In this era rock songs are used as the main idiom of the music tracks, but the songs are still connected with realistic motivation. In addition to the

connection with youth and newness, there emerge connotations of intelligentsia and resistance.

After the fall of the Soviet Union, rock practically disappeared from films' music tracks until the release of the hit film *Brother* in 1997. The music track of *Brother* consists mainly of songs performed by one Russian rock group, Nautilus Pompilius. The main idiom is ambivalent in its relationship to the diegesis: there are several diegetic references, yet the songs can mainly be interpreted as non-diegetic. The songs also represent the voice of the author, despite the fact that the main character attempts to take control of the music track in several ways. This struggle between the author-narrator and the main character over the music can be read as a self-reflective commentary on the development of the use of rock in Russian cinema.

Before *Brother*, rock songs in films needed realistic motivation and had rarely been used as non-diegetic scores. In *Brother* these two roles of rock song as film music are brought under scrutiny, yet they are still looking for their proper place. The overall path of rock songs in Russian films can be seen as the evolution of a device, in Jurij Tyn'janov's (1977 [1927]) terms, in which the element (rock) changes its function and other elements move in to fulfill its previous functions. *Brother's* music track acts as a link in the evolutionary chain of Russian film music's development toward post-classical compilation and composite scores.

## Acknowledgments

This study originally began as a continuation to my Master's thesis in Russian language and literature at the University of Helsinki in 2008. It was completed, however, as a PhD dissertation in musicology at the same university in 2018. During the ten years and the many contextual changes it took to shape and finalize this research project there has nevertheless been one constant element throughout almost the whole process: the multidisciplinary research community at the Finnish Center for Russian and East European Studies, the Aleksanteri Institute. Without the support, kindness and inspiration offered by all the scholars and other staff members working there, I would never have been able to complete this study. In particular I want to express my gratitude to the director of the Aleksanteri Institute, Markku Kivinen, and docent Elina Kahla: thank you for believing in me. I am also deeply grateful to researcher and Doctoral Programme coordinator Hanna Ruutu for giving me her time, effort and wisdom over and over again.

My supervisor, professor Pirkko Moisala was brave enough to take part in the project at a very late stage: thank you for giving me a chance to finally reel it in. The pre-examiners of this study were senior lecturer Guido Heldt (University of Bristol) and associate professor Masha Salazkina (University of Concordia). They took time to read and review my work with the kind of constructive and caring ethos one often only dreams about in the academic world.

I also want to thank docent Erkki Pekkilä and professor Hannu Salmi for providing important and insightful comments at a crucial point in the process. And for making academic study great again, I thank all those fellow PhD students in Russian philology, musicology, and other disciplines all over the world I have had the pleasure to share comments and experiences with over the years. This goes especially to the members of the Finnish Doctoral Programme for Russian and East European Studies: Dragana Cvetanović, Anna Halonen, Mila Oiva, Markus Kainu, Freek van der Vet, and all the other brilliant minds of our "posse."

For financial and material support, I thank the Aleksanteri Institute, the Finnish Doctoral Programme for Russian and East European Studies (which no longer exists), the Department of Slavonics and Baltology (which also no longer exists) at the University of Helsinki, the Finnish Cultural Foundation, Emil Aaltonen Foundation, and the Culture Cluster of the Finnish Centre of Excellence in Russian Studies: “Choices of Russian Modernization.”

Finally, I thank my family. My parents Hilkka and Markus, I hope I have made you proud. My son Kauko, thank you for bringing love, sense and order into my world. And the greatest thanks of all goes to my husband Teemu: it has been great to share this journey of rock, movies and Russian formalism with someone who understands their beauty as well as you do.

Helsinki, January 28, 2018.

## Table of Contents

Abstract.....	3
Acknowledgments.....	5
1 Introduction.....	9
1.1 Previous Research on Russian Film Music.....	12
1.2 Russian Cinema in the 1990s, Aleksej Balabanov and <i>Brother</i> .....	20
1.3 On Methodology and Concepts: Structural Analysis of Music on Film.....	28
1.4 Structure and Aims of the Study.....	48
2 Rock Songs in Russian Cinema Before 1997.....	53
2.1 The Place of Song in Russian Cinema of the Soviet Period.....	61
2.2 Rock as the Exception in the 1960s and 1970s.....	78
2.3 The Youth Films of Dinara Asanova.....	89
2.4 Rock as the Main Idiom during Perestroika.....	99
3 Rock Songs as Film Music in <i>Brother</i> .....	114
3.1 Overview of the Music.....	115
3.1.1 The Pre-existence of Nautilus Pompilius.....	117
3.1.2 The Main Idiom and the Exceptions.....	123
3.1.3 General Characteristics of a Compilation Score.....	131
3.2 The Music and the Diegesis.....	143
3.2.1 Music as Other than Music: Source Shots and Beyond.....	145
3.2.2 Music, Fantasy, and Reality.....	154
3.3 Music and Subjectivity.....	162
3.3.1 Music and Lyrics as the Authorial Voice.....	164
3.3.2 Music and the Main Character.....	175
3.4 Struggle over the Music: A Pattern Emerges.....	184
3.5 <i>Brother's</i> Musical Strategy and Russian Film Music Conventions.....	199
4 Conclusions: Toward a Theory of Evolution in (Russian) Film Music.....	211
Filmography.....	221
References.....	225
Appendices.....	234

List of Tables & Appendices	Page no.
Table 1. List of songs and other music in <i>Brother</i> .	124
Table 2. List of Nautilus songs in <i>Brother</i> .	129
Table 3. [See Appendix 2]	
Table 4. Interpolated Nautilus songs in <i>Brother</i> .	141
Table 5. Categories of diegetic references to music in <i>Brother</i> .	145
Table 6. <i>Brother</i> 's musical strategy as a structural pattern.	185
Appendix 1: Transcription of scene 1 in <i>Brother</i> .	234
Appendix 2: Table 3. List of scenes and cues in <i>Brother</i> .	238
Appendix 3: Screen shots from <i>Brother</i> .	242



## 1 Introduction

The film *Brother* (*Brat*, 1997) begins with an image of a pond surrounded by trees.<sup>1</sup> Simultaneously, music is heard: violins begin to play a waltz. The camera pans smoothly to the left to reveal the wall of an old stone ruin and a woman standing with her back to the camera. She begins taking off her gown. With this image, the first line of the song is heard: “You take off your evening gown, standing face to the wall.” For those who recognize it, this is the voice of Vjačeslav Butusov, the lead singer of Russian rock group Nautilus Pompilius, singing the opening lines to the group’s 1994 ballad “Wings” (“Kryl’ja”).<sup>2</sup>

This first shot, however, turns out to be a film within a film, as the second shot shows a film crew. After this we see a young man, who will become the film’s main character, following the path of the original camera pan. He looks at the film crew and begins to walk toward the woman, but continues on past her. He approaches a crew-member and speaks the film’s first line of dialogue: “Hey, what is that song?” At this point the director yells, “Stop,” the music stops, and as security guards approach the intruder, the image fades to black.

*Brother* is the story of Danila Bagrov, a young man trying to find his place in society after having completed his military service. His mother sends him off to the city of St. Petersburg to learn from his older brother Vitja, who has supposedly become very successful there. Once Danila arrives in the city, he encounters people from all walks of life and, among other things, develops an interest in the music of Nautilus Pompilius. Eventually, he discovers that Vitja is a hit-man for the Russian mafia, and a confrontation with the gangsters, including his own brother, becomes unavoidable.

---

1 See Appendix 1 for a transcription of the scene.

2 The translations of all Russian quotations and titles in this study are my own unless otherwise noted. In the transliterations of Russian names and the original quotations and titles, I have followed the international scientific transliteration system of text from Cyrillic to Latin script.

This small-scale film from a relatively unknown director, Aleksej Balabanov, became a surprise success and one of the most profitable Russian releases of the 1990s. Together with its sequel, *Brother 2* (*Brat 2*, 2000), it became a landmark in post-Soviet Russian cinema. However, at the time of its release, the film did not receive an entirely positive reception. It triggered serious debate about the dismal state and further downfall of the national film industry in the wake of the Soviet Union's disintegration. The film was seen as racist, nationalist, and populist (see, for example, German 1998).

As for the music, some considered it unsuited to the film (Mancov 1998); others complained that there was too much focus on it: "It is not a film, it is an advertisement for the latest Nautilus album" stated film critic Jurij Gladil'sčikov (1997).<sup>3</sup> Yet in many Western reviews and overviews, *Brother's* combination of rock music with gangster action was far from being associated with commercialism or advertisements; rather it was seen as a weak emulation of Quentin Tarantino's works (Menashe 2001; Gillespie 2003b: 152).<sup>4</sup>

This difference in reception indicates differences in cultural context, or more precisely, a difference in film music conventions in two different cinematic contexts. In fact, prior to *Brother*, rock as film music had taken a significantly different path in Russian cinema, than in Anglo-American films. For example, in the United States, rock music on film became more and more prevalent in the 1950s and 1960s, with the hit compilation scores of the 1980s epitomizing the use of pre-existing pop-rock songs as standard film music practice.<sup>5</sup> In contrast, rock was practically non-existent in Russian cinema of the Soviet period, or at least, it played only a minor role up

---

3 This reaction is similar to the attacks on the new type of rock compilation tracks in the United States a decade earlier. The film music scholar Claudia Gorbman (1987: 163) paraphrases a reaction to *Top Gun's* (1986) music track as accusations of music serving "little use but as a vulgar advertisement for the rock group, the music video, and the soundtrack album."

4 1997 was also the year Tarantino's third film, *Jackie Brown*, was released.

5 For a history of rock music in Anglo-American cinema, see, for example, Ehrenstein & Reed 1982; Denisoff & Romanowski 1991. For a wider perspective on popular music as film music in the Anglo-American context see Smith 1998.

until the late 1980s. This was largely due to the overall marginal role of rock in Soviet era culture, which naturally had its effects on film music practices as well.<sup>6</sup>

The opening scene of *Brother* can be seen as a self-referential comment. With its use of mise en abyme, a film within a film, it draws attention to its own artistic nature. At the same time, the first line of dialogue places the use of the music in the center of the story. Attention is deliberately drawn to the placement of the song as something unusual: what is that song doing in this film?

This study is an effort to answer that question. The aim of the research is to determine what was different about *Brother*'s use of rock songs in comparison to how rock songs had been used earlier in Russian cinema. To achieve this end, three seemingly simple questions must be answered: How is music used in *Brother*? How were rock songs used in Russian cinema prior to *Brother*? And finally, what are the similarities and what are the differences between the two uses?

This study participates in three academic discussions simultaneously. First and foremost, it contributes to the discussion on the development of Russian film music. At the same time it participates in a wider discussion about the development of Russian cinema in the 1990s and the role of director Aleksej Balabanov's works in that development. And third, it is an attempt to shed light on the discussion of structural and narratological dimensions of music in film from a new perspective.

In the next three subchapters of this introduction I elaborate on the foundations for these discussions: first I introduce the scholarly context for this study in terms of previous studies on Russian film music. Then I discuss the cultural context of Russian cinema in the 1990s, after which I define the study's theoretical context and methodology. Finally, in the last subchapter I will explain the overall structure and logic of this study and clarify its aims.

---

6 For general accounts of rock in Soviet culture, see Ryback 1990; Troickij 1991.

## 1.1 Previous Research on Russian Film Music

Music in Russian cinema has received all too little scholarly attention. In English-language scholarship, the main focus has been on the first half of the twentieth century, and the available studies can be roughly divided into two spheres: musical analyses of original symphonic scores by prominent composers, and ideologically-oriented cultural analyses of Stalinist musicals.<sup>7</sup> This orientation maps out the field of music in Russian cinema into several underlying dichotomies. On the one hand, there is the sphere of high art, which entails serious musical compositions used in films regarded as masterpieces of world cinema. On the other hand, there is the idea of music and film as entertainment for the masses, encapsulated in the form of popular songs used in the genre of film musicals. These two spheres, even though they are the products of the same era, have been studied as separate phenomena and using different methodological approaches.

The only comprehensive study in English of film music in Russian cinema is Tatiana Egorova's *Soviet Film Music: An Historical Survey* (1997).<sup>8</sup> Egorova's main effort goes toward arguing for the appreciation of film music as a viable art form alongside "autonomous" musical compositions (1997: xi-xii). This creates an evaluative slant to her research: its focus is on original scores and the role of the composer, and as a result, the use of popular idioms, songs, and pre-existing music as film music is clearly considered less important. Furthermore, the aim of Egorova's study is to account for the history of film music rather than to theorize about music's placement and its role in the structure of a film. Nevertheless, she does include an interesting discussion on types of film scores and their development, which is worth closer examination here.

---

7 The first topic essentially means articles about the film scores of Dmitrij Šostakovič and Sergej Prokof'ev, especially the latter's collaboration with director Sergej Ejzenštejn; see, for example, Thompson 1980; Hubbert 2008; Schwartz-Bishir 2008; Neuberger 2014; Titus 2014. The second topic covers the film musicals of directors Grigorij Aleksandrov and Ivan Pyr'ev from the 1930s-40s, for example, Taylor 2000; Lahusen 2002. For a more extensive overview of English language scholarship on sound and music in Russian cinema, see Salazkina 2014: 3.

8 The text is a rather literal translation from a Russian dissertation and, unfortunately, suffers from strong traces of Russian academic style.

Egorova identifies two types of “musical dramaturgy” starting in the 1930s: the symphonic type and the song type (1997: 20). The symphonic type of dramaturgy means an original orchestral score that is built around the use of leitmotifs (1997: 21). The song type of dramaturgy is largely the equivalent of a film musical: it is a score that highlights the role of the Soviet popular song of the era, also known as “mass song” (“massovaja pesnja”) (1997: 31-32). These categories coincide with the prevalent Western conception of duality in early Soviet film music. Furthermore, these categorizations of film music types correspond with film genres and the structural positioning of music in these genres: historical and dramatic films use the musical dramaturgy of the symphonic type in “off-frame” positioning, while musical comedies use songs as “on-frame” performances (1997: 20).<sup>9</sup> This means that the style of the music is connected with its placement in the film, and these two features, the style and placement of the music, define the film’s genre.

The development of each model was defined by two major turning points. The post-Stalinist era from 1959 onward, known as the “Thaw,” brought a change to the song idiom and turned it into a more lyrical piece, whereas the musical dramaturgy of the song film acquired a monothematic emphasis (1997: 152). The musical idiom of the symphonic model evolved towards mixed or chamber-instrumental compositions or even more experimental styles, including electronic music (1997: 157). The second major turning point for both types was the era of perestroika in the late 1980s, which in Egorova’s study is placed under the subheading “The crisis of film under conditions of intellectual and spiritual depression in society, and the development of tough naturalist cinema in the period of the disintegration of the Soviet Union” (1997: 273). She describes this phase in rather pessimistic terms as the end of both models. It is, of course, also the end of the historical account, as the history of Soviet film music ends with the disintegration of the Soviet Union.

---

9 Egorova’s use of the words “off-frame” and “on-frame” are direct translations of the Russian words “zakadrovaja” and “vnutrikadrovaja”, which often mean the same thing as the Western concepts of non-diegetic and diegetic music. In particular, the word “zakadrovaja” refers not merely to off-frame or off-screen phenomena, but also to things “behind the screen.” See also chapter 1.3 for discussion on this issue.

Egorova's work relies mainly on earlier Russian-language studies devoted to Soviet film music, the traces of which are found in the categorizations and theoretizations of her study. The two essential Russian monographs on the topic are both from the 1960s: T. Korganov's and I. Frolov's *Kino i muzyka. Muzyka v dramaturgii fil'ma* ("Cinema and Music. Music in Film's Dramaturgy," 1964) and Emilia Frid's *Muzyka v sovetskom kino* ("Music in Soviet Cinema," 1967).

Korganov and Frolov's study is probably the most indispensable and influential Russian theoretical contribution. It is also distinguished by its use of mainly Soviet films as illustrative examples. Its theoretical approach dictates that, in the overall work, there is no temporal frame, and the goal is a description of universal features rather than typically Soviet or Russian characteristics. Nevertheless, there is one chapter (1964: 40-76) dedicated to the development of music in Soviet cinema. Traces of hierarchical evaluative thinking appear in this chapter: a list of prominent composers who serve as co-authors of films with directors includes the names Šostakovič and Prokof'ev; comedy film is mentioned as a separate category represented by the films of Aleksandrov and Pyr'ev – yet here the names of the composers are omitted (1964: 55). However, in this approach, film musicals ("muzykal'nyj fil'm") are largely left out of the discussion. Instead the main division is drawn between two principal methods of using music that hailed from the early days of sound: the symphonic method and the realistic ("bytovoj") method (1964: 70-75).<sup>10</sup>

The symphonic method is largely the same as Egorova's symphonic type of musical dramaturgy. Korganov and Frolov consider the leitmotif technique typical of this method's style and observe that individual songs may also be used along with the composed score (1964: 73-74). What the authors see as the opposite tendency in Soviet cinema is the realistic method. This means simple musical forms, primarily songs, arising from the realistic, everyday surroundings of ordinary people. These films use only a minimal amount of music, the primary function of which is to

---

10 The Russian word "byt" means "ordinary life" and "the everyday" and it is difficult to find an appropriate translation for it in this context. I have chosen to translate it as "realistic," which serves my interpretation of their model. It is useful to note, however, that the original name is not as straightforward as that.

describe characters and illustrate differences in social classes (1964: 70-71). Of the more modern practices of the 1960s, Korganov and Frolov (1964: 75) observe that the line between the two methods became blurred as film music began to be used in more advanced modes. Therefore, they consider it more useful to speak of the dominance of one type or the other in a particular film (Korganov & Frolov 1964: 75).

Emilia Frid (1967) picked up where Korganov and Frolov's historical account ended. Her work focuses on four separate topics in Soviet cinema: early sound, the works of Sergej Ejzenštejn, opera on film, and, most important from the viewpoint of my analysis, the new developments of the late 1950s. She analyzes in detail the use of music in several "Thaw" era films, using them as representatives of how music was made into an important expressive element in the new poetic method of the time (1967: 134). Frid also evaluates the new trends, and her ideas are reiterated in Egorova's historical account. Frid notes the increasing role of the "everyday song" ("bytovaja pesnja") as a thematic leitmotif in several films of the 1960s, including new types of film comedy. Most importantly, she discusses the growing use of silence, the absence of music, and the predominance of realistic sound effects in films' audio tracks as a stylistic movement away from romanticism and toward intellectualism and simplicity. (Frid 1967: 156-157.)

In addition to these more general and even dated overviews, several articles discuss the later development of Russian cinema's use of music with special regard to the use of song. Three scholars, L. A. Astaf'eva (1991), David Gillespie (2003a) and Katerina Clark (1995), all focus on the role of song in non-musical films at different stages of the second half of the 20th century in Soviet and post-Soviet Russian film.

L. A. Astaf'eva's (1991) article on the role of traditional folk-song in the cinema of the 1970s-80s provides important information about the prevalence of folk-song in all of its various constellations in Russian cinema. Astaf'eva discusses the use of folk-song as not just to indicate the countryside as a location, but also as a symbol of the Russian soul and its cultural and spiritual roots (Astaf'eva 1991: 60).

Furthermore, folk-song is typically contrasted with more modern musical forms, like

jazz, rock, and disco, which come to represent urbanity, modernity, and change (Astaf'eva 1991: 45-56).

David Gillespie (2003a) has also written about the role of song in Soviet cinema of the 1970s. He concentrates on the use of two song types, urban song and folk-song, each used in specific genres, contexts, and functions (Gillespie 2003a: 473). Urban song basically refers to bard music, also known as guitar poetry, which became popular in the 1960s. This guitar music was written and performed acoustically by popular male artists, most notably Bulat Okudžava and Vladimir Vysockij (Gillespie 2003a: 476-477). The most prominent artists and songs were used in several films of the 1960s and 1970s. Folk-songs were not contrasted to these songs, but used in entirely different films, which focused on narratives about rural life (Gillespie 2003a: 481-482). Notably, Gillespie places both types in the historical context of the Stalinist musical (2003a: 475).

Katerina Clark (1995) analyzes the recirculation of Stalin-era popular songs in the cinema of the early 1990s. She focuses on how the familiar marches and songs from classic films were used to create alternative readings and deconstruct the ideals of high Stalinism (Clark 1995: 15). She highlights the ideological role of songs in cinema of the Soviet period, as the songs often signify different worldviews (Clark 1995: 4, 9).

Astaf'eva (1991), Gillespie (2003a), and Clark (1995) all point to the fact that there is something particular about the use of song in Soviet Russian cinema. What is also important is their attempt to draw general conclusions about their material. However, for the most part these authors lack references to film music theory or film music terminology in their analyses. All three draw instead from a wider set of Russian cultural connotations, as the articles are written from the point of view of Russian studies. Consequently, the authors focus less on the issue of film music practices, film music theory, or how the examples figure among purely filmic conventions.

A recent and highly significant contribution to the field of Russian film music studies is the volume entitled *Sound, Speech, Music in Soviet and Post-Soviet Cinema*



(2014), edited by Lilya Kaganovsky and Masha Salazkina, which grew out of “frustration with the lack of English-language materials” (Kaganovsky & Salazkina 2014: vii) on the topic. However, in this anthology, film music is left in the shadow of other audio track elements, because it is the overall topic of sound that dominates the article selection. The discussions on music focus, once again, mainly on the first half of the twentieth century. There are only two articles that address more recent developments, and each is a reading of an individual film: Peter Schmelz (2014) discusses *Repentance (Pokajanie, 1983)* and Lilya Kaganovsky (2014) *Stiljagi* (2008).

Kaganovsky’s article (2014) is the more essential from the point of view of the current study, as she discusses and contextualizes the use of rock music in a post-Soviet Russian film. Yet the music is contextualized with the use of songs in the Stalin-era musical. This case is more justified than ever before, as *Stiljagi* is a musical, albeit a postmodern one with “a tendency to hypertrophy” in a style similar to *Moulin Rouge* (USA, 2001) (Kaganovsky 2014: 252-254). The film uses jazzified renderings of Russian rock classics, that is, “serious rock songs turned into campy musical numbers” (Kaganovsky 2014: 253), as it depicts the era of the first wave of the Western youth culture boom in the Soviet Union in the 1950s, which came first and foremost in the form of jazz music. At the same time the choice of music refers to a different era, perestroika, a time from which most of the songs heard in the film originate. This creates a new context for the use of songs, since the 1980s witnessed the “first Soviet films to use rock and roll as their sound track”, of which Kaganovsky names two, *Assa* (1987) and *The Needle (Iгла, 1988)* (2014: 263, 272, nt 41).

Kaganovsky is not the first to draw attention to the fact that in the late 1980s, films were made in the Soviet Union that highlighted the use of rock music. Film historians usually place these in the more general context of youth films of the perestroika era (see, for example, Lawton 1992: 187; Beumers 2009: 199-204). Tatiana Egorova (1997: 277-278) also mentions the trend and even analyzes two of the films in detail, *Assa* and its sequel, but stresses that, in her opinion, the music is not really in a rock idiom, but is closer to the “bardic” song. Yet in the general

explorations of rock in the Soviet context, the films are either not addressed at all (Ryback 1990) or merely mentioned in passing (Troickij 1991: 183).

In general, the intrusion of the rock idiom into the cinema of the perestroika period is often mentioned, but rarely explored in any detail. It is taken at face value: the discussion usually mentions that suddenly rock music is used in certain films and that the films also use musicians as actors. No one has seriously investigated how these films actually use rock songs as film music. Furthermore, the question of whether these films really were the first to feature rock or whether they had any predecessors is left completely unaddressed.

Finally, another clearly felt gap in the research is the topic of film music in Russian cinema after the fall of the Soviet Union. This means that the more recent aspects of music use in cinema have, by and large, not been addressed. This is no minor deficiency, given that in the Anglo-American cinematic and theoretical context from 1987 on, there has not only been a huge development in the way modern films use music, but also an increase in the theoretical understanding of how different forms of music function as film music. The fuller understanding of the complexities of modern music tracks' overall constellation was initiated by Jeff Smith (1998) and complemented by Pauline Reay (2004) and several anthologies.<sup>11</sup> Smith identifies four stylistic models for contemporary scores:

(1) leitmotif-laden orchestral scores composed within neoromantic or modernist styles; (2) orchestral scores that feature one or two popular songs; (3) scores comprised entirely of popular recordings; and (4) scores that mix orchestral underscore with several pop tunes. (1998: 215.)

The first two can be seen as equivalent to the classical Hollywood score style as defined by Claudia Gorbman (1987: 70-98).<sup>12</sup> The third model is often referred to as the "compilation score," which has been a popular form of film scoring in the United

---

11 For example, Donnelly 2001; Goldmark et al. 2007. The topic of pop song in cinema is specifically addressed in Lannin & Caley 2005, and the use of pre-existing music is taken up in Powrie & Stilwell 2006.

12 How Gorbman's study (1987) has advanced the narratological understanding of film music's functions in the film structure will be discussed in more detail in chapter 1.3 on methodology.

States ever since the 1960s (Smith 1998: 154-155; Reay 2004: 28). The fourth model is what Reay (2004: 31, 126) defines as the “composite score.”

The latter two stylistic models (3 and 4) can be seen as modern additions to film scoring and they have been the focus of most of contemporary scholarly discussions on film music in Anglo-American film music theory. In effect, both models can be seen as forms of film scoring in which popular songs, and especially “pre-existing” songs, meaning songs that were not originally written as film music, have gained more and more ground and taken over some of the functions of the traditional orchestral score.

Overall, this issue of modern uses of pre-existing pop songs as film music has not been addressed with regard to Russian cinema. This gap in research is indicative of a wider lack of attention to the question of the overall use of song as film music in Soviet Russian cinema. In any case, the use of songs in more contemporary films cannot be explained simply by referring to the tradition of Stalinist musicals or even to the perestroika rock films: the practices and conventions of how music is structured in films are more complex than that.

What is needed to fill the gap is a discussion of the use of song, not just thematically, but as part of the film structure and in terms of film music terminology. This entails making a distinction between a film musical and a film that is not a musical: both may use songs but that use is guided by slightly different sets of rules and conventions. In a film musical, a character may get up and start singing, whereas in a film that is not a musical the songs are integrated into the film narrative using different methods. Exploring this distinction and the methods for integration of songs in the Russian context is one of the tasks of this study.

To sum up, the gaps left by existing scholarly literature about Russian film music are the following: the use of rock idiom as film music, the systematic analysis of other popular idioms as film music, the use of popular song as film music, especially beyond the musicals and from the 1980s onwards, and the use of pre-existing music. What is also lacking is analysis of musical strategies of films as a whole from the 1980s to the present day, and in particular, narratological and structural analyses of these strategies. Instead of mere descriptions of the types of music used and their

cultural contexts, what is needed is an analysis of how these types of music function within the filmic structure, that is, how they function as film music.

## **1.2 Russian Cinema in the 1990s, Aleksej Balabanov and *Brother***

The fall of the Soviet Union in the 1990s placed Russian cinema in a unique position. The collapse of the Soviet system had an enormous impact on all spheres of cultural life in Russia, and some of the most drastic changes took place in the film industry. There was a serious rupture in development, a rupture that not only opened up a rather closed cultural sphere, but also destroyed its industrial foundation. In practice, this transitional era of the 1990s meant that both the organizational and the financial aspects of the industry, as well as the content, form and purpose of films themselves, had to be restructured and reinvented. Overall, this has been viewed as a bleak time in Russian cinema, so much so that a book devoted to this topic was entitled in Russian “The 1990s: The Cinema We Lost” (*90-e. Kino, kotoroe my poterjali*, Maljukova 2007). From a scholarly point of view, however, the 1990s was a fascinating decade in Russian cinema and it has attracted a great deal of scholarly attention.

George Faraday (2000) provides a profound analysis of the ideological goals and paradoxes that lay behind the film industry’s crisis. Faraday sees the fundamental issue not as the actual dissolution of the Soviet Union, but in the filmmakers’ insistence on complete artistic freedom without any consideration of public demand. This started at the Fifth Congress of the Soviet Filmmakers’ Union in 1986, which declared the perestroika, or the restructuring, of the film industry. The industry members maintained that complete artistic autonomy from both government control and the demands of the markets was possible, and even after the system disintegrated around them in the early 1990s they still insisted on their privileged position as autonomous artists. The result was that directors were left to their own devices for almost a decade, making films only for themselves – films that no one wanted to

watch. The Russian audience lost interest in domestic cinema, and Western, mainly American films flooded the market. (Faraday 2000: 2-3.)

Russian studies scholar Birgit Beumers discusses the circumstances of 1990s cinema in her introduction to *Russia on Reels: The Russian Idea in Post-Soviet Cinema* (1999b), an anthology that provides a comprehensive view of the discussion that took place within the industry and also on the thematics of the era's films.<sup>13</sup> The disappearance of audiences from domestic cinema coincided with the disappearance of government financing of films, leading to a deep recession in the film industry. The annual number of films produced fell year after year, with 1996 being the lowest point, when only 28 full-length feature films were made (Beumers 1999b: 2-3). This is especially striking given that a record high of 300 films had been produced just six years earlier.<sup>14</sup>

The films made during the early 1990s are often said to have lacked any audience appeal because they were either too "auteuristic" and experimental in form or too dark and depressing in content.<sup>15</sup> The topics focused most typically on explorations of national identity – or at least they have been most typically analyzed from that perspective.<sup>16</sup> Historical perspective on the question of national identity was provided by explorations of the Stalinist past, such as *Burnt by the Sun* (*Utomlennye solncem*, 1994), which even won the Academy Award in the USA for Best Foreign Language Film. Typical present-day depictions envisioned city life as dirty and corrupt (for example *The Limit* (*Limita*, 1994)), country life as dirty and corrupt (for example *In That Land* (*V toj strane*, 1997)) or war as dirty and corrupt (for example *Prisoner of the Caucasus* (*Kavkazskij plennik*, 1996)). Even one of the most popular comedies of

---

13 Beumers provides a more thorough report of the state of the industry in Beumers 1999a. For other accounts of the film industry's crisis, see Gladilshchikov 2002; Condee 2009: 49-84.

14 Although it must be said that this high number was at least partly connected with money laundering in the film industry. For comparison, in the 1980s the Soviet average was around 150 films per year. (Beumers 1999b: 2-3.)

15 See, for example, the speech by Danijl Dondurej delivered at the III Congress of the Filmmakers' Union (Dondurei 1999), but also Selianov 1999 and Mihalkov 1999.

16 For more on national identity and 1990s Russian cinema, see for example Beumers 2009: 214-240. See also the excellent analysis of a couple of key 1990s films by Nina Tsyrukun (1999).

the era, *Peculiarities of the National Hunt* (*Osobennosti nacional'nogo ohota*, 1995), focused on depicting Russian men drinking aimlessly in the woods. The air of negativity that surrounded the 1990s' cinematic search for Russian identity can be seen as a continuation of the "chernukha" genre, which emerged during perestroika with the liberation of taboo topics. Film scholar Seth Graham lists some of the features of the perestroika-era chernukha films:

Typical settings are dirty and/or crowded apartments (often with pets depicted in proximity to exposed food), littered courtyards (populated by feral dogs or cats), urban streets at night, beer bars or liquor stores, police stations or prisons, and hospitals. Characters live either in urban isolation or with other members of a truncated (motherless, fatherless, or childless) family. Alcoholism and/or drug addiction is de rigueur, as is a general atmosphere of cruelty: physical violence, and frequent, unpredictable shouting and arguments. Bodies are commonly deformed by injury or illness, either before the narrative begins or during it. Sex is represented most often as rape, though rarely acknowledged as such in the narrative. Female nudity is common, and often signals the imminence of a rape scene. Of central importance to all of these characteristics is an emphasis on physicality and "naturalism." (2000: 9.)

In addition, Horton and Brashinsky (1992: 163-164) mention "[t]he death of all former ideals, leaving no hope for the future after the closing credits."

*Brother* was filmed and released in 1997, while the film industry was still in deep recession. It is a film that also focuses on the search of national identity, and it contains features from practically all of the typical chernukha elements listed above: a fatherless family, the dirty backside of St. Petersburg, drug addiction, gangster violence, domestic violence, and even rape. It depicts the countryside, city life, and implicitly also war, as dirty and corrupt. In that sense, it was the quintessential 1990s film, yet many things were also very different about it.

With a modest budget of \$200,000, the film managed to cover its costs in a matter of a few weeks, which was unheard of at the time. The film was not a big hit during its theatrical run, but proved successful on the video market, the primary consumers of which were the Russian youth (Lipoveckij 2000). The success story was reported by journalist Alëna Solnceva two months after the film's release on video:

People are not just buying the film, they are also talking about it, writing about it, arguing over it, and most importantly, they love it. This is the first film in many years that people can love. They watch it over and over again, quote the dialogue, share their impressions with friends. (1997: 18.)

The film's main character, Danila Bagrov, became an instant cult hero. A notable newspaper allegedly ran an advertisement campaign that claimed, "Putin is our president, Danila Bagrov is our brother" (Gladil'sčikov 2007: 138).

The success of the film meant instant fame, not just for its main actor, Sergej Bodrov Jr. and its director, Aleksej Balabanov, but also for its production company, STV.<sup>17</sup> The company's founder and head producer, Sergej Sel'janov, introduced into the Russian film market a unique and sustainable concept of supporting high quality art-house productions through more accessible mainstream films; *Brother* was one of the first results of this new strategy (Beumers 2003: 453).

The company's co-founder and the film's director, Aleksej Balabanov, had begun his career in Sverdlovsk (now Yekaterinburg) in the 1980s making student films about the vibrant rock scene of the Ural region. His first two full-length feature films, *Happy Days (Ščastlivyye dni, 1992)* and *The Castle (Zamok, 1994)*, were made in St. Petersburg under the supervision of film legend Aleksej German. In the leading Russian film journal *Iskusstvo kino* ("The Art of Cinema"), these films were described as "auteur cinema directed to an elite audience" (Dondurej 1998).

For his account of the Soviet film industry's downfall, film scholar George Faraday has interviewed young Balabanov in 1995, that is, two years prior to filming *Brother*. Faraday quotes the director as saying:

It's [Filmmaking is] not intellectual anymore. The time of Bergman and Fellini and Tarkovsky is over [...] Filmmaking is a mass industry and people want to see films that are stimulating and interesting. That's why we have Tarantino and Luc Besson's *Leon*. (Faraday 2000: 168.)

This quotation already manifests a shift in focus for the filmmaker, whose third film became the first Russian action blockbuster of the post-Soviet period.

---

17 Sometimes transliterated as "CTB" (for example, in Beumers 2009), whereas the company's own logo uses the transliteration "STW." I will follow the international scientific transliteration.

But not everyone was happy, despite the fact that, for the first time in the 1990s, Russian youth were showing interest in domestic cinema. In fact, the immediate critical reception was mainly one of disgust. Legendary director Aleksej German, Balabanov's previous mentor, declared it a fascist film, "one of the most immoral films in recent years" (German 1998). Outraged by the film, German declared Balabanov *persona non grata*.<sup>18</sup>

Overall, the critical discussion focused on the film's main character, a perplexing new type of national hero – a killer. The prestigious film journal *Seans* even released an issue with a special section on the topic of killer-heroes in cinema (Seans 1997: 104-130) and invited different film critics to voice their opinions about *Brother* and its main character (Seans 1997: 38-41). The problem that most Russian reviewers had with the film was that the main character is outspokenly racist and an unrepentant killer, yet he goes unpunished. Crime without punishment goes against the Russian cultural canon, as does the amoral position taken by the film's director.<sup>19</sup>

Nevertheless, because of the film's commercial success, a sequel called *Brother 2* was released three years later. The sequel had an impressive two million dollar budget and was partly filmed in the United States. Its release coincided with an exceptional marketing campaign,<sup>20</sup> geared to appeal particularly to the youth. Marketing synergy was created with the release of not one, but three soundtrack albums: *Brother 2 (Brat 2)*, *Brother 2 – Off-screen (Brat 2 – za kadrom)*, and the music from the first film, retrospectively released as *Music to Brother 1 (Muzyka k fil'mu Brat 1)*. Furthermore, a massive outdoor rock concert was organized in Moscow, in which all the new artists whose music appeared on the sequel's music track performed, along with appearances by the film's cast members. The two *Brother* films and the concert video were aired in December 2000 on Russian

---

18 Unreconciled, they both died in 2013, German in February and Balabanov in May. Their former mentor-protégé relationship is beautifully reflected in *Brother* in the relationship between young Danila and the homeless man Gofman or "Nemec" as he is referred to in the film ("nemec" is, after all, the Russian noun for "a German person").

19 This aspect of the film has also been discussed by scholars; see, for example, Condee 2009: 224.

20 Paralleled only by Nikita Mihalkov's campaign for *The Barber of Siberia (Sibirskij cirjul'nik, 1999)*, which included the release of a signature perfume and the organization of a ball in the Kremlin (S. Larsen 2003: 499).



television in a five-hour marathon. The film and its soundtrack albums were also heavily promoted by a new radio channel called Naše radio (“Our radio”), whose founder, Mihail Kozyrev, also worked as the sequel’s music producer.

Computers and the Internet community were included in the marketing scheme: a website for the sequel was launched,<sup>21</sup> featuring detailed information for fans about the making of the film, and a computer game was created called *Obratno v Ameriku* (“Back to America”). *Brother 2* eventually became one of only two Russian-made films on a list of Russia’s highest grossing films in the 1990s (Gladilshchikov 2002: 96).<sup>22</sup>

After the success of the two *Brother* films, Balabanov’s career took a dark turn, especially after the tragic death of the actor Sergei Bodrov, Jr. in 2002. Balabanov completed a total of seven full-length feature films between 2002 and 2012, among them the highly acclaimed *Cargo 200* (*Gruz 200*, 2007), which shocked audiences and aroused controversy, yet ultimately established Balabanov as a favorite of Russian film critics.<sup>23</sup> When Balabanov died in 2013, he was hailed as one of the greatest post-Soviet filmmakers.

Nancy Condee (2009) places Aleksej Balabanov among the six essential contemporary Russian filmmakers. Condee reads not just Balabanov’s body of work, but also how he presented himself in public and in interviews as a performance, which combined two seemingly incompatible elements: extreme negativity and nationalism (2009: 217-218). How can one love one’s country, yet describe it in such an ugly manner? That is the paradox at the heart of Balabanov’s films. His films, according to Condee, operate on two registers simultaneously: as commentary on “Russian domestic conflicts” and as commentary on the “politics of global cinema”

---

21 The website [brat2.film.ru](http://brat2.film.ru) is still up, yet no new information has been added since 2002; meanwhile, the site has been taken over by advertisements (accessed February 16, 2017).

22 The other film is Mihalkov’s *The Barber of Siberia*. Here it is useful to observe that, because their original budgets were enormous, neither film recouped its production costs, despite their large box-office returns. Thus, both should be considered financial failures (although for reasons of taxation, losses were typically exaggerated, see Gladilshchikov 2002: 76). In any case, this circumstance actually makes the first *Brother*, thanks to its modest budget, the only real winner of the 1990s.

23 On the film’s reception, see, for example, the round table discussion published in the journal *Iskusstvo kino* by Abdullajeva et al. (2007).

(2009: 219). In the latter register Condee compares Balabanov to David of The Bible, with Balabanov fighting to become part of the Goliath of a global cinematic elite, along with the likes of Quentin Tarantino, David Lynch and Sam Peckinpah (2009: 219).

In scholarly works, Aleksej Balabanov's films, especially the *Brother* diology, have gained attention as the key films of the post-Soviet era. The aspects that have attracted the most attention are the topics of nationalism, violence, and the problem relating to the main character (Tippner 2003; Hashamova 2007; Anemone 2008). The aim of the analyses is typically to discuss the narratives about Russian society and about national identity that the films construct through their depiction of the main character and his journey.

Birgit Beumers (1999c) sees *Brother's* main character as the latest stage in the evolution of Russian film heroes. Balabanov the filmmaker refrained from moralizing or preaching and this, according to Beumers, connects him with the style of Quentin Tarantino and Danny Boyle:

Balabanov here connects to the European mainstream while developing a character who is very Russian in the contradictions and polarities he harbors in his personality and conduct. The new Russian hero is a criminal knight. (1999c: 87.)

Beumers also connects Danila to the tradition of perestroika rock film heroes, especially the main characters from both *Assa* and *The Needle* (1999c: 77, 85-86). She discusses the use of music in the film – not through film music analysis, but through reading the symbolism of the music within the narrative: the meaning of Danila's fandom, and the function of music in creating a mythical space (Beumers 1999c: 85). Significantly, it is not the music that connects the film with the perestroika era rock film, nor with the works of Boyle or Tarantino, but certain aspects of the main character and film style in general.

Susan Larsen (2003) provides another essential scholarly reading of *Brother*. She analyzes both of the *Brother* films together with Nikita Mihalkov's *Burnt by the Sun* and *Barber of Siberia* as rare examples of success during the dismal 1990s, the era affecting "the story lines, aesthetic choices, and marketing strategies of the two most

commercially successful directors of the Post-Soviet decade” (S. Larsen 2003: 492). Larsen’s reading also picks up on the significance of the music in the narrative: she sees Danila’s fandom as being just as significant as his identity as a killer-hero, and she provides a detailed analysis of the opening scene and the song’s meaning in it: “This opening sequence has no direct relation to the rest of the film’s plot, but it functions as a sort of political and cultural manifesto for the film as a whole” (2003: 506). Her analytical focus is on how all four films construct narratives of national identity and cultural tradition, and she sees them as a “conflation of national identity to masculine authority” (2003: 493).

The fact that the first *Brother* film is typically analyzed in connection to its sequel *Brother 2* is an obstacle that all of the above-mentioned articles face (except Beumers 1999c). Thus, all of the scholars make observations on how *Brother 2* “eliminates most of the earlier film’s potentially alienating effects” (S. Larsen 2003: 509) or is “more one-sided and flat” (Hashamova 2007: 298), yet they attempt to formulate uniform conclusions about the meaning and content of the two films. The problem is that the style and genre of the two films are radically different, the second film effectively reversing the structural and formal strategies of the first.

The critiques of the two films by the Russian film critic Jurij Gladil’sčikov serve as a perfect example of how the films should not be looked at as a single whole, but rather in opposition to one another. In his original review, Gladil’sčikov described the first film as being primitive and “endlessly boring” (1997). Yet in reviewing the sequel a few years later, he started off by addressing the first film: “I made a mistake, I regret it. Everything in that film is actually different,” (2000) and then went on to provide an insightful re-interpretation of the film. Ten years later, Gladil’sčikov considered the original *Brother* one of the biggest mysteries of 1990s cinema, that it was essentially wrongly received and altogether misunderstood (2007: 136, 138). The meaning of the film itself, he wrote, had been lost in its immense popularity – and in the creation of the sequel, which immortalized the misguided reception of the first film (2007: 140).

In addition to unjustly conflating the two films into a conceptual whole, another aspect that the scholarly readings have in common is their acknowledgment of the

simultaneous presence of Western influence and Russian cultural tradition in the film. The films are “resisting and succumbing to the global dominance of American popular culture” (S. Larsen 2003: 511). The appropriation of American genre models in *Brother* is discussed, for example, in terms of the action hero figure (Hashamova 2007: 299) and the vigilante hero (Tippner 2003). This is an important topic, which deals with how a foreign element is molded and adapted to an existing culture, but it has not been analyzed systematically by any researcher; only brief observations have been made. The one exception is Herbert Eagle (2003), who provides a thorough reading of *Brother*’s adoption of the American gangster mode, especially with regard to its conventional depiction of character types and capitalist society.<sup>24</sup>

Thus, scholars have noted that the role of music is somehow important in the film *Brother*, and, that there are traces of foreign, namely, American film forms, and that perestroika-era rock films serve as the film’s domestic cinematic predecessors. However, none of these features has been systematically analyzed. This is partially because the focus of most analyses has been on a thematic reading of the stories and especially on reading them as mirrors of 1990s Russian society at large, not on the formal or structural aspects of the films in question. The current study seeks to address this gap in research.

### **1.3 On Methodology and Concepts: Structural Analysis of Music on Film**

In this study I analyze the use of rock song as film music in Russian cinema during the Soviet period and also in the first decade immediately after it. My focus is not on the characteristics of the music itself or on how to define rock as a musical genre, but rather on tracing the path of a single idiom in the overall structure of films over three decades. It is an attempt to describe conventions in film music with special regard for

---

<sup>24</sup> Interestingly, Eagle sees the film as connected with the gangster films of the 1930s. Furthermore, he reads *Brother*’s gangsters as descendants of *Assa*’s and *The Needle*’s heroes who are entangled in the criminal world, yet he does not discuss this connection in terms of the music. Furthermore, what are left out of the discussion are the actual gangster films of the perestroika period, namely, *Criminals by Law* (*Vory v zakone*, 1988).

a specific idiom, but it is also about discovering possible changes in those conventions over time.

The central theoretical focus of this study is on film music narratology as originated by Claudia Gorbman (1987) and further developed by Guido Heldt (2013). My perspective on these theories is that of a scholar coming from Russian philology, and therefore, I place film music narratology in the wider context of a formalist and structural-semiotic view of art (Ėjhenbaum 1927; Šklovskij 1925 [1917]; Tyn'janov 1977 [1924] & 1977 [1927]; Tynianov 1981 [1924]; Lotman 1990 & 2005).<sup>25</sup> From this perspective, I want to address some key issues and concepts in this chapter relating to music's placement on film. This entails discussing the overall structural principles of film as a narrative art form, music's relation to levels of narration, and how music can affect modes of discourse and perceptions of authorial agency. At the end of this subchapter, I will describe the basic principles of my analytical method: what to look for in a close reading of the role of music as a structural element of film narratives.

Despite being a highly eclectic group of scholars, the Russian formalists in and around the 1920s succeeded in describing certain universal structural principles of literature and other art forms.<sup>26</sup> For this purpose, they created specific terminology, some of which is still used today.<sup>27</sup> The starting point for the formalist method was to

---

25 The references to the early formalist articles are mainly made to the online versions and therefore lack references to page numbers. In the case of Ėjhenbaum 1927 references are made to section numbers I-IX. Lotman 2005 is a fairly recent re-publication of Lotman's collected works in which I refer to two principal early studies, *Struktura hudožestvennogo teksta* ("The Structure of Art-Text"), which was originally published in 1970, and *Semiotika kino i problemy kinoestetiki* ("The Semiotics of Cinema and Questions of Film Aesthetics"), originally published in 1973.

26 The main formalist texts discuss literature, prose, and poetry, but the universal characteristics described in them are applicable to all art forms. The formalists wrote specific texts on film as well; nevertheless, the most useful for film analysis are actually the texts dealing with literature, see Thompson 1981: 31. For a general description of Russian formalism's relationship to film theory, see Eagle 1981 and Christie 1998.

27 Their concepts were revived specifically in the context of Anglo-American film studies in the 1980s as neo-formalist film studies by Kristin Thompson (1981 & 1988) and David Bordwell (1985). See also Bordwell & Thompson 2008.

focus on the immanent features of the work of art itself and look at how art is constructed.

From the formalist perspective, the traditional barrier between form and content is broken down; instead, a work of art can be divided into its structure and its material (Èjhenbaum 1927: III; Šklovskij 1925 [1917]). Several different works of art can use the same material and what differentiates them is their individual structure. Certain general structural principles are shared among works of the same type or genre, but the specific workings and details of that structure are unique to that individual piece, and in that sense form becomes the primary content of art (Èjhenbaum 1927: III, V).

When it comes to narrative art forms, such as novels or films, the division between material and structure is manifested in the division between *fabula* and *sjužet*. These two concepts are perhaps the most wide-spread and the longest-lasting legacy of the formalist method.<sup>28</sup> The story that is being narrated is called the *fabula*, whereas *sjužet* refers to the way the story is manifested in the structure (Èjhenbaum 1927: IV). Basically, it is the difference between what is being told (*fabula*) and how it is told (*sjužet*): the individual *sjužet* of a particular film is the only thing that separates it from other films narrating the same *fabula*.<sup>29</sup>

A work of art consists of elements that have specific functions within its structure. Each element gains meaning through its relationship to the whole structure and through its specific function in that structure. This turns the element into a device. For example, a song heard in a film is not just a song; its meaning depends on its placement within that particular film structure: where and how it is placed, what its function is and how it relates to all the other, musical and non-musical elements in the film. This also means that in another structure (another film for example) the same element (song) can be used in an entirely different function. This becomes

---

28 They are sometimes translated as story and plot; see, for example, Bordwell & Thompson 2008: 76.

29 *Sjužet* is often interpreted as merely the specific sequencing of the *fabula* in an individual film (see, for example, Heldt 2013: 50-51). This interpretation has led David Bordwell (1985: 50) to speak of three categories: *fabula*, *sjužet*, and *style* in film. I opt for a more simplistic categorization, which is in accordance with Tyn'janov's perception, that is, to interpret *sjužet* as a concept that encompasses both the specific sequence of events and all stylistic elements.

evident when comparing, for example, the use of the song "Singin' in the Rain" in the film musical of the same title made in 1952 and in the film *A Clockwork Orange* (UK-USA, 1971).

The devices are always motivated in some way within the structure (Ejhenbaum 1927: V). For formalists, there are three types of motivation: compositional, realistic, and artistic. Neoformalist film scholar Kristin Thompson describes compositional motivation in narrative artforms to involve matters of continuity and internal logic, whereas realistic motivation appeals "to notions from the real world to justify the presence of a device" (1988: 16). Artistic motivation is something that pervades all art, yet it is often hidden behind the other motivation types: "artistic motivation can exist by itself, without the other [...] types, but they can never exist independently without it" (Thompson 1988: 19). If the motivation, especially of the first two types, is done convincingly enough, the result is that the element seems to be the essential part and just happens to perform certain functions in the structure. In fact, it often is the other way around; the element is present only because certain functions need to be performed in order for the structure to work. It is a process that, in a sense, naturalizes and even hides the structure. David Bordwell (1985: 36) has added a fourth type to the formalist categories of motivation, called transtextual motivation, which means that a device is motivated through conventions established in other, similar works of art. Thompson (1988: 17) uses the example of operas, in which the fact that characters sing instead of speak is motivated transtextually.<sup>30</sup> If the motivation is inadequate or missing or deconstructed in some way within the art-text itself, the text reveals its own structure, drawing attention to its own nature as art. This is called "the baring of the device" (Ejhenbaum 1927: V).

In general, the structure of an artwork is not static. It is dynamic, as it foregrounds certain elements, devices, or functions at the expense of others (Tynianov 1981 [1924]: 33).<sup>31</sup> Certain art forms foreground certain elements by genre: for example,

---

30 Thompson (1988: 17) also points out that even in operas, the type of motivation for the singing may vary: realistically motivated arias may be included amidst the transtextually motivated ones. Thompson mentions "Voi che sapete che cosa è amor" in Mozart's *Le nozze di Figaro* as one example.

31 For discussion on the concept of foregrounding in relation to the concept of the dominant, see Thompson 1988: 89-91.

rhythm is a dominant feature of poetry, and as a device it deforms all other elements, which become subordinated to it. The dynamics of foregrounding can also take place within the structure of individual pieces of narrative art – for example, in a certain scene in a film, certain elements may be foregrounded at the expense of others, but in the next scene they recede to the background and other elements are pushed forward.

The overall aim of art is the deconstruction of automatized perception; in other words, art's primary purpose is the process of "making strange" ("ostranenije") (Šklovskij 1925 [1917]).<sup>32</sup> This is achieved by complicating the formal elements of a given work so that perception is slowed down (Šklovskij 1925 [1917]; Èjhenbaum 1927: III). It can be said that art is a dynamic structure of unobstructed and obstructed perception. In terms of cinema, David Bordwell (1985: 149-310) defined different modes of narration that essentially correspond to different degrees of complication and deformation of the material. Classic narration aims primarily at smooth, unobstructed perception, whereas art-cinema narration deforms the classic principles to a certain (conventional) degree, while parametric narration aims at complete deformation (Bordwell 1985: 149-310).

The Tartu-Moscow school of structural semiotics and especially Jurij Lotman (1990; 2005) from the late 1960s onward developed the formalist method further. Lotman's contribution expanded the notion of "text" to cover all art forms; these art-texts are defined by their boundaries and the process of their interpretation can be referred to as "reading" (2005: 62). The individual elements in the structure of the art-text acquire meaning through syntagmatic and paradigmatic relationships: that is, through parallels and contrasts with other elements within the text itself and with similar elements in other art-texts (Lotman 2005: 87-101).

On the level of both paradigmatic and syntagmatic relations, a tension can be found between two tendencies, familiarity and deformation, which Lotman calls the unmarked and the marked elements (Lotman 2005: 313-314). On the level of the paradigmatic relations, this means the tension between following convention and breaking the rules of convention, which nevertheless gains meaning only through contrast to the rule it breaks. For example, in cinema the use of color film and black

---

32 Thompson (1988: 10-11) translates this word as defamiliarization.



and white film creates a binary pair of contrasting elements, in which the use of one or the other in a film is an aesthetic choice that activates both elements. In contemporary cinema a film shot entirely in black and white (marked element) necessarily enters into a discussion with the dominant use of color film (unmarked element). However, the film can include individual shots of color film within its own structure, in which case they will represent the marked element within the overall context of the black and white (unmarked).

An important aspect of the structural semiotics of the Tartu-Moscow school is the methodological perception that meaning in art-texts, at least those created within the Russian cultural sphere, is constructed in binary models (Lotman & Uspenskii 1985). The pattern of similarities and differences is thus not only structural but also semantic. This means that, through the structure of an art-text, a pattern is created whereby certain concepts are drawn together as parallels and then contrasted with a set of seemingly oppositional concepts. Each individual art-text defines within its own boundaries its own set of binary oppositions and the logic of similarities and differences among them (syntagmatic relation). However, certain cultures, time periods, or genres may have a hegemonic way of placing certain concepts in binary opposition in a specific way (paradigmatic relation). Thus, the same models may be found in several texts, and this feature unifies the texts into a coherent group.<sup>33</sup>

Neither the formalists nor the structural-semioticians wrote very much about the role of music as an element in the structure of film. However, the approach manifested by the film music narratologists can be seen as a logical continuation of many of the issues discussed above. For narratology, when it comes to music on film, the primary question is which level of narration the music is depicted as coming from. This means determining whether the music is non-diegetic or diegetic, a distinction that

---

<sup>33</sup> See, for example, typical binary models of Russian culture in Lotman & Uspenskii 1985; typical binary models in descriptions of the city of St. Petersburg in nineteenth century literature in Toporov 2003; the cyclical alteration of two contrasting binary models in descriptions of Russian architecture in Papernyj 2006 [1996].

has been the center of attention ever since Claudia Gorbman's (1987) seminal work on the topic.<sup>34</sup>

Non-diegetic music is music that remains outside the diegesis and is meant for the ears of the audience only; its presence in films is a matter of convention (Gorbman 1987: 1, 3). This is the music that is often regarded as proper film music.<sup>35</sup> It is typically seen as an unobtrusive element running smoothly in the background, subordinated to the visual elements and the narrative. This is how music is conventionally used in films of the classic Hollywood era, the basic principles of which were described by Gorbman (1987: 73-91). The principles outline the key functions of music in film as the following: to highlight and signify emotion, to provide narrative cueing, to create formal and rhythmic continuity, and to create overall unity through repetition and variation. The key principles are essentially in alignment with the formalist notion of hiding the device, as the primary purpose is to maintain invisibility of the audio equipment and inaudibility of the music. This means that the music is not supposed to draw attention to itself, but rather make the narrative as smooth as possible.<sup>36</sup>

Diegetic music, on the other hand, is music that has a source within the diegesis, that is, the storyworld, of the film (Gorbman 1987: 22). It is music that is heard by the film characters as well as the audience. A typical way of telling the audience that

---

34 Earlier, the terms applied were "background music" and "source music," yet various other names were also used, all of which have problematic implications, which Gorbman's shift to narratology erased; on Gorbman's role as initiator, see Buhler 2001: 40; Heldt 2013: 19, 48.

35 See Brown 1994: 22: "film music, in its 'pure' state, is non-diegetic." Also for Lexmann (2006: 16) film music is "dramatic underscore music," whereas "source music is a specific case of noise." This is also a value judgment, which manifests itself in the fact that before Gorbman's narratological turn all books devoted to the topic in Anglo-American film music studies mainly discussed non-diegetic music, with the exception of *Source Music in Motion Pictures* by Irene Kahn Atkins (1983).

36 However, this does not mean that the use of music in films of the classic Hollywood era never deviates from this norm. There are moments, just as in any set of art-texts, that work against the convention in a self-reflexive manner. Gorbman also mentions this (1987: 3) and adds a seventh principle of the classic use of non-diegetic music: "A given film score may violate any of the principles above, providing the violation is at the service of the other principles." (1987: 73). The degree to which the music participates in creating "smoothness" can also be seen in Bordwell's (1985: 149-310) terms as the difference between classic, art-cinema and parametric narration.

the music is diegetic is a source shot, a visual representation showing where the music is supposedly coming from. However, the music's source need not always be visually presented; there can also be a source sound. This means some kind of aural clue informing the audience about the music's diegetic nature: for example, the scratching of a record player's needle or the sound of a radio buzzing. Sometimes the extramusical characteristics of the music heard can also function as source indicators: low volume or low fidelity or some other kind of defects in the sound reproduction. Furthermore, visual sources and sound clues are not the only indicators of music's diegeticity. An image of people dancing or a simple question, "What is this music?" can serve as a source indicator just as well as an image of a record spinning or an orchestra playing.

Gorbman (1987: 20-21) originally derived the concepts of non-diegetic and diegetic music from Gérard Genette's and Etienne Souriau's "diegesis" meaning the storyworld, the narrated space-time continuum.<sup>37</sup> Non-diegetic applies to everything that can be considered not to be a part of that story world. Non-diegetic elements in film are all of the film's formal and stylistic elements (Bordwell & Thompson 2008: 77). Thus the distinction between diegetic and non-diegetic is more or less relevant to everything that we see and hear in film. Yet it becomes most evident in the use of music. This is because music is, if not the only element, then at least the most explicit structural element that is able to occupy and move freely between the two levels of the narrative (Gorbman 1987: 3-4, 22).

Overall, the distinction between non-diegetic and diegetic music is not unknown to Russian film musicologists. Egorova speaks of "off-frame" and "on-frame" music (1997: 19), which is slightly misleading since diegetic music does not mean that the source of the music is within the film frame the whole time.<sup>38</sup> Similarly, Korganov and Frolov distinguish between off-frame or "behind-the-frames" music ("zakadrovaja") and on-frame music ("vnutrikadrovaja"), but notably they use these terms interchangeably with "motivated" and "unmotivated" music (1964: 58-59, 61). This is a useful connection with formalist theory, as these authors point to the fact

---

<sup>37</sup> For a discussion of diegesis as a mental construct, see Heldt 2013: 51-55.

<sup>38</sup> See chapter 1.1, footnote 9 about Egorova's terminology.

that diegetic music is music that uses realistic motivation for its presence in the narrative. Yet from a formalist perspective, non-diegetic music is not unmotivated; rather its presence is motivated through other types of motivation: the compositional, the artistic – or most likely the transtextual. If the music were completely unmotivated, it would draw attention to the structure, whereas it does not necessarily do so – and this is where the aspect of convention comes in. The use of non-diegetic music, especially in classic Hollywood film, is conventionalized to the point of being a device that enables immersion, instead of baring itself and the structure with it.

In the end, all music in films is assumed to be non-diegetic until proven diegetic. This is best illustrated in the “diegetic reveals” discussed by Guido Heldt (2013: 89-92), in which music assumed to be non-diegetic is suddenly revealed to the audience as diegetic music. For example, music is heard over images of nature; then the camera shifts and reveals an orchestra playing. The fact that reveals like this work demonstrates that the audience is conditioned to the primacy of non-diegetic music and, in general, is sensitive to cues about diegeticity. In Lotman’s (2005: 313-314) terms, this would imply that, generally, non-diegetic music is the unmarked element and diegetic music the marked element.<sup>39</sup>

This basic duality encapsulated in film music can also be seen as equivalent to a wider interpretation of the *fabula* – *sjužet* distinction. Diegetic music is music that is a part of the *fabula*, whereas non-diegetic music is not, it belongs to the realm of the *sjužet*, at least as music. The fact that all we ever see of the *fabula* is manifested through the *sjužet* suggests that in the end there is no such thing as diegetic music in film. It is merely non-diegetic music posing as something issuing from the storyworld, creating an illusion of music coming from a realistic sound source on screen.<sup>40</sup>

---

39 This, however, is not always the case within the structure of individual films, or even in every possible historically and culturally specific context. But in a context, in which a certain degree of primacy of non-diegetic music over diegetic music is accepted, then non-diegetic would be the conventionally unmarked form.

40 This pertains especially to silent cinema’s musical backing (see, for example, Brown 1994: 52), but the relationship did not change completely with the introduction of film sound (see Brown 1994: 41, and also Altman 1980a: 6 & 1980b). This is one way of interpreting Michel Chion’s (1994: 5) “synchresis”: the aural and visual tracks are separate strands, and their connection only takes place in the audience’s perception.

But this does not mean that the distinction does not matter. On the contrary, this distinction enables transitions and complex interactions between the two narrative levels, which, instead of obliterating the difference actually activate the meaning of the boundary between them. Robynn Stilwell (2007) claims in her extremely influential article that playing with the boundary through the use of music activates a “fantastical gap” where the meanings of both the diegetic and non-diegetic levels become significant.<sup>41</sup>

In structural terms, one of the main differences between non-diegetic and diegetic music is that their dominating motivation types are different. For diegetic music realistic motivation typically dominates, and for non-diegetic music it is the other types, primarily transtextual motivation, that dominate. This means that activating the boundary between them often also activates two different modes of discourse.

Claudia Gorbman (1987: 73, 79) argues that, in the classic Hollywood model, music most often not just highlights but is and represents emotion. For Gorbman, film music on a general level comes to signify the irrational, a dream, and loss of control, as opposed to the other filmic and narrative elements, which represent logic, everyday reality, and control (1987: 79-80). Gorbman quotes the legendary Hollywood producer Jack Warner: “Films are fantasy – and fantasy needs music” (1987: 65).

This is something that other scholars have also alluded to. Structural-semiotician Juraj Lexmann finds an antinomy between music and image – with music being “programmatically a non-realistic element of film” (2006: 16). According to Lexmann, film represents a realistic space, but makes it unreal by presenting in aesthetically, and the use of music highlights this (2006: 21). Film music is a stylization, a departure from mimesis (Lexmann 2006: 26). Music, in a sense, poeticizes the reality of the image. Royal S. Brown also concludes that what music tends to do to “the cinematic object-event” is not narrativize but to mythify (1994:

---

41 Stilwell’s argument has been widely criticized. Guido Heldt (2013: 59-60, 100) gives an account of the discussion and counterarguments and points out that the “fantastical gap” is not meant to be read as an attempt to categorize multiple transitions of different types, but rather to describe the overall significance of such phenomena.

30). He argues that “the very presence of music ‘behind the screen’ of any film automatically evokes a mythic mode of perception” (1994: 10).

The common feature of the scholars quoted above is that they describe the use of music as signaling a specific type of discourse in the narrative: “the fantastic,” “the epic,” and/or “the mythical.” In these discussions the three concepts essentially become different variants in opposition to the idea of “the real” or “the realistic” on film. Therefore, the main point for them is not really what the music is about, but rather the state of “the real” it opposes. And the real is most often described as being rooted in the image. From this perspective, however, it could be argued that “the real” is not merely represented by the other filmic elements (the image primarily, but also dialogue and sound effects), but by the idea of absence of music. In effect, if there is a convention of using an element (in this case, music) to signify something (for example, epic or fantastic discourse), then its deliberate absence would signify its opposite.

In analyzing the use of music in *King Kong* (USA, 1933), Gorbman writes:

The music initiates us into the fantasy world, the world where giant apes are conceivable, the underside of the world of reason. It helps to hypnotize the spectator, bring down defenses that could be erected against this realm of monsters, tribesmen, jungles, violence. This association of music and the irrational predominates throughout the genres of horror, science fiction, and fantasy, as a catalyst in the textual process of slipping in and out of the discourse of realism. Max Steiner avers: “Some pictures require a lot of music and some of them *are so realistic that music would only hurt and interfere.*” (1987: 79; emphasis in the original.)

The quotation from the composer Max Steiner refers to the overall musical strategies of entire films: he is saying that there are films which are realistic and thus require less music, and that there are films which are somehow less realistic and thus require a great deal of music. However, Gorbman herself speaks of a fluctuation of the two discourses within a single film narrative: according to her, music acts “as a catalyst in the textual process of slipping in and out of the discourse of realism” (1987: 79).

Therefore, there is a concept of realistic discourse and by implication there is also its opposite, fantastic discourse, and these two discourses may dominate entire films (according to the quotation from Max Steiner). What is particularly interesting in

Gorbman's analysis is the idea that the two may coexist within a single film narrative. Therefore, according to this logic, there would be not just a borderline between two different film styles (paradigmatic relation), but also a borderline of constant fluctuation between music and no-music, the fantastic and the real, within a single film (syntagmatic relation).

In discussing music in this context, Gorbman and other scholars speak solely of non-diegetic music. However, music also has the power to evoke the real, the mundane, and the everyday along with other filmic and narrative elements.<sup>42</sup> This function of music "evoking the real" is most typically fulfilled by diegetic music, which almost by definition is a device whose function relies primarily on realistic motivation.

The connection between diegetic music and "the real" is often mentioned in scholarly texts. Irene Kahn Atkins points out that diegetic music is connected with the demand for realism in film making at different stages: in the early days of sound film, a sense of artificiality was avoided by justifying the use of recorded music (Atkins 1983: 30). Brown also connects the trends of using source music in the 1930s and 1950s American cinema with the then dominant "aesthetics of realism" (1994: 57-59). For Russian scholars, this aspect of diegeticity is essential. Egorova describes "on-frame" music as "documentary" and "realistic"; its primary function is to give specificity to the time and place of events and the social status of characters (1997: 19). Korganov and Frolov define entire film types based on the dominating type of music's motivation: the realistic, everyday ("bytovoj") method describes films that use diegetic song as the principle method of including music (1964: 70-71). For them, the extreme case of this method is what they call "naturalism," the films in the 1950s-1960s Soviet Russian cinema which abstained from the use of music altogether (Korganov & Frolov 1964: 70-71). Overall, Korganov and Frolov regard the use of non-diegetic music as something that destroys the illusion of realism; such music serves as a device in opposition to realistic depiction (1964: 63-66).

---

<sup>42</sup> And of course, the other structural elements of the film also have the power to evoke the fantastic and the epic, if needed.

As reductive and over-simplistic as these interpretations of diegeticity may seem, they nevertheless reveal an important feature of cultural signification given to music in film in specific historical contexts: Soviet-era scholars in particular, but also others, connect diegetic music with to the idea of cinematic realism. For them, the idea of music representing fantasy is anchored, therefore, in the non-diegetic realm, and music that is rooted in the diegesis represents reality just as much as any other diegetic element. This would imply that, it is not only the movement between music and no-music that activates the boundary of the fantastic and the real, but also the movement between diegetic and non-diegetic music.

This can be seen particularly well in scenes where a diegetic cue changes into non-diegetic music. It is a common device in film, often created through the amplification of sound volume and the improvement of sound quality, in which case it comes close to the audio dissolve that takes place in musicals (Altman 1987: 62-74; Buhler 2001: 41). The transition can also be more subtle, as is the case in Brown's (1994: 69-70) example, where the unobtrusive diegetic restaurant music slyly changes into the non-diegetic love theme of the main couple. According to Brown (1994: 69-70) the shift in the level of diegeticity signifies a transition into the realm of myth. The shift signals a transition from the ordinary to the epic, from the singular to the representative, from the real to the fantastic.

In summary, in scholarly thought and, therefore, possibly in many films as well, non-diegetic and diegetic music are often placed in a binary opposition, in which their meaning overlaps with the concepts of the fantastic and the real. In a binary opposition in which music is juxtaposed with silence, the former typically carries the meaning of the fantastic regardless of its narrative level and the latter carries the meaning of the real. This conventional meaning attached to non-diegetic and diegetic music of the fantastic and the real is to a certain extent derived from their structural placement in the film narration. It is, nevertheless, just a tendency in the meaning creation, not a structural necessity. Brown (1994: 69) speaks of a "diegetic = real / non-diegetic = unreal" prejudice created by traditional cinematic practices. Therefore it does not mean that it is the only meaning and function that can be ascribed to them, nor does it mean that films cannot opt to use them differently: whenever there is a



convention, there are always several examples that break that convention.<sup>43</sup> How well this convention of meaning creation and these discourses pertain to examples from Russian cinema will be explored in the analytical chapters of this study.

Another level of signification connected with the boundary between diegetic and non-diegetic music is that through addressing the different narrative levels they also provide important information about narrative agency. In other words, the differences in music's level of narration articulate subtle differences in agency between the characters, the narrator, and the implied author. Guido Heldt (2013) is responsible for taking the narratological discussion back to its roots in this regard. He redirects the focus from plain narrative levels to the issue of the narrator: "The diegetic/non-diegetic distinction is about 'where the music comes from', about the question 'who speaks'" (Heldt 2013: 60).<sup>44</sup>

Heldt admits that understanding film as having a personalized, narrating voice is difficult, because film is fundamentally an impersonal system of narration (Heldt 2013: 74). But it is nevertheless useful to consider the non-diegetic elements as being part of a narrating system: in essence, as belonging to a cinematic narrator. This is especially clear when it comes to music, and first and foremost, non-diegetic music. Non-diegetic music can be interpreted as a voice or emanation that belongs to the narrator and can narrate facts about the storyworld through different levels of

---

43 A convention simply yearns to be broken, twisted, reformulated and reinvented – otherwise we would be watching the same film over and over again. This is at the core of formalist perception of art – and the foundation for the principles of evolution in art – which is something that will be elaborated further at the end of this chapter. However, it is important to note that examples of deviation from the norm nevertheless derive their meaning from the rules they break: a film can, for example, flip the significances upside down and use diegetic music to evoke the fantastic and non-diegetic to evoke the real – these examples would, whether in a syntagmatic (momentary reversal) or paradigmatic relation (systematic reversal), still relate to and even reinforce the original convention. In addition, there are always examples of art-texts that neither follow nor subvert existing conventions, but follow a structural logic that is entirely their own creation: there can be films whose meaning and use of music does not in any way relate to these two discourses. Even these cases, however, can be seen as relating to the convention they ignore on a paradigmatic level.

44 Heldt is quoting the question "who speaks" from Gérard Genette (1988: 64).

focalization (Heldt 2013: 64-66). In such instances, music is often not to be taken as music, but as expressing focalized emotion (Heldt 2013: 66).

The connection of music with an authorial voice is something that Russian film music scholars partially take as a given. Egorova consistently claims throughout her work that “off-frame” music represents the director’s standpoint on the subject (1997: 19). Korganov and Frolov also interpret non-diegetic music as representing the author’s point of view, and even interchangeably call it “music from the author” or “the author’s music” (“avtorskaja muzyka”, “muzyka ot avtora”) (1964: 62, 73, 120-125). But what they do not consider is the fine-tuning of authorship into two distinct categories: narrator and implied author.

Heldt tackles this topic extensively, as he emphasizes the importance for film studies of the concept of the implied author (2013: 72-77). Films are made collectively, yet the audience feels the need to see them as works by creative individuals. In relation to film music Heldt takes a narrow view of the implied author as someone responsible for the story facts as opposed to the narrator who is responsible for how these facts are presented (2013: 77). He describes the implied author as a “shy creature” who often manifests glimpses of itself through a self-aware use of diegetic music (2013: 79).

However, in this study I will use a slightly expanded version of the implied author as a concept that encompasses all instances of a film accentuating its own artificiality, moments of self-reflection and artistic foregrounding. In most cases the two roles, the narrator and the implied author, overlap and speak in a single voice. The implied author, in a sense, mostly hides behind the voice of the narrator. But in moments of rupture in the voice of the narrator, the implied author behind may also be revealed.

This interpretation of implied authorship means that some of the diegetic examples Heldt describes as revealing the implied author would also be read as manifesting authorship even if the music were played non-diegetically. For example, an unconventional choice of a happy song over images of violence, if played non-diegetically, can be interpreted as coming from the narrator, but because of the ill-fitting nature of the music, the choice of the music also points to the implied author.

If this example of music is heard diegetically, it erases the presence of the narrator and points only to the agency of the implied author. But the difference between these non-diegetic and diegetic manifestations of authorship is that in the non-diegetic instance the whole system would collapse: the film would manifest too much authorship and question the integrity of the whole construction – whereas by placing ill-fitting music in the diegetic realm, where it, for example, just happens to play by accident, the music is naturalized to the point of being somewhat self-aware, but in a milder, contained manner and it can be used, for example, to create tragic irony (see Gorbman 1987: 23-24). This is why it is the diegetic uses of music that most often display incongruence, not the non-diegetic uses.<sup>45</sup>

Another aspect is that, in the diegetic – non-diegetic distinction, what really changes is the origin of the music from being under the control of the narrator to being under the control of the characters. Thus, it is not really (or not only) a binary opposition between narrator and implied author, but rather the binary opposition between the narrator's control and the characters' control.<sup>46</sup> If music issues from the storyworld, it is played and chosen by the characters, not by the narrator. In essence, diegetic music can be read as the self-expression and self-description of the characters, as opposed to music chosen by the narrator to describe those characters.<sup>47</sup>

The difference between non-diegetic and diegetic music can also be seen as the difference between the presence and the absence of the narrator. This is reflected in the level of immersion into the narrative. The narrator encourages immersion through the use of non-diegetic music, usually used for emotional description, whereas diegetic music is most readily used for distanced narration. It often appears ironic

---

45 The use of incongruent (or in other ways foregrounded) diegetic music to display the authorship of individual film-makers has evolved into a trope or a film music convention, or even a systematic film music strategy of its own. See Gorbman's articles (2006; 2007) tracing the international development of "auteur-mélomanes."

46 Both cases can manifest implied authorship, albeit the diegetic case (character control) is more common.

47 This is connected in part to the perceptions expressed by Korganov and Frolov (1964: 70-71) and Egorova (1997: 19), namely, that diegetic music often represents social status and worldview – by choosing certain kinds of music, characters, intentionally or not, describe themselves.

and sometimes even stretches the boundaries of the believable, and thus highlights the role of the implied author.

Consequently, the non-diegetic – diegetic distinction and the agency behind them also signify a binary opposition between empathy and anempathy. Non-diegetic music typically is emotion (Gorbman 1987: 79); it can feel for the characters, or it can focalize their feelings, as Heldt convincingly demonstrates (2013: 122-129). Diegetic music is music that most often does not react to the characters' emotions, because it is bound by the realistic limits of the world created. If the situation or the scene changes during the time a record has been put on to play, diegetic music keeps playing regardless, creating a sense of tragic irony. Michel Chion calls this anempathetic music (1994: 8-9), and Gorbman develops the idea further (1987: 159-161). It is usually connected with diegetic music played by different forms of audio technology. The technical aspect involved highlights the element of indifference to possible human suffering.

This difference in the agency commenting on the events through music is especially clearly manifested in the example mentioned earlier of "Singin' in the Rain" in *A Clockwork Orange*. The instance of the main character Alex singing the song while assaulting a woman (diegetic use) is a case of a character's choice of music for the scene, not the narrator's. It accentuates the fact that the narrator is not participating in this act of indifference, and, therefore, it highlights a possible difference in point of view over the events. Furthermore, the fact that it is a human being, not a technical device, providing the ill-fitting diegetic cue accentuates the main character's personality disorder: his inability to empathize with others. The Gene Kelly version of the song played non-diegetically over the end titles of the film, on the other hand, is a case of the narrator's choice of music. The fact that, in the end, the narrator chooses to use the same song Alex sang earlier has, of course, important implications for the interpretation of the overall meaning of the film. But what is also important here is that both of these instances of unconventional choices of music, diegetic and non-diegetic, even though they manifest different agencies in control of the music, nevertheless point towards the same agency behind the whole construction: the implied author, Stanley Kubrick.

In summary, the transition between diegetic and non-diegetic levels in music can be said to manifest a change in the voices speaking. Again, it is useful to note that the tendencies described here, even though they arise very clearly from the structural positioning of the music, are tendencies rather than structural necessities. The connections between the different conceptual binary oppositions can also be played with, subverted or ignored altogether in individual films. This overall connection of non-diegetic and diegetic music to narration, authorship and characters' control is an aspect that I will explore in more detail in the forthcoming analyses.

After this consideration of diegetic and non-diegetic music and the possible meanings of the boundary between them, it is important to address the issue of music in the film narrative as a whole. It is a fundamental formalist notion that individual elements acquire meaning only through their relationship to the overall structure. The meaning of a single scene with rock music thus depends on how the rest of the film addresses music; whether all of the other scenes also feature rock music or whether they feature, for example, classical music.

When it comes to music in film structure, there are a few concepts that need further definition. A film is a finite spatio-temporal structure that consists of visual and aural elements. Music is one of three aural elements of film, the other two being dialogue and sound effects. In this study, I will refer to the aural elements of film as a whole as the audio track, whereas in referring to music alone, I will use the term music track.<sup>48</sup> A film's music track consists of smaller individual fragments of music, called cues.

A film's music track typically features one musical idiom, which is somewhat consistently used from start to finish. This idiom can be original music written by a single composer or music performed by a single artist, or it can be a more eclectic group of music which is connected by a certain style or a certain era, for example,

---

<sup>48</sup> I use these terms in order to avoid confusion connected with the term "soundtrack" (or sound track), which has been used in reference to both of the categories mentioned and is also widely used to refer to the recorded album featuring a film's music.

“1990s pop songs.”<sup>49</sup> The dominant musical style found on the film’s music track, whatever it may be, is the film’s main musical idiom. In the cinema of classical Hollywood the main musical idiom is often an original composition in the style of Romantic symphonic music. Furthermore, classical Hollywood’s main musical idiom is typically placed as non-diegetic background music (Gorbman 1987: 73).

Something similar is used as the main idiom in Russian films of the Soviet era, which Korganov and Frolov describe as using the “symphonic method” (1964: 73-74). Therefore, the musical idiom is often not only coherent in its style, but also consistent in its placement in the film structure.

However, apart from the main idiom, there are often also other types of music present in films. Korganov and Frolov mention that the symphonic method may also include songs alongside the composed original score (1964: 73-74). This tendency can also be seen to a certain extent in classic Hollywood cinema; Gorbman mentions that there are sometimes songs featured as diegetic performances (1987: 19-20). However, Gorbman does not include these songs in her list of principal features of music in classic Hollywood style. In that sense, she describes the parameters of the main musical idiom, but does not address the film’s musical strategy as a whole.

These instances of songs among the classical scores can be seen as being placed in opposition to the main idiom, as exceptions to it. This also often means difference not just in the style of the music but also in its placement. For instance, if the dominant musical idiom is non-diegetic, the instances of other types of music are usually diegetic. A song as a performance, in classic Hollywood style and also in symphonic Soviet style, is diegetic and has lyrics, draws attention to itself, and through all of its features is juxtaposed against and opposed to the unobtrusive main idiom. The exceptions draw meaning from the very fact that they are not the main idiom, and simultaneously, they re-emphasize the main idiom’s characteristics by highlighting the differences.

My analyses of the role of rock music in Russian cinema during the late Soviet period will similarly demonstrate, that along with the dominant musical idiom, there

---

49 Seemingly random collections of popular songs can be and have been used, for example, according to the leitmotif technique, see Rodman 2006.

are often instances of other kinds of music that are different from it. I will use the concepts of the main idiom and the exceptions in describing the coexistence of the dominant type and its subordinates within a single music track. The manner in which the different functions within the film structure are divided between these two elements (the dominant and the subordinate, the idiom and the exceptions) comprises a film's overall musical strategy.

In the analyses of this study, I examine the music tracks of films in order to define their musical strategies. This is a methodological procedure that describes the overall layout of a film's music track with regard to musical styles and their role in the structure. The first step is to identify a given film's main musical idiom and the possible exceptions to it. The second step is to determine the division of labor in this musical binary opposition: is there a pattern in the way different levels of narration are addressed? If so, what does that imply about the relationship of the two types of music to different modes of discourse and authorial agency?

Finally, what is of particular interest in this study is not just the analysis of the musical strategies of individual films, but also examining the aspect of change in those strategies over time. Such change could be called formal evolution in art. According to Jurij Tyn'janov (1977 [1927]), in the structure of a work of art, specific elements are placed in order to serve specific functions, but over time these functions become conventionalized and automatized. This pushes the structure to change, in order to become dynamic again, for structural dynamicity is essential for art. The automatization needs to be broken down, and therefore, a new device is born or a new function for an old element appears, or a new element is brought in to recreate the old function. (Tyn'janov 1977 [1927].) Tyn'janov writes:

[T]he devices, even though they may be studied, are in danger of being studied outside their functions, [...] *the whole essence of a new construction may be in the new use of old devices, in their new constructional meaning*, and it is that which disappears from our vision if we study the work "statically". (Tyn'janov 1977 [1924], quotation translated in O'Toole & Shukman 1977: 38.)

Because my aim in this study is to examine the concept of rock song as film music, I will first determine the functions that rock songs serve in the overall musical strategy and whether those functions have changed over time. This means looking at

the history of Russian cinema for instances of rock music and its placement in the overall musical strategy: is it the main idiom or the exception, is it non-diegetic or diegetic, what modes of discourse does it entail, and whose voice does it represent? After considering these features in the history of Russian cinema, I will discuss the same features with regard to the Russian film *Brother*. The results of these two investigations and how they are interrelated tell us something about the development of rock as film music in a Russian context and specifically about the position of *Brother*'s use of rock music in that development.

## 1.4 Structure and Aims of the Study

The main research questions in this study are the following: how were rock songs used in Russian cinema prior to *Brother*? How is music used in *Brother*? What are the similarities and differences between these two usages? To answer these questions, the study is divided into two main sections. Chapter 2 is a historical account of Russian film music conventions in relation to the use of rock song. Chapter 3 is a structural analysis of the use of music in the film *Brother*.

The main focus of both chapters is a close reading of the musical strategies of Russian films according to the methodological principles discussed in chapter 1.3. However, the depth of the analyses differs slightly. In chapter 2, the analysis covers several films over several decades, whereas in chapter 3 the focus is on a single film. Therefore, the overall layout of the chapters is slightly different and needs some further elaboration here.

Chapter 2 traces the history of rock music's emergence and its subsequent uses in Russian cinema, both during the Soviet period and immediately after the fall of the Soviet Union. It provides analyses of the musical strategies of 23 films covering more than six decades of Russian cinema, from 1929 to 1991. The films I have chosen for specific analysis are films from Russian and Soviet film history that feature instances of rock songs. This means instances of songs, both Russian and foreign (Western), that can somehow be said to relate to the rock idiom. This implies



certain musical features, in particular, “a strong, loud beat that is usually played with electric guitars and drums.”<sup>50</sup>

However, the fact that the topic is “rock song” directs the focus more specifically on instances of music that somehow have a closed compositional form (as opposed to open structure) and that feature lyrics or some kind of singing. In connection to this, a focus on “rock song” almost always means that the cues in question are examples of pre-existing music. This leads to my other selection criteria, the extramusical characteristics, and more precisely, extra-filmic characteristics of the cues, which in most cases are even more important than the specific musical characteristics. This means that I have chosen films that feature songs which, outside the filmic context, are typically categorized as rock. For example, Beatles’ songs are typically considered rock music no matter what the songs’ individual musical characteristics are like.

In part, the selection of films is also based on films that other scholars have identified as “rock” or as relevant in other ways, especially in chapter 2.1, whose aim is to identify the general parameters of the placement of songs on Russian film. However, even in these cases, the analysis of the films is always based on a close reading of the films themselves, not on secondary sources. This is because of the specific methodological approach of my analysis, which means that other scholars’ descriptions of the music are often too general, too vague, or focused on the wrong characteristics for the purposes of this study.

My selection of films does not claim to include all possible examples from Russian film history relating to the topic. Nevertheless, the selection does provide an indication of the musical strategies and recurring features found in Russian cinema. It offers some indication of the basic parameters by which film music operated, although, this is not to say that there are no films that deviate from the norms described here.

For the general history of Russian cinema, my main sources in this section are Neja Zorkaja (2002) and Birgit Beumers (2009). Richard Stites (1992) provides a

---

<sup>50</sup> *The Cambridge Online Dictionary*’s definition of rock, available at: <https://dictionary.cambridge.org/dictionary/english/rock> (accessed February 1, 2018).

general view of the history of popular culture in the Russian context. For accounts of Russian film music, my main sources have been Tatiana Egorova (1997), Korganov and Frolov (1964), and Emilia Frid (1967). For understanding rock music's cultural meaning in a Soviet context, I have relied on the accounts of Timothy Ryback (1990) and Artëm Troickij (1991). The latter is not a scholarly endeavor, but Troickij does provide information about the way rock music is perceived and discussed within the Russian cultural context. I also use discussions on rock song in the Anglo-American cinematic context as comparative material. The main sources for this are Ehrenstein and Reed (1982), Grossberg (1993), Smith (1998), and Reay (2004).

Even though this chapter focuses mainly on films made in the Soviet Union, I have opted to use the terms Russian cinema or Russian cinema made in the Soviet period. This is because I want to be mindful and also make the reader aware of the fact that my focus is mainly on Russian-language cinema produced in the Soviet Union, and even more specifically, Russian-language cinema produced mainly in two of the largest film studios, Mosfil'm and Lenfil'm, both of which were located in the Russian Soviet Federative Socialist Republic (RSFSR).<sup>51</sup> This choice does not mean that I am arguing for the dominance of Russian culture within the Soviet Union. On the contrary, I find it important to keep in mind that there were other studios in the region and also other languages used in film production. However, the specifics of these other films are largely not represented in my material and overview.<sup>52</sup>

Chapter 3 is a detailed structural analysis of the use of music in *Brother*. The analysis moves from an overview of the music to its relationship to the diegesis, to how the music articulates subject positions and how it relates to point of view. The last subchapters will deepen the analysis by offering interpretations of the overall significance of music in the film, how the use of music actually becomes a topic of

---

51 Film studios were found in several republics, and films were made in different languages. Yet it often comes down to the Russian-language films made in two central locations: Moscow and Leningrad. Richard Taylor asks, “[T]o what extent was the Soviet Union a ‘Russian’ state, perhaps a ‘Russian Empire’ in disguise? To what extent were Soviet films ‘Soviet’ rather than Russian, Ukrainian, Georgian and so on?” (1999: 37).

52 There are some exceptions to this statement, which I will mention in due course.

the film narrative itself, and finally how the film's use of music relates to the conventions discovered and described in chapter 2.

Chapter 3 is largely based on my original analysis of the film, for which I have relied on the theoretical background provided by film music narratology. I also refer to scholarly texts on the film, mainly Beumers (1999c) and S. Larsen (2003). The discussion of *Brother* includes reviews published in both Russian and English at the time of the film's release, as well as general discussion of the film in the Russian media, particularly, in the film journals *Seans* and *Iskusstvo kino*.

This study is a first step in a wider discussion of the use of rock songs, popular music, and pre-existing music in Russian cinema, both during the Soviet Union and after. It provides an interpretation of Russian cinema and Russian film music history from two entirely new perspectives: pre-existing popular song on the one hand, and film music narratology and structuralism on the other. While most scholarly focus is still on the first half of the twentieth century, and a more contemporary view of Russian film music is largely missing, this dissertation makes an attempt to bridge some of that gap. The focus, however, does not expand beyond the 1990s, and, therefore, the questions of how the process has gone since then and what Russian film music is today are beyond the scope of this study. My description of rock music as film music in the Soviet context can also be seen as a contribution to the knowledge of rock's overall position in Soviet culture. The observations provided in this study are the first stages in an exploration into how the use of rock music on film relates to the overall cultural narrative of rock's meaning and position.

This study is about film music, but it has broader implications. It is also a study of changes in cinematic practices in general. On a larger scale, Russian cinema underwent a set of serious institutional changes in the 1990s, and this study attempts to describe one of the effects of these changes in artistic terms by providing a description of a structural change within the films themselves which took place in this period. It thus turns away from the societal aspect in analyzing Russian contemporary culture, which has been a prominent trend, especially in analyses of Russian cinema. I am dealing with a significant era in Russian cinema's

development, the 1990s, from a new perspective – from an era of artistic, rather than merely industrial, change. My goal is also to look for continuity instead of rupture. “Russian cinema in the 1990s was not still-born,” writes Richard Taylor (1999: 41); there is some relationship between the past and the present. Instead of looking at *Brother* as a film that turns away from tradition, I seek to place it in the context of the Russian and the Soviet cinema traditions.

Finally, with regard to the development of film musicology and especially film music narratology, this work contributes in two ways: it places Russian material at the focus of the theoretization, and it broadens the perspectives of film music narratology by bringing the original sources of much of the theoretization back into the discussion (Russian formalism). It also provides new ways to contextualize the narratological and structural dimensions of music on film. First, it connects the study of musical style with an analysis of the role of the music in the structure. Second, the study places the structural role of music in specific cultural and temporal dimensions, as it aims to examine the aspect of conventions in musical strategies and the possible evolutionary trajectories in those conventions.

## 2 Rock Songs in Russian Cinema Before 1997

In this chapter, I explore the history of Russian cinema in order to discover how rock song was used as film music before 1997, that is, before the film *Brother* was released. This means identifying examples of rock music in films and, more importantly, analyzing the contexts in which they were placed in the overall structure of a film. As discussed in the introduction, not many studies have been dedicated to this topic; thus, the main purpose of this chapter is to provide an original analysis of a selection of Russian films. But before embarking on the analysis, it is worth taking a look at two closely related topics: the history of rock as film music in American cinema and the overall cultural significance of rock music in the Soviet period.

It is difficult, if not impossible, to discuss the role of rock music in any specific culture without explicitly or implicitly making comparisons with American culture. The United States is the mythical birthplace of rock music. Furthermore, it can be said that rock music came into being in the United States in the 1950s first and foremost as film music. The success of Bill Haley's "Rock around the Clock" can be at least partially attributed to its placement as the accompaniment to the opening titles of the film *Blackboard Jungle* (1955). The film and the controversy it raised are essential components of both rock music history and American film music history (Denisoff & Romanowski 1991: 13-27; Ehrenstein & Reed 1982: 13-14). Rock was, in essence, first introduced in film as a marketing gimmick aimed at drawing attention.<sup>53</sup> Furthermore, the film's use of music "legitimized the already existing association [...] between rock music, juvenile delinquency and the generation gap" (Brown 1994: 183-184).

Lawrence Grossberg summarizes the first decade of rock music on film as focusing on two types of imagery: musicians as performers and the threat of teenage

---

<sup>53</sup> Despite the fact that the original controversy was not entirely intended, it served well to publicize the film. The string of rock films that followed, however, exploited the publicity to the fullest. See Ehrenstein & Reed 1982: 13-17; Denisoff & Romanowski 1991: 20-27.

culture (1993: 191-192). The first type refers to the genre of the jukebox musical in which diegetic performances by rock musicians were intercut with a loose narrative about teenagers and their problems.<sup>54</sup> The second type has more negative connotations: rock music used in exploitation films about social problems, crime, and youth delinquency.<sup>55</sup> In both cases, rock music on film was a diegetic spectacle with strong connotations of youth culture.<sup>56</sup> Furthermore, the music encapsulated a certain “nowness,” as it was new music, very much connected with the time of its release as a hit record (Kermode 1995: 9).

In structural terms, rock music’s placement on film took a further step forward in the 1960s, when films like *The Graduate* (1967) and *Easy Rider* (1969) used rock songs as the main idiom of the music track, and furthermore, not as diegetic performances, but as non-diegetic background music (Smith 1998: 155; Reay 2004: 28). The music’s presence was still loosely motivated by the themes of youth and delinquency, but the music itself was lifted from the expository title position into the body of the film without its existing in the realm of the diegesis. Grossberg observes that rock was now also connected to representations of counterculture, and in the late 1970s, even the avant-garde (1993: 192). Rock was no longer connected with just “newness” and “nowness”; along with its strong connection with temporality, it now had the added function of creating nostalgia (Kermode 1995: 9). The nostalgia effect became increasingly important as the first rock generation grew older.

The next important turn took place in the 1980s, when simultaneous with the premiere of MTV and the music video boom, rock as film music exploded with several platinum-selling soundtrack albums (Grossberg 1993: 191). The use of the rock idiom finally stretched beyond the boundaries of its previous connotations; as Grossberg mentions in passing, rock music began to be included in films of all genres (1993: 191). Now the music was used not to depict but to attract the young people – the largest segment of the film-going audience (Grossberg 1993: 191). One

---

54 On jukebox musicals in more detail, see Ehrenstein & Reed 1982: 31-35.

55 On teen problem exploitation films, see Ehrenstein & Reed 1982: 41-43.

56 “Rock music may imply a youthful theme” (Prendergast 1992 [1977]: 214); “Rock music is a sign of the young, because they listen to it” (Lexmann 2006: 45).

of the best and most successful examples is *Top Gun* (USA, 1985) – a film about fighter pilots flying their jets to the accompaniment of non-diegetically placed contemporary rock songs.<sup>57</sup>

Claudia Gorbman points out that, in the early days of sound film, sound was foregrounded as a spectacle. As the technology gradually came to be taken for granted, the discourse became invisible and the “impression of reality” achieved a new stability. She expands this idea to explain in part why the emphasized diegeticity of music in the first sound films gradually turned into the non-diegetic orchestral score for which classic Hollywood films are known. (1987: 44-45.) Gorbman’s idea of development from a foregrounded gimmick to an element that contributes to creating invisible discourse can also be applied to the way the use of rock song has evolved in American cinema. Rock music’s journey in the cinema of the USA can be seen as a journey from a gimmick to a commonplace, from diegetic numbers to non-diegetic compilation pop scores. It is also a change in the idiom’s reference point: from the film’s topic to its target audience. Rock songs moved from being part of the fabula to being merely part of the *sjuzet*, that is, from being the object of narration to being an element doing the narration.

As rock song has evolved as film music, it has effected a change in overall film music practices as well. The role of pre-existing pop-rock songs in the film music strategies of present-day American cinema cannot be overemphasized. Music tracks that use pre-existing songs non-diegetically as the main idiom have become extremely common since the 1980s (Reay 2004: 28).<sup>58</sup> Reay (2004: 26) defines modern music tracks as being of “the post-classical era”; they are characterized by a

---

57 Grossberg (1993: 191-192), however, categorizes *Top Gun* as belonging to a sub-genre of high school film. Thus, even this film does not move far enough from the theme of youth to serve as the best example of non-youth related films using rock songs as the main idiom.

58 Pauline Reay (2004: 26) uses the term “pop score” to describe this phenomenon; whereas for Jeff Smith (1998: 5) “pop score” refers not to song form, but to a more traditional original non-diegetic score composed in a popular idiom. Both Smith (1998: 155) and Reay (2004: 28) use the term “compilation score” for a music track using pre-existing songs, but it must be emphasized that this term does not make any claims about the level of the songs’ diegeticity. In addition, Reay (2004: 31, 126) uses the term “composite score” to indicate that, despite the prevalence of pre-existing songs, there are music tracks which in addition to multiple songs, also use fragments of original orchestral score.

wider range of music used and by the blurring of the boundary between diegetic and non-diegetic music.

Thus, it can be said that the emergence of rock song as film music has had a huge impact on the overall development of American film music. The situation in the Russian context, however, is slightly different. Apart from the perestroika rock craze, Russian films rarely used rock music until the late 1990s. The reasons are in part because rock music was closely associated with unofficial culture, and in part because it was a markedly foreign element, closely and fundamentally associated with Western, mainly American, influence.

In the Soviet context, rock music emerged in the 1960s first as a musical category closely associated with jazz, as that was the music that the first emulators of Western youth culture had been listening to (Stites 1992: 124-125; Ryback 1990: 9-10; Troickij 1991: 9-12). For the rock journalist and rock historian Artëm Troickij (1991: 6) the birth of rock in the Soviet Union was similar to what was taking place everywhere else: it was about youth, freedom, and dance – the only difference being that its development was delayed by a decade. Furthermore, Troickij (1991: 6) describes rock's evolution in the Soviet Union as first going through stages of imitation, with bands playing covers of Western rock songs in the early 1960s, then creating their own songs based on the Western model in the late 1960s and early 1970s. It was only during the 1970s that the music gradually began to acquire specific, national qualities, which constituted the birth of real Russian and Soviet rock (Troickij 1991: 6).

This account by Troickij resonates well with the “exceptionalist” discourses on “national uniqueness” and “anachronistic discourses of authenticity” discovered by Finnish musicologist Antti-Ville Kärjä (2013) in accounts of rock and popular music history in the Nordic countries. Troickij goes so far in his description of authenticity and uniqueness as to state that rock in Anglo-American and Soviet contexts are two completely different phenomena (1991: 177). They are both based on the idea of opposition, but in Troickij's formulation, in the West the main target of this opposition is religion and its direct antecedent, “bourgeois morality,” whereas in the



Soviet context, the rebellion was aimed at the overall oppression of people in general (1991: 7). As a consequence, the fundamental component of Western rock is rhythm, whereas for Russian rock, it is the word: Russian rock distinguishes itself through the centrality of its lyrics (Troickij 1991: 7).<sup>59</sup> Furthermore, the function of rock music in the Soviet context, according to Troickij, was very different from being mere entertainment for the young; in fact, it was on a “spiritual” mission (“duhovnaja missija”) (1991: 171). Thus, rock in this context is also endowed with high-art status, and the musicians are seen as descendants of the classical poets of Russian literature, as part of the creative intelligentsia.<sup>60</sup>

Significantly, Troickij’s description of the specifics of rock culture in the Soviet context focuses on the role of underground musicians. Unofficial rock musicians and their claim to sole ownership as representatives of “authentic” rock are constantly emphasized and even mythicized. Underground rock of the Soviet period, therefore, is a form of rock that separated itself from the frivolity of youth culture as well as from the compliance of official bands.

The official bands that the underground artists wanted to distinguish themselves from were groups called VIAs. The abbreviation comes from the Russian words “vokal’no-instrumental’noe ansambl’,” meaning “a musical ensemble that uses both vocals and instruments.” It was a euphemism for rock groups that functioned on a professional, officially-registered basis. Timothy Ryback calls VIA music a “sanitized version of Western rock” (1990: 150). According to him, “[t]he official acceptance of rock and roll, even in a diluted form, discharged much of the energy from the Soviet rock scene” (1990: 150). Even in the 1970s, there was a strong tendency for former underground groups to register officially and start performing as VIAs. Ryback states one estimate that the number of underground rock groups fell

---

59 Logocentricity is, in fact, a common myth of Russian identity. Troickij, however, attributes this also to more down-to-earth factors, such as musicians simply being less accomplished with their instruments, and also to the fact that the commercial aspect was absent from the creation of the music (1991: 41).

60 “The rock lyrics here have a direct connection to academic poetry,” writes Troickij (1991: 45). He also points out that most Soviet-era underground rock musicians were children of the cultural intelligentsia and not from the working class (1991: 72, 186).

from several hundreds of the previous decade to a mere dozen by the mid-1970s (Ryback 1990: 109, 150).<sup>61</sup>

The rock scene, therefore, in the Soviet Union cannot be seen in a strict opposition to the official sphere, but rather the music and the groups were somewhere in between, partially accepted and partially pushed to the margins, and the official attitudes towards rock varied greatly over the years from the 1960s to the late 1980s. This means that even though underground rock emerged into the mainstream during perestroika, rock music had not been completely absent from the public sphere earlier. Instead, the end of 1980s can simply be seen as an era of one particular form of rock moving from the periphery to the center and becoming the norm.

The liberation of the underground rock movement seemed particularly exuberant possibly because the early 1980s, in particular the years 1983 and 1984, had witnessed a serious tightening of musical norms in a manner that Troickij calls “a new cold war against rock” (1991: 106). Interestingly, when from 1985 onwards all forms of government control over cultural production were gradually dismantled, parts of the underground movement initially resisted attempts to transform rock into an “official cultural institution” (Troickij 1991: 155); “We will not let the government have our rock!” ran the slogan (Troickij 1991: 157).

Despite the resistance to becoming part of the mainstream, from the year 1988 onward, rock music entered the sphere of market-based economy and also unobstructed international interaction and recognition (Troickij 1991: 171). With the dismantling of the binary opposition between official – unofficial/underground (both real and imagined), the rock movement had to reinvent itself, and find a new identity. This Troickij sees as the beginning of specifically national, Russian rock, which builds its self-image already on a different set of dichotomies than the Soviet era music and its artists, namely concerns over national (social) issues and resistance to “popsa”<sup>62</sup> and commerciality (1991: 167). In essence, in the late 1980s and early 1990s, Russian rock, in Troickij’s view, lost its uniqueness and entered the sphere of internationally shared forms of opposition.

---

61 For more on VIAs, see Troickij 1991: 33, 56; Ryback 1990: 106; Stites 1992: 161-162.

62 “Popsa” is the Russian word for modern pop songs.

In the Western context “rock” is a wide musical and cultural genre that can encompass a variety of different forms of music, depending on the context.<sup>63</sup> Keith Negus even speaks of “rock imperialism,” which aims to “ignore differences between musical sounds and to define rock very loosely so that numerous musics can be accommodated and claimed as rock” (1996: 136-139). In English language context it is also common to speak of “pop-rock” or even more generically, of “popular music” as an umbrella term to encompass the myriad of forms, genres and subgenres related to the field. In the Russian context the situation is most likely very similar today. This was not the case, however, in the Soviet period, nor in the period immediately after the fall of the Soviet Union, the early 1990s. The categories and the distinctions made followed a slightly different cultural pattern. In certain ways the divisions between styles and genres were more distinct, and the variety of styles more limited. But how much all these genre categories, cultural parallels and juxtapositions are actually reflected in the way that the musical strategies of films are constructed, is something that will be discussed alongside the forthcoming film analyses.

Over the next four subchapters I will trace the emergence and use of rock songs in Russian cinema beginning with the 1960s and ending with the early 1990s. But first it is important to examine more closely the status and placement of songs in general in the musical strategies of Russian films of the Soviet period. Guido Heldt observes (2013: 155) that, in Hollywood, the introduction of the rock ‘n’ roll film coincided with, if it did not actually cause, the decline of the great film musical. Thus, the inclusion of rock songs in films shook the very foundations of how songs were justified in the film structure. This implies that the fundamental question of the division of labor between musicals and non-musicals is not irrelevant to the issue of rock song on film. This question is therefore a logical place to start the exploration for this study.

---

63 “[R]ock cannot be defined in musical terms. There are [...] no musical limits on what can or cannot be rock. What sounds like rock to some will not to others. There is nothing that cannot become a rock song,” writes cultural studies scholar Lawrence Grossberg (1992: 131).

Thus, in the first part of this chapter, I explore the presence of song in Russian cinema during the Soviet period: how it was placed in the film structure, how it related to the overall musical strategies of the films, and how the distinction was made between musical and non-musical film. In this part I will conduct my own analysis of several films, but I also rely on different scholars' perceptions of the issue (Egorova 1997; Korganov & Frolov 1964; Frid 1967; Clark 1995; Gillespie 2003; Kaganovsky 2014), as the eras and the points-of-view discussed can be related to work done by previous scholars on Russian and Soviet film music.

The following three subchapters focus on the particular use of rock songs in Russian cinema. This is an area that has been less studied by scholars, and therefore, my own analysis of the films' musical strategies is the central focus. Other scholarly texts are used mainly as reference points for details about rock music in the Soviet context (Ryback 1990; Troickij 1991) and the overall cinematic context (Lawton 1992; Zorkaja 2002; Beumers 2009). The nearly half a century covered in these chapters is divided into three parts. First, individual examples of rock songs are analyzed in seven different films from the mid-1960s to the early 1980s. Then the musical strategies of five films by the youth film director Dinara Asanova are discussed, as they reflect the more general musical development of the era and also advanced that development in innovative ways. The final section is dedicated to the perestroika era, in which the analysis focuses on four films that place rock songs in a more dominant role. A few words are also devoted to the initial consequences for film music of the fall of the Soviet Union.

In all of the close readings of films in this chapter, the aim is to examine the following features: how rock songs are placed in the film structure (their relation to diegeticity and motivation, or in other words, where the music is depicted as coming from), how the songs relate to the overall musical strategy (whether they are the main idiom or the exception, original or pre-existing), and what meanings arise from the songs' placement in relation to the immediate context (the scene) and in relation to the overall context of the musical strategy as a whole. In connection with all of these aspects, whose voice the music represents is of particular interest: can the music be read as aligning with the narrator's voice or is it placed in opposition to the narrator?

From a specifically Russian point of view, what is of interest is how the films' musical strategies in these instances articulate what rock music is. What does the music's structural placement tell us about what is Russian and what is foreign, what is authentic and what is inauthentic, what is high art and what is low art, what is serious and what is frivolous?

After this historical exploration, chapter 3 will examine how all of these questions are addressed in the film *Brother*. My focus will be on the extent to which the film builds its meaning upon the meanings that arise in the films discussed in this chapter. Essentially, the question is to what extent *Brother*'s use of music can be said to be a continuation of the Soviet-era conventions of song placement, and of rock songs' placement in particular, and to what extent it departs from this tradition.

## **2.1 The Place of Song in Russian Cinema of the Soviet Period**

In her introduction to *Sound, Speech and Music in Soviet and Post-Soviet Cinema*, Masha Salazkina writes that, in Soviet cinema, unlike Hollywood films, “the inclusion of songs written specifically for the film [...] was a widespread practice throughout its history, regardless of whether or not the film was considered ‘a musical’” (Salazkina 2014: 11). In this short sentence Salazkina identifies three important ideas, which she does not pursue further: first, that the use of song in Russian cinema of the Soviet period is different from American cinema; second, that the difference between a musical and a non-musical is articulated differently; and third, there is a difference in the use of original and pre-existing songs, even though she does not use that terminology.

In this chapter, I explore in more detail the nature of these characteristics in Russian cinema of the Soviet period. In addition to the aspects mentioned by Salazkina, I will add the elements of diegeticity and motivation. Thus, the main questions in this chapter are the following: Where and how were songs placed in films? How was the difference between a musical and a non-musical articulated? What was the relationship between the songs and the films' overall musical strategies?

I will focus mainly on two distinct stages of development. The first stage is the early 1930s, when the basic parameters of song placement were initially defined during the first years of sound film. The second stage took place with the new innovations of the late 1950s and early 1960s, which also affected film style in relation to the use of music. This chapter lays the groundwork for the discussion of rock songs' placement in films from the 1960s on, as it will provide the context for it: the overall film music conventions of the period.

According to Tatiana Egorova (1997: 19-20), the main distinction separating (Soviet) Russian film music from most other national film music traditions is the involvement of acclaimed composers, most notably, Šostakovič and Prokof'ev in composing film music. The sense of prestige accorded to sound and music on film was also manifested in the way Russian theorists addressed issues related to film, film sound, and film music (Clark 1995: 6).<sup>64</sup> In the early Soviet context, film and also film music were accorded higher cultural value than in the West, and a binary opposition between composers of classical music and composers of film music was not as strongly emphasized.

Kaganovsky (2014: 256-257) recounts early discussions about Soviet film sound in which the idea of naturalistic sound effects and song as sensation is connected with the bourgeois tendencies of the West. In contrast, Soviet filmmakers were expected to use sound as independent, expressive material, which is what three prominent directors – Èjzenštejn, Pudovkin and Aleksandrov – declared in a published statement (1928: 5). Popular songs, known as “schlagers,” had been commonly used as accompaniment to early silent films (Stites 1992: 15). However, in the first years of Soviet rule and with the coming of film sound, the idea of a song being placed within the film, as a diegetic performance, was seen as a commercial spectacle and a

---

64 This can also be seen as the result of the under-appreciation of the urgency of the topic: there was plenty of time to theorize, since the development of the actual technical equipment to produce sound was seriously delayed, mainly because of organizational problems in late 1920s and early 1930s (Ryabchikova 2014: 82, 86, 93), but also because of competition between different studios and interest groups (Pozner 2014: 73-77).

bourgeois element.<sup>65</sup> This is how Korganov and Frolov (1964: 68-69) read the three filmmakers' classic "Statement on Sound" (1928: 5): the opposition to synchronized sound was, essentially, about opposing the use of diegetic song as a gimmick.

Even though film sound made possible the concept of on-screen singing, the idea of songs on film existed even before the invention of film sound. Dmitriĭ Šostakovič's original score for *The New Babylon* (*Novyj Vavilon*, 1929) is often mentioned as the first Soviet film to have a full original score, composed by a professional composer (Titus 2014: 38; Kaganovsky 2014: 256).<sup>66</sup> What has not been addressed is that the film's musical strategy features an interesting example of a diegetic song within a silent film. There is a scene in which characters stand up and sing "La Marseillaise," and, simultaneously, Šostakovič's score includes a musical borrowing of the song. The non-diegetic backing fills in for the missing diegetic sound and imitates music being played from within the diegesis. The example shows that, even though the coming of sound placed actual diegetic sound on film, even in silent cinema it was still possible to relate to the two levels.<sup>67</sup>

According to Korganov and Frolov (1964: 66-68), the use of diegetic song as a special attraction dominated the use of music in sound film in the United States, and led to the invention of the film musical. They claim that this Western practice caused serious harm to the development of film music in the early days:

In the commercial sound film it became very common to use the "schlager": a simple and light, yet captivating little song, which penetrates the entire musical fabric of the film. Schlager is included for the purpose of the audience instantly picking up the catchy melody, then taking it with them as they leave the theater, and in

---

65 The worldwide commercial success of the early American sound film *The Jazz Singer* (USA, 1927) was received in the Soviet Union as evidence of Soviet film lagging seriously behind in technical development (Pozner 2014: 61). The only consolation available was the thought that sound in the hands of the Americans was treated as a mere novelty gimmick and commercial commodity, whereas film sound's full artistic potential could only be fulfilled by the Soviet film makers (Ryabchikova 2014: 88).

66 Nevertheless, it is not the first Russian film to have an original score as pointed out by Korganov and Frolov (1964: 50) and Zorkaja (2002: 22-23): the first Russian feature film *Stenka Razin or Brigands from the Lower Reaches* (*Sten'ka Razin ili Ponizovaja vol'nica*), also received an original composition from M. M. Ippolitov-Ivanov as its musical accompaniment as early as 1908.

67 This practice was in fact common in silent cinemas around the world, see Altman 2004. I am grateful for Guido Heldt for bringing this to my attention.

doing so creating advertisement for the film. (Korganov & Frolov 1964: 67-68.)

Even though the authors admit that there are examples of Soviet films using songs as attractions, even in those cases the use of songs was always subordinated to important artistic and dramaturgical purposes: “Those songs which are emanating from the Soviet screens and which have become favorites of the people, no matter how much they may resemble the schlager in form, are, nevertheless, different from them in their essence” (Korganov & Frolov 1964: 69). Korganov’s and Frolov’s statement acts as evidence, not so much of actual structural difference between American and Soviet era cinema in the songs and their use, but of a cultural perception that the use of catchy hit songs in a non-integrated manner in films was foreign to Soviet Russian cinema.

Nevertheless, despite the early theoretical opposition to song form in film music, the first Russian and Soviet sound film,<sup>68</sup> *The Road to Life* (*Putëvka v zizn’*, 1931),<sup>69</sup> featured several songs in its musical strategy. The film is a story about juvenile delinquents who are participating in the creation of a workers’ commune, which will offer a more constructive alternative to imprisonment. The composer of the film’s original orchestral score was Jakov Stolljarov, who was also responsible for the composition of the songs, even though most of them were based on traditional motifs and traditional lyrics. The songs can be categorized as criminal songs (“*blatnaja pesnja*”), originating in the nineteenth century and describing the hard life of the underworld, criminals, or orphans (“*bezprizorniki*”), on the streets or in prison.<sup>70</sup>

---

68 The film *Alone* (*Odna*, 1931) is sometimes mentioned as the first sound film, but in fact this film is something in between. For the most part, it is a silent film with intertitles, but it nevertheless features a pre-recorded audio track including some brief lines of dialogue, sound effects, and original score music. For an in-depth analysis of the film’s audio track, see Kaganovsky 2007.

69 The film was directed by the early sound enthusiast and pioneer Nikolai Ekk. He was one of the select few to participate in special Sound Group study courses about film sound organized by the film workers’ association ARRK (Ryabchikova 2014: 89-91).

70 See Richard Stites (1992: 48, 61-62) on criminal song (which he calls “underground song”) and “*bezprizorniki*” in the Russian cultural context. On the film *The Road to Life*, see Stites 1992: 85-86.



The opening titles are accompanied by the non-diegetic orchestral score. The first scene, however, acts as an extradiegetic prologue to the narrative: it gives, according to the intertitle, “the word to the people’s artist Kačalov.”<sup>71</sup> Kačalov is then shown and heard reciting his own poem. Thus, the first scene with synchronized sound in cinema of the Soviet period was not filled with dialogue or song, but poetry. After this prologue, the actual film starts with the introduction of the main character, accompanied by a criminal song sung by a group of young, non-professionally trained male voices. Once the criminal youth gang has been introduced, the singing changes into fragments of dialogue heard on the street. This instance can be interpreted as a diegetic song sung as a collective by the characters introduced in the sequence, but with temporal asynchrony, or it can be interpreted as a non-diegetic song motivated more by the characters and their surroundings than by the actual act of singing.

Most of the other songs featured on the film are presented as diegetic performances by the criminal characters. What takes place is a kind of naturalization of the performances: because they are sung collectively and unaccompanied, they definitely do not present any kind of fantastic mode of discourse, but appear as natural, realistic self-expression of the characters. This aspect is further emphasized by the authentic nature of the lyrics; they are the songs that are sung by real people in the streets. Perhaps it has to do with the genre of the songs and their method of presentation that this film is never discussed as a musical. There is something about the form, the mode of narration, the serious subject matter, and the fact that the performances are not staged that define the film as a non-musical. In any case, interesting connections are also being made between youth, delinquency, and diegetic song.

The film’s presentation of the songs is a prime example of Korganov and Frolov’s “realistic method” (1964: 70-71), whereby songs arise from realistic surroundings of ordinary people and their primary function is character description and the illustration of social differences. Nevertheless, Korganov and Frolov (1964: 56) write that the film’s musical strategy was a failure because, while the film intended to view

---

71 “Narodnomu artistu – Kačalovu – SLOVO!”

criminality critically, it in fact showed appreciation of the criminal culture by highlighting the criminals' own music. The "lower" cultural status represented by the diegetic songs in the film is perhaps another reason why in general the film's musical strategy has been belittled and left in the shadow of discussions of its innovative sound as related to aspects of the audio track other than music. The film historian Neja Zorkaja points out that the songs touched the heart of the Russian nation, but were not as important as other musical endeavors of the time, because they were not written specifically for the film (2002: 184).<sup>72</sup>

The film musicologist Tatiana Egorova does not mention *The Road to Life* at all. For Egorova (1997: 31), the song type of musical dramaturgy in film began evolving as the result of Dmitrij Šostakovič's work on *The Counter-Plan (Vstrečnyj, 1932)*. The film is a story about factory workers striving to exceed their planned production goals in turbine construction. The film's main idiom consists of an original orchestral score, but there is one song presented in a prominent position: it is heard twice during the course of the film and it is also referred to in the non-diegetic score. This song is a march called "The Song of the Counter-Plan" ("Pesnja o vstrečnom"), and Šostakovič was also responsible for its music.<sup>73</sup>

The song is first heard sung by a choir during the opening titles. As the titles end and the first scene begins, the song is heard again, this time sung by a single female voice over the image of the main male character waking up. The second shot shows the main female character appearing from around the corner, singing in perfect sync with the audio track: there is still the joy of discovering synchronous sound in the scene. She is completing her morning routines, drying her hair and smiling. She then goes over to the man's bed and kisses him. There is an overall humorous effect in the scene in how the song lyrics correspond to the situation ("Wake up, you curly-head"),<sup>74</sup> by which the woman herself is also amused. There is also a shift from the

---

72 In a radio discussion on the film (Jur'enen 2011), researcher Maja Turovskaja mentioned that the studio focused on dismissing the role of the songs in the films' popularity despite the fact that the songs spread like wildfire all over the country.

73 According to Egorova, the film's director Ermler, asked Šostakovič for something resembling the newly popular mass song, "to write a cheerful, invigorating industrial song" (1997: 31). The lyrics of the song were written by Boris Kornilov.

74 "Ne spi, vstavaj, kudrjavaja"

universal and general to the personal and singular, which corresponds to the shift from non-diegetic to diegetic and also from a group of voices to a single voice. These characters are representative, yet at the same time they are ordinary, an impression emphasized by the intimacy of the morning activities.

The song later comes up again as a second performance, this time in a tragic light, while the same two characters wait anxiously for the arrival of a third member of their group. The female character slowly begins to play her guitar and sing a slow, melancholy version of the song. The smirking, playful ironic tone of the lyrics in the opening scene contrasts with the devastating irony of this rendition in a situation when it seems that all hope for accomplishment and a brighter future has been lost. In essence, the song's placement makes perfect use of diegetic song's ability to convey tragic irony.

Again, the subject matter and its relatively realistic treatment argue for the film's categorization as a non-musical. Even though the song melody is also integrated into the overall score, the diegetic performances of the song by the female character are presented in a very realistic mode: first it is sung without any accompaniment, the second time the woman accompanies herself with the guitar. There is an element of intimacy and privacy: the placement of the song is domestic, ordinary, and realistic. It is everything that a lavish musical number as attraction, with fancy costumes and elaborate dancing, is not.

"The Song of the Counterplan" became immensely popular in the Soviet Union. It was the first hit song from a film (Egorova 1997: 32; Zorkaja 2002: 184). It also became well known abroad (Egorova 1997: 34). The success of the song meant that almost every film released after 1932 had to have its own march.<sup>75</sup> "A multiple form of song-existence" came into use, with both songwriters and directors using the cross-promotional potential (Egorova 1997: 34-35). According to Richard Stites, "The Song of the Counterplan" became the "model for movie hits of the decade" (1992: 77).

---

<sup>75</sup> Interestingly, a marching song is also featured in a German film of the same year: *Kühle Wampe* (Germany, 1932) includes "The Solidarity Song" with lyrics by Bertolt Brecht and music by Hans Eisler. This film was released half a year before *Counterplan*, so it might have served as an inspiration. I thank Guido Heldt for this observation.

Despite the immediate success of including songs in films, the first official Soviet musical was not made until a few years later, in 1934. Russian popular film history often cites the legend that it was by special order from Stalin himself, who requested films modeled after Hollywood musicals (Razzakov 2008: 55; Musskij 2007: 67). The genre of the musical was thus regarded as something essentially “American.”<sup>76</sup> In response to Stalin’s request, Ejzenštejn’s former assistant, Grigorij Aleksandrov, took on the task of creating *The Jolly Fellows* (*Vesëlye rebjata*, 1934) together with his wife, the actress Ljubov Orlova. The film combines elements of both major American musical genres, the straight musical and the backstage musical, as described by Bordwell and Thompson (2008: 333). The first highlights romance, while the second is more about hard work leading to success.<sup>77</sup> The main tension, however, is not created in the opposition of male – female, money – leisure, which Rick Altman argues is the structural principle of American musicals (1987: 20, 45-46). Instead, Aleksandrov’s film builds on the opposition of countryside – city, low culture – high culture, in which a new Soviet model was created by urbanizing traditional folk elements.

The film featured several songs which were to become classics of Soviet popular song, presented either as private musical numbers sung by characters with non-diegetic backing (in the countryside), or public performances on stage (in the city). The songs were composed by Isaak Dunajevskij, whose compositional style Egorova (1997: 36) describes as heroic-romantic, a result of combining jazz elements with folk-revolutionary songs. The film’s jazzy soundtrack was also attributed to the film’s leading man, the musician and actor Leonid Utësov. His orchestra members appear as “The Jolly Fellows” of the film and with their happy, theatrical jazz

---

76 Pozner, for example, states that the musicals are the most prominent example of American influence on Soviet cinema (2014: 60). Clark also describes the Stalin-era musicals as an attempt to transfer the American musical to the Soviet context (1995: 6).

77 Or, alternatively, a combination of all three of Rick Altman’s (1987: 124-127) more elaborate categories: fairy-tale, show, and folk musicals. The division is based on the location chosen for the films and the thematics that arise from these locations. The first part of *Jolly Fellows* can be seen as a hybrid of Altman’s fairytale and folk environments, whereas the second part is that of a show musical.

rendition of Soviet songs, they were among the most influential of all Soviet estrada artists of the Stalinist era.<sup>78</sup>

Despite the jazzy elements, the title song of the film is a march: “March of the Jolly Fellows” (“Marš vesělyh rebjat”). Fëdor Razzakov, a writer of popular history of Russian cinema, sees this as a sign of introducing a more heroic thematic to replace the connotations of a straightforward imitation of the American model, but also to gain distance from the legacy of the comedies of the previous decades (2008: 54-55). The movement away from jazzy popular song and towards the mass song, which drew on elements from heroic marches and folk songs, can be seen as a more general cultural process of the Stalin period (Stites 1992: 76).

Despite the immense popularity of the 1930s musicals, Anna Nisnevich’s (2014) research shows that it was a much later film, called *A Musical Story* (*Muzykal’naja istorija*, 1940) that in immediate reception was perceived as the first really “musical” Soviet film. The film tells the story of workers rehearsing for a performance of Čajkovskij’s opera *Jevgenij Onegin*. All the songs heard in the film are from the original opera, sung by ordinary, yet talented, characters as they are rehearsing and therefore they are motivated more realistically than in a traditional musical.<sup>79</sup> This probably accounts for the feeling in the critics’ reception of true “Sovietness” or even “Russianness,” as opposed to “Americanness.” This is an important detail in cultural perception, namely, that music and songs that are not realistically motivated are regarded as “American” in style, whereas anchoring motivation in realism is regarded as Soviet or Russian. This can be seen even on the level of the words used to describe the difference in genres: “muzykal’nyj fil’m” (a film that is musical in some way) versus “mjuzkl” (a musical) – showing the American origin of the “lower,” more commercial and extravagant form of entertainment.

---

78 “Estrada” is the Russian word for “stage” and as a musical genre it refers to popular music both in the Soviet and post-Soviet period. On estrada, see Stites 1992: 130-131, 156. For more on Leonid Utësov, mass song, and Isaak Dunajevskij, see Stites 1992: 74-77. Also on *Jolly Fellows*’ cultural significance, see: Stites 1992: 88-89.

79 For Gillespie the film is an attempt to blur the boundaries between high-brow and low-brow culture, the creation of high culture for the masses, something that is typical of the Stalin era (2003a: 475).

Korganov's and Frolov's (1964: 70-71) categorization of the realistic method ("bytovoj metod") and the musical film as two separate entities is crucial for understanding the differences in the placement of songs in two different contexts. The realistic method of including music basically means that the main idiom of a film's musical strategy is diegetic song (Korganov & Frolov 1964: 70). The method aims at realistically replicating the soundscape of ordinary people and characterizing different social groups, all of which have their own specific musical styles. Even in cases of non-diegetic use of music, the music must somehow emanate from the images; for example, the song is first heard as diegetic and then it is replicated as non-diegetic. The result is that in the films employing this method, or musical strategy, there is very little music overall. The extreme case is the absence of all music, which Korganov and Frolov label as "naturalism" (1964: 70).

The other method, in Korganov's and Frolov's account, is the symphonic method, in which music is used non-diegetically and it signifies the author's voice and generalization of meaning (1964: 73). This method also allows for the inclusion of songs, but the songs are not used merely as localized realistic attributes, instead aiming at greater significance, often expressing the main point of the film narrative (Korganov & Frolov 1964: 73). In any case, in these films, the songs are in a subordinate position, and this is the main difference between the two methods (Korganov & Frolov 1964: 73-74).

Essentially the distinction between these two principal methods, or musical strategies, implies two important things about Soviet-era cinema. First, that there are films that use diegetic songs as their main idiom and then there are films that use non-diegetic symphonic orchestral music as their main idiom. Second, that films can realistically motivate songs and integrate them into their musical strategy and even use them as the main idiom without necessarily adhering to the genre of the musical.

Katerina Clark discusses the use of music in *Youth of Maksim* (1935), a classic of the Stalin era: "In this film, Kozintsev and Trauberg eschewed 'Hollywood' orchestral accompaniment for the songs in favor of accordion accompaniment or the unaccompanied voice" (1995: 13). According to Clark, the use of the accordion symbolized revolutionary defiance: "music also played a central role in the films that

essentially launched socialist realism in that medium” (1995: 11). In the end, only musicals have characters singing songs to non-diegetic musical accompaniment, whereas a character singing to the diegetic accompaniment of an accordion or guitar, for example, or even with no accompaniment at all, can be attributed to socialist realism.

The death of Stalin in 1953 initiated a new era, which is often described in culture, especially in relation to literature, as “the Thaw.” In practical terms this meant the deconstruction of the cult of the leader, a loosening of control over taboo subjects and opportunities for more cultural exchange with the West (Stites 1992: 123-124). Some of these changes brought about new trajectories in the stylistic development of cinema as well as in other art forms, despite the fact that the “euphoria that gripped the younger generation in the Khrushchev years” (Stites 1992: 123) soon turned into “a graveyard of ideas, openness, and free expression” during the Brežnev period (Stites 1992: 148).

This period from the late 1950s to the early 1960s also saw the emergence of a new generation of filmmakers, which led to the inclusion of new styles in cinema. Film characters no longer needed to represent an ideal of perfection: the heroes became real people (Zorkaja 2002: 302, 339). In effect, films were demonumentalized (Stites 1992: 139). There was a new focus on the individual, on personal experience – and on young people. The loosening of the demands of social realism meant, according to scholars, two opposite things for film music: there was both more of it and less of it. Zorkaja describes how a new sense of pathos, sentimentality, and heightening of emotion became possible: films featured “countless off-screen female choirs” and images of “heroes running to the accompaniment of symphonic music” (2002: 340). At the same time Egorova identifies a change of emphasis from action to the hero’s inner life; music was pushed to the background, there were no more spectacles, and there was even more emphasis on dialogue (1997: 151). With filmmakers striving for even more realistic cinema, the use of orchestral music decreased, and some films featured no music at all (Egorova 1997: 145-149). Emilia Frid (1967: 134, 156) discusses how these two

contradictory trajectories, the first, described as the poetic method, emerging in the late 1950s, while the second was the counter-reaction to it in the early 1960s, which amounted to a movement away from the romantic principles of film dramaturgy. As an example, Frid mentions the film *Nine Days of One Year* (*9 dnej odnogo goda*, 1961), a new type of intellectual cinema, which abstained from the use of music altogether (1967: 156).

The biggest innovation, however, from the point of view of the placement of song, took place in a single film. One of the first songs used in a prominent non-diegetic position appeared in a children's adventure film, *The Last Inch* (*Poslednyj djujm*, 1958).<sup>80</sup> The song is "I Don't Care" ("Kakoe mne delo"), also known as "Ben's Song" as a reference to the main adult character of the film, even though he does not sing it himself. The song is first heard coming from a record player at an aviators' bar during the opening titles of the film; later, it is repeated non-diegetically during the climax sequence, this time in a slower, more dramatic rendition.

The film is based on a children's novel by the Anglo-Australian writer James Aldridge, and the names of the characters retain their English forms in the film. The song's lyrics emphasize the foreignness of this element as well: the lyrics tell a didactic story of "Bob Kennedy," who at the beginning of a war, arrogantly keeps repeating the phrase "I don't care about any of you, and you should not care about me."<sup>81</sup> With tragic irony, these are also his last words just as he is shot between the eyes at the front. The content of the text is rather gruesome for a children's film, albeit, the words are downplayed by the fact that the first rendition of the music is in a jolly jazz idiom and that the song is sung by a remarkably low voiced Mihajl Ryba. The text is also distanced from the film narrative by the fact that it does not issue from the lips of any of the characters, but is heard from a machine.

---

80 A year earlier, the film *It Happened in Penkovo* (*Delo bylo v Penkovo*, 1957) integrated one instance of a pre-existing song played non-diegetically over two intercut scenes of evening activities in two different households. The folk song is performed by a female choir. As all of the other instances of songs in the film are performed by such a choir on stage in the village club, the song seems to sneak in quite naturally, despite the fact that there is no evidence of a diegetic source. For an analysis of the meaning of the songs used in the film, see Gillespie 2003a: 482-484.

81 "Kakoe mne delo do vseh do vas / A vam do menja"



The song, identified as the main character Ben's song, is indicative of the fact that there is actually another song placed in the film's musical strategy as well.<sup>82</sup> This is "The Little Seal" ("Malen'kyj tjulen'") which is sung to non-diegetic musical accompaniment by the main child character of the film, little Davy, as he is waiting for Ben to return from his scuba-diving expedition. The lyrical content of this song is the opposite of the first song, as it is about a little seal in trouble who is helped by the caring community of other seals.

Emilia Frid provides an extensive analysis of the film's overall musical strategy: in addition to these two songs, there is also non-diegetic score music with a violin theme, an electronic underwater theme, and a circus theme, all of which are used as leitmotifs (1967: 147-155). Frid points out, however, that the binary opposition between the two songs creates the main thematic core of the film narrative, and the two songs share the same melodic basis (1967: 149-150). The first song captures Ben's indifference to other people, especially toward the child who is entirely dependent upon him. Davy's song is its antithesis, because it is about the importance of caring and the beauty of the unequivocal trust that children place in adults. The fact that "Ben's song" is repeated non-diegetically during the sequence in which Davy saves the life of Ben, who until then has treated little Davy rather indifferently, serves as ironic punishment for the man's emotional cruelty (Frid 1967: 154-155).

Korganov and Frolov (1964: 76) mention *The Last Inch* as an example of a new kind of film music strategy in which non-diegetic use of songs is also possible. Yet despite this exceptional occurrence, over the next two decades this method did not become very popular for inclusion of songs. Generally, the only position where a song could be used non-diegetically was at the opening or end credits of a film. The title sequences, as discussed by Heldt (2013: 23-27), present themselves as a kind of liminal space between the extra- and the intrafictional, where the boundary crossings are more acceptable, since they are about the immersion in-to and out of the narrative.

---

<sup>82</sup> The music for both songs was composed by Mojsej Vajnberg and lyrics written by Mark Sobol'.

However, despite the fact that songs still largely remain in diegetic positions, there are more subtle changes in their use and also in the song genre. Egorova notes that the energetic march genre changes into a “gentle-lyrical” song after the war, in the 1950s (1997: 79). By the 1960s, the importance of the lyrical song was such that Egorova defines it as the “crystallization of the monothematic model,” which refers to the leitmotivic use of a single prominent song and its subsequent development in the film (1997: 151-155). The song was made into the author’s voice in the film, that is, its musical epigraph, and it conveyed the emotional tone of the action and expressed the film’s main idea (Egorova 1997: 152).

Frid observed that, in the 1950s and 1960s, a new trend, especially in film comedy, focused on the use of song, similar to the comedies of the 1930s, but now using new methods (1967: 157). The new comedies sparked by the Thaw are often called “lyrical comedies,” which refers to the light and tender style of these films dealing with the ordinary lives of ordinary people. But the name could just as well refer to the fact that most of these films included a song or two.

The term “lyrical comedy” was coined by director Georgij Danelija in his film *Walking around Moscow (Ja šagaju po Moskve, 1963)*.<sup>83</sup> The song featured in the film has the same title as the film, and its lyrics were written by Gennadij Špalikov, who was also responsible for the screenplay. The songs as well as the orchestral non-diegetic score of the film were composed by Andrej Petrov. The melody is heard in an instrumental rendition during the opening titles and references are made to it throughout the film in the non-diegetic score. It is finally performed as a song by the main character, Kolja, in the final scene, which takes place in the Moscow metro. The song is heard with non-diegetic musical accompaniment. This time, however, the status of the song is given humorous scrutiny, when the singing as well as the non-diegetic music is interrupted by a female guard:

GUARD: Young man, why are you shouting?

KOLJA: I am singing.

GUARD: Aaa... Citizen, come here.

---

83 According to a popular anecdote a government official asked Danelija why his film was not funny even though it was categorized as a comedy. “Because it is a lyrical comedy,” replied Danelija. (Muskij 2007: 247.)

KOLJA: What?  
 GUARD: Sing some more.<sup>84</sup>

As Kolja picks up singing from where he left off, the accompaniment returns as well, and the film's end credits begin. The naturalness of the performance is also highlighted by the fact that the actor playing Kolja, Nikita Mihalkov, does not have a trained singing voice, and the accompaniment is rather soft and light. In any case, this scene shows that the lyrical comedy took a step away from the tradition of the Stalinist musicals. Even though the new comedies also featured some songs, the songs' placement was often given a slight self-reflexive twist and in general the placement veered toward more realistic motivation.<sup>85</sup>

Using song as the thematic key of film narratives stretched beyond the boundaries of film comedies. Furthermore, an entirely new genre of song entered the sphere of popular culture: the birth of bard music, also known as guitar poetry, in the Soviet Union in the 1960s, was reflected in Russian film music practices.<sup>86</sup> Gillespie observes that all of the most prominent guitar poets, Bulat Okudžava, Aleksandr Galič and Vladimir Vysockij, were represented in cinema (2003a: 476-477). Vysockij in particular often appeared as an actor, performing his own songs (Gillespie 2003a: 477), whereas Okudžava's songs were often performed by others, usually by the actors of the film, as was done for example in *White Sun of the Desert (Beloje solntse pustyni, 1969)*.<sup>87</sup> Sometimes his songs were included as the opening song or the end song, non-diegetically, and in these instances he performed them himself, as is the case, for example, in *The Key Should Not Be Handed On (Ključ bez prava predači, 1976)*.<sup>88</sup>

---

84 “ – Molodoj čelovek, ty čego kričiš’? – Ja poju. – Aa... Graždanin! Idi sjuda. – Začem? – Spoj eščë.”

85 For example, in Danelija's next film, *Thirty-Three (Tridcat' tri, 1965)* all of the songs are heard from realistic sources and there are no more non-diegetic references to musicals.

86 Stites (1992: 134) describes the genre as a “composer's song,” with words and music written and performed by the artist. The roots of such songs lay in the underground camp and prison songs of the previous decades. For more on guitar poetry and bards, see Stites 1992: 157-159; Ryback 1990: 43-49.

87 For a detailed analysis of the film's music, see Gillespie 2003a: 477-478. The non-diegetic orchestral score references the song's melody, as is typical of the monothematic model described by Egorova (1997: 151-155).

88 This film's musical strategy will be analyzed in more detail in chapter 2.3.

Despite the fact that guitar poetry of the Soviet period is in general a very masculine field, the performance of these songs in cinema is often a female domain.<sup>89</sup> From the 1960s on, performances of these songs by women with guitars become a recurring trend. The most prominent and popular example is the lyrical comedy by El'dar Rjazanov, *Irony of Faith (Ironija sud'by*, 1975). On four occasions in the film, the main female character sits down with a guitar and sings a song to the man who is to become the love of her life. In all, nine songs are heard in the film, all of them presented as intimate, domestic performances by the two main characters. The songs, however, were not from the bardic repertoire, but were specifically composed to texts written by prominent poets, among them Jevgenij Jevtušenko, Boris Pasternak, Bella Ahmadulina, and Marina Cvetajeva.

At the same time, during the 1970s, the idea of a specific “musical” began to be increasingly associated with specific, fantastic spaces, temporally and spatially dislocated from the Soviet present.<sup>90</sup> The films referred to as musicals are typically set in the nineteenth century and often in a Western society (England, France, the United States), depicting such things as the adventures of the Three Musketeers, as in *D'Artagnan and the Three Musketeers (D'Artan'jan i tri mušketëra*, 1978), or Sherlock Holmes, as in *The Light Blue Gem (Goluboj karbunkul*, 1979).<sup>91</sup> In these films, the songs are placed as musical numbers in the traditional sense, as something that the characters sing and even dance to with non-diegetic accompaniment. In this context of faraway places and stories, the use of non-diegetic song also becomes prominent and acceptable. The adventure films *The Arrows of Robin Hood (Strely Robin Guda*, 1975) and *The Ballad of Ivanhoe the Excellent Knight (Ballada o doblestnogo ricare Ajvengo*, 1982) both use a number of “ballads” as opening and end songs, as well as in the middle parts, as non-diegetic songs over montage

---

89 This resonates with Gorbman's argument that music on film in the Hollywood era often signifies a female presence (1987: 80-81).

90 This is a kind of similar distancing that Berliner and Furia (2002: 20-21) observe occurred in 1930s American cinema: only certain “marginal” groups were initially accepted to burst into spontaneous song, for example, cartoon characters, children – and Europeans.

91 These films are also the products of other, more marginal studios, Belarusfilm and Odessafilm.

sequences.<sup>92</sup> The tradition of the costume musical lasted right up to the late 1980s, when Alla Surikova's *Man from Capucine Street* (*Čelovek s bul'vara Kapucinov*, 1988), set in the American wild west and depicting the early days of cinema, became the last real box-office hit of the Soviet era.

The material in this overview shows that, in Soviet-era cinema, popular song had specific uses and a prominent place as a diegetic performance and was not restricted to being used only in film musicals. What was important was the realistic motivation of the songs, which in most cases meant diegeticity of the music accompanying the singing done by characters. In films of all genres, characters may pick up a guitar and begin to sing. This tradition of songs as diegetic performances, which underwent a transformation in American cinema in the 1950s and 1960s, lasted in Soviet cinema right up to the time of perestroika. The song as a non-diegetic element is typically connected with foreign elements: a story about foreign people and foreign places, as in *The Last Inch*, or the costume musicals of the late 1970s and early 1980s.

When it comes to the style of the songs used, most of the songs looked at in this section were original compositions made specifically for the films. However, from the 1960s onwards, the songs increasingly came from the repertoire of famous Soviet bards. The films place the songs as self-made music as the characters are ordinary people who are able to play instruments and sing songs together. This tradition of live performance also means an absence of commercial commodities relating to music. The concept of consuming other peoples' (that is, professional musicians') performances, in other words, pre-existing music, through playback technology was rarely used.

This distinction between realistic motivation by a live performance and diegetic music heard through playback technology becomes even more important in the use of rock song on film. Beginning in the 1960s, new music genres were introduced into films, including jazz, electronic music, and rock songs. The appearance and development of the rock idiom is something that will be examined in more detail

---

92 They are, essentially, used as interpolated songs as defined by Jeff Smith (1998: 131).

over the next three subchapters. The specific functions of rock songs can be seen as a direct extension of the general parameters of song usage described in this chapter.

## 2.2 Rock as the Exception in the 1960s and 1970s

In comparison with other countries in the Eastern Bloc, the Soviet Union remained relatively isolated and thus more uninformed when it came to the influence of rock and the youth culture boom of the 1950s.<sup>93</sup> Soviet authorities were relatively unaware of the nature of rock music in general. This ignorance was reflected in that, as late as the second half of the 1960s, they were unable to distinguish between jazz and rock. (Ryback 1990: 103-104.)

In fact the first wave of admiration and emulation of Western pop culture in the 1950s came in the form of the “stiljagi,” meaning young people who dressed in American-style clothing, spoke a new slang filled with English loan words – and listened to recordings of American jazz.<sup>94</sup> It was the Moscow Youth Festival of 1957 that finally introduced actual rock music to the Soviet Union, along with other forms of Western popular culture (Troickij 1991: 13-14; Stites 1992: 132).<sup>95</sup> The first Russian rock groups, however, were not formed until 1964, as a result of Beatlemania, which swept the entire Eastern Bloc (Ryback 1990: 62-63; Troickij 1991: 20-21).

On a more general cultural level, the period of the Thaw manifested a new focus on youth and youth-related topics. The problems and ambitions of young people became popular in both prose and cinema (Stites 1992: 126-129; Gillespie 2003a: 476). The first examples of “rock-related” scenes in film can be traced to this trend.

---

93 The first rock groups in the Soviet Union, for example, were formed in the more peripheral republics of Latvia and Estonia, as they were geographically closer to the West and thus more susceptible to Western influence (Troickij 1991: 17-18).

94 The close connection between jazz and rock music in the Soviet context is epitomized in the film musical *Stiljagi* (2008), whose music consists of Soviet-era rock classics re-orchestrated in swing style. For more on the film, see Kaganovsky 2014; on “stiljagi” as a cultural phenomenon, see especially Kaganovsky 2014: 260-261; see also Stites 1992: 124-125; Ryback 1990: 9-10; Troickij 1991: 9-12.

95 On the cultural meaning of the Moscow Youth Festival, see Ryback 1990: 18.

Marlen Hucijev's *I Am Twenty* (*Mne 20 let*, 1964) is one of the most important generation films of the 1960s.<sup>96</sup> It is a film that focuses on the lost 1960s generation growing up after World War II and after Stalin: young people who did not know what to do with their lives.<sup>97</sup> It features an original score composed by Nikolaj Sidel'nikov, as well as a collection of diegetically-placed pre-existing songs. Other types of pre-existing music, however, are also given diegetic placement: for example, Beethoven's *Moonlight Sonata* is played on television and acts as background music to a serious discussion.

From the point of view of the current study, what is of interest is that the film shows the young adults listening to American jazz records. One scene depicts a dance in the inner courtyard of some block houses, during which diegetically played songs are heard under the dialogue. These songs include "Some of These Days," a jazz standard, and Doris Day and Frankie Laine singing "Sugar Bush." The film's music track is probably the first attempt to feature on film examples of foreign, English-language popular music being danced to by young people. The songs act as a sign of youthful rebellion and acquire a specific cultural meaning in a way that would not work in an American film context.

The film also shows another important aspect of Soviet youth culture of the era: young people going to a poetry reading. New young poets, such as Jevgenij Jevtušenko, Andrej Voznesenskij, Bella Ahmadulina, and Robert Roždestvenskij were the pop culture idols of the time, able to fill stadiums of listeners for their poetry readings (Stites 1992: 127). They essentially performed as if they were rock stars (Troickij 1991: 42). The documentary material of a genuine recital was edited into Marlen Hucijev's film. The length of the sequence varies in different film versions. The full version lasts for around 20 minutes and ends with Bulat Okudžava performing his own song, "Sentimental March" ("Sentimental'nyj marš"). This inclusion of the artists as themselves is connected with another trope in Soviet

---

96 The film's original title is *The Guards of Ilyich* (*Zastava Il'iča*), but it was retitled after heavy censorship prior to its release.

97 The same thematics had already been dealt with by the same scriptwriter, Gennadij Špalikov, in his earlier film, *Walking around Moscow* (*Ja šagaju po Moskve*). Marlen Hucijev's version treats the issue in much darker and heavier tones than Georgij Danelija's film.

cinema, namely cameos by members of the creative intelligentsia. The performances by the poets can be read in this way, but there is also a scene in which the directors of the new generation, Andrej Tarkovskij and Vasilij Šukšin, have a heated argument during a party. Fëdor Razzakov (2007: 363) describes these cameos as signaling dissident world-views: they define for the audience the reference group with which the film's author wants to be associated.

Apart from American jazz records and poetry recitations, another early phase in the evolution of rock music in film was the introduction of the twist. Artëm Troickij calls the twist a softer, easier version of rock, which was deemed silly and frivolous, but to which government officials did not object (1991: 22).<sup>98</sup> As an example of the twist craze, Troickij (1991: 23) brings up a scene with a dance lesson in one of the most successful Soviet films of the 1960s, Leonid Gajdaj's *Prisoner of the Caucasus, or the New Adventures of Šurik* (*Kavkazskaja plennica, ili novye priklučenija Šurika*, 1966). In this scene, the dance instructor demonstrates the movements to a young couple: "This is not 'lezginka'<sup>99</sup> – this is the twist. [...] First, with your right foot, put out a cigarette butt. Then, put out a second cigarette butt with your left foot. And now, both butts at the same time!"<sup>100</sup> In the next scene we see a crowd dancing to a humorous imitation of American twist music.

In addition to the scene described by Troickij, there are several other scenes in the film that relate to twisting. In one, the main female character sings "Song about Bears" ("Pesenka o medved'jah"), a light twist played by an electrically-enhanced studio orchestra.<sup>101</sup> A later restaurant scene depicts people dancing the twist to a

---

98 On the emergence of the twist in the Soviet Union, see also Ryback 1990: 53; Kaganovsky 2014: 260-261.

99 A traditional Caucasus dance.

100 "Èto že vam ne lezginka, a tvist. [...] Noskom pravoj nogi vy davite okurok, vot tak. Vtoroj okurok vy davite noskom levoj nogi. A teper' oba okurka vy davite vmeste!" This line is taken from a description of the twist by Chubby Checker, the artist who originally made the twist famous: "It's like putting out a cigarette with your feet and [...] wiping your bottom with a towel" (<http://www.songfacts.com/detail.php?id=1249>, accessed September 9, 2016).

101 Electric guitar and electric organ are included. This is important, since Troickij (1991: 23) observes that the majority of the Soviet twist recordings were made by traditional foxtrot ensembles; thus, the emphasis was on brass instruments or accordions, while real electric instruments and sometimes even drums were absent.



swinging instrumental accompaniment, while the main character and one of the villains discuss the details of a bridal kidnapping. Thus, the silly dance moves are shown as a counterweight and a humorous intrusion on a serious discussion.

*Prisoner of the Caucasus* was essentially a twist film that tapped fully into the dance trend of the era. The new musical form was mainly about the dance related to it, and in the film it was used as a source of joyous ridicule, not as a reference to serious issues or youth thematics as such. The role of the dance and the music can also be regarded as accentuating the clash of the modern and the ancient, the city and the countryside, the center and the periphery. The twist accentuates the modernity of the times in which the events are situated, and against this backdrop, the theme of traditional abduction becomes more archaic. There are people twisting even in the Caucasus: modernization has reached every corner of the Soviet Union.

The first official appearance of rock music in cinema of the Soviet Union, at least according to the historian Timothy Ryback (1990: 105), was in the film *Once More about Love* (*Ješčo raz pro ljubov'*, 1968), a romantic comedy based on a popular stage play of 1964. In the film's opening scene, there is a brief appearance of the Moscow rock group Skify performing an instrumental rock piece to which people are dancing in a restaurant. Skify was one of the early VIAs, the official government-approved rock ensembles.

This concert scene, with young people dancing and clapping in unison, is contrasted with the main female character, who is making her way through the crowd. As a uniform group, the dancing youth emphasize the main character's awkwardness, loneliness, and age: she is a mature woman, not a teenager. It is significant that Skify are playing instrumental music, not a song, and using brass instruments, rather than electric guitars. In a few brief shots they are also shown on stage dressed in proper white shirts.

Overall, humorous contrast is created between the dance crowd and the main characters, similar to the restaurant scene in *Prisoner of the Caucasus*, although in this case there is an added element of loneliness, and the contrast is thus made even more poignant. Apart from the comic contrast between the crowd and the individual,

another humorous element connected with the music is that it is interrupted by a poetry reading, after which the presenter asks the audience, “Who would like to comment?” and someone from the audience responds, “Let’s dance!”<sup>102</sup> The film thus creates an opposition between rock music and poetry, frivolous dancing and serious thought. The main female protagonist positions herself in favor of the latter, and, consequently, in opposition to the crowd, as she stands up and volunteers to comment on the poem despite the hecklers.

The film also displays self-reflection on the conventions of musical performance: a romantic scene between the two main characters features the woman finding a guitar at the man’s apartment. “Do you play?” she asks; “No,” replies the man. “Well, I do – poorly!”<sup>103</sup> This scene can be read as a reference to the film trope of women with guitars. Later in the film the woman goes on to sing and play several songs to the lyrics of the poet Robert Roždestvenskij, all of which have become popular classics. On the whole, there is a relatively small portion of the film and its music track allocated to the presentation of the rock idiom. The presence and performance of the rock group is not even mentioned in the film’s opening credits.<sup>104</sup>

A slightly more prominent appearance of a VIA occurred two years later in *Belorus Station (Belorusskij vokzal, 1970)*. A group called Kamerton, which is now given full credit in the opening titles, gives a very Beatlesque performance, complete with uniforms, of a song with lyrics heard in its entirety. The song, however, with its title “We are Shouting as Loud as We Can” (“My orēm na vsju katušku”) and its placement in the film is a parody of the rock phenomenon. Although this can also be seen as an example of what Timothy Ryback writes about in a Czech context, showing rock music in a parodical context in theater pieces was originally a way to include rock music on stage (1990: 31).<sup>105</sup>

---

102 “– Kto hočet vyskazat’sja? – Potancevat’ by!”

103 “– Vy igraete? – Net. – A ja igraju. Ploho.”

104 Nevertheless, the rock group’s fansite quotes *Encyclopedia of Russian Rock* stating that the two-minute performance at the beginning was responsible for the film’s enormous success and that it sparked a burst of “skifomania” in Moscow. <[www.skifi-ru.narod.ru/index2e.htm](http://www.skifi-ru.narod.ru/index2e.htm)> (accessed September 21, 2017).

105 On early rock parodies, see also Stites 1992: 133.

The film is a story of four middle-aged men, veterans of World War II, who are reunited for the funeral of a brother-in-arms. The film depicts a single day that the men spend together after the funeral. They are reluctant to part ways and wander aimlessly around Moscow in search of some resolution for their un verbalized anguish. The film's musical strategy is exceptional in that there is a complete absence of any background score. Even the opening titles are accompanied by diegetic sounds of traffic on the streets of Moscow. The only instances of music in the entire film are two songs, both performed diegetically: the rock song by Kamerton and a war song written by Bulat Okudžava called "We Will Not Surrender" ("My za cenoj ne postoi m").

The rock song is heard in a scene in which the men enter a youthful and trendy bar in which their awkwardness is highlighted even by the drinks menu: in the absence of ordinary beer or vodka, they have to order exotic cocktails. The Kamerton song with its annoying and silly lyrics represents the shallowness of the post-war generation, which has no understanding of wartime hardships. The scene can also be read as self-reflective commentary on the problem of combining song lyrics with dialogue as the men are unable to carry a conversation while the band is singing: "We are shouting, and playing our guitars really loud, the louder the better for us!"<sup>106</sup>

The bard song, in contrast, is heard at the end of the film. The men end up at the apartment of a wartime nurse, Rajsa, who represents the answer to the men's anguish. This song, by the folk-bard Bulat Okudžava, is performed by the characters themselves. Most importantly, it is played and sung by Rajsa accompanying herself with a guitar – yet another woman with a guitar in Russian cinema. Her performance finally brings the men to tears and they all join in the chorus. From this juxtaposition it is not difficult to decipher which song is presented as the preferred genre of music: the bard song is clearly the song that articulates the men's inner thoughts and emotions and offers some relief. The bards and their serious and meaningful guitar poetry are placed in opposition to rock music as popular music for frivolous young people.<sup>107</sup>

---

106 "My orēm na vsju katušku / My igraem v polnyj gas / Gromče lučše i dlja nas"

The epitome of early VIA performances as musical exceptions is the film *Afonja* (1975) and the inclusion of the song “You or Me” (“Ty ili ja”) by the rock group Mašina vremeni.<sup>108</sup> Ryback mistakenly attributes the film’s theme song to them (1990: 155), which is not the case.<sup>109</sup> The placement of the song is, in fact, along similar lines as the previous instances. *Afonja* is the story of a middle-aged man who is reluctant to grow up and assume social responsibility. Early in the film he is shown dancing and chatting up girls at a dance hall disco, and one of the songs heard is the Mašina vremeni hit. The band itself is never shown, as the group shown playing on stage is a different group altogether.<sup>110</sup> Once more, the physicality of dancing acts as a source of humor. Furthermore, the juxtaposition of a middle-aged man with a youthful setting accentuates the main character’s displacement. Here too the point of view does not belong to the young people, but to the older generation, who feel awkward in the youthful context. In any case, this is the first instance of a serious Russian rock song and a real hit being included on film, instead of an instrumental piece or a parody.

Thus, up until the mid-1970s, the first examples of Russian rock music on film were diegetic on-stage performances set in communal dance environments and situations.

---

107 Later it becomes important to argue that the authentic, underground form of rock is not in opposition to, but rather a direct descendant of this tradition (Troickij 1991: 45). Guitar poetry and rock music as a continuum instead of in opposition is also manifested in the way Ryback dedicates an entire chapter (1990: 35-49) to the guitar poetry of the 1960s in his history of rock in the Eastern Bloc.

108 Timothy Ryback calls Mašina vremeni the first supergroup in the Soviet Union (1990: 154). The group started as a Beatles cover band. Then, as an unofficial group, they rose to fame in the 1970s and began to combine the rock idiom with lyrics about Soviet reality. They obtained official status in 1980. Artëm Troickij, who considers them sell-outs, nevertheless admits that the lead singer and songwriter of the group was the first Russian rock poet (1991: 31, 64-65).

109 Ryback goes on to claim that “VIAs provided soundtracks for Mosfilm productions in the early 1970s” (1990: 150). He, however, does not refer to any other films apart from *Afonja*. His statement has yet to be confirmed. He was possibly referring to the above-described practice of including a song here and there in the overall context of a more traditional score, or he may have meant that the VIAs participated in playing lighter instrumental score music for films.

110 This may indicate that the song was included in the film only in post-production because of its popularity. Alternatively, the footage of the real group may have been censored, as the group had not yet gained official status at the time the film was made.

Furthermore, in most of the cases described here, the music together with the image of young people dancing is used as a source of humor. The only example that stands out in this context is *I Am Twenty*, with its more serious rendering of a dance scene: it has the elements of dance and youth, but lacks the humor. Further features that separates *I Am Twenty* from the other examples are that the music is foreign, not Russian, music; it is in a jazz idiom; and, finally, it emanates from a record player. Therefore, Western music is, logically, not connected with live performances, but with playback technology – and as such it is not a source of humor.

A prominent scene involving Western rock and playback technology appears in Gleb Panfilov's *I Want to Speak* (*Prošu slova*, 1975). The film's musical strategy features an original score composed by Vadim Bibergan as its main idiom. In addition, it features a collection of songs from various genres and time periods, ranging from a non-diegetically used tango, "Sil'va" by Leonid Utěsov and his orchestra, to a diegetically-placed classic march "Forward, Friends!" ("Vperėd, druž'ja!"), as well as three songs by the Beatles.<sup>111</sup> From the point of view of rock history, it is significant that one of the first appearances of Western rock music on film is music by the Beatles; their influence on the birth of Russian and Soviet rock cannot be overestimated.<sup>112</sup>

The Beatles' songs clearly represent accentuated nowness and youth in opposition to the older songs and the more traditional genres. A further layer of meaning arises from the songs' placement in the film narrative. Early in the film, there is a scene in which a young boy places the Beatles' album "Obla-di-Obla-da" on a record player in the privacy of his room, while his parents are at work. As the boy listens to the song, he begins playing with a hand gun he had found earlier on the street, and accidentally shoots himself. This scene can be seen as associating guns with Western rock, both of which are equally foreign and equally harmful to young people, and in a sense, with one leading to the other. But the scene can also be read in a different context. The placement of the record acts as a perfect foreshadowing of forthcoming

---

111 The hierarchy of non-diegetically and diegetically placed songs is shown by the fact that "Sil'va" is the only song mentioned by name in the end titles.

112 The first official Soviet rock recording was in fact a cover version of "Obla-di-Obla-da" (Ryback 1990: 106).

harm, if one is aware that an image of placing the needle on the record in killing scenes was a prominent trope in American gangster films (Atkins 1983: 3, 122, nt 6). Gorbman (1987: 159-160) sees the trope as an example of exploiting the anempathetic power of a diegetically-placed song – diegetic music is typically reproduced through some kind of technical equipment, usually record players or mechanical pianos, which, given the constraints of realism within the narrative, cannot alter or react to the changing situation. Thus, the juxtaposition of a happy song with a fatal accident enhances the aspect of tragedy: Paul McCartney is singing “La-la how the life goes on” as the boy collapses from the gun-shot wound.

The joyful energy of the other two Beatles’ songs is also used to accentuate impending danger: a wedding party listens to “From Me to You” and “She Loves You” unaware that there is a life-threatening crack running up the wall of the apartment building in which they are residing. However, it must be added that, in the context of this particular film, all of the songs evoke a similar inevitability and sadness. Therefore, this association is not only connected with the genre of the music, but with the capacity of pre-existing songs in general to create ironic distance. It is only that the Western rock songs are allocated the most extreme cases of this capacity.

Almost a decade later, the youth film *The Scarecrow* (*Čučelo*, 1983) featured songs by the Beatles with only slightly milder repercussions of tragedy. In the film’s musical strategy, Western rock songs together with Soviet estrada pop become a leitmotif for the children who bully the main character. The main idiom, however, is an original score composed by Sofija Gubajdulina, which is intertwined with pre-existing diegetic songs from both Western and Soviet artists. Tatiana Egorova considers it one of the finest Soviet scores of the 1980s (1997: 255). In fact, not only the score, but also the overall sound design and its editing and mixing are remarkable and ambitious in this film.

*The Scarecrow* opens with the sound of an electric guitar in a park, combined with a discussion by two older men and the voices of a group of children. The song heard under the discussions is “Roll Over Beethoven” by the Beatles. For a moment, all three layers of sound (the men’s dialogue, the children’s voices, and the music) are

equally loud, but then the camera zooms in on the children and simultaneously the music is turned up slightly and the men's dialogue fades out; of the speaking voices, only the children remain. The camera zoom with the sound editing shows that this film focuses on the lives of the children. It is told from their point of view and this is their music. The contrast between the adults' and the children's experiences and reality becomes an important thematic motif in the film.

Slightly later, there is a scene in which the group of children follows and harasses a girl, the film's main character, with the song "Venus" heard over the images, but without any visible sound source. It is possible to interpret that the music's source is the cassette player carried by one of the children in the earlier scene. As the bullying intensifies "Venus" is gradually muffled by the film's original score music, but – and this is remarkable – the song is not completely overshadowed. The two are heard simultaneously. Again, through music, what is created is a kind of polyphony of subjectivities and voices: the children and the author-narrator. The latter clearly takes the side of the bullied girl, yet does not entirely condemn the other children as "evil" and unimportant; they still get to have a voice.

What is also interesting in the musical strategy is the placement of Alla Pugačëva's song "Old Clock" ("Starinnie časy") alongside the Western artists, issuing from the playback technology to which the children's group is listening. The children dance and sing to Pugačëva's song at a birthday party. This reflects Pugačëva's role in creating a more Western style consumer-based pop market in the Soviet Union: her songs are not sung by the characters to the accompaniment of guitars, but are listened to on recordings – commodities – in a fashion similar to Western pop-rock music.<sup>113</sup>

During the Pugačëva song the bullied girl, Lena, arrives at the party and takes control of the record player. She puts on Chubby Checker's "Good Good Lovin'" and begins a wild dance, at which point all the other children merely stop and stare. Her action emphasizes that the use of diegetic music is an act of control that gives the characters a voice. This scene can be seen as creating a binary opposition between

---

<sup>113</sup>According to Richard Stites (1992: 156-157), Pugačëva was "the biggest record seller in [Soviet] history" and became the first full-fledged media celebrity of the Soviet era.

Soviet estrada and Western rock, in which case Lena would be marked as a dissident. However, the record in question, as well as all the other Western rock songs heard in the film, belong to the children bullying her. Therefore instead of oppositional positioning between the songs, it is more a question of a continuum. From this perspective, the Chubby Checker song does not represent Lena's authentic voice, rather, it is an act of mockery, an imitation of the voice of her bullies, in a brief moment of desperate empowerment. Furthermore, placing Pugačëva in this context shows that the negative connotations of the songs are not really connected with them being Western music, but rather with them coming from a machine (the playback technology) – or with the simple fact that they are songs.

To sum up, the first instances of rock songs in Russian films of the Soviet period are realistically motivated, primarily by showing the actual rock bands, or VIAs, performing the songs on stage. The music is presented as something to which young people dance and it is signifying frivolity and superficiality. The aspects of nowness and humor are often present in these instances. The main focus in the films is not on young people, but on how the music is used to create contrast with the main characters, who are typically of an older generation, and who do not participate in creating the music or dancing.

Finnish musicologist Antti-Ville Kärjä has examined the emergence of the rock idiom in Finnish cinema and concluded that the instances are always placed in a similar context, in which where the elements of humor (laughter), dance, and youth are present (2005: 259-292). Furthermore, the characters associated with rock music are usually depicted speaking urban slang, sometimes with English loanwords, thereby accentuating the gap between generations and also between urban and rural populations (Kärjä 2005: 292-295). Thus, rock's connotations of youth and foreignness create a kind of double-otherness, which, instead of being threatening, is depicted as something funny. The Finnish national contextualization of the rock phenomenon on film is consistent with the examples depicted above.

In the examples analyzed in this chapter, the rock songs are juxtaposed with cultural forms that are regarded as specifically Russian, mainly poetry and bard



music. An opposition is also created between rock music as performances on stage and other types of music as private performances by ordinary characters. In the case of Western rock songs, these emanate from playback equipment, and the instances are aligned with negative connotations.

In the films analyzed here, the rock songs appear as individual diegetic exceptions to the main idiom, which in all cases is a non-diegetic original score. This placement as an exception can be seen as a sign that youth are not the focus of the narrative in general, but that their presence, just like the music, is included to provide contrast to the main characters. The only exception is *The Scare-Crow*, which features the largest number of rock and pop songs of all the films discussed here, and which is a film whose main focus is on children. This emphasis on the music and the young people also characterizes the films of Dinara Asanova, which are the object of scrutiny in the next subchapter.

### **2.3 The Youth Films of Dinara Asanova**

The director Dinara Asanova devoted almost her whole career to youth films. Between 1974 and 1984, she made a total of eight feature films. Asanova died prematurely at the age of 43, on location in Murmansk while shooting her ninth film, *The Unknown Girl (Neznakomka)*, which was never completed. She was born in Kyrgyzstan and graduated from the Moscow Film School VGIK, but spent her career in the Leningrad film studio, Lenfil'm. This studio was known during the Brežnev years as having formed its own specific poetic school distinct from the style of the then dominant and more central Mosfil'm (Zorkaja 2002: 479).

Asanova's films represent an artistic whole, both thematically and stylistically. The topics focus on teenagers and their problems, as well as such delicate issues as divorce and parental alcoholism. Her films took up a range of complex issues long before perestroika and glasnost, when they became openly discussed (Turovskaya 1993: 146-147). The musical strategies of her films also followed a consistent path and showed tendencies that would only be fully explored later in perestroika era films. The earlier examples of rock and youth on film presented rock music and

youth culture as exceptions, as being funny and opposed to the main characters' generation and point of view. Asanova made the young people the main characters in her films. Her aim was to create understanding and build bridges rather than to ridicule or set up oppositions. Consequently, rock music gained increasing prominence in her films over the ten years of her active career.

Asanova's first full-length feature film, *Woodpeckers Don't Get Headaches* (*Ne bolit golova u djatla*, 1974), is a teenage drama about a boy called Muhin, who struggles to be understood by his family and who finds his first love. Muhin's main interest, however, lies in drumming. His drums can be interpreted as a symbol of his honest and natural spirit. As an activity, drumming is placed in opposition to his young neighbour's forced violin practices: "If you play, you will get a bike," his parents say. The naturalness of drumming is expressed through a repeated parallel made to a woodpecker, which resides outside Muhin's house, and with which Muhin often keeps in rhythm as he practices. His hectic drumbeat is the diegetic musical representation of youth and his rebelliousness, which is nevertheless expressed in an honest and natural way. It is not destructive rebellion in any sense.

The adults do not understand the importance of the drums. His older brother and their neighbor repeatedly throw his drums out the window. Muhin is forced to retreat to the attic to practice. It is also the adults' resistance that puts drumming in the same category as rock music – they are both something that is resisted by the status quo.<sup>114</sup> Muhin's drumming finds some adult support from a jazz band, which practices in a basement into which Muhin accidentally stumbles. While practicing he often recalls the sight of the men playing drum-based modern jazz, including an electric guitar and a flute. Muhin's musical idiom is further emphasized by the shots of musicians' posters on the walls of his practice space, among which are those of Louis Armstrong playing the trumpet, a flutist, and Paul McCartney. Thus, on the image level, the

---

114 It is also worth mentioning that the neighbor who hates his drumming the most is a barber by profession ("My enemy" – "Moj vrag" Muhin says). This may be seen as a reference to the trend of boys having long hair, originated by the Beatles, and supported by fans of Western rock in general; see, for example Ryback 1990: 113.

drumming is connected with American jazz and Western rock music despite the fact that neither of these genres are actually heard on the music track.

As for the film's overall musical strategy, Muhin's drumming is contrasted with the non-diegetic music of the original score, composed by Jevgenij Krylatov. The score is in a soft jazz idiom, with strong emphasis on the flute, either without the drums or with drums de-emphasized. The scene showing the band practicing in the basement can be read as a kind of revelation of the non-diegetic orchestra.

The film's only song is featured in a scene in which, rather surprisingly, Muhin's father is found sitting behind the drum kit. He slowly beats the drums and begins singing a war-time song, "Letters to the Front" ("Polevaja počta") to his drumbeat. This acts as a sign of the father finally approving of his son's music, symbolically showing that the two idioms (war songs and jazz drumming) are of the same origin – they come from the heart, and therefore can be seen not as being in opposition, but as a continuum between the two generations.

After this scene, which can be interpreted as the film's turning point, the two idioms (the drumming and the flute-dominated score) come together. In the final scene, when Muhin goes after the girl he loves, the drums are finally united with the orchestration of the non-diegetic score, and this "heavier" version of the music accompanies Muhin. The drums switching from the diegetic level to the non-diegetic can be read as their ultimate validation as important instruments that can be used for describing focalized emotional content issuing from the narrator. The end credits, however, pull back from making this argument too emphatic. During the credits Muhin is shown practicing, yet the close ups of his hands show him doing tricks with the mallets. In effect, the images show him not playing the drums. The images are accompanied by the original flute-based idiom, in a sense, restoring order back to the original state.

It can even be said that, in this film, the drums (diegetic music) represent youth, while the flute along with the rest of the orchestra (non-diegetic music) represent adulthood, or youth being described through the eyes of the adults. The film's musical strategy implies that there is room for drums (youth, freedom, rebellion, rock) but they must be contained within a more adult sense of music. However, this

can and should be done in an understanding and nurturing way. The film can be understood thematically as manifesting acceptance and inclusion instead of insisting on exclusion and restrictions as proper methods of upbringing; in other words, it is about gentle didactics. This is apparent not just in the story and its events, but it is also shown in the film's musical strategy.

Asanova's second feature film, *The Key That Should Not Be Handed On* (*Ključ bez prava predači*, 1976), also includes a non-diegetic instrumental score in a light, flute-based, jazzy idiom composed by Jevgenij Krylatov. The film is a story about a young teacher who has managed to form an unusual connection with her class of teenage pupils. Her pedagogical methods, however, are questioned by the children's parents and by her envious colleagues. The main musical idiom can be interpreted as the voice of the narrator depicting the beauty and fragility of tender youth from the outside point of view of understanding and nurturing adulthood.

The main idiom is contrasted with two songs that form the film's narrative center. These two are an American rock song "I'm a Man" by the group Chicago, and a song by the Russian bard Bulat Okudžava, "Let's Exclaim!" ("Davajte vosklicat").<sup>115</sup> The songs are heard in a single scene, which depicts the students spending an evening together with their teacher at a dacha, a Russian country house. The scene begins with the drum and electric guitar intro of the Chicago song, to which the youngsters are shown dancing. The fact that the song features a long instrumental beginning enables Asanova to use only the instrumental part as the backing for the scene, without having to deal with the problem of English-language lyrics and their potential connotations and influence on the narrative. Thus, the young people are dancing to instrumental rock music in an emancipatory fashion until one of them interrupts the music and exclaims that it is time for an "intellectual break" ("intellektual'naja pauza"). He begins to interview the others with a microphone about their most intimate thoughts – about the future, their hopes, and their dreams. After the discussion the students sing the Bulat Okudžava song together, accompanied by a girl with a guitar.

---

<sup>115</sup> The song is also known as "A Request for My Friends" ("Poželanie druž'jam").

This scene makes a connection between rock music and dancing, which are then opposed to intellectualism and discussion of thoughts and feelings. This is followed by a bard song as the young people's true expression – not like foreign rock music, which is more about the body than about the mind. Both songs and both genres bring the young people together, but the songs clearly serve different purposes. Most importantly, the same young people who dance to and enjoy the rock music are also able to share and discuss, to sing along with and know the lyrics to an intellectual song. Instead of creating a binary opposition between the two songs, they are shown as coexisting, serving different purposes, albeit for the same people. This can probably be regarded as the first serious rock dance scene in the cinema of the Soviet period – the dancing and its function for the youngsters is not ridiculed.

In a later scene, the school principal and a concerned parent listen to a tape recording of the evening that the students spent with their teacher. A striking editing decision has been made in the scene: the mother starts the tape to demonstrate the teacher's harmful influence on the children, and the music of "I'm a Man" starts playing, but now at the end of the instrumental introduction. The audience gets to hear the very first line of the song, "Well, my pad is very messy..." Because this part was not heard in the original scene, the change creates a self-referential reference to the manipulation of seemingly realistic events that film narratives produce. It is even more striking that, after the song's first line, there is an abrupt cut to a completely different scene and a different milieu: the poet Bella Ahmadulina reciting her poem "Country House Romance" ("Dačnyj roman"). The audience is shown images of people listening to the poet, among them the students, as their teacher has taken them to an event commemorating the death of Puškin. This scene is followed by a cut back to the scene with the school principal and the mother listening to the "intellectual break" discussion the students conducted after the dance.

By means of editing, these two, coinciding events (listening to the tape while the children are at the Puškin festivities) create a situation in which the poets (Ahmadulina and Puškin) replace the rock music played by an American band. In a way, the film makes the statement that these poets are rock stars for the Soviet youth. The poets are listened to and admired in a way similar to how rock stars are

worshiped in the West. And the point is again made that the same young people who listen and dance to rock music also listen to and appreciate classic and modern Russian poetry.

Asanova also takes a stand by using Okudžava's song to accompany the closing credits, instead of music from the original score. She thereby shows that Okudžava and his message is something that can be lifted into the non-diegetic sphere, and thus, something the author-narrator of the film agrees upon. Okudžava's song can thus stand for the authorial voice, and this once again reconfirms the bard as the true voice of the generation.

Asanova's television film *The Useless Girl* (*Nikudyšnjaja*, 1980) is probably the first Soviet period film to place a foreign rock song in the exposition. The film begins with a strong rock beat and the sound of electric guitars. We are shown a group of young people walking down a street toward the camera. The song heard with the image is ABBA's "Hey Hey Helen." Even though ABBA is probably not the first association that comes to mind in reflecting on the 1970s rock scene and the youth rebellion, the song's rock orchestration and how it is placed in the scene makes the connection valid in this instance.<sup>116</sup> The lyrics of the song begin:

So at last you're free  
It's the way you wanted it to be  
And the price you paid  
To become a woman of today  
Is it worth the pain to see the children cry  
Does it hurt when they ask for Daddy

After these lines the singing slowly fades out and non-diegetic instrumental music takes over. The original score is eerie, electronic ambient music combined with loud humming. This music, not the song, accompanies the opening titles.

The opening scene makes a brave and provocative musical move by using Western (pop-)rock music as its initial idiom. It is also possibly the first instance of

---

<sup>116</sup> ABBA was one of the most popular Western groups in the Soviet Union. Their album *Arrival* (1978) was the first foreign album to be published by the Soviet official record company Melodija without a reciprocal agreement (Ryback 1990: 160). The songs used in this film, however, are from the group's earlier, self-titled album.

non-diegetic rock music in Russian cinema. Opening with the chosen idiom the film shows its connection with young people and their contemporary tastes and styles, in other words, that it is current. But this mood is then contained and subdued by a more conservative idiom, which is also rather modern in its synthesized sounds, but can still be seen as a more traditional understanding of a film score. It also reflects the emptiness and lack of values that goes with the youth culture and their behavioral problems. The harshness of the score combined with the scolding narrated through the ABBA lyrics indicates that the film takes a didactic, moralizing stand toward the young people it is depicting, and this stand is shown by the use of music in the first scene.

The next scene uses a diegetic ABBA song, “Mamma Mia,” as backing to a girl fight taking place on a restaurant dance floor, which is also striking for a film of the Soviet period. It shows an ironic use of song lyrics by combining the line “Here I go again,” with the image of the main character grabbing another girl by her hair, thus indicating that this kind of behavior is not unusual for her. The scene demonstrates that a taste for foreign popular music goes together with other questionable behavior: the use of make-up, loitering and dancing in restaurants, and picking fights. The lyrics also provide ironic commentary on and humorous contrast to a violent scene.

The film is about a young girl who, after being caught misbehaving, is sent from the city to the countryside to live with her father’s relatives. When the main character, Anja, goes to reside in the country village, other songs enter the diegetic sphere: there are war songs and folk-songs, which, despite their contrasting nature, manage to coexist peacefully with other examples of ABBA songs heard on Anja’s tape recorder. It is only when Anja moves away from the village and goes deeper into the woods that the diegetic music ends completely, and only natural sounds are heard along with the entrance of a more peaceful and beautiful original score. Thus, in the overall musical strategy of the film, the ABBA songs are connected with the city and the absence of songs represents the forest, while in the village all musical forms

coexist; even ABBA can be enjoyed by the villagers during their outdoor festivities.<sup>117</sup>

*The Boys* (Pacany, 1983) is probably Asanova's most highly acclaimed film. In particular, it is famous for Asanova's decision to cast mainly real-life delinquents instead of professional actors. It is a story about a summer camp for juvenile delinquents that is intended to offer an alternative to prison for youngsters who seem to be more in need of good parenting than punishment. There is a conflict between two of the camp counselors who have different pedagogical approaches.

There are three types of music in the film. First, there is a non-diegetic minimalist electronic score composed by Viktor Kisin, who was also responsible for the original music in *The Useless Girl*. Second, a prominent role is given to a number of diegetic Russian rock songs, which were written specifically for the film by the musician Vitalij Černyckij and the poet Viktor Bolšakov. Most of these are placed as diegetic performances by a band made up of boys from the camp. Only a few instances of these songs have no diegetic motivation, but since the diegetic presence of the band has been securely established, the songs can still be interpreted as originating from this fictional group.

Third, there are four instances of pre-existing songs. The "bad" camp counselor listens to the music of Deep Purple in his tent. Again a negative connotation is attached to foreign rock music; however, an alleviating factor is that the good counselor is the one who brought the tapes to the campsite. There is also an important sequence, in which a young couple have set up a tent and are swimming and listening to music: "I'll Be There (If You Ever Want Me)" by J. J. Cale and "Long, Long, Long" by the Beatles. The couple, who are being stalked by two escapees from the boys' camp, are attacked. The two foreign songs, even though heard on the initiative of the nice young couple, act as accompaniment to a brutal scene. The songs represent incongruence and anempathy in a similar manner as the examples discussed in connection with Gleb Panfilov's *I Want to Speak*. However,

---

117 An extratextual sign of approval of the music is that it is Asanova's own son who is shown putting the ABBA music on the tape recorder during the villagers' gathering.



the effect of matching imagery of violence with a soft and mellow ballad amounts to more than an accentuation of tragedy: it is disturbing.

This scene is followed by the song “The Things I Like” (“Mne nravitsja”), based on a poem by Marina Cvetajeva and originally heard in the film *Irony of Fate*. The song is performed by all the boys in the camp together with their counselors. Stylistically, the scene is very different from all the other scenes in the film, as it can be read as an address to the audience: the performers are seated directly facing the camera. For this reason, the moment of disturbing transgression accompanied by foreign music dissolves into the softness, beauty, and wisdom of Russian poetry. It is a moment to sit down and think.

Overall, the music in *The Boys* differs from the previous films in its strong emphasis on domestic original rock music, which is presented as diegetic performances. The songs’ role is accentuated by the fact that one of them, “I Beckoned my Horse” (“Ja podozval konja”), is repeated during the final scene. This time it is non-diegetic, since the scene no longer takes place at the campsite and since the band members are shown running – not playing or singing to the music. This lifts the song out of the diegetic context and makes it stand for the authorial voice. It may well be the first non-diegetic use of domestic rock music in cinema of the Soviet period. However, the end titles are accompanied by electronic ambient noise with distorted music gradually becoming louder, which has a disturbing and eerie effect. This can be interpreted as Asanova wanting to end the film on an uneasy note, perhaps to remind the audience of the young boys’ predicament, which remains unresolved despite the cathartic effect of the final song.

Asanova’s last completed film was *My Sweet, Dearest, Beloved, Only One* (*Milyj, dorogoj, ljubimyj, edinstvennyj*, 1984). The film begins and ends with images of a rock concert during which the female protagonist is somewhat distracted and unable to get into the mood of dancing and having fun. The songs heard at the concert are performed by Russian bands, but include cover versions of Western rock classics, such as “Rock Around the Clock”. The female character has been described by the

film scholar Marina Drozdova as “a precursor of [the] young anarchists and nihilists” (1993: 203) of perestroika-era cinema.

The film, however, is mostly set in a car with a young girl and an older man who are driving around Leningrad trying to escape those who are persecuting the girl and her baby. Most of the music in the film is heard on the car radio or cassette player. The songs include a ballad by the rock group Akvarium and bard songs by Bulat Okudžava, as well as one song by Vladimir Vysockij heard during a car chase. There is also some jazz music to which the young girl responds positively. The music heard in the car is not the young girl’s selection but that of the older man, who owns the car, and thus, the songs represent the mature musical taste of his generation of intellectuals. What is important, however, is that, for the first time, an example of underground Russian rock, Akvarium, has been included on equal terms with jazz and bard music, and all three kinds of music are equally enjoyed and consumed by the older generation with the help of playback technology.

Tracing the development of how music was used in Asanova’s films during the years 1974 to 1983 tells a great deal about the changing rules and conventions, both in film music and in film making during this period. There is a transition from instrumental jazz in *The Woodpecker* to diegetic Russian rock in *The Boys*. Foreign music gradually gains more presence, yet also becomes increasingly associated with negative connotations, and its role is finally displaced by domestic rock music. This process resonates with Troickij’s description (1991: 97) of the real-life music scene between 1978 and 1983, when the role of Western rock gradually became less important, and it was overshadowed by other idioms, including Russian rock.

Overall, in Asanova’s films rock music is used along with other idioms. Rock is almost always presented as diegetic music and it is typically contrasted with more traditional songs (wartime songs, bard songs, folk songs). The rock idiom, especially Western rock, is often connected with undesirable youth behavior, but the music is not unequivocally condemned. That young people can express themselves through rock and dancing is also seen as a positive and liberating trait. Furthermore, all of the different idioms are shown to coexist, bringing joy to the same people; in this sense,

the oppositions created are not absolute. Rock music is not condemned nor is it ridiculed, but rather understood, albeit contained within the non-diegetic score or “overshadowed” by a more important song. Rock music does not, therefore, threaten the overall importance of the other idioms.

The films place young people as the protagonists, and rock music is often presented as their chosen diegetic idiom. However, the authorial point of view is shown as something separate from the perspective of the youth, and this separation is often indicated with the help of non-diegetic use of music other than rock. Rock is not used as the main idiom and is rarely used non-diegetically. In effect, the gentle didactics presented in Asanova’s films is manifested through the use of music, and her strategy provides a useful perspective with which to understand Balabanov’s use of music in *Brother* roughly two decades later.

## **2.4 Rock as the Main Idiom during Perestroika**

In Russian cinema, the beginning of perestroika can be dated precisely to the Fifth Congress of the Soviet Filmmakers’ Union in May of 1986, when the film industry declared itself free of government control (Faraday 2000: 2-3). The liberation of the film industry meant, among other things, the end of censorship and the beginning of artistic freedom in film content. Perestroika enabled filmmakers to deal with topics that previously had been considered taboo, such as “the Stalin period, [...] rock music, crime, prostitution and drug dealing” (Beumers 2003: 452). Thus, from a formal perspective this shift in potential subject matter meant the introduction of new film genres: gangster, crime, and action film. It also meant that it was finally possible to include rock music as the main idiom in the films’ music tracks.

In her article about songs in Russian films in the late 1980s and early 1990s, Katerina Clark writes that the “[r]ock movie is one of the most common genres since perestroika” (1995: 4). Despite this claim she does not provide details about any films. Her statement is likely to be an exaggeration. Rock music was certainly popular and emblematic of the era, but there were not that many films, especially examples that could genuinely be called rock movies as opposed to having one or

two examples of rock songs as part of a more traditional musical strategy. In fact, the core of the genre consists of merely three films: *The Burglar* (*Vzломščik*, 1987), *Assa* (1987), and *The Needle* (*Igla*, 1988). Tatiana Egorova's description of cinema undergoing "a period of enthusiasm" (1997: 277) for rock in the late 1980s seems to be a much more accurate description.<sup>118</sup>

Russian film historians generally do not use the term "rock movie" in discussing films of the era; instead, films that use rock as their main idiom are integrated into a discussion of youth problem film. Beumers (2009: 199-204) sees rock film as a reconfiguration of the young generation's role and future. The rock musicians in these films became role models, and their music offered "salvation from a reality that has no room for honesty and change" (Beumers 2009: 200-201). Similarly, Anna Lawton, in writing about youth counterculture films in cinema of the glasnost era, observed that rock music often acquired symbolic meaning: "The young rebels who live on the fringes of society and criticize it through the irreverence of their songs and attire, for all their naïveté and confusion are often seen as a force of renewal – the barbarians of a dawning civilization" (1992: 187).

Historians of Soviet rock do not place much emphasis on films. For Troickij (1991: 169-171) the year 1987 marked the end of a golden era, the end of the underground, the end of the special mission of Russian rock music. Although Troickij does not mention it, 1987 was also the year when the first perestroika rock films were released. The films capture some of the essence of the underground movement, which, in a sense, evaporated as soon as it caught the attention of the mainstream.

The rock films of perestroika did not appear out of nowhere, as the previous chapters of this study have demonstrated. As rock became more prominent in society from the early 1980s, more films began to incorporate the idiom into their music tracks. Apart from Asanova's later films, another early precursor of perestroika rock films was *The Soul* (*Duša*, 1981). It is a film about the music industry and can be

---

118 Savva Kulič's *Tragedy in Rock Style* (*Tragedija v stile rok*, 1988) already signals an end to the trend, as it went "too far" in its attempt to shock the audience in depiction of drugs, orgies, rock music, cult leaders and teenage suicide, see, for example, Lawton 1992: 59, 191-192.

interpreted as an attempt to legitimize rock music as a new “voice.” The film stars the established estrada artist Sofia Rotaru as a celebrated singer. Threatened with losing her voice, she joins forces with a new back-up band played by the real-life rock group *Mašina vremena*.

More than half of the songs heard in the film are in fact songs by this group, although the lead vocalist, Andrej Makarevič, was replaced by the actor Mihajl Bojarskij, and the songs were mainly sung by Sofia Rotaru. Thus, the real-life rock musicians are merely secondary characters, and the rock songs are played as softened estrada versions. However, what is important here is the role of *Mašina vremena* in finding a new path for the songstress; with these musicians she rediscovers her enthusiasm for music. Even more importantly, the end of the film can be read as her acknowledgment that her era is over, and the future belongs to the young rockers.

The film coincides with *Mašina vremena*'s step from the underground into the mainstream – they finally registered officially as a VIA, which resulted in claims of inauthenticity among the underground rockers (Troickij 1991: 64). Ryback sees *Mašina vremena*'s film appearance as part of the band adapting to its role as a state-authorized supergroup (1990: 156). The film and its music were embraced by Rotaru fans, whereas rock fans rejected it: Troickij echoed the opinion of many when he stated that the film itself turned out to be rather bad, with the only aspect worth mentioning being the songs by Makarevič (1991: 71).

If some viewers felt that the rock group was undeservingly left in Rotaru's shadow, this fault was corrected in director Aleksandr Stefanovič's follow-up film *Start Again (Načni snačala, 1985)*. In this film Makarevič performs as a bard and is hailed as the new Lermontov and compared to Vysockij. The film effectively legitimizes rock lyrics as poetry and rock musicians as the descendants of bards, features that are often described as essential to the self-definition of Russian rock (Troickij 1991: 45).

But, as Troickij states, what *Mašina vremena* had done in 1980, the other underground rock groups did “en masse” during perestroika (1991: 57). Troickij was not referring only to switching to official status, but also to performing on film. Most of the prominent rock artists of the late 1980s were included in films in some form or

another.<sup>119</sup> But this did not mean that all of the films used rock music as the main idiom. As for genuine Russian rock films, the year 1987 can be regarded as the birth of the genre. Two of the largest film studios in the Soviet Union both released films with a special focus on rock music: Lenfil'm released *The Burglar* and Mosfil'm released *Assa*.

Valerij Ogorodnikov's debut feature film, *The Burglar* was the first feature film to depict the vibrant and now legendary Leningrad rock scene.<sup>120</sup> The film can be seen as a direct descendant of Dinara Asanova's films, as the screenplay was written by Asanova's main collaborator, actor and screenwriter Valerij Priëmyhov. It is the story of Semën, a young boy who lives with his alcoholic father and his older brother, Kostja, who is a rock musician focused on his career. Kostja is played by Konstantin Kinčev, a real-life rising rock star and the lead vocalist in the influential Russian rock group Alisa.<sup>121</sup> The band is shown performing their songs on stage at the Leningrad rock club along with Aukcyon and other groups. The rock club becomes one of the key locations in the film and the film serves to document the real rock scene. It even includes a realistic backstage interview with Oleg Garkuša, a member of Aukcyon, on the new generation's style and music:

INTERVIEWER: Which movement do you associate with – breakdance, hard rock or something else?

GARKUŠA: It's the wave, the wave or punk-wave. Simply the wave – a new one.<sup>122</sup>

Despite the documentary approach, the film's main storyline focuses on a generation younger than the perestroika rock generation. It is as if the rockers and underground

---

119 Egorova (1997: 277) offers the following list: “[...] Andrei Makarevich (Time Machine), Boris Grebenshchikov (Akvarium), Viktor Tsoy (Kino), Garrik Sukachev (Brigade S), Yuri Shevchuk (DDT), Konstantin Kinchev (Alisa) and other less famous rock stars” and adds that “they were not only the composers of music and its performers on film, but were also filmed as actors.” Interestingly, she names the artists and the bands, but not the films.

120 From the point of view of Aleksej Balabanov's career, it is worth noting that Ogorodnikov was also originally from Sverdlovsk.

121 Troickij (1991: 122) identifies Kinčev as the first video star of Soviet rock and also as one of the first to introduce aspects of sexuality in his performances and image.

122 “– A to est' v kakom napravlenii vy, v brejk ili v tjaželym roke ili v kakom-nibud' eščë tam? – Vol'na, vol'na čašče ili pank-vol'na. Prosto vol'na, novaja.”

members have already chosen their path, but what is under consideration here is what will become of the following generation – the children.

The loose narrative does not just showcase the rock performances on stage, but also features footage of ordinary Russian youth performing backstage in various musical styles. There is no discussion in the film of what these performances are about; possibly they are auditions for permission to perform at the rock club. On several occasions, Semën is shown walking through the building while different fragments of music are heard from the audition rooms, and these fragments are mixed into a cacophony of styles and sounds.

Thus, the film's music track consists primarily of rock songs and the audition performances. But there are also other kinds of music: American swing on the radio, classical orchestral music played by the school marching band, a breakdance performance to an estrada song called "Constructor of Music" ("Музыкал'ныj конструктор").<sup>123</sup> All of these songs and other pieces are presented as diegetic music. There is also a non-diegetic original score, composed by Viktor Kisin, who also composed film scores for Dinara Asanova. The original score's electronic idiom consists of ominous bell-like sound effects, female choral singing, and ambient noise. Overall, despite rock music attracting most of the attention in the film, the film's musical strategy is actually an eclectic collection of different kinds of music. Film historian Anna Lawton writes that it is "a virtuoso mixing of sounds" (1992: 188). She also notes the strategy of oppositional layering of the kinds of music: the brass band at the children's club is juxtaposed with rock concerts, for example (Lawton 1992: 188).

Despite the fact that rock songs can be identified as the main idiom, the film is not framed by the rock idiom. This means that both the opening and closing music are from different idioms, thereby creating distance between rock and the authorial voice. The opening music is the orchestral rehearsal of Čajkovskij's music, interrupted by the main character playing poorly:

---

123 The last song with its lyrics foreshadows the theme of the synthesizer, which Semën will end up stealing, an action that gives the film its title.

TEACHER: Don't you want to learn to play?

SEMĚN: No.

TEACHER: Why do you come here?

SEMĚN: My brother is a musician.

TEACHER: Oh, your brother's a musician. And where did he study?

SEMĚN: As if the Beatles needed to study!<sup>124</sup>

In the opening scene, the film creates an opposition between classical music and rock music, as Anna Lawton has also observed (1992: 188). Furthermore, what is important from the point of view of the evolution of Russian rock music is the connection made in the dialogue between classic Western rock and the modern Russian performers.

The closing song likewise takes a step away from the rock idiom. It is a song based on a poem by N. Rubcov, "In My Sleeping Chamber" ("V gornice"). A young woman gives a beautiful performance in the audition room, singing:

It is bright in my sleeping chamber  
It is light from the nighttime star  
Mother picks up the bucket  
And carries the water in.<sup>125</sup>

It is a mysterious text that expresses longing for the past and for motherly care, and its placement at the end of the film combines the topics of childhood innocence and nocturnal sadness with the images of young people hanging out in corridors. This scene can be read as the authorial voice focalizing the inner thoughts and feelings of the rock generation. And what can be found in their hearts is not a rebellious rock song, but fragile memories of childhood, sadness, and fear.

Birgit Beumers (2009: 202) writes that this film in general depicts the negative influence of rock music. But it need not be read in such a straightforwardly critical manner. The filmic narrator abstains from taking the side of the rock generation, as can be seen in how the rock songs are diegetic, the musical frames of the film are provided by other idioms, and the overall presence of the original score. But the narrator does not condemn the rock music either. Similar to the earlier *Asanova*

---

124 "– Ty čto ne hočeš' naučit'sja igrat'? – Net. – Začem sjuda hodiš'? – U menja brat muzykant. – Brat muzykant. A čto okončal? – Bitlz tože ničego ne končali."

125 "V gornice moej svetlo / èto ot nočnoj zvezdy / Matuška vozmët vedro / molča prinesët vody"



films, the approach here is more gently didactic. The children are positioned as a question mark in a situation in which neither of the two older generations, the parents' generation of alcoholics nor the older brother's generation of rebellious rockers, is taking care of the children. All of the grown-ups are focused on their own desires and disappointments. It is symptomatic that the father is the only character shown dancing: he is drinking and listening to old swing music on the radio, but as Semën enters the room, the father stops in shame and turns off the music. The scene shows a reversal of roles through the character's relation to the music and dancing. The film could also be read as a statement that music of any kind cannot solve the problem of what will become of the children's generation – something else is needed.

Mosfil'm's contribution to the rock topic was the extravagant *Assa*, released the same year as Lenfil'm's *The Burglar*. This film depicts the underground rock movement as a collective of artists in a fictional hotel restaurant setting in Yalta in the early 1980s.<sup>126</sup> *Assa* is an epic genre-hybrid, a gangster story and a love story, which includes an animated dream sequence, extra-diegetic commentary written over the images, and an embedded narrative from a book being read by one of the characters. The complex style of the film prompted Anna Lawton to call the film's director, Sergej Solov'ëv, the Soviet equivalent of David Lynch (1992: 188). Lawton provides extensive descriptions of the elaborate advertisement plans that the director had for the film, which were, however, canceled at the last minute (1992: 190-191). In any case, the film's soundtrack album was released by Melodija in 1987, which shows the importance and also the market appeal of the music. Many scholars have also remarked that the importance of the film lies in its depiction of rock musicians and the underground avant-garde art circles in a positive light for the first time (Lawton 1992: 190; Beumers 2009: 200-201).<sup>127</sup>

---

<sup>126</sup> Yalta and the gangster scene is an important trope for Russian cinema. The first ever gangster film, *Criminals by Law* (*Vory v zakone*, 1988) is also set in Yalta.

<sup>127</sup> According to Egorova (1997: 278) the film was criticized by the members of the underground rock scene for placing the characters and their art in such an unsuitable, bourgeois milieu – on a restaurant stage.

The film's music is largely attributed to Boris Grebenščikov, the lead singer and songwriter of the group Akvarium. Grebenščikov was, for example, nominated for a Nika award, the Russian equivalent of an Oscar, for "Best Work by a Composer" for *Assa's* music. The film's non-diegetic original score music was, indeed, composed by Grebenščikov with his group Akvarium, but there are also five of their pre-existing songs included on the music track. In this instance rock music is truly the main idiom as well as the authorial voice of the film. Egorova (1997: 277-278), however, points out that Grebenščikov's music should not really be categorized as rock, because it is closer to bard and folk music. She also observes that the songs used in the film were from his repertoire of the early 1980s, and therefore, at the time of the film's release, already "antiquated" (Egorova 1997: 278). In other words, the music does not represent accentuated newness, as is often typical of rock on film.

Notably, in the second half of the film two Akvarium songs are used as non-diegetic music. "Golden City" ("Gorod zolotoj")<sup>128</sup> is heard over a montage sequence of the two main characters spending a day together, establishing that they are in love. "Flatness/Plane" ("Ploskost") is heard during a scene in which the gangster Krymov breaks into the main character Bananan's apartment while he is sleeping – a scene that foreshadows Bananan's death. The songs' presence does not disrupt the coherence of the non-diegetic soundscape, as both are by the same artist as the rest of the non-diegetic score and therefore can be understood as representing the same idiom.

Discussion of the film's music has focused so much on Grebenščikov that it has often been ignored that there is other music on the music track as well. This is despite the fact that the film's opening song is "Hello, Banana Boy" ("Zdravstvuj Malčik Bananan"), which was a huge hit for Jurij Černavskij in 1984.<sup>129</sup> There are also several rock songs by other artists, and these songs are mostly presented as

---

128 Egorova (1997: 278) is the only scholar to point out that the most important song is actually not Grebenščikov's own composition: "Golden City" was composed by Francesco di Milano. It should be added that the lyrics of the song are by Anri Volohonskij.

129 In fact, the main character's name, Bananan, is taken directly from the song and the film was even originally meant to be titled "Hello, Banana Boy." On the song's popularity in pre-perestroika Russia, see Troickij 1991: 103-104, 106.

diegetic performances on the restaurant stage, motivated by the main character's role as a singer. In addition, fragments of pre-existing classical music and songs from other genres are heard playing on radio and television sets.

Despite the eclecticism of the music track, Grebenščikov's role and presence in the film is accentuated by the fact that he is the only musician mentioned by name. The gangster boss asks the main character three times: "Are the songs you sing really your songs?" The main character claims that the songs are his own, until the third time when he confesses:

BANANAN: Only an ignorant old man like you would not recognize the work of Grebenščikov.

KRYMOV: Who is he?

BANANAN: God. He shines a light.<sup>130</sup>

The dialogue establishes who Grebenščikov is and how the fans and the audience should view him. Nevertheless, at the end of the film a place is given to an entirely new rock band, Kino. After the death of the main character, Bananan, the film's epilogue shifts the focus to Kino's lead singer, Viktor Coj, as the new hero. In the last scene he is literally being interviewed by the hotel owner to become Bananan's replacement act in the restaurant. His friend gives him a recommendation: "He is a poet, he is a musician."<sup>131</sup> The song "I want Change" ("Hoču peremen") heard over the end credits, became an anthem of the era.

Director Sergej Solov'ëv went on to create an entire perestroika trilogy. The sequels *Black Rose Is an Emblem of Sorrow*, *Red Rose Is an Emblem of Love* (*Černaja roza – èmblema pečali*, *krasnaja roza – èmblema ljubvi*, 1989), and *House under a Starry Sky* (*Dom pod zvezdnyj nebom*, 1991) continue the eclectic high-art style of the first film.<sup>132</sup> Boris Grebenščikov continued his work on film in the avantgarde pseudo-documentary *Two Captains 2* (*2 kapitana 2*, 1992), in which he plays a leading role and for which he also composed the music together with Sergej

---

130 "– Tol'ko takoj neobrazovannyj murzik kak vy, ne mozet znat' pesen Grebenscikova. – Kto eto? – Bog. Ot nego sijanije ishodit."

131 "On poët, on muzykant."

132 See Egorova 1997: 279-280 for an analysis of the second film's music.

Kurėhin.<sup>133</sup> All of these films can be regarded as experimental art films, and not intended for large audiences.

*The Needle (Iгла, 1988)* was produced by Kazahfil'm and directed by Rašid Nugmanov, who had studied in Moscow under the supervision of Sergei Solov'ev (Beumers 2009: 202). Lawton points out that, initially, the theme of the underground rock scene came from the student to the teacher, and not vice versa (1992: 185). In any case, the film almost literally picks up where *Assa* left off, with Viktor Coj as the protagonist. Troickij describes *The Needle* along with *Assa* as “two not-that-bad youth films” which epitomized Coj as the new “hero of our time” as he was basically just playing himself (1991: 183). Coj stars as Moro, a young man trying to save his beloved from drug addiction.<sup>134</sup> The film's antagonist, a doctor who supplies the girl with the drugs, is also played by a rock star, Pětr Mamonov.

Coj's on-screen presence accentuates the use of Kino's music on the music track. This includes three of the band's pre-existing songs: “A Star called Sun” (“Zvezda po imeni sol'nce”), “Bošetunmaj”, “Blood Type” (“Gruppa krovi”). In addition, the group recorded fragments of original instrumental music for the film. Significantly, all of Kino's music is heard non-diegetically: Viktor Coj's character is not a musician in the film, and he is not shown singing or playing. Nevertheless, the music's presence can be considered “normalized” through the introduction of the band's lead singer in the starring role. Kino's music belongs to the non-diegetic sphere, that is, to the narrator, and simultaneously it is inseparably linked to the main character as the music's real-life performer. This conflates the narrator's and the main character's perception into a single whole, and makes Coj the unquestioned hero of the film.

However, the music track includes several other types of music as well: German yodeling (“Der Kuckucksjodler”), foreign rock (“Venus”), Italian disco (“Non succederà più”), and domestic estrada (“Little Rain Shower” – “Doždik”), among others. Furthermore, the overall audiotrack of the film is a unique mixture of pre-

---

133 The film was directed by Sergej Debižev, who would later play a cameo role as the music video director in *Brother*.

134 According to Beumers (2009: 201), this was the first Soviet-era film to deal with the issue of drugs.

existing sound material. The soundscape is filled with fragments of dialogue and music from various television programs, including news, documentaries, musical programs and children's plays. These sound fragments seem to emanate from television sets left on in apartments, but this cacophonous soundscape follows the characters even outdoors and it loses or gains in volume at important dramatic moments. The sounds are thus under the control of the narrator. The technique defies the traditional borderline between diegetic and non-diegetic sound. Furthermore, it defies the traditional borderline between sound effects, dialogue, and music in a manner that seems highly experimental for a popular fiction film. In effect, these fragments of pre-existing audio tracks are used as a kind of background score and make up the second main musical idiom of *The Needle*.

A clear boundary can be drawn between the two main idioms. The non-diegetic Kino music and the seemingly diegetic television sounds are each confined to two different locales. In the city the cacophonous fragments of pre-existing music and dialogue fill the scenes, whereas the desert is filled with peaceful and laid-back non-diegetic Kino music. The desert episode takes place in the middle of the film and can also be read as a dream sequence.<sup>135</sup> It represents a dream of escape, of being away from the city, its noise and its drugs. Through their link to the desert, the rock songs are presented as something pure and authentic, even primordial, in relation to the other music and the chaotic sounds of popular culture. Ultimately, this is the most extraordinary feature of this film's use of music: rock music is presented as the opposite of urbanity.

The final film to be analyzed in this section is from the end of the 1980s, a period which could already be called post-perestroika. It is also from a different genre and its musical strategy takes some new steps away from the tradition. *The Husband of the Baskerville Hound* (*Muž sobaki Baskervilej*, 1990) is an action-thriller ("boevik") about a leather-clad motorcyclist called Danila who confronts an entire biker gang in order to protect a young girl, Anja, from her older gangster lover. The soundtrack

---

<sup>135</sup> If read as the main character's dream, it would explain the use of Coj's music as the non-diegetic narrator's voice exclusively in this part: he is the narrator of his own dream.

consists of an original synthesizer score combined with songs by the rock group Kino. The rock songs are connected with the wild and rebellious nature of the motorcycle boys. The film clearly exploits the success of perestroika rock films, but with a storyline that no longer revolves solely around the young generation's social problems or rock musicians' opposition to the establishment.

Apart from the non-diegetic original score and the Kino songs, the film's musical strategy features three additional non-rock songs that can be loosely classified as popular songs. All of the music is used as leitmotifs for different things: score music imitating a howling dog is a leitmotif for Anja's trauma; an estrada song serves as a leitmotif for the gangsters' party; the international hit "Lambada" signals the car ride. Most importantly, the Kino songs are a leitmotif for the main hero. Moreover, the original score is naturally non-diegetic, and the three pop songs heard are diegetic, whereas the rock songs by Kino hover somewhere in between. Their presence is loosely motivated by the main character being their fan. This is never mentioned in the dialogue, but Danila is twice seen putting in a cassette with Kino music, and he has Viktor Coj's poster on the wall of his apartment. The songs are also heard non-diegetically over images of him driving his motorcycle. Moreover, Kino songs are used in both the opening and the closing sequences, again in connection with images of motorcycles.

Thus, in the late 1980s, rock music entered the cinema with a cluster of films that incorporated rock songs into the music tracks, not merely as exceptions to the main idiom, but as the main idiom. These films were largely considered youth films, that is, they dealt with the topic of young people and their alienation. This connection of rock music with youth was consistent with the use of rock music in pre-perestroika cinema, in which rock was often used to evoke an accentuated "nowness." Another common feature is the presence of different types of problem behavior, or even criminality, in all four of the films analyzed here. They all combine some form of illegal behavior, be it theft, organized crime, murder, or drug abuse, with the overall use of the rock idiom. This connection with negative behavior was also to some extent manifested in the earlier Soviet examples.

The perestroika-era films, however, provide a different perspective on the issue: they are more about finding the youth's own voice and attempting to capture their point of view. The young are not presented as exceptions to the adults' point of view, but the focus is on how they see the world. This shift in viewpoint is reflected in the films' musical strategy. Another difference is how the pre-perestroika films typically manifested a duality, a binary opposition, between rock music and bard music, whereby rock represented superficiality or physical liberation and bard music expressed important emotional and philosophical information. In the perestroika rock films, this binary opposition is no longer valid. The rock music of the underground signifies freedom of both mind and body;<sup>136</sup> the place for superficiality and frivolity has been filled by other popular musical forms, usually the estrada.

What remains consistent with tradition, is that the rock songs are still mainly presented as live diegetic performances by the groups. The songs are also sometimes non-diegetic, but the connection with the diegesis is still made obvious by stories that focus on rock performers or that place the musicians as actors in leading roles. The cameos of members of the creative intelligentsia of earlier decades (Razzakov 2008: 363) are now replaced by rock musicians and underground artists. Furthermore, the Soviet context provided rock music with an additional connotation not just of an underground opposition, but also of high art and the avantgarde, as can be seen even in the styles of two of the films, *Assa* and *Igla*. Only *The Burglar* presents rock music as something being listened and danced to by large numbers of young people – as something connected with ordinary Russian youth. *Assa* and *Igla* present a more elite group, portraying the specific characteristics of members of the underground; these are special people to be emulated and idolized.<sup>137</sup>

In summary it can be stated that, in practically all of the films analyzed in chapter 2, rock music, through its emphatic diegeticity, was used primarily as a topic of

---

136 The only exception is *The Burglar*, in which a traditional folk-song is still used to express important emotional information.

137 This set of connotations is not unfamiliar in American cinema, see Grossberg (1993: 192-193) on certain rock films representing counterculture and the avant-garde in the 1960s and early 1980s.

narration rather than as a narrative tool. The emphasis on diegeticity thus meant that the music was not used as the voice of the narrator, but as an exception to that voice. Only with the perestroika rock films is there a subtle shift to a non-diegetic use of rock, meaning the use of rock as a narrative tool. Yet even in those cases it is used to narrate something about rock as content; in other words the diegetic presence is still strongly accentuated.

*The Husband of the Baskerville Hound* is a special film as it manifests a different development from the rock films of the perestroika era. Its rock songs are presented not as diegetic performances, but through playback technology. This enables the film to step away from depicting musicians and music related images. Furthermore, the high culture association of the perestroika rock scene is completely absent. In essence, the use of rock in this last film is not as Russia-specific as in the earlier perestroika-era films. Rather the film connects rock with more internationally shared connotations. It also takes a step away from the youth problem film genre, and moves deeper into the thematics of a crime and action film. The difference between *The Husband of the Baskerville Hound* and the other films is the difference between rock as film music and rock as the topic of the film. In the earlier perestroika-era films, rock was both a tool for a narration and a topic of that narration, whereas in *The Husband of the Baskerville Hound* the music mainly carries out the narration. It has moved from being the content of the film to being merely a stylistic element.

What should be noted, however, is that these tendencies in *The Husband of the Baskerville Hound* regarding the use of rock do not have any direct cinematic successors. The development of rock as film music essentially vanishes with the fall of the Soviet Union and does not proceed any further during the first half of the 1990s. For the most part, this is because of an overall crisis in the film industry and a dramatic decrease in the number of films produced. It can also be related to the brief rise of the art film and the demise of the audience-oriented genre film, both of which became emblematic processes of the era. The absence of the kind of cinema that would attract youthful audiences led to the absence of the kind of music tracks that are usually used in this type of cinema, at least in the West.



In her analysis of music in Russian cinema in the early 1990s, Katerina Clark makes an overall observation that the use of old songs became a prominent trend (1995: 3-4).<sup>138</sup> Clark comes to the conclusion that “the role of sound in recent films is, inter alia, to present a sort of metacommentary on the failed ideals of High Stalinism” (1995: 15). In other words, the films of the early 1990s sought to address the issue of the country’s past by recontextualizing one of its most beloved cultural possessions, the popular song. Consequently, there is an absence of contemporary song and contemporary youth music in the films of the early 1990s.

From this perspective, it seems obvious that, through its use of music, *Brother* filled a distinct gap in the film market. In any case, any serious new attempts to include rock songs as film music do not appear until 1997 with this hit film, the analysis of which is the topic of the second part of this study.

---

138 The genres implied by the word “old” are as follows: “official songs, outright propagandist songs; songs from the revolutionary era; songs from the Second World War; popular songs from the old films; other genuinely popular songs of the Stalin era (mostly of love); pre-revolutionary or emigré romances; songs from the camps or underworld; and songs from verses by classical writers” (Clark 1995: 4).

### 3 Rock Songs as Film Music in *Brother*

This chapter provides a close reading of the musical strategy of the film *Brother*. This involves a consideration of three things: the overall constellation of the music track, the music's relationship to the diegesis, and the music's relationship to different subjectivities in the film. The methodological principles are essentially the same as in the previous chapter. This time, however, the analysis focuses on a single film, which also enables the scope of the analysis to be broader and the exploration of the theoretical issues to go deeper.<sup>139</sup>

Most scholars who have analyzed *Brother* mention that it features music by the Russian rock group Nautilus Pompilius.<sup>140</sup> When the music is discussed in more detail, it is dealt with in terms of the main character's active fandom of the group (Beumers 1999c; S. Larsen 2003). This approach, however, only addresses the music as a thematic motif, not its structural or narratological role as film music. In the first three sections of this chapter I examine the basic parameters of *Brother*'s music track mainly from this neglected point of view.

I begin with an overview of the film's music, first examining the pre-existing connotations of the music by Nautilus Pompilius in general, then discussing the overall layout of the music track through the concepts of the main idiom and the exceptions. Then I compare the general characteristics of the music's placement with typical compilation scores, as defined by Jeff Smith (1998: 163-172).

I then turn to the diegeticity of the music, using Claudia Gorbman's (1987) basic narratological distinction between diegetic and non-diegetic music. First, I categorize the diegetic representations of the music in *Brother* and analyze their use as indicators of the music's diegeticity using Juraj Lexmann's (2006: 116-118) discussion of synchronicity and natural counterpoint, as well as Michel Chion's

---

<sup>139</sup> Some of the analytical results reported in this chapter have been previously published in Österberg 2010a and Österberg 2010b.

<sup>140</sup> Nautilus is mentioned by Anemone 2008; Beumers 1999c; S. Larsen 2003; Hashamova 2007; Eagle 2003; Condee 2009; Tippner 2003.

(1994: 5, 71) concepts of synchresis and the acousmatic. Then I address how the level of the music's diegeticity highlights different modes of discourse: the fantastic and the realistic. This section draws on the traditional perception of film music's capacity to evoke the epic and the fantastic, as well as diegetic music's connection with realism (see, in particular, Gorbman 1987: 79-80; Korganov & Frolov 1964: 70-71). The moment of border crossing, which Robynn Stilwell (2007: 184-185) has discussed using the concept of the fantastical gap, becomes especially important in the process of activating these discourses.

The third part of the analysis explores the different ways in which the music in *Brother* relates to different subject positions. This entails investigating the music's relationship to the concepts of narrator and implied author, as defined by Guido Heldt (2013: 22-23; 72-89). I will also consider to what extent the music of Nautilus Pompilius and especially the lyrics of their songs can be considered the voice of the narrator. The main character's relationship to the music will be analyzed in the latter part of this section. I will examine the ways in which the narrative motif of the main character's fandom can be read as character description, as well as the extent to which the music of Nautilus is used as a tool for focalization (Heldt 2013: 119-133).

The last two sections on *Brother's* musical strategy move away from the strictly analytical approach and toward possible interpretations based on the previous sections. First, I provide an overarching reading of the film's use of music: a reading of the film as a pattern of development in terms of the music's diegeticity and the agency controlling it. The final part will address the metalevel of the film's use of music: how the use of rock songs in *Brother* addresses the conventional uses of rock song in Russian film music history.

### **3.1 Overview of the Music**

*Brother's* music track consists primarily of pre-existing songs, most of which are performed by the legendary rock group Nautilus Pompilius. On closer examination, however, the music of Nautilus turns out to be just the main idiom of the music track, as other artists and other types of music are also present. The music track also

features older songs, other genres, a few foreign songs, and even three excerpts of orchestral score music. Yet none of the scholarly texts that analyze the film mentions any music other than Nautilus's.<sup>141</sup>

In *Brother's* opening titles and end credits, there is no credit for composer, nor is there one for a musical producer, as this was a profession that at the time of the film's release had not yet arrived in Russian cinema. Instead "music by Vjačeslav Butusov" appears as the third end credit right after those for the director, Balabanov, and the cinematographer, Sergej Astahov.<sup>142</sup> This handling of key persons emphasizes not just the overall importance of the music in the film, but also the idea that there is no music other than Nautilus's in the film, and furthermore, that all the music by Nautilus can be credited to Butusov alone. In at least one review this credit was transformed into "Composer – Butusov" (see, for example, Bogomolov 1997: 27). The idea of composing for a film implies a different kind of agency in the process of creating the film's music. Yet it is obvious that the songs were not composed specifically for the film. Nor did Butusov himself have anything to do with the selection of the songs or their placement in the film. Among the end credits there is also a list of songs used in the film; only Nautilus songs are mentioned in it, and not even all of them appear. The song which can be regarded as the most important piece, "Wings," is not mentioned.<sup>143</sup> Similarly, twelve songs performed by Nautilus Pompilius and one song performed by rock musician Nastja Poleva's group comprise the soundtrack album with the film's music.<sup>144</sup> In this instance, a song by Nastja has been elevated from the status of invisibility and inaudibility, and placed along with Nautilus as important music from the film. All in all, in the extratextual material

---

141 This pertains to the following articles: Anemone 2008; Beumers 1999c; S. Larsen 2003; Hashamova 2007; Eagle 2003; Condee 2009; Tippner 2003.

142 "Režissër – Aleksej Balabanov; Operator – Sergej Astahov; Muzyka – Vjačeslav Butusov"

143 Two other songs are not listed in the titles: "Pop-pop" and "Air." There are still other mistakes in connection with the song list: the name of one of the songs is wrong ("Posle dožd'ja" instead of the correct "Vo vremja dožd'ja"). Copyright for "The Beast" is mistakenly given as belonging to Dana Music Limited, the owner of the songs on the album *Jablokitaj*; in fact, "The Beast" was an earlier song.

144 One of the songs included on the album, "The Three Czars" ("Tri Carja"), is not even heard on the music track.

about the film, there is a strong focus on the Nautilus songs, a complete ignorance of the other music, plus inconsistency and even carelessness in citing the details of the songs used.<sup>145</sup>

In this chapter I will provide an overview of the music that is actually used in *Brother*. I examine the content and the constellation of the film's music track; I identify the songs and other fragments of music heard in the film (3.1.2), and I explain the overall distribution of cues in the film's narrative structure (3.1.3). However, because the music of Nautilus Pompilius is the main idiom, I begin by looking at the history and career of the group (3.1.1) in order to discuss the overall cultural connotations of the idiom that was chosen for the film.

### 3.1.1 The Pre-existence of Nautilus Pompilius

Nautilus Pompilius is a group with legendary status in the Russian cultural context. The band was originally formed in the city of Sverdlovsk<sup>146</sup> in the early 1980s by two friends, Vjačeslav Butusov, the lead singer and songwriter, and Dmitri Umeckij, the bass player. During the perestroika rock boom, the group broke out of the underground and became an overnight sensation after their performance in a Moscow rock festival in 1987. What followed was extensive publicity in the Soviet press, a tour around the country to a number of Soviet cities, and official printings by Melodija of a selection of band's songs. *The Encyclopedia of Soviet Rock* (Aleksejev et al. 1991: 172) heralded the year 1988 as “the year of Nautilus.”

Artëm Troickij describes the group's musical style as melodic new wave rock “with accent on keyboard and saxophone, sarcastic lyrics, and a decadent look” (1991: 159). He attributes their success to the fact that their form of rock had a “pop”

---

145 These oversights can be attributed to the fact that the Russian practice of how to speak about music used in the film in the “extradiegetic” titles was still being developed. There was no need to list the songs as accurately as they are in the United States. Also, the UK company (Dana International Ltd), which owns the copyright to most of the songs used, probably insisted on their name being mentioned at the end credits. In any case, there is an attempt to present the details of the music in a more comprehensive manner, albeit without complete success.

146 Originally called Yekaterinburg, the city was renamed Sverdlovsk in 1924, but returned to its original appellation in 1991.

-feel (“popsovaja”), with a slight resemblance to the earlier VIAs and “Mašina vremeni in their early 1980s schlager-phase” (Troickij 1991: 159-160). This approachable and crowd-appealing quality combined with the “discreet masculine charm” of the lead singer guaranteed that the group became the biggest rock sensation on the Soviet music scene from 1987 onward (Troickij 1991: 159-160). The group’s origin in the Urals accentuated their roots and their “Russianness” (Stites 1992: 194).

The poet Il’ja Kormil’cev played an important role behind the scenes in constructing the group’s identity. He wrote many song lyrics for the band. Kormil’cev’s texts contain numerous intertextual layers and provide sharp political and social commentary under the guise of romantic descriptions of everyday life. In Richard Stites’s words, Nautilus sang of “kindness and reason, Russian woes and Russian dreams” (1992: 194).

One of the group’s early hits, “Eyes from the Screen” (“Vzgljad s ekrana”) provides an excellent example of the Kormil’cev-Nautilus collaboration.<sup>147</sup> The lyrics tell the story of a young Russian woman who “read life as if it were a novel” and fantasized about Alain Delon, who would “never drink eau-de-cologne.”<sup>148</sup> The French actor’s otherworldly quality as something very different from ordinary Russian men is manifested in the fact he has some restraint over his choice of intoxication. The romantic and the mundane collide in a beautiful tragedy.

Another hit song, “Chained Together” (“Skovannye odnoj cep’ju”) is often mentioned as an unofficial anthem of the era: “a dark verbal diagnosis of the totalitarian system” (Troickij 1991: 160).<sup>149</sup> The lyrics describe a society in which everyone is “chained to one another, and bound by one goal”. In an optimistic march, this phrase would express a common commitment and solidarity, but in the context of this song, especially given its monotonous repetition of the key phrase, the words

---

147 The song is also known as “Alain Delon.” It was released on the album *Razluka* (1986), with lyrics by Kormil’cev and music by Butusov.

148 “Ona cital mir kak roman [---] Alen Delon ne p’ët odekolon”

149 The song is also known as “Krugovaja poruka.” It appeared on the album *Razluka* (1986), with lyrics by Kormil’cev and music by Butusov.

become a description of a nightmare state in which all levels of society suffer and from which there is no escape:

The first ones are the same as the last ones  
And are perhaps just as tired as the last ones  
To be chained together  
And bound by one goal.<sup>150</sup>

The song's role as an anthem of the era has been further established (or reconfirmed) in retrospect through its use in the film *Stiljagi* (2008).<sup>151</sup>

The use of Nautilus songs on film, both documentary and fiction, during the perestroika period served as one form of promotion for the group. Some aspects of the 1980s Sverdlovsk rock scene were documented early on by a young Aleksey Balabanov in three short films that he made as course work for VGIK, the legendary film school in Moscow. *I Don't Have a Friend or One Step Beyond* (*U menja net druga ili One Step Beyond*, 1988) is a short fiction film that takes its name from a song by the British group Madness. It depicts a schoolgirl's unpleasant encounter with local musicians, especially the rock star Igor "Jegor" Belkin. Among the musicians are members of Nautilus. *Egor and Nastja* (*Egor i Nastja*, 1989) is a documentary about two central figures of the scene, Belkin and his girlfriend at the time, the singer Nastja Poleva.<sup>152</sup> Both would later appear in brief cameos in *Brother*.

As a depiction of Nautilus Pompilius, the most important of the three films is *It was Different in the Old Days* (*Ran'she bylo drugoe vremja*, 1987), which acts as a musical showcase for two Sverdlovsk artists: Nastja and Nautilus. Nastja is shown performing one song, "Klipso Kalipso", and Nautilus Pompilius three: "Just to Be" ("Vsego liš' byt"), "No One Believes Me" ("Nikto mne ne poverit") and the aforementioned "Eyes From the Screen." The film intercuts footage of rock performances at a local restaurant with a narrative about the love life of a young woman during a single day. The events climax in a scene at the club in the evening.

---

150 "Skovannye odnoj cep'ju, svjazannye odnoj cel'ju [---] Zdes' pervye na poslednyh pohozi / I ne menše poslednyh ustali byt' možet' / Byt' skovannymi odnoj cep'ju"

151 For a thorough analysis of the film's music, see Kaganovsky 2014.

152 Artëm Troickij (1991: 113) singled out Nastja Poleva as one of the very few female figures in the largely masculine field of Soviet rock.

Even though the name of the film is taken from a phrase in the song “No One Believes Me”, the whole film can be viewed as a build-up to the juxtaposition of the lyrics of “Eyes From the Screen” with the mundane tragedy of the heroine’s love life. The short film is essentially an attempt to transform the song into a film narrative.

These short films, however, were not intended for wide circulation and they were filmed prior to the wider success of Nautilus. Their impact as films in the late 1980s cannot be regarded as very great; nevertheless, they provide important documentation of the rock scene in the Ural region and the early collaboration of Aleksej Balabanov with rock musicians. A more prominent contribution to chronicling Nautilus and their real-life rise to fame was a documentary by Finnish director Marjaana Mykkänen about the Soviet rock scene, *The Sickie and the Guitar* (*Sirppi ja kitara*, 1988), whose central focus was on the charismatic Butusov.<sup>153</sup>

As for fiction film, Nautilus the band was not included in any of the core films of the perestroika rock genre. However, their music was used as an occasional complement to films’ music tracks, perhaps at least partially in order to exploit their comet-like rise to fame. The most important film appearances of the group’s music were both based on the song “Farewell Letter” (“Prošal’noe pismo”).<sup>154</sup> The song was recognized as capturing the spirit of the times through its prominent place in two important fiction films, *A Mirror for a Hero* (*Zerkalo dlja geroja*, 1987) and *Freedom is Paradise* (*SER – Svoboda èto raj*, 1989). Perhaps as a sign of the perestroika rock trend, in both films the Nautilus song is the only song mentioned in the film’s titles, despite the fact that both music tracks feature a number of other songs as well.<sup>155</sup>

In *A Mirror for a Hero* the song is performed in an actual concert situation. The main character has had an argument with his father about the older generation’s mistaken beliefs and ambitions. The scene that follows shows the son attending a rock concert in which Nautilus Pompilius is performing. The song signals the

---

153 *The Encyclopedia of Soviet Rock* (Aleksejev et al. 1991: 174) mentions the documentary as an important milestone in the group’s career.

154 The song is also known as “Goodbye, Amerika!” (“Gudbaj Amerika”).

155 After these two films in the late 1980s, the next important appearance of this song in Russian cinema was in *Brother’s* sequel, *Brother 2* (2000).



unbridgeable gap between the old and the new generations, also depicted visually in the juxtaposition of the old-fashioned grandeur of the House of Culture building and the striking rebelliousness of the Nautilus boys wearing black eye-liner and the screaming audience holding up cigarette lighters. When the next song, “Casanova”, begins, the main character converses with a man in the audience about the band’s name:

MAN IN THE CROWD: What was their name again? Nautilus something...?

MAIN CHARACTER: I’m not sure. It was a mollusk of sorts. Or something.<sup>156</sup>

The story of the film then unfolds around a fantastical journey taken by the son and his new friend, who are transported back in time to the year 1949, where they have to re-live one day in the lives of their parents over and over again until the young men have learned certain lessons about life in the Soviet period and gained new understanding of the choices made by the previous generation. The Nautilus song and the act of attending a rock concert are thus endowed with a strong sense of nowness, deepening the contrast to the step back in time. The year 1949, on the other hand, is characterized by several period songs and the music track includes an original score composed by Boris Petrov as well as non-diegetically used pre-existing classical excerpts.

Thus, the film is not a perestroika rock film, but, in the spirit of the time, places one rock song in a significant position, thereby signaling a new era, a new culture, nowness, and youth. Yet rock music also represents youthful frivolity and a lack of understanding. The son and his friend are positioned between two generations, while the music of Nautilus and its fans are shown in a humorous light. The slightly derisive tone and the ensuing distance between the central characters and the rock idiom hark back to the tradition of pre-perestroika period’s film depictions of rock music. It is not about bridging the gap to understand the youth and their culture, but rather about capturing the attention of the youth and urging them to understand the older generations.

---

156 “– Kak nazyvaet... èto Nautilus..? – Ne znaju, kak molljusk kakoj-to, no ne točno.”

*Freedom is Paradise*, a youth film made by Sergej Bodrov, Sr. a few years later, cannot be categorized as a perestroika rock film either. It is a film about a juvenile delinquent and features an eclectic collection of diegetic estrada and folk songs, a modern synthesizer score, and classical pieces. The Nautilus song is again placed as an exception to the main idiom, as it was in the previous film. However, this time the song is given an important position: “Goodbye America” is played over the film’s opening titles along with images of the main character, who has escaped from a correctional institution, on a bus ride through near Almaty. Rock song, in this case, is connected with juvenile delinquency, but not in an entirely negative connotation, because the narrator’s sympathy is with the protagonist. In any case, the music no longer has any connection with humor.

After Nautilus Pompilius’s rapid rise to fame, internal conflicts arose among the original members and the group disbanded. At the end of the 1980s and the early 1990s they regrouped several times, with the only constant figures being Butusov and Kormil’cev. In 1990, these two moved to the more central location of Leningrad. An entirely new line-up of musicians coincided with a new lyrical emphasis in the songs: the political and social aspects were left out, and a shift toward philosophical and religious content took place.

As with other groups of the 1980s, Nautilus became part of the established mainstream in the 1990s. All of their early albums were finally officially published, now in CD format. Furthermore, a hit compilation, *Otčēt za 10 let 1983-1993*, was released, in which the songs were covered by other prominent artists. This was followed by a concert in 1993 by Nautilus and friends performing the songs together. The compilation album is mentioned in one line of dialogue in *Brother*, and an excerpt of the original concert footage appears as a video watched by the main character. In 1996, Nautilus toured again with an acoustic set of the same hit songs, and an excerpt from this concert is also included in *Brother*, in which the main character is depicted attending the concert.

The 1990s also saw the release of new material. Among the new albums was *Wings (Kryl’ja, 1994)*, the title song of which would become *Brother*’s “theme

song.” The album was a flop, although in the film, the main character is told that the album is hard to obtain because it is so popular. However, two other albums, released two years later, function as the main core of the film’s music track. Despite the proliferation of new material and their being the focus of Balabanov’s feature film, Nautilus Pompilius disbanded once and for all in 1997. In the same year they released two new albums. *Brother* was filmed and released in that year as well. The group’s farewell concert took place in June 1997, coinciding, whether by accident or design, with the release of the film on VHS.

Thus, the story of Nautilus Pompilius consists roughly of two parts: the band as a prominent part of the perestroika rock movement in the 1980s and the band as an established mainstream rock legend in the 1990s. Like the existence of most rock groups of the time, the existence of Nautilus Pompilius was divided into two parts by the fall of the Soviet Union. In the case of Nautilus, these two forms of existence also coincided with the geographical shift from Sverdlovsk/Yekaterinburg to Leningrad/St. Petersburg. The resulting duality also overlaps and coincides with the more ahistorical binary oppositions between underground and establishment, periphery and center, and youth and middle-age. In any case, by the mid-1990s, when the band was being heard on *Brother*’s music track, it was no longer the young, progressive force of the 1980s, but a group of middle-aged intellectuals in the mainstream.

### **3.1.2 The Main Idiom and the Exceptions**

The strong presence of Nautilus Pompilius in *Brother* has overshadowed the overall eclecticism of film’s music track. The role of the other music has been downplayed, not just in the critical reception of the film, but also in the extratextual material about it, and, as I will argue in the forthcoming sections, in the structural positioning of the cues in the film. Nevertheless, the role of other songs and other music as exceptions to the main idiom is important, as they define what the main idiom is all about within the film text.

Overall, the music in *Brother* can be categorized as Nautilus songs (10), other songs (5), and other kinds of music (3). Nautilus is the main idiom. Other songs and other kinds of music can be grouped together as exceptions, which through parallels and oppositions, highlight important aspects of the main idiom. The main idiom as song form is contrasted with two types of instrumental score excerpts: diegetic and non-diegetic. The main idiom as rock music by Nautilus Pompilius is contrasted with the other songs on four levels: genre, country of origin, date, and gender.

Table 1 lists all the music included in the film's music track in the order of their first appearance.

**Table 1. List of songs and other music in *Brother*.**

No	Title	Type	Genre	Year
1	Wings (Kryl'ja)	song by Nautilus Pompilius	rock	1995
2	“chord”	instrumental score music	-	-
3	People on the Hill (Ljudi na holme)	song by Nautilus Pompilius	rock	1997
4	When it Was Raining (Vo vremja dožd'ja)	song by Nautilus Pompilius	rock	1997
5	Mother of Gods (Mater' bogov)	song by Nautilus Pompilius	rock	1997
6	Gentle Vampire (Nežnyj vampir)	song by Nautilus Pompilius	rock	1997
7	Air (Vozduh)	song by Nautilus Pompilius	rock	1994
8	“film score 1”	instrumental score music	-	-
9	Pop-pop (Hlop-hlop)	song by Nautilus Pompilius	rock	1986
10	Flying Frigate (Letučij fregat)	song by Nautilus Pompilius	rock	1983
11	Max Don't Have Sex	song by E-Rotic	Eurodance	1994
12	Giamaica	song by Robertino Loreti	estrada/ Italian	1962
13	Coz I Love You	song by Slade	rock/British	1971

14	For Free (Darom)	song by Nastja	rock	1997
15	The Wide Open Sea (Raskinulos' more široko)	song by "Sveta"	romance/ wartime	early 20th c./ 1997
16	Black Birds (Čerňyje pticy)	song by Nautilus Pompilius	rock	1990
17	“film score 2”	instrumental score music	-	-
18	The Beast (Zver)	song by Nautilus Pompilius	rock	1994

Altogether there are excerpts from eighteen different pieces of music used in the film, ten of which are songs by Nautilus Pompilius. This means that approximately 55.5 % of the music is performed by Nautilus.<sup>157</sup> As for the form of the musical pieces, it is clear that the majority, fifteen of the eighteen, are in song form. *Brother's* music track is clearly what Jeff Smith has described as a “pop compilation score,” that is, “a series of self-contained musical numbers, usually prerecorded songs, which were substituted for the repeated and varied occurrences of a score's theme” (1998: 154-155).

The absence of a traditional original score makes the presence of the three musical fragments categorized as instrumental score music, or rather as non-songs, appear even more important. Against such a massive structure of song fragments these three “non-songs” become significant. These are the only three fragments without an official name; as I have not been able to trace them, I have given them the unofficial titles of “the chord” (no. 2 in Table 1), “film score 1” (no. 8) and “film score 2” (no. 17).

“The chord” is a single, ominous-sounding chord heard during the presentation of the film's title. It is most likely the only instance of original music created especially

---

157 Taking the repetitions of the cues and their length into consideration, the proportion of Nautilus's music becomes significantly higher, bringing the overall number of individual cues to 27. Since only the Nautilus cues are repeated, the percentage of Nautilus songs is slightly higher, 70.3 percent, with 19 out of 27 cues consisting of this band's repertoire. In duration, the percentage is roughly the same, with 72.76 percent of the music being Nautilus's. Altogether 39 minutes 10 seconds of the running length (97 minutes) is covered by music, of which 28 minutes 30 seconds is music by Nautilus.

for the film, although even this is debatable. The chord could easily be a fragment, a sample, taken from a pre-existing piece. The two other score fragments, “film score 1” and “film score 2” are both excerpts of instrumental music heard on a television set.<sup>158</sup> They are both music coming from films within *Brother* the film, and in both instances, it is very likely that what we hear is the audio track of an actual, existing film. “Film score 1” is an excerpt of instrumental orchestral music heard with a fragment shown of a war film: there are images of a helicopter and an explosion. The music is mixed with English-language dialogue and a voice-over dubbing in Russian. “Film score 2” as an excerpt of instrumental score music for a pre-existing film is mainly heard and not seen. The audience only gets a brief and distant glimpse of the film in question, but the fragment of music is jazzy guitar and bass combo combined with a fragment of dialogue: “Why, Bill, you’ve been keeping this from me all this time... Oh, Bill...” The cue is barely audible, yet along with the dialogue, it is clear enough to indicate that the film in question is a porn film. In this instance one of the most visual of all film genres is actually distinguishable by its audio track alone.

*Brother* includes a total of five pre-existing songs performed by artists other than Nautilus Pompilius (nos. 11-15 in Table 1). The selection covers a wide range in time, geographical origin and genre. Temporally, the songs come from several decades: there is contemporary music of the 1990s, but also pre-World War II music and music from the 1960s and 1970s. The geographical distribution includes not only Russian music, but also examples of German, Italian, and British music.

“Max Don’t Have Sex (with your Ex)” is a Eurodance song performed by a German group called E-Rotic. Released in 1994, the song was a hit in several European countries. Its success led to the group’s European tour which included two concerts in Russia – in Moscow and Yekaterinburg in 1996.<sup>159</sup> The next song, “Giamaica,” by the Italian child sensation, Robertino Loreti, was a hit all over

---

<sup>158</sup> See images 4.2 and 4.5 in Appendix 3 for screen shots depicting the television as source for the music.

<sup>159</sup> Concert details were retrieved from the Russian language Wikipedia article on the group (Accessed September 20, 2016). Presumably, the fact that the group performed in Balabanov’s home town in the year he was writing the script for *Brother* had some connection with their song being used in the film.

Europe and the Soviet Union in 1962. Artëm Troickij described him as the first foreign pop superstar in the Soviet Union in the 1950s and 1960s: “Bill Haley and the like all remained in the shadow of Robertino” (1991: 14). The song had previously been used in several Russian films before its appearance in *Brother*.<sup>160</sup> On *Brother*’s music track “Giamaica” is followed by a song by British glam rock group Slade, hailed in the early 1970s as the successor to the Beatles. “Coz I Luv You” was one of their biggest hits, from the year 1971. The use of all three songs has realistic motivation: “Max” is heard as a realistic backdrop in a nightclub; “Giamaica” is heard on a record player at a middle-aged man’s residence; the Slade song is placed as a barely audible cue at a musicians’ house party.

“For Free,” on the other hand, is performed live and acoustic in the film by Nastja Poleva. As mentioned above, Poleva was one of the early female representatives of Russian rock. She hailed from Sverdlovsk, as did both Nautilus and Balabanov. In that sense, classifying her song as “other song” in opposition to Nautilus is not entirely correct, as she is featured in the film singing in one of the Nautilus songs. Nevertheless, “For Free” is from her own repertoire: it was written by her and published on her group’s album *More Siam* (“Sea of Siam”, 1997). Thus, its placement and presentation as an “other song” is justified.

Another live performance is “Wide Open Sea,” a traditional song, a fragment of which is sung by one of the characters, Sveta.<sup>161</sup> This is the only instance in the film when a fictional character sings. Sveta’s choice of song is interesting, as it comes from a very masculine field: it is a song about the fate of Russian sailors. There are different versions of the song’s text and its origins, but it originated as a nineteenth century romance and was first recorded in 1912. Ultimately, it was made famous in the 1930s thanks to performances by the legendary Leonid Utësov. During World War II, it gained particular popularity, and has since been considered a war-time song

---

160 The first time the song was used was in the film *Introducing Baluyev (Znakomtes’, Balujev, 1963)*, in which it emanates from a record player during a restaurant dance scene. In *Walking around Moscow (1963)* a customer in a record shop asks for Robertino, and the saleswoman replies that they don’t have it. Almost two decades later the song was also heard in *Moscow Does Not Believe in Tears (1979)*.

161 The song is also known as “Kočegar” (“The Stoker”).

(“voennaja pesnja”). Utěsov’s performance of the song was included in Lenfilm’s *Film Concert (Fil’m-koncert, 1940)*.

As for song genres, three of them (by E-Rotic, Slade, and Nastja) can be categorized as pop-rock, although Nastja could also fit into the traditional Russian genre of bard music. The glam rock of the 1970s and Eurodance of the 1990s are as far apart as two genres can be and still fit in the same category. The remaining two songs represent a more traditional idiom opposed to the modern pop-rock genre: Robertino Loreti represents more general popular song, 1960s’ entertainment music – the “schlager,” or in Russian terms, estrada – whereas the song Sveta sings was originally an early twentieth century romance, later turned into a World War II song. Both genres were typical of Soviet-era films, and both songs had previously been used as film songs.

The main binary oppositions in the distribution of songs are thus as follows: domestic (Russian) – foreign (Western), modern – old, and male – female. Nautilus is the only male voice to represent Russian music, whether old or new. No model of modern Western male is offered in opposition to it. The conclusion that can be drawn is that Nautilus represents the neutral form of all Russian music, and is mainly opposed to female voices in all other categories. Foreign music (with the exception of rock) equals femininity and is therefore less aggressive, less threatening, less capable of providing a real counterpart or rival to Russian rock. “Giamaica” is a tricky performance from this perspective, since it is sung by a young Italian boy, whose voice sounds more like a female voice. If “women and children” are posed as one group versus “male voices,” then Slade and Nautilus (the evolution of Western rock into Russian rock) represent the only real masculine alternatives. In sum, through the general juxtaposition of styles, dates, and performers, Nautilus is highlighted as distinctively Russian, contemporary, male, and rock.

However, on closer inspection of the Nautilus songs used in *Brother*, it is evident that they do not form as homogeneous a group as it might first appear. Table 2 gives more details about the eleven Nautilus songs featured on the film’s music track. In this table I have added the alternative demo version of “People on the Hill” as an



additional, eleventh song. This is because, even though as film music the demo version can be considered a variation on the original song, it also counts as an independent song because this version is included on one of Nautilus's albums as well as on the film's soundtrack album.

**Table 2. List of Nautilus songs in *Brother*.**

No	Title	Year	Album	Words/Music
1	Wings (Kryl'ja)	1995	Kryl'ja	Kormil'cev/Butusov
2	People on the Hill (Ljudi na holme)	1997	Jablokitaj	Butusov
3	When it Was Raining (Vo vremja dožd'ja)	1997	Jablokitaj	Kormil'cev/Butusov
4	Mother of Gods (Mater' bogov)	1997	Atlantida	Kormil'cev/Butusov
5	Gentle Vampire (Nežnyj vampir)	1997	Jablokitaj	Kormil'cev/Butusov
6	Air (Vozduh)	1994	Titanik	Butusov
7	Pop-pop (Hlop-hlop)	1986/1996	Razluka / live	Butusov
8	Flying Frigate (Letučij fregat)	1983/1993	Pereezd / Otčet 1983-1993 / live	Butusov
9	Black Birds (Čermyje pticy)	1990	Naugad	Kormil'cev/Butusov
10	Beast (Zver)	1994	Titanik	Butusov
11	People on the Hill, demo version	1997	Atlantida	Kormil'cev/Butusov

A consideration of the distribution of Nautilus songs in the film shows that the eleven songs date from various periods. The oldest is "Flying Frigate" from 1983. Yet the version heard in the film is a re-recording of the song for the group's 1993 tribute album and features Nastja Poleva on vocals. Furthermore, Nastja's version of the song is included as two variants: the already mentioned studio album recording and a live performance videotaped from a concert organized with the release of the

album.<sup>162</sup> Another older song is “Pop-pop,” originally released in 1986; in the film it is heard as an acoustic version from Butusov’s 1996 concert.<sup>163</sup>

Four songs are taken from Nautilus albums of the early 1990s: “Wings,” “Air,” “Black Birds,” and “Beast.” Five songs are brand new, from the two albums, *Jablokitaj* and *Atlantida*, released the same year as *Brother* was filmed and released.<sup>164</sup> These songs can be considered marginally pre-existing: “People on the Hill,” “When It Was Raining,” “Mother of Gods,” “Gentle Vampire” and “People on the Hill (demo version).” They were recorded at Fairlight Studios in Yorkshire, England, in 1996, yet two of them were left out of the first-published *Jablokitaj* and were included in the later *Atlantida* album, which was a collection of previously unpublished songs from 1993-1996.

The case of popular music performed by a known artist, which coincides with the release of the film, blurs the line between original and pre-existing film music. The albums were recorded and released at the same time as the film was being made, so technically they could be considered original songs. What speaks for their categorization as pre-existing is the fact that they were not written specifically for the film. In any case, the simultaneity of their production partially explains the errors in the publication information and in the names of the songs in the end credits.

To sum up, the Nautilus songs featured in the film were compiled from various albums throughout the band’s career between the years 1983 and 1997. When grouped together, they cannot be categorized as either old or new music, as pre-existing or as original. Furthermore, what is notable is the absence of the main hits of the perestroika period, the band’s signature songs. As a result, the songs that were used do not have any explicit political content. None of them was used as film music prior to *Brother*. Clearly, the focus was on songs which were not widely known as Nautilus songs and which had no direct connotations or connections to prior filmic use.

---

162 The concert video called “Nautilus Pompilius Jubilee Concert with Friends” (“Nautilus Pompilius jubilejnij koncert s druz’jami”) was released in 1995 by Telekompanija Sigma-video.

163 The acoustic concert was organized in 1996 and took place in Gorbunov’s House of Culture (DK Gorbunova) in Moscow.

164 *Jablokitaj* is mentioned by name in the film as the group’s new album.

One of the main functions of popular music on film has to do with its pre-existence: it refers to pop culture knowledge and brings along its own history (Romney & Wootton 1995: 4-5). Essentially, popular music has strong connections with temporality: it imparts historical specificity (Smith 1998: 165). Popular music is so strongly connected with the time of its creation and release that it almost always evokes either a particular “nowness” or nostalgia (Kermode 1995: 9, 12). In the case of the Nautilus songs in *Brother*, we encounter a paradox: new music that evokes a sense of nostalgia. Even though the most Nautilus songs featured in the film are contemporary with the film, as they are taken from the band’s albums *Jablokitaj* and *Atlantida* released in 1997, the songs still evoke a sense of being dated. This temporal mismatch has important repercussions for the possible interpretations of the film and for the treatment of music as a thematic motif.

### 3.1.3 General Characteristics of a Compilation Score

The two main features that distinguish songs as film music are their discrete form and the presence of the lyrics.<sup>165</sup> A song has formal autonomy, an independent form of its own, a beginning and an end. It forms a complete text within the film narrative and also outside it, especially if the song in question is a pre-existing song with a recognizable performer. Furthermore, the human voice and the lyrics can be seen as a distraction that can even draw unnecessary attention to itself. They can, naturally, be also used for the benefit of the film: the lyrics can be used to provide commentary and the potential extramusical allusions can be used to create a rich tapestry of intertextual meanings. Nevertheless, it means that it is not so easy for a song to become an “inaudible component of narrative signification” in the same manner instrumental score music can (Kalinak 1992: 186-187; Smith 1998: 164).

The formal specifics of songs, logically, also affect the specifics of compilation scores. A compilation score, according to Jeff Smith (1998: 155), presents “a series of self-contained musical numbers, usually prerecorded songs, which were

---

<sup>165</sup> For a thorough review of scholarly discussions on song form as film music, see Reay 2004: 37-41.

substituted for the repeated and varied occurrences of a score's theme.” In most cases, Smith concludes, they are “utilized in ways that are not unlike the cues of the conventional orchestral score” (1998: 155). However, the lyrics, the structural integrity of the individual songs and the variety implied by the idea of a song selection are features that make the compilation score stress the functions of establishing mood, setting and providing commentary over those of creating structural and rhythmic continuity (Smith 1998: 155, 158). Furthermore, the expressiveness of a compilation score derives less from purely musical qualities and more from a system of extramusical allusions (Smith 1998: 155). Essentially, the functions of a compilation score are largely the same as those of a traditional score, but different aspects are emphasized.

In this section, I discuss the basic principles on which the music track of *Brother* is constructed: how the cues are placed and distributed, when the music is heard and when it is not heard, how the cues enter and exit. In essence, I examine the ways in which song form functions as the main core of *Brother*'s music track; how this particular musical strategy solves the problems of using music that by its nature draws attention to itself as background music.

Overall, coherence in *Brother*'s music track is created by concentrating on a single artist, whose music constitutes the main idiom of the film. In *Brother*, the Nautilus songs are the only coherent group, in binary opposition to a highly eclectic collection of songs and other kinds of music. This reinforces unity in a way that makes the Nautilus songs resemble a more traditional score, even though they represent a somewhat heterogeneous group in terms of their dates of release and their modes of presentation in the film.

In order to discuss the overall distribution of the film's musical cues I have created Table 3 [shown in Appendix 2], in which the film is divided into 71 segments, each of which is either a scene or a montage sequence. The borderlines of some divisions can be debated, as they are not always easy to determine, such as

when a montage sequence begins and when it ends.<sup>166</sup> Nevertheless, the table serves as a reference point for the discussion of *Brother*'s structure and the relative positioning of scenes and cues. All references to scene numbers in *Brother* will be references to this table.

The musical cues have been given running numbers from 1 to 27. I have also indicated for each cue if it is a repetition of an earlier cue (r) and if it is instrumental (i). The last column on the right provides information about the presence of other diegetic content relating to music; this latter part of the table will be discussed in the next section.

Altogether there are 27 musical cues in the film. The cues vary in length from a few seconds to three minutes. In terms of length, the musical cues cover approximately 39 minutes and 35 seconds of the film's full running length of 97 minutes. This means that 40 percent of the film time has some kind of musical backing. Juraj Lexmann (2006: 158) states that, in the year 2000, the average musical coverage of a film was 35 percent of the film's length. This number should not be taken too seriously, since Lexmann does not cite any source for the information. Nevertheless, compared to this figure, the proportion of music in *Brother* is slightly more than that of the average film. A higher proportion emerges when the ratio of the number of scenes is taken into consideration. Of 71 scenes, 32 feature some kind of music (45%), which means that 39 scenes (55%) have no musical backing at all.

In either case, the proportion of scenes or film time with no music is slightly more than half. There are thus more scenes without music than with music. However, the relative weight of the music in *Brother* is heightened by the fact that an additional thirteen scenes feature no musical backing, but the topic of music is addressed in some other form: it is brought up in dialogue, for example, or appears as objects related to music. This actually flips the percentage towards the topic of music, leaving only 26 scenes (36,6%) with no relationship to music whatsoever.

---

<sup>166</sup> The lines of montage sequences intercut with short scenes are especially tricky: for example, the first montage of Danila walking around in St. Petersburg, which I have chosen to count as three different scenes: scene 10 (montage), scene 11 (in the music shop), and scene 12 (montage continued). I have also counted the end titles (after the fade to black) as a scene in itself.

It is worth taking a closer look at what kinds of scenes contain music. Thirty-two scenes feature music of some kind. The largest group (13 scenes) features scenes showing Danila alone. He is typically walking the streets of St. Petersburg, including visits to the music shops, or planning and executing the market place assassination (scenes 10-12, 19, 21, 24, 25, 31, 58, 62, 65, 67, 69). The second largest group is eight scenes involving Sveta with or without Danila (scenes 26, 34-35, 36, 40-41, 59, 65). Then there are six scenes involving music industry members or musicians (scenes 1, 50, 52-53, 55), two scenes showing Danila's interaction with Kèt (scenes 45-46), two instances of film music coming from Vitja's television set (scenes 35<sup>167</sup> and 63), and two extratextual scenes with music: the title of the film and the end credits (scenes 7 and 71). Finally, there is one instance of music that does not fall into any of the above categories: the short scene of a telephone conversation between the gangster boss Kruglyj and Vitja (scene 32), which appears after a scene of Danila walking in the streets (scene 31). These two consecutive scenes share the same musical background, which emphasizes the simultaneity of the events.

Then there are the scenes that feature no music but contain some other diegetic reference to music, mainly in the dialogue. The thirteen scenes in this group can be divided into two categories: eight scenes of Danila's interaction with women (shop assistant, mother, Kèt, Sveta – scenes 5, 6, 16, 37, 43-44, 64, 68), and five scenes with the presence of people in the music industry or musicians as characters or in images (scenes 3, 47, 51, 54, 56).

Finally, there are the 26 scenes that do not feature any music. Here the largest group (10 scenes) contains scenes involving either Vitja or Kruglyj or both together (scenes 8-9, 17-18, 20, 27, 30, 38, 57, 60), and six scenes with Nemec (scenes 13-14, 22, 28-29, 66). Additionally there are three scenes involving confrontation or violence in everyday situations (the tram, arrival of Sveta's husband, Danila buys a gun – scenes 15, 42, 61), and three smaller scenes with women (renting an

---

<sup>167</sup> Scene 35 is complex as it contains a phone conversation between Danila and Vitja, and this means that it includes two different locations, both of which contain a different musical cue coming from a television set. Therefore, scene 35 is included twice in two different categories: music with Sveta and music from Vitja's television. This scene is the only scene in the film that contains two different cues.

apartment, meeting Sveta at the depot, phone call to Sveta – scenes 23, 33, 39). Finally, two scenes without any relation to music take place in the countryside prologue, both related to the militia officers (scenes 2, 4), and two scenes involve Danila with gangsters (scenes 48-49).

On the basis of this brief overview it is clear that the alternation between scenes with music and scenes without music separates individual characters into distinct groups. Thus, to a certain extent, music is a gendered sphere. Almost all of the scenes with female characters either have music or include discussion of music. At the same time, almost all of the scenes that include the main male characters (militia officers, brother Vitja, Nemeč, Kruglyj, and the gangsters) have no music. This result coincides with Claudia Gorbman's observation about the feminine presence being connected with the use of music in classic Hollywood films (1987: 80-81).

The exceptions to the gender division are the scenes involving people in the music industry, who are almost all male, and the scenes depicting Danila engaged in solitary activities in his room or on the street, which are all scenes encapsulated in music. There is thus an interesting juxtaposition of the domains of male professionalism: there are gangsters and the militia on the one hand, and musicians and people in the music industry on the other hand. Between these two groups is Danila, who is connected with the music, yet is not a musician. He is also involved in the criminal activities, yet he is marked as separate from the gangsters by the presence of the music.

Thus far, the music of *Brother* has been discussed on the overall scene level, and within the boundaries of scenes, with music being a feature that a scene or sequence either has or does not have. But music can also act as a connector, creating continuity and coherence beyond the scene level. Prendergast lists "building continuity" as one of the main functions of music in film (1992 [1977]: 5). For Gorbman as well, the creation of formal and rhythmic continuity is among the main principles of classic film music usage (1987: 89-90). Music is commonly used as a connecting factor to mask temporal, spatial, and thematic gaps; music can connect even whole sets of dramatic visual images into a smoothly coherent conceptual unit (Lexmann 2006:

151). In effect, music can travel between scenes, thereby creating larger conceptual units. However, Jeff Smith (1998: 155) points out that one of the disadvantages of compilation scores is their lack of continuity. However, this seeming disadvantage can be overcome with different structural techniques, for example, through focusing on a specific musical genre, or a single artist – and of course, through the repetition of individual songs.<sup>168</sup>

The most typical structural pattern of musical cues in *Brother* is their placement within the boundaries of individual scenes. In a way, each scene has its own musical identity, which emphasizes the episodic nature of the film's structure. More importantly, there is not a single scene in which more than one cue is used. This creates a static feel to the film's rhythm. The film is not paced according to the music, but rather according to the fade-outs, which divide the film into twenty conceptual segments.<sup>169</sup> Apart from the prologue's realistic sound effects, the fade outs are always accompanied by silence. Thus, in *Brother*, it is the silence that creates rhythm, while the existing temporal, spatial, and thematic gaps are not masked, but highlighted. This level of discontinuity is not related to song form in itself; rather the inability of the fragments to shift from one scene to the next is based on the diegeticity of the music. Most of the music in *Brother* is diegetic music or presented as having realistic motivation in the narrative, and this ties individual cues to the actual time and space of the scenes in which they are heard. The cues cannot step outside the narrative space and flow from one scene to the next in a non-diegetic manner.

In *Brother*, there are only six instances in which a single musical cue combines two or more scenes into a larger unit. This means that as many as 21 cues out of 27 are limited to the confines of individual scenes.<sup>170</sup> In three instances, music unites scenes into a musical montage, all related to Danila walking around St. Petersburg (scenes 10-12, 31-32, 65-69). Two other cases are slightly more straightforward:

---

168 For the use of popular song genres as leitmotifs in compilation scores, see Rodman 2006.

169 The meaning of the fade-outs has been analyzed in detail by Mancov (1998).

170 This seems like a large proportion, but there are no official statistics or averages to compare with.



“Air” combines the scene showing Sveta and Danila in the tram depot with the scene of Sveta and Danila in bed (scenes 34-35); “Max Don’t Have Sex” combines the scene showing Danila and Kèt in the nightclub with the scene of them attending a private party (scenes 45-46).<sup>171</sup> The sixth instance of a cue uniting two scenes is “People on the Hill (demo version),” which begins during the film’s final scene and continues after the fade-out over the end credits (scenes 70-71).

A sound bridge is a subtle device for creating a smooth transition from one scene to the next (Bordwell & Thompson 2008: 289-290). This means that the end of the cue is carried over as a bridge into the next scene, where it ends within the first few shots, or, vice versa, the cue begins during the last few shots of one scene and then continues as the accompaniment to the next scene. In *Brother*, there are six instances of musical bridges. Four of them repeat a similar pattern whereby the music of Nautilus from one scene is carried over into the next scene, in each case depicting Danila’s interaction with Nemec (scenes 12-13, 21-22, 55-56, 65-66). The first shot always shows Danila and the second shot shows Nemec at the moment when the music ends. The occurrence of this pattern four times seems significant enough to claim that the end of the music becomes a structural motif for Nemec. Furthermore, the fact that his presence in the film is connected with the overall absence of music makes silence particularly important in relation to his character.<sup>172</sup>

Musical bridges are among the best ways for music to sneak in and sneak out as unobtrusive background music. A traditional instrumental underscore tends to move in and out without a trace, whereas with song form and especially pop and rock music, a “spectacular” entrance is more typical (Gorbman 1987: 20, 78; Kalinak 1992: 99). In *Brother*, the usual placement of a cue is such that the beginning of the music coincides with the beginning of a scene or sequence (scenes 1, 7, 10, 19, 21, 24, 25, 26, 31, 36, 41, 45, 52, 53, 55, 58, 62, 65). Furthermore, most often the excerpts are the beginnings of the songs, which emphasizes the entrance of the music

---

171 This musical technique, which is absent elsewhere in the film, creates a parallel between the two cases. Examining the narrative content of the scenes reveals that they are the two instances in which Danila is involved in a sexual encounter with two different women.

172 Nemec’s role in the film can be seen as that of moral commentary, he is the film’s conscience, and at the same time he is connected with silence. “Nemec,” the Russian word for “German,” comes from the word “nemoj” meaning “mute” (Margolit 1998).

which in turn emphasizes the shift in time and place that the change of scene signifies.<sup>173</sup> However, the attention-drawing power of the music is somewhat diminished by the fact that the music also signals the beginning of a new scene, the development of which will be our primary interest. If not further accentuated, the music will shift into the background of our consciousness, even if it is powerful rock music with lyrics. The endings of cues do not draw similar attention to themselves and they are usually faded out at the end of a scene. However, this can also be seen as accentuating a boundary: not the boundary of the cue, but the boundary between scenes. In effect, having the beginning and the ending of the music coincide with the scene boundary accentuates the syntagmatic image boundary rather than the music.

What draws attention in *Brother's* musical strategy is the large number of cues (six altogether) that either enter or exit in the middle of a scene (entry – in scenes 34, 40, 50, 59, 63, 70; exit – in scenes 1, 35, 59, 63). In *Brother*, these entrances and exits are most often not masked or hidden in any way, and this is related to the music's diegeticity.<sup>174</sup> For example, there are two instances in which a cue both enters and exits in the middle of the scene, and there are clear indications that the cue is diegetic: Sveta sings a couple of lines from "Wide Open Sea" in her kitchen (scene 59); the excerpt of a film score is heard from a television set in Vitja's apartment (scene 63). There are also three cases in which the beginning of the cue is marked with diegetic character action: Danila placing a video cassette in a VCR to watch a concert video (scene 40), Danila asking to play an LP (scene 50) and Danila turning on the car radio (scene 70).

One of the key methods by which music creates coherence and continuity in film is through repetition. This typically takes place in terms of leitmotifs, which in the broadest sense are any fragments of music that acquire additional meanings through repetition in the film's music track.<sup>175</sup> The repetition of a musical fragment gives

---

173 If the cue is not an excerpt from the beginning of the song, this generally means either that the cue is diegetic or that it is a repetition of a previously heard cue.

174 A non-diegetic cue entering or exiting obtrusively would be a reference to the form in a way that reveals the device in formalist terms (Ejhenbaum 1927: V).

175 For a detailed definition, see P. Larsen 2007: 70; see, also Gorbman 1987: 26-29, even though she labels them "themes."

reason to draw parallels between different scenes. Such repetition can be found in *Brother* as well: the 27 cues consist of 18 different songs or other fragments of music. One third of the cues are thus repetitions of a previously heard cue. Furthermore, only Nautilus songs are repeated – the other songs and other music are heard only once each – and this is another factor which places the Nautilus songs in a different category from all the other music heard in the film.

Four Nautilus songs are heard only once: “Wings,” “When it was Raining,” “Pop-pop,” and “Black Birds.” What is interesting is that the song “Wings,” which many critics and researchers deem important enough to mention by name in their analyses (Bogomolov 1997: 30; Beumers 1999c: 85; S. Larsen 2003: 505), is heard only once at the beginning of the film. Thereafter, it is not heard again, but it is referred to three times in dialogue. This makes it a thematic leitmotif, not a musical one. “Wings” acts as the perfect illustration that the diegetic presence of music and non-diegetic music in film are, in structural terms, two entirely different elements.

Of the ten Nautilus songs heard in the film, six are repeated two or three times: “People on the Hill,” “Mother of Gods,” “Gentle Vampire,” “Air,” “Flying Frigate,” and “The Beast.” Most of them can be interpreted as signaling individual aspects of Danila’s adventure. For example, “Mother of Gods” is played three times, and each time it is associated with the market place (scenes 21, 25, 31). “Air” is heard twice and each time it is connected with Sveta – it is a kind of romance theme (scenes 26, 34-35). “Gentle Vampire” is also heard twice, first as Danila is building a bomb for his first assassination job, and later when he himself has become the target of assassination (scenes 24, 58).

“Flying Frigate” is a motif that attaches itself to Sveta after she has watched a concert video together with Danila (scenes 40 and 41). It gives the impression that the music is haunting her. “Beast” is also slightly different from the other repeated cues, as it is heard three times in a row in a single sequence of events (scenes 65, 67, 69). Therefore, it is used to create continuity in the sequence, but does not become a genuine leitmotif. Structurally, the most important repetition is “People on the Hill,” which is heard when Danila arrives in St. Petersburg and again on his departure (scenes 10-12, 70-71). In the middle part of the film it accompanies a scene of bodies

being dragged to a graveyard (scene 55). In each case the song can be read as marking an important new beginning in the film's narrative structure.

With most of the songs that are repeated, there is one occurrence when it is heard with the lyrics, while the repetitions are instrumentals.<sup>176</sup> Furthermore, each repeated song has at least one occurrence that can be argued as being diegetic, although this is not necessarily the first time the song is heard. The other repetitions tend to be placed more on the non-diegetic side. This can be seen as a form of source scoring as defined by Irene Kahn Atkins (1983: 14),<sup>177</sup> when a diegetically placed song is later repeated as non-diegetic background music, typically in a re-orchestrated form and without the lyrics.<sup>178</sup> Thus, the technique is not about a transition between levels of the cue itself, but rather about a difference in the levels of its usage between the different repetitions.

In any case, the first time each of the Nautilus songs is heard, it is an "interpolated" moment heard with lyrics.<sup>179</sup> Jeff Smith uses the concept of "interpolated songs" to describe scenes in which montage or some other device is used to halt the film's narrative flow and allow "the song an opportunity to sell itself" (1998: 131). The song's placement is such that no dialogue or action will interfere, yet the song does not stand as a separate performance, because some narrative action still goes on during the lyrical highlight. The lyrics are accentuated only at moments when the on-screen action allows this, the dialogue or the action never having to "compete" with the music for attention. Instrumental parts of the songs, on the other hand, are often used when the music is needed to take on more conventional, supplementary functions.

---

176 There are two exceptions to this pattern: "Air" is heard only in instrumental form, while "People on the Hill," has two occurrences with lyrics (scenes 10-12, 70-71).

177 It is important to note that "source scoring" is also used in an entirely different meaning by many scholars, referring to the use of diegetic music as if it were non-diegetic underscore, see Heldt 2013: 85.

178 That in some instances the order changes and the diegetic occurrence comes after the non-diegetic one can be called "retrospective prolepsis": the narration foreshadows a fragment of music, the origin of which will become evident only later in the fabula (Heldt 2013: 228-231).

179 The one exception is "Air," which is heard only as instrumental fragments.

Altogether there are ten Nautilus cues in the film where the lyrical content of the song is at least partially highlighted in the manner described above.<sup>180</sup>

**Table 4. Interpolated Nautilus songs in Brother.**

Song title:	Length of lyrics:	Scene no:	Action:
Wings	1. verse + chorus	1	Danila at the movie set
People on the Hill	1. and 2. verse	9, 11	Danila arrives at St. Petersburg
When It Was Raining	1. verse + chorus	18	Danila walking in St. Petersburg
Mother of Gods	1. verse + chorus	20	Danila visits the marketplace
Gentle Vampire	1. - 2. verses	23	Danila builds a bomb
Pop-Pop	1. - 2. verses	35	Danila in a Nautilus concert
Flying Frigate	2. - 4. verses	39	Danila watches a concert video
Black Birds	whole song	61	Danila builds a gun
Beast	1. and 5. verse	64, 66	Danila says goodbye to the city
People on the Hill, demo version	whole song	69-70	Danila on the way to Moscow

In most cases, the lyrics are highlighted during scenes that depict Danila engaged in a solitary activity. The exceptions are the opening scene and the two instances when Danila shares the music with Sveta. The highlighted lyrics bring forth the coherent lexical style of Il'ja Kormil'cev's poetry, which consists of gloomy and depressing vocabulary describing suicide, drug addiction, and urban despair. The lyrics complement the visual style: a dark color scheme and mise-en-scène that showcase the less grandiose side of St. Petersburg. However, the lyrics do not just complement the visuals, but also create part of the description themselves. For example, with Danila's arrival in St. Petersburg, shown in a musical montage of several smaller scenes to the music of "People on the Hill," the mood of the song and

---

<sup>180</sup> This is reflected, for example, in the way the film's Finnish subtitles translated by Kari Jokelainen for the film's television broadcast in Finland, provide translations for the lyrics in these instances – a rare but effective and insightful solution by the translator.

the content of the lyrics emphasize the main character's initial loneliness in the big city and his separation from other people. There is a sharp contrast between Danila calmly walking around, and the lyrical image of "People on the hill shouting and going crazy."<sup>181</sup> The song's quirky beat, connected with the text about losing one's mind, lying upside down against the slope of a hill and even jumping off from the top come together to create an image of the city as a mad and chaotic place. This image is not so much conveyed through the actual shots of the film, but through the music.

What is important is that only the Nautilus songs are given such emphasis and such an important role. The lyrics of other songs are never emphasized in the same way. The other songs always coincide with dialogue or action so that the viewer's attention is directed elsewhere in the scene than to the music. An extreme example is the Eurotechno song "Max Don't Have Sex with Your Ex," where the "unimportance" of the lyrics is even explicitly stated in the dialogue:

DANILA: What are they singing about?

KÈT: Who cares? They sing great.<sup>182</sup>

In a sense, the negation of the lyrics reaffirms the myth of Russian music's logocentricity. Danila, who is a fan of Russian rock, cares about the lyrics, whereas Kèt, who is a fan of foreign music, does not. Furthermore, in this instance the diegetic song is presented as wallpaper music, which does not take over the audience's attention, even when the characters engage in a conversation about the song. The incomprehensibility of the lyrics is heightened, of course, by the fact that they are in a foreign language. This is the case with three out of five songs categorized as "other songs."

Overall, the music in *Brother* is not a fluent, continuous stream or fluctuation of background scoring, but there is a more rigid division between scenes that contain music and scenes that do not. This highlights the boundary between music and no music, which is also connected with how cues enter and exit in general. Thus, the behavior of the cues is unconventional in that they create stasis and accentuated

---

181 "Ljudi na holme kričat i shodjat s uma"

182 "– A o čem pojut? – A tebe ne odin her? Kajfovo pojut."

boundaries instead of rhythm and continuity. The editing of the cues into the structure acts as a device which highlights the music and the boundary between the presence and absence of music. This method, however, is largely masked or “naturalized” by the assumed diegeticity of the cues.

Coherence and continuity are created by the prominence of the single recurring artist (Nautilus) and the repetition of individual cues. The repetitions and the few bridges that are found are all connected with Nautilus songs, thereby establishing the main idiom as structurally different from the exceptions. Furthermore, the lyrics of the Nautilus songs are highlighted in a different manner from the other music in the film and they contribute to the narrative in important ways. Together with the overall mood of the music and the visual style of the film, they establish the film’s atmosphere and general tone.

### **3.2 The Music and the Diegesis**

Rock music clearly plays a prominent part in *Brother*, not just as “background music,” but also in the diegesis. In the film’s very first scene, the main character becomes interested in the music of Nautilus Pompilius, then goes on to buy their CDs and to attend one of their concerts (scene 36). He even accidentally bumps into the group’s lead singer (scenes 51-53). The intrusion of the musical elements as diegetic phenomena is so extensive that the music is impossible to ignore. This makes the film and its use of music especially fruitful for analysis. But it also makes the analysis more difficult, because the intrusion of the music, that is, the intrusion of music-related diegetic phenomena, is so frequent that one is easily diverted into analyzing dialogue and character behavior, for example, instead of the actual music. This is the difference between music as music and the diegetic presence of music in other forms than music.

It can be stated that diegetic music is music that is, at least at some point of its presence in the film, referred to in some way within the story-world. This means that the music must to some extent exist in the narrative as something other than music

alone.<sup>183</sup> This proof of diegeticity can be seen as a form of interference. It is interference that comes from the level of the diegesis and directs attention away from the other elements and toward the music, even if only briefly. From this perspective, the diegeticity of the music can be seen as one way of foregrounding the music.

Another way of looking at diegeticity is that if the music is consistently integrated in some form in the diegesis, it must exist in the film as a thematic or narrative motif. These cases usually go beyond those concrete instances when music is heard; for example, music is included also as a topic of discussion (characters talk about music) or as character motivation (certain actions and events occur because of the music). This means that the music is diegetic or present in the diegesis because the film is about the music: music is not just a tool for narration in the way that non-diegetic music is, but also a topic of that narration.

But why is there a need for such a thing as diegetic music in the first place? One might say that there is diegetic music in films because music is after all a phenomenon of the real world and, therefore, a film that wishes to depict that world will logically also contain music in its diegesis. An important function of diegeticity would therefore be conveying a sense of “the real” – and this is how it has been traditionally perceived in scholarly texts as well (Korganov & Frolov 1964: 70-71; Atkins 1983: 30; Brown 1994: 57). All in all, the capacity that music as a structural element of film has to occupy both the diegetic and non-diegetic levels also endows it with a capacity to serve as an important marker of alternation between a fantastic level of discourse and a realistic discourse. The difference can be activated through the alternation of music and its absence, but also through the alternation of non-diegetic and diegetic music.

In the following subchapters I will discuss the nature of the apparent diegetic sources of the music in *Brother* in more detail as well as discussing the relationship

---

183 The most obvious exceptions to this are cases where music is assumed to be diegetic based on the type of music and the location it is heard in: certain kinds of music are likely to be heard in, for example, a restaurant. Even in a case like this, it could be argued, it is not only the music that triggers the assumption of diegeticity, but also the sound quality (it is most likely not played very loudly) and the setting (this is a place that typically has music playing).



of the music's diegeticity to different levels of discourse. I will also explore whether and how these features become thematicized within the film narrative.

### 3.2.1 Music as Other than Music: Source Shots and Beyond

In *Brother*, the presence of the music is explicitly referred to in the diegesis and this becomes evident already in the opening scene [see Appendix 1]. Throughout the film, several different methods are used to refer to the diegeticity of the music.

Furthermore, several different methods are presented for consuming music within the diegesis: the music seems to emanate, for example, from CD players, record players, television and radio sets. Table 5 presents an overall categorization of the ways in which music is diegetically referred to in *Brother*.

**Table 5. Categories of diegetic references to music in *Brother*.**

	Type	Level	Category	Subcategories	Description
1.	I) Music	A) Non-diegetic			music heard only by the audience
2.		B) Diegetic		a) internal	music heard by one character
3.				b) external	music heard by all the characters
4.	II) Other		1) Aural	a) sound effect	source sounds: scratching of needle, radio static
5.				b) dialogue	talking about music
6.			2) Visual	a) places & action	record shop, concert, people singing, dancing, listening
7.				b) objects	CDs, CD player, record player
8.				c) characters	performers, music industry people

The first column divides the elements into two types (I and II). Type I refers to actual music heard in the film: non-diegetic music and diegetic music. Diegetic music can be further divided into two subcategories: internal diegetic and external diegetic,<sup>184</sup> the difference of which is in the aspect of sharing. Internal diegetic music is heard by just one character alone, in his or her head, whereas external diegetic is music that all the characters experience together. Essentially, internal diegetic is music that comes close to and sometimes even overlaps with non-diegetic music; categorization of the music as one or the other has important implications for agency and the narrator's voice. This aspect will be the topic of elaboration in chapter 3.3 when I discuss subjectivity in relation to the music. Here it is sufficient to point out that non-diegetic music can be said to represent music in its purest, most abstract form, whereas external diegetic music is more concretely rooted in the diegesis. Internal diegetic music can be seen as something in between: it is a diegetic phenomenon, but it lacks a concrete physical source in the diegesis and therefore has a more abstract and elusive nature, which often comes close to non-diegetic use.<sup>185</sup>

Type II describes the other representations of music in the film. These are the elements that anchor the music into the diegesis: essentially, they are the makers of the music's diegeticity. These elements often act as source indicators, but they can also function independently and refer to music even without actual music being heard. Heldt (2013: 69-70) refers to these types of instances as proxies. In a way, a film's thematic involvement in the topic of music can be defined according to the extent to which these referents function independently within the film. In *Brother*, for example, the images of musical paraphernalia become proxies, or tropes, that refer to the music as a topic even when no music is heard. The same function applies to the musicians, who represent music even when they are not singing or playing.

---

184 This division was originally identified by Bordwell and Thompson (2008: 284-285). Guido Heldt (2013: 129) discusses the concepts' relationship to different levels of focalization.

185 This is why there is often ambiguity involved in interpreting cues as internal diegetic – they can either be seen as music that a character hears in his or her head, or non-diegetic music with which the narrator conveys something else the character is going through – for example, a feeling or a memory of past events.

The other elements can be further subdivided into aural or visual representations. Aural representations of music are sound effects that refer to the music's source: the scratching of a record, the buzzing of a radio, or the overall sound quality of the music heard. Imperfection of sound reproduction is typically a sign of the music belonging to the diegesis, whereas perfect sound quality belongs to the non-diegetic sphere. Music's diegeticity can also be manifested through dialogue, which can be seen as a metalevel commentary on music.

Visual representations of music are categorized in three groups: places and action, diegetic objects, and characters. These are described in the order of their relevant weight with regards to the music's originating source: receiver – medium – sender. It is not just the person who performs the music, but also the audio recording that contains the music as well as the person who hears the music that can act as indicators of music's diegeticity. To call these visual representations "source shots" is therefore slightly misleading. Juraj Lexmann (2006: 116-118) points out that the image of the performer is the only image that is truly synchronous with the music; the performer, he writes, is "the visual correlate of a music performance" (2006: 118), whereas the audience listening and consuming the music is its natural counterpoint.

Furthermore, in *Brother*, as well as in contemporary film in general, the actual sources of music (people singing or playing) are rarely shown. Rather, a recording or the machine playing that recording (or even the thing that amplifies it) is often shown instead. Michel Chion calls these acousmatic sources: it is the machine that reproduces recorded sound, but the actual source cannot be seen (1994: 71).<sup>186</sup> Therefore, the visual representations of music on film, which can also act as source indicators, can be more accurately described as natural counterpoint, acousmatic source, and actual source.

Table 5 also illustrates the relevant weight added to the presence of music as its manifestations move down in the chart: from non-diegetic to diegetic, from sound to

---

<sup>186</sup> For Chion (1994: 129-131), the central concept is the acousmètre, sound without source, a disembodied voice, which in cinema is considered threatening but also authoritative and god-like.

visual, from abstract to concrete, from receiver to the actual source (the medium and the sender). The table also represents the relative weight of the diegetic music, from incidental diegetic background to the performance that halts everything. The ultimate diegetization is a live, synchronous performance of a song.

In *Brother*, the acousmatic sources are the dominant visual representations of music. The primary method presented with which the main character consumes music is a portable CD player. Altogether, there are eight shots showing the portable player. Of these, five coincide with the music of Nautilus (scenes 19, 24, 31, 35, 58). Typically, these are instances of the portable CD player shown in a close-up with Danila placing a CD inside or an image of Danila placing the earphones to his ears, and simultaneously music is heard (images 1.1-1.3).<sup>187</sup> The opening shot of the “Gentle Vampire” montage (scene 24) first focuses on the poster of Butusov on Danila’s wall, then the focus is placed on Danila’s ear and the earphone (images 8.1-8.2). This can be seen as a reference to the acousmètre (Chion 1994: 71), the disembodied voice behind the acousmatic source: the poster of Butusov is shown simultaneously as the singing starts; he is the real source, but his lips are not moving. Only then is the camera focus pulled away from the poster and onto the earphone in Danila’s ear.

Three scenes (6, 16, 44) include the image of the portable CD player or parts of it without any music being heard (images 6.1-6.2). These are scenes that show Danila’s interaction with either his mother or Kèt. The visual presence of the portable player can be seen as highlighting the absence of music in these instances. Essentially, the images show that Danila cannot share the music with either of the two women, which signifies a gap in his interaction with them.

Two other acousmatic sources are also visually present in the film: an LP player and a mini-stereo. Scene 62 features the image of a record player needle being placed on a spinning record (image 1.6). The song “Black Birds” begins and we hear the music over images of Danila getting ready for the final confrontation. Later, in scene 65, there is a glimpse of the mini-stereo that Danila gave to Sveta: she is shown holding the player in her lap as the song “The Beast” begins (image 1.7).

---

<sup>187</sup> All image numbers refer to the screen shots in Appendix 3.

There is also an acoustic reference to an LP player, in the case of “Giamaica” (scene 50). The scratching of a record needle right before the song begins indicates that Danila has found a player in another room and has put on a record, even though the camera does not follow him. The sound is so recognizable that it works as a source clue even without the image. In the final scene (scene 70) there is the sound of a radio broadcast and an announcer talking about the song he is about to play. In both instances, the sound clues are preceded by Danila’s questions: “Do you have any music?” and “Can I put on some music?”<sup>188</sup> Therefore, it is Danila’s speech and action that act as overall indicators of the music’s diegeticity, whereas the sound clues define the specific playback technology used.

Even though all instances of Danila using the portable player can be seen as natural counterpoint images to the music, the only straightforward occurrence of natural counterpoint used as a source shot is the night club scene during which “Max Don’t Have Sex” plays (scene 45). The act of dancing is a visual reference to the fact that the music heard is diegetic (images 2.1-2.2). It is notable, however, that the music continues to play, without interruption into the next scene, which takes place in a private residence. In this latter scene, Danila directs attention to the diegeticity of the music by asking, “What are they singing about?” Furthermore, the sound quality becomes slightly muffled, as though it is coming from next door. This could indicate that the night-club and the private party are in the same building. The use of the cue could also be interpreted as suspending the rules of realism slightly in order to show that Kèt and Danila are continuing their night out. The cue’s diegeticity is ultimately defined by the naturalness of this kind of music in such an environment.

Similarly, the diegeticity of the song “Coz I Love You” can be interpreted as resulting from the probability and realism of such music being heard in this particular context, a private party (scene 52). On such occasions, background music is often playing, and it is plausible that a group of middle-aged Russian musicians would be listening to the music of their youth, in this case, early 1970s Western rock. It could also be argued that the cue’s diegeticity is informed by the quality of the sound itself:

---

<sup>188</sup> “U vas muzyka est’?” (scene 50); “Možno ja muzyku vključu?” (scene 70).

the music is at such a low volume that it is barely audible, and it begins mid-phrase as soon as Danila enters the room.

The point was made above that only shots of an actual performance, that is, someone singing or playing could be considered proper source shots. In shots like these, the music is most fully fleshed out and anchored in the diegesis through the genuine performances. In *Brother* there are four instances of synchronous source shots of someone performing (images 3.1-3.4). Vjačeslav Butusov is shown singing and playing an acoustic version of the song “Pop-pop” on stage in a concert (scene 36). Nastja Poleva is shown performing twice, once at the musicians’ party performing her own song, “For Free,” while sitting casually on the couch with her guitar (scene 53), and a second time in a concert video of the Nautilus Pompilius jubilee concert (scene 40). Finally, in scene 59, Sveta the fictional character is shown singing a song to herself while drinking at the kitchen table. These performances represent different degrees of publicity and professionalism: a stage performance (Butusov) is juxtaposed with a private performance (Nastja), which again is contrasted with an ordinary person singing to herself in the kitchen (Sveta).

Overall, the performances create a contrast with the acousmatic technology, which reproduces recorded sound. The binary opposition between a live performance and a recorded one becomes particularly evident in the film’s juxtapositioning of two types of concert footage (images 3.1 and 3.2). Both Butusov’s and Nastja’s concert performances are actual footage from real-life concerts, but Butusov’s is edited into *Brother* as a live concert performance which the main character attends, while Nastja’s is edited as video footage which the main character watches on a VCR (images 4.3-4.4). In Nastja’s case there is an added layer of “recordedness”, which is further accentuated by the lower image quality (a grainier picture) and also the advertisement texts, inserted into the bottom of the shot (image 3.2).

The concert video is not the only audiovisual material depicted as coming from television sets. In two instances, film music is heard on a television set in Vitja’s apartment (images 4.2 and 4.5). Since both instances lack any indication of the real, truly synchronous sources of the music, they also belong to the acousmatic domain (Chion 1994: 71). The first instance is non-diegetic excitement music heard along

with English dialogue, its Russian dubbing, and sound effects of shooting and explosions. There is also a source shot of the television, which shows images of soldiers, an explosion, and a helicopter. The second instance occurs toward the end of the film. It lacks the visual source shot, but the excerpt of music is heard together with some dialogue. Together they act as an aural indicator that what is being heard is music from a film within a film. This second case is really exceptional in the way it combines several, seemingly paradoxical, concepts: it is a diegetic example of non-diegetic music, and it is an aural reference to an audio-visual combination.

Finally, there is the idea that a music video is one method of audiovisual presentation of music, and this is expressed right at the beginning of the film. In this instance, the image of the film crew can be seen as the acousmatic source shot conveying the music's origins (image 4.1). However, the revelation of the crew only explains the motivation for the slightly bizarre image, but the true nature of the music remains unclear, because, even though we see the film crew, we are actually not shown any audio equipment. This follows Gorbman's definition of the unbreakable invisibility of audio apparatus: film crews shown on film usually do not have any audio equipment with them (1987: 73-76). It is only when Danila accidentally stumbles on-to the set and voices the question, "What is this music?" that the director stops the music, and its diegetic nature is finally established. Thus, instead of a source shot we have a source sound: Danila's question and the director's response to it. Or more precisely, it is the silence: the fact that the music stops playing defines the music's true diegetic nature. This gives diegetic music in general a new definition: it is music that characters can control.

The opening scene reveals the device right from the start (Ejhenbaum 1927: V). The film crew and the director are the sources for all the music that is heard – as is the case in any given film. After this initial proof of deception, however, a different method – a realistic motivation for music – is discovered through the main character's genuine interest in the music. This is manifested in the abundant visual presentations of various ways of consuming music. Yet at the same time, these images too are fundamentally deceptive.

Most prominently, this revelation takes place in the scene in which the CD player saves Danila's life (scene 58). Scholars have discussed the scene as thematic evidence of the magical life-preserving power that music has for Danila (for example Beumers 1999c: 85). But they have not discussed the image of the broken CD player in relation to the tradition of source shots. The song "Gentle Vampire" is playing and the assassin's bullet hits Danila's player; there is a close-up of the smashed player (image 5.1), yet this has no effect on the music. This close-up of the player is what could be called an "anti-source shot": the player is completely destroyed, but this has no effect on the music, which continues to play over the image as if nothing had happened. The shot emphatically shows that, despite our assumptions, this apparatus is not the source of the music we hear. Rather than depending on any visual source, the music revels in its independence of the image.

This anti-source shot scene draws attention to a phenomenon that Michel Chion (1994: 5) calls *synchresis* – the idea that the connection between image and sound is merely a cinematic illusion.<sup>189</sup> On closer scrutiny, it actually turns out that there are many instances in *Brother* of such "loose" *synchresis*. In fact, in most cases when music is heard together with images of the player, there are striking ambivalences that question the status of the shots as genuine source shots.

For example, the song "Mother of Gods" begins before Danila is seen pressing the play button (scene 31). In the "Gentle Vampire" montage, the shots start with Danila wearing the earphones, yet later shots in the scene show that they are no longer there (scene 24). These two instances can be seen as typical methods of playing with filmic time. The seemingly diegetic cues transcend diegetic boundaries and act more like non-diegetic music. They can be read either as examples of "displaced diegetic music" or as music's "de-diegetization," a transition from diegetic to non-diegetic music (Heldt 2013: 97-99, 113-115).

Similarly, the song "When It Was Raining" is heard during the second montage sequence in which Danila walks around St. Petersburg (scene 19). The sequence

---

<sup>189</sup> Rick Altman (1980a: 6) calls this connection the sound film's "fundamental lie": we are urged to believe that the sound is being produced by the image when in fact it is independent of it.



starts with Danila entering the music shop and asking: “Do you have ‘Wings’?” When the saleswoman shrugs her shoulders, he continues, “Well, give me what you’ve got then.” The fourth shot shows him placing a CD in the portable player. This can be interpreted as a delayed source shot and an audio flash forward, a temporal mismatch between music and image in which we hear in advance the music that Danila will soon be listening to. Furthermore, the close-up of placing the CD in the player reveals that the album is in fact *Titanik na fontanke* – not *Jablokitaj*, the one that actually includes the song “When it was Raining.” Careful examination thus shows that the music does not merely stretch the boundaries of realistic motivation, but in fact has no relation to what Danila bought in the shop.

Even more striking from this perspective is Danila’s arrival sequence in St. Petersburg (scenes 10-12). A three-minute montage shows Danila walking around, trying to find his way in a big city to the music of “People on the Hill.” In the middle of the montage, the music’s volume is turned down as Danila visits a music shop and asks for “Wings”:

DANILA: Do you have “Wings” by Nautilus?

SALESWOMAN: No, it sells very fast. But come again, more should be arriving soon.

DANILA: Do you have anything else?

SALESWOMAN: Of course. Here is *Titanik at the Fontanka* with Grebenščikov, and this is *Account for 10 years*, their best songs performed by friends.

DANILA: What is the price?

SALESWOMAN: These are 75 and these are 78.

[Danila leaves without buying].<sup>190</sup>

This instance should be considered an entirely non-diegetic cue, because the cue’s non-diegeticity is accentuated by the fact that while the music is heard, the main character goes to the shop and goes through the act of not buying any CDs. Thus, in this scene, there is a diegetic reference to the non-diegetic quality of the music. Furthermore, this is done without questioning the integrity of the narrative.

---

190 “– Kryl’ja Nautilusa u vas est’? – Bystro razbirajutsja. Prihodi ešče, dolžen privesti. – A čto-nibud’ eščest’? – Est’. *Titanik na Fontanke* s Grebenščikovom, *Otčet za 10 let*. Lučšie pesni v ispolnenij družej. – A skol’ko oni stojat? – 75 i 78.”

All in all, the variety of music's diegetic referencing in *Brother* is astonishing. The diegesis is filled with images of various types of playback technology, as well as musical performances and discussions of the music. The diegeticity of music can be indicated through source shots, sound clues, or most importantly, through character action and reaction.

The various methods presented for the consumption of music create binary oppositions between live and recorded performances, as well as between aural and audiovisual recordings. There are differences in the levels of sharing the music, where two extremes are represented by a concert enjoyed by a group of people on the one hand and a private listening experience with the portable player on the other hand. There are also differences in the degree of professionalism in the song performances. The abundance and variety related to these diegetic musical referents indicate some kind of thematic relevance not just to the music, but also to the way that the music is performed and consumed. The film can be understood as narrating something about the different modes of music's presence on film.

Furthermore, the abundance of diegetic references to music creates a strong impression of the diegeticity of the music itself. However, on closer scrutiny, many of the instances prove more complex than they first appear. In particular, this complexity pertains to those forms of playback technology that lack any direct connection with the original source of the music. The acousmatic sources in *Brother* raise reasonable doubts about the actual connection between the music and the sources. The ambivalence in relation to the function of diegetic referents as sources foregrounds the practice of using source music in general, and also makes it a thematic concern.

### **3.2.2 Music, Fantasy, and Reality**

In chapter 1.3, I argued that one of the conventional functions of the difference between diegetic and non-diegetic music is to convey a difference between realistic and fantastic discourse. In the previous subchapter I demonstrated that there are several visual and aural references to technical, acousmatic sources of music in the

film *Brother* that are presented as possible sources of the music heard. However, on closer scrutiny, it turns out that the connection between the music and the image is not so clear. There is ambivalence, particularly in relation to the cues that seem to emanate from the portable CD player. In this chapter, I examine in more detail this overall ambivalence in the music's relationship to the narrative levels and its consequences in terms of fantastic and realistic discourse.

The difference between these two discourses is clearly activated in *Brother* in the very first scene. As described above, *Brother* begins with an image of autumn trees accompanied by waltz-like violin music.<sup>191</sup> The music must initially be interpreted as non-diegetic, since there is no reason to assume there would be any musical apparatus present in a forest. It turns out, however, that this initial shot is a film within a film, and therefore the opening scene connects the idea of non-diegetic music with something other than everyday reality. Furthermore, the idea of non-diegetic music is concretely connected with fairy-tale imagery: a castle and a princess.

If the shift from diegetic to non-diegetic music is understood as a shift from the real to the fantastic, from the ordinary to the mythical (Brown 1994: 69-70; Buhler 2001: 41), then in this case movement in the opposite direction signals a shift from epic time (the initially assumed position) to a more realistic depiction of the world. That the music turns out to be diegetic and is therefore immediately halted by the fictional director creates an air of something beautiful and flowing that was about to begin, but was interrupted and lost forever.

There is a clear separation between two levels: fantasy with non-diegetic music as opposed to realism with diegetic music or the absence of music. This separation is also signaled by the use of two different cameras: the first panoramic shot of the trees and a girl accompanied by non-diegetic music (for it is non-diegetic in relation to the diegesis of the fictional film within the film) is filmed with an expensive camera crane, whereas the shots of the camera crew, Danila and stopping the music are all filmed with a cheaper stationary camera. This cheaper camera is used to make the

---

<sup>191</sup> See Appendix 1 for a transcription of the scene.

rest of the film, anchoring the events in a more realistic reality than what is depicted in the (obviously more expensive) music video.

However, instead of this initial claim of being rooted in realistic depiction with realistically motivated music, most of the Nautilus cues heard in the remainder of the film turn away from strict diegeticity. Despite the numerous source shots, the Nautilus cues often transcend the limitations imposed by the narrative. This is true, in particular, of the cues that seem to emanate from the portable player. In the scenes when we see Danila walking the streets of St. Petersburg wearing his earphones, and simultaneously we hear music, we can only assume that it is diegetic music coming from the player. But these specific cues exceed the boundaries of ordinary diegetic songs and behave in a non-diegetic fashion. They have the ability to transcend the scenes and the time constraints in order to create montage sequences. In part, their non-diegeticity is based on the perfect sound quality of the cues, which can also be interpreted as a result of the audience sharing Danila's point of hearing. These cues can be categorized as internal diegetic (Bordwell & Thompson 2008: 284-285), as they are heard only by one character. They are, therefore, placed in a realm between diegetic and non-diegetic music. The player is the magical tool that allows the music to acquire non-diegetic qualities while somehow still hovering in the realm of the diegetic. The player blurs the borderline between diegetic and non-diegetic music.

In any case, in those moments when the music of Nautilus comes close to being non-diegetic – or when, despite the visual referents, the music clearly does not originate from the diegesis, the music creates an epic elevation for the main character and his activities, whether he is walking the streets of St. Petersburg (scenes 10-12, 19, 31) or building elaborate weapons (scenes 24, 62). The transcendence of these Nautilus cues seems to “contaminate” even those Nautilus cues whose source is more straightforward and easily determined. This “contamination” also applies the other way around: the realism anchored in certain Nautilus cues, for example the concert or the concert video scene (scenes 36, 40), seems to affect the interpretation of the more elusive cues as diegetic as well. As a result, all of the Nautilus cues are in a state of ambivalence.

One frame of reference for this effect is the idea of “source scoring”: a song heard first as source music, then subsequently as re-orchestrated background music (Atkins 1983: 14).<sup>192</sup> Thus, in the overall musical strategy of a film, a song may travel between the levels; it can be heard in different positions, and this blurs the line between diegetic and non-diegetic on the overall structural level of the film. When fragments of certain Nautilus songs are repeated, they are heard once in a more or less “purely” diegetic context, while the other occurrences lack the reference. It should be noted that the one (even marginally) diegetic cue is not always the first occurrence of the song. In these cases the first non-diegetic appearances could be regarded as foreshadowing the eventual diegetic occurrence.<sup>193</sup> For example, in the case of “People on the Hill,” the song is heard twice without any diegetic anchoring, whereas the third and final occurrence has the song emanating from the radio. The two previous cues could thus be read as foreshadowings of the final, actual, diegetic occurrence.

In addition to the ability to move between the diegetic and non-diegetic levels, several other features connect the music of Nautilus with fantastic discourse. For example, Butusov appears at the door on the third knock (scene 51) and the CD player saves Danila’s life (scene 58). The entire motif of Danila’s search for music can be read as a reference to traditional Russian fairy-tale formula. The way that Danila, in a sense, appears from the pond at the beginning, hears music, and then follows it corresponds beautifully with Vladimir Propp’s description of a formulaic fairy-tale beginning, in which the hero becomes aware of a lack of some kind, and this forces him to embark on a quest:

The object that is lacking may somehow signal its existence: it can either appear for a brief moment, leaving a clear and present lead, or appear in a reflection of some kind. The hero (...) loses his state

---

192 In Atkins’s (1983: 14) understanding of the concept, “source scoring” can be seen as a version of leitmotivic technique in film. For a different use of the concept, see Heldt 2013: 85.

193 In his discussion on similar examples, Guido Heldt uses the more precise term “retrospective prolepsis” (2013: 231).

of balance, yearning after the memory of this beauty, and the action unfolds from this. (Propp 2009 [1928]: 65).

*Brother*'s narrative enables a Proppian reading whereby the lack that manifests itself is "the music," and Danila spends the remainder of the film in search of the missing song.<sup>194</sup>

Music is even marked as a separate, magical space in a very concrete manner in the film. As an isolated, protected space that is separate from the gangster world, music finds its representation in an apartment, where Danila follows Butusov in a dream-like sequence (scenes 51-53). The sequence begins when, during a kidnapping operation, Butusov suddenly rings the doorbell and leads Danila upstairs to take part in a magical musicians' party. There the atmosphere is relaxed, unlike any other scene in the film, which thus emphasizes its fantastic and dream-like quality. All people are treated as friends and the doors are open to anyone to come and go as they please, in striking contrast to the way in which St. Petersburg residents guard their doors in all the other scenes of the film. A further contrast is created between the upstairs and downstairs scenes. The contrast highlights, first and foremost, the act of killing in the downstairs scene, which takes place with nothing but realistic sound effects, that is without any of the music, which was so abundant in the upstairs scenes. In fact, the upstairs sequence can be interpreted as a dream sequence; when Danila puts on the record downstairs, the music momentarily takes him away from the killing scene. His wandering off to another apartment is a visualization of being carried away by the music.<sup>195</sup>

Finally, separating the music into another space is done visually in the "Gentle Vampire" weapon building montage (scene 24). A tilting shot shows two sides of a mirror as separate spheres (images 8.1-8.4). First there is a poster showing Butusov,

---

194 For a more thorough reading of *Brother* in the light of Propp's morphology, see Österberg 2006: 11-31.

195 At the same time, this scene with the musicians is probably the most realistic scene in the whole film. It depicts real people in their real environment playing themselves (not fictional characters). An informal gathering during which people pick up guitars and start singing is something these musicians do even in the real world. However, in the context of the scenes with gangster action, the roles of what is realistic depiction and what is unrealistic depiction are reversed: the most realistic scene of all gains the appearance of a fantastic dream-sequence.

then Danila's ear and earphone, but these are all just reflections on the other side. The camera tilts down and reveals the surface of the mirror, then on the real side there are Danila's hands building the bomb and the handgun. Thus, music and Danila's ear and head (his thoughts) are on the side of the fantastic, whereas his hands and the weapons (the violence) and the diegetic sound source (the player) are on the side of the realistic.

Even though it often evokes the fantastic, the music in *Brother* also participates in creating strong connotations of reality and the real. The clearly diegetic music, the performances that are deeply anchored in the diegesis, and other forms of music shared among the characters mark an ordinary, realistic, and safe sphere. Similarly, all the diegetic markers referring to the music (whether the actual sources or not) keep the focus on realistic discourse. This is the main idea of Stilwell's (2007) fantastical gap: ambivalence about the narrative levels leaves room for both and activates both interpretations.

On a general level it is Danila's fandom that brings out the real in relation to the music. As the opening scene shows, Danila is positioned in the "more real" reality, in opposition to the music placed within the fiction and the fantasy. This positioning takes place in his wandering in front of the camera, past the girl, and straight to a film crew member whom he asks about the music he is hearing. Danila draws attention to the presence of the music; he makes the music real and that makes him real as well. Danila is clearly positioned among us, the audience, and not them, the filmmakers. Throughout the entire film, any reference to Danila's fandom acts as a marker and a reminder of the fact that he is merely an ordinary boy and, essentially, one of us.

Another important reminder of the music's diegeticity and realistic discourse occurs in the middle of the film during the love scene between Danila and Sveta (scenes 34-35). The song "Air" begins as a non-diegetic cue; it is the only instance of sneaking in instrumental music in *Brother*. The music begins during the scene, when Sveta and Danila are talking at the tram depot. An instrumental fragment enters softly as the two playfully shake hands. The visible movement, the handshake,

distracts the audience from the introduction of the music, which then continues on into the next scene where they are in bed together. Thus it is also one of the film's very few musical bridges that ties two separate scenes into a larger, thematically connected unit. Since the fragment used is entirely instrumental and is parallel in mood to the romantic development in the two scenes, it goes more or less unnoticed as conventional background music to the couple's dialogue. The music then carries us over the cut and change of time and locale into Sveta's bed, where the slow, romantic music accompanies their conversation as Danila instructs Sveta in how to use his portable CD player. It is only when Danila asks about the bruises on Sveta's back, revealed by the gown falling off her shoulders, that Sveta suddenly becomes serious and removes the earphones she has been wearing. Simultaneously, the music stops, revealing that it was diegetic music from the portable CD player all along.

The musical transition can be read as a cue changing from non-diegetic to diegetic, or as a cue that turns out to be something other than what the audience expected. In the latter case the cue can be further categorized as a kind of "sound flashforward" as defined by Bordwell and Thompson (2008: 289-290): the vision still hangs over the depot, while the aural experience is already located in the bedroom – as Sveta's thoughts probably are as well. In any case, the scene and its use of music plays with the audience's expectations and the sudden ending of a cue that we hardly even noticed makes the nearly inaudible music definitely audible and noticeable – only in retrospect.

Just as in the opening scene of the film, here in scene 35 the end of the music again signals a transition from a fantastic, illusory space to a more realistic environment, which has no background music to soften the effect. The realism of this scene as opposed to a more fantastic discourse is further emphasized by the bruises on Sveta's back, which are reminiscent of the opening scene's song line "I see the fresh scars on your back," sung over the image of a girl unveiling her naked back on the music video. Her back, however, was intact, and the juxtaposition of that perfect image of a music video woman with the bruised and tormented Sveta makes a sad comment on the environment in which the "real people" of the film live. This scene, just like the opening scene, presents another instance of a movement from non-



diegetic to diegetic, whose effect is in direct opposition to the idea of epic elevation. It turns the fantastic into the ordinary and has a flattening effect; it is a slap in the face that brings one back to one's senses.

Many researchers and critics who have analyzed Balabanov's film have picked up on the thematic commentary provided by the lyrics of "Wings" as well as the meaning of Danila's quest. Without any references to film music theory, they have nevertheless come to the conclusion that the music represents a dream and a movement away from "the real." Beumers states, for example:

The songs endow the film with a dream-like quality. [...] Nautilus's songs are about another reality, daydreams, [...] the wings that enable man to fly have been lost and all that remains are scars. (1999c: 85.)

Bogomolov likewise refers to the crucial symbolism of the film's opening song:

The Wings of Nautilus is also a flying apparatus. It is enough for brother Danila to be lifted above the everyday life of criminal markets. (1997: 30.)

And Susan Larsen observes:

The persistent quest emphasizes Danila's inarticulate, always frustrated longing for "wings," for some kind of transport – both literally and metaphorically – out of the violent material world in which he lives. (2003: 506.)

However, from the point of view of film music theory, these scholars are in fact interpreting not the meaning of the music itself in the structure of the film, but music's meaning for the main character and his pursuits. In effect, they are discussing music as a thematic motif within the narrative. In the case of *Brother*, it is not just that the music represents a dream, or a narrative level other than "real" and "reality," it is also that music's role as such a representation is brought into the actual narrative world of the film as well. Danila is not only symbolically searching for music as the wings of flight from the everyday; his search is very literal: "Do you have Nautilus's 'Wings'?" His search for the song parallels the line repeated in the chorus, "Where are your wings?" The symbolism of the song's lyrics (about the loss of dreams and the ability to dream) together with the rhetorical question included in them become a very literal, concrete quest within the film, one that verges on parody.

Similarly, the symbolic function of music on film (the ability for epic elevation) acquires the role of the main character's very concrete desire for "Wings."

To sum up, the music in *Brother* as a whole can be categorized into three groups: non-diegetic cues, diegetic cues, and ambivalent cues. All of the "other music" besides Nautilus songs (the main idiom), can be categorized as strictly diegetic or non-diegetic music. The other songs and the two film music fragments are all presented as having straightforward and unquestionable diegetic sources, whereas the title chord is unquestionably a non-diegetic cue. As for the Nautilus songs, most of them exhibit different levels of ambivalence in relation to the diegesis. This is largely connected with the main character's use of the portable CD player, which enables the Nautilus songs to transcend the diegetic boundary and acquire non-diegetic qualities. The more traditional the musical equipment and the more characters share the experience of hearing the music, the more reliable is the representation of the music's diegeticity.

It is thus through its ambivalent relationship to the diegesis that the music of Nautilus in *Brother* activates both fantastic discourse and realistic discourse. However, in the film, music not only represents the capability to transcend to a fantasy level, and the main character not only yearns for music as a mode of escape from the reality, but throughout the entire film he is very literally searching for a song called "Wings." The ability of music in film to activate different discourses is thus thematicized within the film narrative; it is not just a stylistic or structural element of the *sjuzet*, but a concrete part of the *fabula* as well.

### **3.3 Music and Subjectivity**

One of the most important aspects of the diegetic – non-diegetic distinction is that the different levels convey different subject positions. In effect, shifts in the level of diegeticity are shifts in the voices who are speaking. From this perspective the ultimate question in terms of the music is: whose point of view does the music represent. whose "voice" is it? In this chapter I will argue for the understanding of

non-diegetic music as the narrator's voice and also as a manifestation of the narrator's control, and, consequently, for the understanding of diegetic music as a form of character's voice and manifestation of character control.

Guido Heldt (2013: 64-66) has argued for the conception of non-diegetic music as speech or emanation from the narrator. Furthermore, non-diegetic music can be interpreted as the narrator focalizing something that the characters are experiencing (Heldt 2013: 119-133). If non-diegetic music is narrator focalizing for characters, this can be seen as a mode of indirect speech. From this perspective, diegetic music could conversely be seen as music that represents direct speech, because music chosen to be played by a character tells the viewer something about the character in his or her own terms, as a form of self-description. Diegetic music is also a matter of character control in opposition to narrator's control (as in who chose the music), as diegetic music originates from the hands of the characters (meaning that they choose to put on a record, it is their finger that pushes play).

Heldt (2013: 77-89) describes examples of diegetic music as the place where the implied author appears or is foregrounded in film. This is done through the unlikely coincidences or the anempathetic inappropriateness often displayed through the use of diegetic music. Heldt's description can be seen as just one method of highlighting such agency. It can be argued that the very fact that characters control the diegetic music and the narrator steps back leaves room to distinguish between the narrator and the implied author, who are otherwise very often inseparable, especially in films. Consequently, there are cases in which the diegetic music "accidentally" speaks against the characters, despite the fact that they may have chosen the music themselves, and that is a moment at which the implied author comes forth.

Thus, the level of diegeticity has important consequences for whether a narrator speaks for the characters or the characters speak for themselves, or whether music highlights the presence of the implied author. The presence and interrelations of these subjectivities in music becomes more tangible in the case of songs, because they bring forth the otherwise elusive narrative agency in a concrete, verbal form. The role of song lyrics and agency in film has been discussed by four scholars: Jeff Smith

(1998: 168-170), Todd Berliner and Philip Furia (2002), and Peter Larsen (2007: 151-157).

The subtle differences among the narrator, the implied author and the main character as they are expressed through the music are important factors in analyzing *Brother*. The three subjectivities become activated in the use of music, especially because of the music's ambivalence in relation to the diegesis, described in the previous chapter. The present chapter explores the consequences of this ambivalence in terms of subjectivity, narration and identification. In the following sections I will first explore the possibilities of interpreting the music and especially song lyrics as the authorial voice, and then I will focus on the nature of the relationship between the music and the main character.

### **3.3.1 Music and Lyrics as the Authorial Voice**

Song lyrics introduce a whole new layer of subjectivity into a film narrative: a singing human voice, a lyrical "I," over the images. When the human voice belongs to one of the characters, the case is simple, but the further away the song moves from the diegesis, the more complex the presence of this persona becomes. Particularly when the song is placed as non-diegetic music, viewers instinctively try to position the meaning of the lyrics in relation to the images shown and to understand the reason for their presence (P. Larsen 2007: 156). When, in the opening scene, the film's main character, Danila, enters the frame for the first time, and simultaneously we hear a voice singing "I would like to cry from pain," it raises the question of who this phrase belongs to. This line, connected with the first shot of Danila, clearly connects the idea of pain and crying with the main character, but it is not evident from whose point of view the connection is made; who is the person who wants to cry? In other words, how does the off-screen, asynchronous singing voice position itself in relation to the diegesis?

In most cases, as with non-diegetic music in general, the voice of the lyrics can be interpreted as the voice of the narrator, only with concrete verbal content instead of a more abstract musical expression of emotions. Films that feature a music track

dominated by a single artist, as in *Brother*, are especially interesting from this point of view, because the subjectivity imposed on the narration by the lyrics gains more weight as the songs form a single, coherent and recurring subjectivity. The narrative voice provides not just short commentary within an individual scene, but the voice-over becomes something that stretches through the entire film.

This phenomenon has been researched in film music theory in relation to one specific film, *The Graduate* (USA, 1967). It is considered one of the first films to feature a compilation score of pre-existing rock songs (Smith 1998: 185). What makes the score's relation to agency especially interesting from the point of view of *Brother* is that the music is mainly performed by the folk rock duo Simon and Garfunkel. The challenge of defining the meaning added by the lyrics, and especially the subject position they are provided from in the film narrative, has been considered by Smith (1998), Berliner and Furia (2002), and P. Larsen (2007).

According to Smith (1998: 169) the lyrics express the main character's feelings of awkwardness, loneliness and estrangement. Similarly, Berliner and Furia (2002: 24-26) decipher the lyrics as the inner voice of the main character. They name them "internal songs," meaning that they express the inner thoughts of a character, who does not (or is not able to) express himself in any other way (Berliner & Furia 2002: 26). They equate this strategy with musicals, with the exception that, in modern films (non-musicals), for the sake of realism and credibility the characters cannot burst out in song in order to express themselves; they need another artist to function as their mouthpiece (Berliner & Furia 2002: 19-20). Thus, the songs help create a bond between the spectators and the character, giving the audience "privileged access to the character's thoughts" (Berliner & Furia 2002: 25). Peter Larsen partially disagrees and points out that, at times, the songs in *The Graduate* describe the main character's feelings from the outside, coming from "a non-diegetic narrator, from a kind of troubadour who is standing outside the story world and commenting on it"

(2007: 156).<sup>196</sup> In effect, the level of the focalization, which takes place through the song lyrics, changes throughout the film. What is consistent, nevertheless, is the fact that the songs form a single coherent narrative voice, the voice of the narrator, which is able to do this.

The lyrics of the Nautilus songs in most of the interpolated cases correspond to this perception of providing outside commentary on the action. For example, in the three-minute montage of “People on the Hill” and Danila’s arrival in St. Petersburg (scenes 10-12), we are given an idea of what the city is like, how we are supposed to perceive it, and even more, what Danila is like (an outsider) and what his relationship is with the city. The lyrics depict the city as a place of chaos, with people fighting to gain a place in a seemingly senseless hierarchy: “People on the hill are shouting and going crazy / over the one who is sitting at the top of the hill.”<sup>197</sup> This description of the place of events comes from an outside observer, someone who refuses to take part in the tumult: “We are lying at the bottom of the hill, with our feet up against the slope.”<sup>198</sup> In this case, it can be seen that the narrator conflates himself with the main character, Danila, who is also an outsider trying to find his way in the city as well as find his brother.

Other song excerpts describe the city of St. Petersburg in similar dark and depressing terms. For example, “Gentle Vampire,” heard over images of Danila building a bomb in his room (scene 24), includes a stanza:

Your girlfriends are sniffing glue  
and day by day they get dumber  
In this dirty, muddy land  
You can become grand  
or fall from grace.<sup>199</sup>

---

196 Peter Larsen (2007: 156) sees the ambiguity of the ownership of the songs and the songs’ loose adherence to the narrative (they are not written especially for the film) as a problem to be criticized instead of an object of description. He implies that a traditional musical number (a song as a straightforward character’s voice and direct commentary on action) is the superior and proper form of songs as film music.

197 “Ljudi na holme kričat i shodjat s uma / O tom kto sidit na verhe holma.”

198 “My ležim na sklone holma / Kverhu nogami na sklone holma”

199 “Podrugit tvoi njuhajut klej / S každyd dněm oni stanovjatsja nemnogo glupej / V etoj strane vjazkoj kak grjaz’ / Ty možeš’ stat’ tolstoj / Ty možeš’ propast’”

The voice clearly describes the unglamorous atmosphere of the big city and the theme of success or failure connected with it. Another example is “Mother of Gods,” heard over Danila’s first visit to the marketplace (scene 20):

This city of killers and whores and thieves,  
is only real as long as we believe in it,  
when we open our eyes – it is no longer there,  
and we will stand again at the beginning of time.<sup>200</sup>

The lyrics become a commentary on St. Petersburg: not its grandiose and monumental aspect, but rather the flipside – its backyards and the underworld. They also describe the city as a place of illusion and of cyclical time, which can both be read as references to myths in general. Overall this depiction of St. Petersburg is something that is very typical for St. Petersburg texts – the classic way of narrating the city as deceptive, illusionary and even evil.<sup>201</sup> *Brother*’s connection to the St. Petersburg text was noticed by the film’s Russian reviewers (for example, Bogomolov 1997: 28). Most scholars analyzing this aspect in *Brother* emphasize the dialogues between Danila and Nemeč about the evil force of the city (for example, Condee 2009: 221), but the topic is definitely more explicit and more thoroughly explored in the song lyrics, not in the dialogue.<sup>202</sup>

However, it is difficult to find examples in which Nautilus’s lyrics serve as the main character’s inner voice in a fashion similar to *The Graduate*. In most cases, the lyrics simply do not translate as Danila’s inner voice. For example, when he is building a weapon for his first assassination job, we hear a voice singing “like an innocent child” over a close-up of Danila’s pale, white face, which is followed by a close-up of his hands with the line “like a gentle vampire.”<sup>203</sup> This description takes place from an outside point of view: rather than Danila speaking to us, someone else is speaking to and about Danila. It is, therefore, not internal but external focalization (Heldt 2013: 129). Instead of being the lyrical “I,” Danila can be most often associated with the “you” of the songs: he is the addressee and the object of

---

200 “Eto gorod ubijc, gorod sljuh i vorov / Suščestvujet pokuda my verim v nego / A otkroem glaza - i ego uže net / I my snova stoim u načala vekov”

201 On the characteristics of the St. Petersburg text in more detail, see Toporov 2003.

202 For a more thorough exploration of *Brother*’s connection to the St. Petersburg text, see Österberg 2006: 59-79.

203 “Kak nevinnyj rebėnok / kak nežnyj vampir”

description. Consequently, the “I” of the songs comes to be associated with an outside, omnipresent, and all-seeing being. These are all characteristics of the acousmètre, a disembodied voice, as defined by Chion (1994: 129). Essentially, it is the voice of the narrator, who can be read as even commenting on his own position in relation to the narrative. In scene 21, while Danila is walks around the marketplace, the voice is singing:

I will reveal to you the most horrible secret  
I was silent for so long, but now I am ready  
I am the creator of everything you see around you  
and you – you are my joy [...] <sup>204</sup>

This can be interpreted as the filmic narrator finally finding a voice, reflecting on his own relative absence from cinema, and that now through this kind of use of songs in film he can finally make his presence known.

Some of the lyrics also reflect on the relationship between creator and his creation. For example, in the song “When It Was Raining,” which is played over images of Danila walking around St. Petersburg (scene 19), we hear the words:

I imagined you  
because I had nothing to do  
once when it was raining  
[---]  
It is too late now to try  
to imagine you back  
Your slender fingers are  
already on the doorbell  
What should I do with you?  
What do we do now? <sup>205</sup>

The lyrics express despair and regret, but also the creator’s sense of responsibility for his creation. They can be interpreted as implying *Brother* the film as a project really is all about the main character, who appeared to the author-creator almost by accident and now something must be done with him; a film and a narrative must be invented

---

204 “Ja odkroju tebe samyj strašnyj sekret / Ja tak dolgo molčal no teper’ ja gotov / Ja - Sozdatel’ vsego čto ty vidiš’ vokrug / A ty, moja radost’ [...]”

205 “Ja pridumal tebjja pridumal tebjja / ot netšego delat’ vo vremja doždja / [---] Sliškom pozdno pytat’ sja / Tebjja pridumat’ nazad / Tvoi tonkie pal’cy ležat / Na knopke zvonka / Što mne delat’ s toboj? / Što nam delat’ teper’?”



to follow through with the process. It is an interesting take on the creative process of film-making, expressed through the meta-commentary provided by the song lyrics.

Overall, the authority of the lyrical “I” is accentuated by the fact that the “you” of the songs is described as someone who is either created or controlled. On three occasions, he or she is even referred to as a child, and the lines are always in connection with images of Danila, as with the “Gentle Vampire” excerpt cited above. In “Black Birds” (scene 62) the line “The black birds are pecking children’s eyes out for diamonds”<sup>206</sup> is likewise connected with a close-up of Danila’s face. Especially striking is the image of Danila lying down in the trash (scene 12) to the lyrics of “People on the Hill”:

Sometimes it seems to me that I should get up  
and carry you off like a child  
to jump off the top of the hill  
It would be better for the both of us.<sup>207</sup>

This contemplation of an extended suicide by a parent and a child, or in this case, by the author and the main character, at such an early stage of the story creates one of the darkest and saddest moments in the entire film. It also shows the level of commitment the author has to the main character.<sup>208</sup> The despair and darkness depicted in the scene is further emphasized by the image of Danila lying down to sleep and his face coming in and out of the shadow, accompanied by the lines “We are lying on the slope of the hill, and it seems to me that everything is meaningless.”<sup>209</sup> Danila’s unflinching stare into the darkness together with the accompanying lyrics could be interpreted as an indication that the main character has lost his mental stability even before he arrived in the city.

The lyrics’ emphasis on the control of the lyrical “I” over the child-like “you” can be connected with the fact that almost all of the song lyrics by the poet Il’ja Kormil’cev heard in the film describe tragic love and the yearning felt by the male

---

206 “Čěrnyje pticy iz detskih glaz vykljujut [...]almaz”

207 “Inogda mne kažetsja što ja dolžen vstat’ / i otnesti tebja kak ditja / Brosit’sja sverhu s veršinu holma / Tak budet lučše dlja tebja i menja”

208 It is tempting to read the father-child positioning of the author and main character as a reflection of Aleksej Balabanov’s personal life at the time of making of the film, as his second son had just been born in 1995.

209 “No my ležim na sklone holma / I mne kažet’sja čto èto vsë erunda”

character (“I”) for a woman (“you”) who in most cases has gone away or died. The feeling of irrevocable loss explains the need to impose fictional power over the woman who is far beyond the speaker’s control. However, in the context of the film, all the song lyrics describing the relationship between a man and a woman become a meta-commentary on the relationship between the implied author and his fictional main character. This transformation of the original subject positions of the lyrics is a fine example of how, when a song is combined with filmic images, the coherence of the song’s own narrative gives way to the larger, dominant narrative of the film.<sup>210</sup> The shift results in the objectification and, possibly, even the feminization of the main character. Danila’s violent and quasi-heroic behavior is undermined and softened by the songs’ commentary, which focus on the narrative of fatherly, unconditional love combined with the need to control and sadness over the loss of that control, all of these emotions being felt by the narrator in relation to Danila. In any case, Danila’s position as an active subject, or as some kind of action hero, is essentially negated by the song lyrics.

The implied author, the idea of Aleksej Balabanov as the auteur of the film, with his agency and intentionality guiding and controlling the film’s overall conception, generally overlaps with the voice of the narrator. The narrator’s voice comes to be interpreted as the voice of the implied author Balabanov, despite the fact that it is the recognizable voice of Vjačeslav Butusov. This overlap can partly be seen as a result of Butusov’s real-life connection with the actual director Balabanov, which was clear to everyone at least in the Russian context. Both men came from Sverdlovsk, and Balabanov began his career by making short films of Butusov and other members of Nautilus. Butusov and Balabanov, the real voice of the lyrics and the implicit author behind the narrator, are thus bound together by extra-diegetic facts: they were two

---

210 Smith (1998: 167-168) states that this phenomenon may occur when a pop song chorus is removed from its original context in order to “highlight and help interpret the present dramatic situation” of the film. Peter Larsen (2007: 155-157) also pays attention to this, but sees it as a drawback that pre-existing songs draw “only superficial parallels” between scenes and lines, while the overall narrative of the song does not match the events.

prominent male intellectuals of roughly the same age group who were known to be friends.

Nevertheless, this construction of director and singer into a single authorial voice of the film narrator becomes deconstructed during the filmic process. It is the diegetic presence of the music that pulls this construction of narrator-voice-author apart. Since the Nautilus songs also take a deeper plunge into the world of the diegesis, a further subjectivity is attached to the music, and that is the singer himself, Vyačeslav Butusov, who by appearing in the film materializes the acousmatic voice, and therefore complicates the ownership of the music even further. Butusov is shown singing in a concert (scene 36; image 3.1), then in a concert video (scene 40; image 3.2), and on four occasions his face appears as an image on a poster or an album cover (scenes 24, 47, 62; images 6.3, 8.1).

However, both times that we actually see him performing, he sings older songs from Nautilus's repertoire of the 1980s ("Pop-pop" and "Flying Frigate"). Both songs feature his own lyrics, not Kormil'cev's. Thus, the songs, as performances within the film, are radically different from the overall ambivalent cues that feature Kormil'cev's texts and provide most of the authorial commentary. Furthermore, the text and performance of the two diegetic Nautilus cues are also distanced from the intimate "I" – "you" relationship provided by the other cues: "Pop-pop" features only the subject positions of "we" and "you," giving the impression that Butusov is singing as the mouthpiece of the concert audience ("we are gathered here"), and "Flying Frigate," on the other hand, features only the subject position "you" ("Look," "You see," "What do you see"). Moreover, this latter song is mostly sung by Nastja Poleva, with Butusov joining her only in the last verse. Therefore, by means of strategic but delicate maneuvers in subject positioning (in the lyrics or in the performance) Butusov's on-screen-presence is carefully pulled away from associating too closely with the more authorial narrative voice of the songs, thus avoiding direct parallels between the actual Butusov and the narrator's voice.

It can therefore be said that the diegetic presence of the music pulls Butusov down from the authorial heights and into an actual character in the film. Butusov's filmic presence in turn highlights the presence of the implied author: Heldt (2013: 39)

argues that cameos of well-known artists is one way of doing this. This connection between cameos and (implied) directors is also a well-known trope in Soviet era cinema: directors place recognizable dissident artists in cameos in their films as a sign to the audience that the author sees himself as one of them (Razzakov 2008: 363).

The diegetic presence of the group as the object of the fandom of the main character, is also what drew attention to the author behind the film-text in the Russian reviews: "Nautilus is not a fetish of Bagrov-Bodrov, but of the director Balabanov himself, the generation of the 1980s, not the 1990s" (Gladil'sčšikov 2000). What the critics experienced was the particular closeness between the music and the author of the film, and, interestingly, this was simultaneously regarded as creating distance between the music and the main character. Thus, the closeness of Balabanov and Butusov create distances between Danila and the music. But Danila is also able to create distance between the artists. This is because, even though the assimilation of Butusov's voice and Balabanov's implied subjectivity is constructed carefully for the audience, it is Danila who, right from the start, points out that they are separate: he is the first to ask about the music in the opening scene, and later, in discussing with a member of the film crew (scene 3), he asks:

DANILA: What song was it?  
 SECURITY GUARD: Nautilus. Wings  
 DANILA: And who was the one who was shouting?  
 SECURITY GUARD: The director.<sup>211</sup>

Therefore, Danila directs attention to the music, and deconstructs the concept of song lyrics as authorial voice. He draws attention to the fact that there is no single coherent authorial voice, but a rock band and a director behind the music.

However, the presence of Butusov not only highlights the concept of implied authorship, but it is the implied author himself who goes through the same process of diegetization as Butusov. The implied author is made explicit on two occasions, as two directors appear as characters in the film. The first director is present in the opening scene (scene 1), the second appears during the kidnapping sequence (scenes

---

211 "– Čto èto za pesnja bylo? – Nautilus. Kryl'ja. – A ètot kto oral? – Režissër."

50-51 and 54-56). Russian reviewers of the film read the latter character in particular as a stand-in for director Balabanov himself (Mancov 1998; Sirivljaja 2000).

Both the director and the singer are physically present in the film, either through proxies or cameos. This implies a form of narration that not only uses music as a narrating tool, but also makes self-reflective commentary on the process of doing so. However, the physical presence in the film of the men behind the construct of the authorial voice does not entirely undermine the concept of the narrator in the film. In instances when the music acquires non-diegetic qualities, the voice regains its acousmatic transcendence and again becomes the authorial voice. Therefore, the process is not completely deconstructed; rather there is a kind of movement between revealing the device (Ejhenbaum 1927: V) and hiding it again. There is self-awareness in the process of narration, but without completely abandoning the integrity of the narration.

As for the other music and other songs, it is important to note that they, unlike the Nautilus songs, do not function as the narrator's voice. This is because they are all placed as strictly diegetic cues, where they can be read as narrating secondary characters' tastes and perceptions in a kind of first-person narration. The two instances of film music (from films about violence and sex) narrate something about Vitja and the gangsters, but not through a narrator, as the gangsters have chosen these film excerpts themselves. Similarly, "Max Don't Have Sex" defines Kèt and her friends as shallow, frivolous, and oriented toward Western popular culture. Again, the song is, a form of self-description: this is the music Kèt and her friends like and choose to listen to.

At the same time, the other songs highlight implied authorship, because they are often used in a way that provides ironic commentary. According to Heldt, diegetic songs are the most common devices for highlighting implied authorship in this way (2013: 84). "Max Don't Have Sex" serves as a verbal pun when Danila is about to cheat on Sveta. This seemingly accidental coincidence is naturalized through the diegeticity of the cue, for if it was spoken from the narrator's point of view, the message would appear too didactic (Gorbman 1987: 23).

Further distance from the narrator's voice is created by the fact that the other songs are performed mainly by female voices. In the case of two male voices, one is a child (Robertino Loreti), and the other (Slade) is suppressed to the point that it is barely audible. The lyrics are distant from the narrator's voice as they are in foreign languages, Italian and English. In the dialogue (scene 45), the viewers are specifically told that the meaning of the lyrics does not matter.

The most important example of the other songs not providing narrative commentary is Nastja's song "For Free," which she performs at the private party (scene 52). The entire action-packed course of events is halted for the duration of this performance, which can be seen as the most foregrounded diegetic number in the film. Yet what actually happens is that the first verse of the song is only half-heard during Danila's entrance into the room, and it is only during the song's chorus, which has no lyrics, that Nastja commands the audience's full attention. This moment represents music, singing, and performance in its purest form – a synchronous human voice without any distracting verbal content. The verbal articulation of female subjectivity is absent, and what is highlighted is the music and the performance.

To sum up, the recognizable voice of the singer Vjačeslav Butusov is perceived as a coherent male subject and can be interpreted as a narrative voice coming from outside the story. Kormil'cev's lyrics and Butusov's voice combine to produce a single narrative male voice that most of the time is conflated with the implied author Balabanov into a single male authorial subjectivity in a dominant and paternal position in relation to the main character. Even though the music of Nautilus is closely linked to Danila, there is a distance between the voice of the lyrics and Danila, accentuated by the fact that hardly any of the musical fragments can be directly interpreted as his inner monologue. He is the object of description, not the agency doing the describing.

However, there are moments when the hegemonic creature of narrator-voice-author is deconstructed. The singer Butusov becomes a diegetic character. Similarly, the implied author turns into an explicit author when the director-proxies appear as characters who are in control of the music. This is the result of the diegetization of

the music: diegeticity of a song means the absence of the narrator's voice, which in turn reveals Butusov the character behind the songs, but also reveals Balabanov the implied author. All of these subjectivities in control of the music accentuate the gap between the music and the main character. Yet the music is undeniably connected with the main character throughout the film. The paradoxical nature of this connection is explored further in the next subchapter.

### 3.3.2 Music and the Main Character

*Brother* is a film which focuses on depicting the adventures of its main character, Danila. Of a total of 69 scenes, only nine depict action taking place without the main character. This means that Danila is unquestionably the film's main focalizer. The general level of focalization on the visual level in *Brother* is external focalization. This is also true in terms of *Brother*'s music in many cases: Heldt (2013: 124) points out that showing what music a character makes, listens to, serves as "characterization through the establishment of diegetic facts" and can be categorized as external focalization. However, focalization can also go deeper and become internal focalization. With music this means cues that are either heard from a character's perspective (surface internal focalization), or that act as conveyors of a character's feelings, thoughts and other mental processes (deep internal focalization) (Heldt 2013: 129). This distinction in depth of focalization can also be seen as a distinction in the music's level of diegeticity and in the agency in control of it.

In this chapter, I will examine the nature of the main character's relationship with the music of the film. I will look at how the changes in the music's level of diegeticity and changes in the agency in control of the music, affect the viewer's perception of Danila. Essentially, this chapter is about how the main idiom functions as character description of the main character.

Despite the music's close connection with the main character (its primary motivation is his fandom), the Russian critics saw a huge gap between Nautilus Pompilius and young Danila (Mancov 1998; Margolit 1998; Gladil'sčikov 1997). Nautilus's

political and intellectual music does not seem very relevant or accessible to the main character: he is not a pondering, thinking man. Many critics point out that he seems oblivious to the lyrics, even incapable of understanding them (Margolit 1998, Gladil'sčikov 2000). This unlikely combination of the music with a character like Danila stretched the boundaries of the believable and was seen as destroying the cinematic illusion:

The objective distance is broken when viewers are led to believe that [the main character] has a passion for the works of Vjačeslav Butusov. But the leader of Nautilus belongs to a different generation. His social protest is connected with the end of the 1980s, and this era has left a lasting impression on his character, both on stage and on screen. [...] Butusov's antitotalitarian, "heroic" past should either bore him [the main character] or at least leave him indifferent. (Mancov 1998.)

This can be seen as the critic evaluating the film's use of music in terms of what can be considered realistic. Furthermore, the connection between Balabanov and Butusov is seen not just as a fault in the film's musical strategy but also as something that excludes the main character from the equation. Jurij Gladil'sčikov summarized the main points of the film's music's reception a few years later:

Reviewers all wrote about the mismatch of Bagrov and Nautilus, and came to the conclusion that it is about the infantility of the hero-killer. He is listening to the intellectual Nautilus, but he does not hear them. [...] In other words, a generation has emerged who appears to be grown up, yet is not able to reflect upon things like the meaning of death and the nature of evil. (Gladil'sčikov 2000.)

Overall, this is a strong statement – and it is something that is brought up by the way music is used in the film. The main idiom by its very nature stands in opposition to the main character. This binary opposition places the music in a morally superior position to the main character who appears stupid and worthless by comparison.

It is true that Danila does not make a single reference to the songs' contents in the dialogue. His comments remain on a very superficial level: "I like their music," "Can I have their CD?" This is despite the fact that, in listening to an English-language song, his first question is "What are they singing about?" implying that when songs are sung in Russian, he does understand the content, and the content does matter to him. Nevertheless, he himself points out: "U menja sluha net," which literally means



“I do not have hearing” (scene 58). The statement means that he is tone-deaf and unable to sing. It can also be seen as a parallel comment to what Berliner and Furia (2002: 26) argue about the use of “internal songs” in modern American cinema: “[Dustin] Hoffman [in *The Graduate*], in every sense of the phrase, ‘can’t sing.’”<sup>212</sup>

Nautilus and their music, as well as the music industry as a whole, are placed in an entirely different sphere of action already in the opening scene. The industry people are city folk who have intruded on the countryside. In a sense, Danila follows them to the city, trying to find them, but never quite managing, and he fails to realize that he and they belong to two different worlds. Susan Larsen, in her analysis of *Brother*, concludes that the film is about the conflict between the late-Soviet intelligentsia and the new Russian consumers (S. Larsen 2003: 506). Thus, it is a conflict between middle-aged and young adults, between urban and rural areas, between privileged intelligentsia and an uneducated working class. Clearly, Butusov and Balabanov align themselves with the first group, and Danila, the lonely hero, belongs to the second group.

Despite the generational, social, and intellectual gap between the main idiom and the main character, the music of Nautilus Pompilius is clearly linked to Danila throughout the entire film. The presence of Nautilus on the music track is diegetically motivated through the main character, through his becoming their fan and his active desire to hear their music. The opening scene in *Brother* already draws attention to diegetic music as something that the characters can discuss, react to, and draw attention to; it is about agency and interaction. Right from the start it is Danila who brings up the topic of music in the film’s very first line of dialogue: “What is this song?” It is Danila who draws attention to the diegeticity of the music, or even vice versa: the music must be categorized as diegetic because Danila constantly draws attention to it in the dialogue. Danila’s fandom and the music’s diegeticity are both about active agency: it is Danila who insists on talking about Nautilus and Danila is the only character in the film who listens to their music. All of the other

---

212 According to Berliner and Furia these modern internal songs “oppose the tradition of songs in movie musicals, signifying not the relief that comes through musical expression but rather the frustration of a character with inadequate means or occasions to express himself” (2002: 26).

characters are defined by other musical tastes. It is therefore the main character's taste in music that defines the main idiom, and in this sense, the music is also his music.

Danila's fandom defines important aspects about his character. His fandom makes him more accessible and provides the audience a point of identification. His relationship with the music accentuates his ordinariness: he is not an artist himself, but a clumsy and awkward admirer of the band, a member of the audience. This aspect of Danila is presented already in the opening scene, which defines him as more realistic than the fiction that takes place in front of the camera. Although the director controls the action, he does not have control over Danila, who keeps moving and talking even after the director has ordered everyone to stop. Furthermore, in this key moment, we identify with Danila as being one of us instead of one of them, meaning the film-makers. Later, for example, when in the middle of the kidnapping operation Danila suddenly talks about Nautilus to the director Stěpa (scene 54), we are instantly reminded of the initial connection we had with Danila. On this level, audience identification with Danila takes place not through the use of music in the film (as in focalization) but through the act of consuming the music. In that sense it is not the music itself, but the topic of music and the topic of fandom in the narrative that become a motif for the realistic, ordinary side of Danila. The diegetic referencing of the music not only makes the music real, but also makes Danila real.

Overall, the consumption of music (the act of buying and also of being a fan) can be seen as a form of character control and ownership of the music. In order to gain the right to listen to music whenever he wishes, Danila has to buy the albums for himself. Consuming the music is a way to control the music; it is an act of empowerment. By buying the albums, Danila also takes the diegetic music and turns it into a soundtrack of his own life: music through the earphones acts as non-diegetic background filler, audible only to him. It is symptomatic that eventually it is the act of killing that provides him access to the music (the money with which to buy CDs).

The fetish of the portable player in *Brother* can be seen as a reference to a form of male homosocial bonding, as Pamela Robertson Wojcik (2001: 435) points out in her discussion of fandom and playback technology fetish in American popular culture.

But the fetish can also be read in the context of Irene Kahn Atkins's discussion of killing scenes and record players ("needle-dropping scenes") in American gangster films (1983: 122, nt 6). Quentin Tarantino's films, in particular, connect killers with fetishizing playback technology (Garner 2001: 188-189).<sup>213</sup> From this perspective, Danila's fandom and his handling of all the playback equipment would mark him not only as an ordinary boy, but also as a killer, depending on the context.

Consuming music is also the only way for Danila, the lonely hero, to find a reference group for himself. For Gladil'sčikov (2000), the film's main focus is exactly that: Danila trying to find something to belong to. The film, *Gladil'sčikov* writes, is about individuals versus communities and about Danila trying to find a group to which he can belong to (a family, a relationship), but all forms of communal bonds have fallen apart. Danila fails to find a place of belonging – except in one respect: a theoretical belonging as a Nautilus fan. He frequents music shops throughout the first half of the film asking for the album he heard in the beginning, but repeatedly hears the same answer: "We had it, but it sold out."<sup>214</sup> Thus, even though he never actually makes friends with anyone who shares his passion for Nautilus, the theoretical reference group is out there, and the only way to be part of it is to keep buying the records.

Danila actively attempts to share his passion for Nautilus with other people. Any time there is a chance to share something with another character, Danila chooses to talk about music. Music is the only topic in connection with which the word "friend" is used in the entire film. The word is mentioned three times: a CD contains Nautilus songs "performed by their friends" (scene 11); Danila asks the director, "Be a friend, let me tape the album from you" (scene 54); and introducing the director to the homeless people, he says: "This is my friend Stěpa" (scene 56).<sup>215</sup> The musicians' party is the ultimate visualization of camaraderie, peace, love, and togetherness (scenes 52-53). All these examples of music combined with the notion of friendship

---

213 Garner (2001: 200) writes that Tarantino characters prefer older playback technology, because CDs cannot be fetishized in the same way. Balabanov, in a sense, proves him wrong.

214 "Bystro razbyrajutsja."

215 "V ispolnenii družej" (scene 11); "Bud' drugom, daj perepisat'" (scene 54); "Èto moj drug Stěpa" (scene 56).

creates a stark contrast to Danila, who is always alone. The saleswoman in the music shop is the only character in the film who says that she missed Danila while he was gone.

Whenever Danila speaks of music (to a security guard in scene 3; with the director in scene 54), he sits down next to the person in a sign of camaraderie. Ironically, his attempts at camaraderie through music are doomed to failure: the music industry insiders find him intimidating. Danila attempts to share the music with all the women he meets, yet these attempts also fail. The women do not understand Danila's passion and are not able to share it. His mother scolds him (scene 6), and Kèt prefers other types of music (scene 16, 37, 46, 68), as does Sveta (scenes 36, 40, 59) – even though she makes a serious effort to understand. Furthermore, Kèt and Sveta are both defined as unsuitable mates for Danila because their musical tastes are fundamentally different from his (Kèt likes Eurotechno, Sveta sings “The Wide Open Sea”).

In one instance, music is also a way for Danila to define a fundamental difference (scene 46). Danila attempts to have an argument about music with a Frenchman he has met at a party, but the Frenchman simply smiles and nods his head in agreement. The two do not understand each other's language, but the word “music” is understandable to both: “muzyka” – “la musique.” Danila wants to say that he dislikes the music that the Frenchman likes, but the Frenchman understands only the word “music” and is happy. Danila wants to use the music to create conflict, but there is something about the concept that resists his attempt: the word in itself brings people together.

Despite Danila's attempts at sharing the music, the essential nature of the portable player is to exclude everyone else from the musical experience. This is especially clear in the scene in Sveta's bed (scene 35), in which the audience's aural experience is a combination of two individual points of hearing, Danila's and Sveta's. We hear Danila's instructions (which Sveta cannot hear because she is wearing the earphones) and we hear Sveta's music (which Danila cannot hear). Even though the scene emphasizes their togetherness, the audio track points out that sharing the moment is only a shared illusion.

Only the audience gets to share Danila's private point of hearing – or at least the audience has the impression of doing so. Nautilus is heard when Danila is engrossed in solitary activity, walking in the streets or building weapons in his room. We witness several shots of his earphones and close-ups of his ears while Nautilus songs are playing. Music by Nautilus, if interpreted as issuing from the portable player, thus signals Danila's point of hearing. This would mean a case of internal surface focalization, that is, music heard from a single character's perspective (Heldt 2013: 129). This creates a sense of intimacy between the audience and the main character. And the connection between Danila and the music is so strong, that every time we hear Nautilus's music, we assume that it is coming from his point of hearing.

However, the cues supposedly coming from the portable player are more complex than merely a representation of the main character's actual point of hearing. In chapter 3.2.1, I defined them as ambivalent, because they seem to have a diegetic source, yet these source shots prove to be false on many occasions. There are temporal ellipses and other methods that bring the use of the cues close to the use of a non-diegetic score; they have an illusory, evasive, and fluid nature. There are also Nautilus cues that are not connected with any source shots whatsoever, for example, "People on the Hill," heard for the first time when Danila arrives in St. Petersburg (scenes 10-12) and a second time at the cemetery (scene 55). These cannot be interpreted as depicting Danila's point of hearing. In the end, the only instance of a character's unquestioned point of hearing shared with the audience through the portable player is "Air" (scene 35), and it is Sveta's, not Danila's, point of hearing.

It is possible to divide diegetic music further into internal diegetic and external diegetic music (Bordwell & Thompson 2008: 284-285). Internal diegetic is music that is heard by one character only: it is imagined music, something a character hears in his or her head.<sup>216</sup> It would be possible to conclude that most of the music by Nautilus in *Brother* is neither non-diegetic nor external diegetic, but rather internal diegetic: it is music that Danila hears in his head, with or without the player. This would mean that it is not actual music heard by one character, but music that is imagined by a character. This is something that many of the false source shots seem

---

216 Claudia Gorbman uses the term "metadiegetic" (1987: 22-23).

to imply. This is a similar conclusion to Beumers's, as she resolves the ambiguity by simply stating that Danila listens to the music he wishes he could hear (1999c: 85). Her interpretation is that the confusion of the music reflects Danila's confusion: "The spectator is entangled in the illusionary quality of sound as much as Danila is entangled in the illusionary quality of his perception of reality" (Beumers 1999c: 85). The ambivalence of the music reflects the confusion of the main character's understanding of what is going on. The use of music, therefore, signifies something about Danila's perception. Given this point of view, it is noteworthy that Brown (1994: 70) points out that a film character hearing music that no one else can hear is typically a sign of a psychopath.<sup>217</sup> All in all, the ambivalence and discrepancies in the use of the music can be read as being part of Danila's character description. Thus, it could be possible to interpret the use of the music as a sign of Danila suffering from a possible war trauma – he is after all, a war veteran.

Birgit Beumers writes in her analysis, "The hero lives under the sound-system of another world, in which he is immortal; the CD player saves his life when it deflects a bullet" (1999c: 85). This other world can be seen as a reference to fantastic discourse. The instance of the CD player protecting Danila can also be read in a different way – that Danila is not wounded because the music was non-diegetic. In other words, in films that depart from realistic mode of narration by using non-diegetic music, there are such things as invincible heroes, who are not injured and keep on fighting even though real men would fall at the first blow. It is the non-diegetization of the music that protects Danila. His portable CD player, which acts as the "non-diegetizator" of the diegetic music, is his saving grace.

During the course of the film, Danila's sympathetic fandom receives a drastic counterpart from his other role as an efficient killer. These two sides of him can be seen as manifested in the two types of music heard in the film. When the music is talked about, and therefore clearly marked as diegetic music, Danila is emphatically a sympathetic and ordinary youngster. But when the music is turned into a non-

---

<sup>217</sup> Irene Kahn Atkins (1983: 57) makes a similar argument in claiming that the use of music associated with another era than the one depicted on screen is a sign of a character's impending psychosis. The music of *Nautilus*, as discussed earlier, is indeed a direct reference to a different era.

diegetic-like accompaniment to his adventures in the city, he becomes an invincible killer. The music elevates the narrative to the level of the fantastic and makes Danila epic and fantastic as well – not just a killer, but a hero.

When Danila is alone, with or without the CD player, the Nautilus songs heard with the images acquire non-diegetic qualities. These can be seen as instances of music depicting a kind of fantastic level of discourse. These are the scenes of Danila walking around St. Petersburg, building weapons (scenes 24, 62), carrying out the assassination at the market place and escaping (scenes 25-26), as well as the graveyard scene with the bodies (scene 55), and the attempted assassination of Danila (scene 58). The music can be interpreted as diegetic music coming from the CD player, which through assimilation of audience's and Danila's points-of-hearing, turns into non-diegetic like background music for the action. Alternatively, it can simply be read as non-diegetic music coming from the narrator. Essentially, there is ambivalence over the fact whose agency is behind the epic elevations. This agency determines whose interpretation it is to see Danila as a hero: his own or the narrator's? Overall, the ambivalence in agency can be read as the author-narrator's way of manifesting a slight difference of opinion about the nature of Danila's journey. The intermittent diegeticity of the music expresses that the narrator does not unequivocally accept Danila as the hero, and there is room for interpretation about the nature of his journey in general.<sup>218</sup>

Only when Danila is alone, there is room for some kind of "fantastic." This occurs only in his private relationship with music. This aspect of the music cannot be shared with others (and this is the tragedy of the music), because as soon as he starts to discuss it, diegetization occurs. Danila verbalized the presence of the music in the opening scene, and this diegetization of the music becomes a topic of the film. His quest for wings / a dream / a fantasy becomes a paradox in itself. The music cannot become the fantasy he is searching for because of the very reason that he is searching

---

218 Deviant characters shown playing diegetic music of their own have not been systematically analyzed as a narrative method, but individual examples are discussed by some scholars, such as Guido Heldt's (2013: 70, 88) examples of *Wild at Heart* (USA, 1990) and *Leon* (France, 1994). The latter is particularly interesting as in it, the narrator, in a sense, refuses to participate in listening to the music with the character and leaves him alone hearing music that not even the audience gets to share.

for it. His search, and the attention he directs to the music, means that the music cannot be “invisible” and “inaudible” in the classic Hollywood sense – it cannot hide and act as background music, because Danila keeps directing attention to it. His quest makes it diegetic and therefore the music cannot serve as the vehicle for the fantastic mode of narration, which non-diegetic music can be and typically is.

In considering the relationship between the main character and the music, it is therefore necessary to separate two aspects: the non-diegetic-like music (possibly heard through Danila’s point of hearing) as cues that accentuate the epic and heroic nature of Danila and his journey, and the music as the diegetic object of discussion and idolization, which accentuate Danila as ordinary, sympathetic, vulnerable and approachable. Shifting between the two creates a tension and represents the overall ambivalence in the main character.

### **3.4 Struggle over the Music: A Pattern Emerges**

In the previous chapters, I concluded that the use of music in *Brother*, and especially its main idiom, displays ambivalence on several different levels. The music is ambivalent in its relationship to the diegesis, how it addresses fantastic and realistic discourses, and in terms of authorial and character voice. Overall this ambivalence can be read as the result of an active struggle over the control of the music between two subjectivities: the author-narrator and the main character. The musical cues are not in a constant state of confusion, but they can be viewed as forming a pattern of systematic development. The development in the use of the music in the film’s structure can be seen as one organizing principle of the film, which gives reason to interpret entire segments in a different light depending on the use of music. Table 6 presents this pattern.



**Table 6. *Brother's* musical strategy as a structural pattern.**

Prologue: Non-diegetic to diegetic	Title:	Part I: Ambivalent Nautilus and CD player	Part II: Music with Sveta	Part III: Diegetic, other cues	Part IV: End of the player, divided music.	Epilogue: Diegetic to non- diegetic
Wings	Chord	People On the Hill When It Was Raining Mother of Gods Gentle Vampire Mother of Gods Air Mother of Gods	Air Film score Pop-pop Flying Frigate Flying Frigate	Max Don't Have Sex Giamaica Coz I Luv You For Free	People On the Hill Gentle Vampire Wide Open Sea Black Birds Film score 2 Beast	People On the Hill (demo)

In Table 6, the film is divided into seven segments: the prologue, title cue, parts I-IV, and epilogue. The division of the four middle parts is based on the type of music used and the cues' level of diegeticity.

There is a pattern in how the Nautilus songs from different periods are used: the older songs have a higher level of diegeticity. All of the songs from older albums are included as more realistically motivated cues ("Wings," "Air," "Pop-pop," "Flying Frigate," "Black Birds," and "Beast"), whereas the songs from the two new albums (*Jablokitaj* and *Atlantida*) are the basis for the non-diegetic Nautilus cues ("People on the Hill," "When it was Raining," "Mother of Gods," "Gentle Vampire"). It can be interpreted that the songs from *Jablokitaj* and *Atlantida* are not realistic, but they belong to the fantastic realm. These songs seem to emanate from the portable CD player, yet their diegetic connection to the source is refuted on several occasions. Danila is not able to buy the *Jablokitaj* album, which is evident in the scene in which he asks permission to tape the radio director's copy of the album (scene 54). The use of songs from these albums ends with the destruction of the portable player. Part I thus consists of ambivalent Nautilus cues from the two brand new Nautilus albums. Part II consists of older Nautilus songs, more rooted in the diegesis than those in the

previous segment. Part III consists of four consecutive diegetic cues of songs other than *Nautilus*. Part IV is a mixture of all the previous parts. Also important is the repetition of “People on the Hill,” each occurrence signaling a kind of new beginning. In this chapter, I will examine this structure more closely and provide a reading of *Brother* based on this development in the use of the music.

The opening scene portrays a shift from the fantastic to the realistic, as a non-diegetic cue transforms and turns out to be diegetic. On the one hand, the shift from non-diegetic to diegetic signals an immersion into the narrative, having the significance of: “we are about to tell you a story” (the non-diegetic opening song) and “now the story begins” (the dissolve to diegetic music). In effect, the non-diegetic opening music typically is equivalent to the phrase at the beginning of a fairy-tale, “Once upon a time..,” and the dissolve into diegetic music offers the second part of the phrase, “...there was a princess/ a boy / a castle / a monkey.” This often coincides with a shot that establishes space and character. Guido Heldt (2013: 24-25) sees credits and title sequences as a transitory space, which induces viewer immersion into the fictional world, bridging the boundary between the real world and the fiction. In *Brother*, however, there is an added self-reflexive twist in the opening cue, which, instead of unobtrusively inducing the immersion, actually highlights the use of the music. An immersion takes place nevertheless – the “falsehood” of the first image and the music heard over it works to affirm the “reality” of the events that are depicted from then on.

The opening scene also gives diegetic music a new definition: it is music that the characters can control. The (fictional) director yells “Stop!” and the music stops. Danila would like to hear more, but the director will not allow him to. Thus, we are provided with two contrasting subjectivities in relation to the music: the main character, who takes an interest in the music, and the director, who orders the music to stop. The scene draws attention to the music’s origins in the hands of the director: music in film is not there by accident, but is always placed there by someone, who can also take it away whenever he feels like it: the director says stop and the music stops. Therefore film music is not an objective (natural) phenomenon, but an act of

subjective selection. This emphasis prevents the director from representing any kind of narrative objectivity and turns him into just another subjectivity, placed in opposition to the main character. The implicit author is made explicit.

The rest of the prologue deepens the parameters of Danila's interest in the music: the name of Nautilus and the role of the director are established (scene 3), Danila makes his first attempt to buy a CD (scene 5), and the portable CD player is introduced (scene 6). The title cue includes an intrusion on the hegemony of Nautilus and the realistic soundscape of the opening titles: while all the other white-on-black intertitles are accompanied by sounds emanating from the scenes we witness in between the black frames, the title of the film is presented with a single majestic and ominous-sounding chord. This tiny fragment can be regarded as the only instance of original, non-diegetic instrumental music in the entire film. Having no lyrics and no direct relation to the diegetic world of the film, it offers a stark contrast to all the other music presented, namely, pre-existing diegetic or ambivalent songs. It also manifests a minimal amount of subjectivity: it is authorial presence not as subjective, but as highly objective in the traditional cinematic sense.

Part I begins with the introduction of brother Vitja (scene 8) and ends with Sveta in bed taking off the headphones and stopping the music (scene 35). In this part, the only music we hear is a series of ambivalent, mainly interpolated, Nautilus cues. These presumably emanate from Danila's private listening experience, but most often are mainly non-diegetic cues. Danila goes to the music shop twice and these can be read as his attempts to regain control over the music.

Danila's arrival in St. Petersburg is accompanied by the non-diegetically played "People on the Hill" over the images (scenes 10-12). The scene can be read in several different ways with regards to the music. The sequence can be seen as juxtaposing directorial control with Danila's taste: the director has chosen to play "People on the Hill," and in a sign of defiance Danila, enters the music shop and asks for a different song: "Do you have 'Wings' by Nautilus?" This can be interpreted as Danila disliking the song that the director has chosen for the scene. In any case, the scene accentuates Danila's lack (he does not have any music) and flaunts the fact that the

director has it and the audience gets to hear it. However, the presence of the music can also be read as a signifier of “Nautilus occupying Danila’s thoughts.” The scene can be read either as focusing on the overall presence of Nautilus (ignoring the fact that it is about two different songs) or as highlighting the opposition between the two songs.

Consuming the music is Danila’s way of attempting to be part of something that he is not a part of, while the author-narrator opposes Danila’s desire to use the portable player. Even though the author-narrator inadvertently gives Danila the impetus to buy the music, he tries to make him stop. Danila’s quest for music is most often met with negativity from other characters – or even with violence. He is violently thrown out from the film shoot, his mother scolds him and sees the music as the opposite of doing something useful, and Kèt does not like the music. Sveta tries, but she is critical of it. Danila’s father figure, Nemeč, is always accompanied by an absence of music, and Danila does not even attempt to discuss music with him. Yet it is the assassination job that provides Danila the money to go to the shop and buy CDs (scene 19).

The cues in part I are therefore ambivalent, because they are neither strictly diegetic nor non-diegetic; they are neither the narrator’s nor Danila’s. They occupy both spheres, as discussed in previous chapters. These ambivalent cues prevail until Danila forms a relationship with Sveta, in which she ends the fetish of the portable player in a very concrete manner.

Part II begins with the song “Air,” in a sequence (scenes 34-35) that, as discussed above, reiterates the opening scene’s abrupt transition from non-diegetic to diegetic music. It thus repeats on a smaller scale the descent from fantastic discourse into strictly realistic portrayal. The bedroom scene between Danila and Sveta is also notable because, instead of physical intimacy, the audience witnesses Danila teaching Sveta how to use the portable player (image 1.4):

DANILA: This is play. And this here is stop. Here you can fast forward and rewind. This is volume. Do you understand?<sup>219</sup>  
 [Sveta nods her head in agreement and smiles.]

Pamela Robertson Wojcik (2001: 440-441) describes a trope in American cinema of women using playback technology being marked as deviant characters, often especially as sexual transgressors. Therefore, it is not just Danila who through fetishizing these proxies announces his true character as a killer, but also Sveta, whose sexual transgressiveness is marked through her use of Danila's equipment. The use of the portable player can be seen as marking both characters as different types of transgressors.

In the middle of this scene, however, Sveta takes off the headphones, and this stops the music. This also signifies a temporary end to the use of the portable player. This is done in favor of more communal ways of listening: Sveta and Danila attend a Nautilus concert (scene 36) and watch a concert video (scene 40) together. This part presents the music of Nautilus in a diegetic manner, that is, in a socially more acceptable and controllable form. The two methods of consuming music are not merely more communal, but also both include a visual element along with the music, thus anchoring the music even more deeply in realism. In effect, Sveta makes Danila change his relationship to the music; private listening must be turned into a shared experience. This can be seen as a salutary effect that a romance with a mature woman has on Danila's reclusive psyche.

When Danila stops listening to the portable player, the music is no longer the audience's shared experience with Danila. Someone has come between the character and the audience, and deconstructed the identification process. This deconstruction comes in the form of the critical gaze of a woman. As long as the songs are ambivalent cues presumably coming from the portable player, the assimilating identification takes place between the main character and the audience with the help of the music. With the introduction of Sveta, the music starts shifting to a more clearly defined diegetic level, and simultaneously, the point of view shifts away from Danila. We no longer share his private musical experience, and this makes it possible

---

219 "Èto plej. Vot èto stop. Zdes' vperèd i nazad mataeš'. Èto gromkost'. Ponjal?"

to take a more critical stance to him. When we hear the music through Sveta's ears, we also start seeing Danila through Sveta's eyes. This is evident during the live concert as well as when Danila and Sveta watch the concert video together (images 7.1-7.2). The look that Sveta gives both Butusov and Danila signifies that she does not take part in Danila's obsession, but it also distances the audience from Danila's reactions. In both scenes, we hear the music and we see Danila enjoying the music, but we do not share that enjoyment. The expression on Sveta's face creates a distancing effect, which makes us look at Danila from the outside, with critical eyes.

Sveta's reaction to Danila's music and his fandom becomes synonymous with her reaction to his violent behavior. It has the same distancing effect as the face of Nemeč, whose worried look at Danila is connected several times with the end of the ambivalent cues bridged over from previous scenes. It is the same critical look that the director Stěpa gives when Danila starts talking about music during the kidnapping sequence. Yet none of these have the same effect when it comes to the assimilating power of the music itself as Sveta's gaze, because hers coincides with the music, and is primarily directed towards the music and Danila's way of consuming it. In a sense, Sveta's critical gaze is only an echo of the original subjectivity that comes between Danila and the music in the very first scene, namely the presence of the director, both as the actual directors as characters in the story, but also as the omnipresent and invisible subjectivity of the author-narrator.

This section in the film signals a shift from audience identification with Danila and the music to associating the music with Sveta and her point of view. As their relationship progresses, Danila gives Sveta a CD player of her own and a CD as well. Through these proxies he actually gives, not just the gift of music, but also marks her as the next victim of gangster brutality. It is the technology that brings on the violence. Sveta is the only character who is accompanied by a fragment of a Nautilus song without Danila being present (scene 41). After Sveta and Danila watch the concert video together, a fragment of the song, in a sense, attaches itself to Sveta and is hauntingly heard over her image as she drives the tram and walks over a bridge. This scene signals the beginning of a process whereby Danila gradually distances himself from the music, whereas Sveta becomes more entangled in it. In fact, after

letting Sveta listen to Nautilus through the portable CD player, Danila is no longer seen using it. The only time the player is shown after this, is the scene in part IV when it is destroyed by an assassin's bullet.

Part III presents a further result of abandoning the use of the portable player. It features a cluster of songs performed by artists other than Nautilus. They represent other characters' tastes in music: "Max" in a night club (scenes 45-46), "Giamaica" at a kidnapped man's apartment (scene 50), and "Coz I Luv You" and "For Free" heard at the musicians' party (scenes 52-53). This string of diegetic songs in realistic environments can be read as the inevitable consequence of losing the CD player – in other words, losing the ability to control one's own soundscape. This results in a more realistic and critical environment in which Danila is emphatically out of his element.

If the ambivalence of the Nautilus cues places them at the center of a power struggle between Danila (diegetic music) and the narrator (non-diegetic music), then the unambiguous presence in the diegesis of the musical exceptions emphasizes the fact that the songs are all chosen by someone other than by Danila or the narrator. Thus, the exceptions bring out other people's tastes and subjectivities, and break the intimate experience that the audience shares with Danila when he is listening to Nautilus. It is significant that even upstairs, where all the Nautilus members are relaxing, it is not their music which is being played. This emphasizes Danila's role as an intruder, and it also saves the Nautilus cues for his private listening.

The awkwardness and sense of not belonging are also evident in the scene with the "Max" song and in Danila's amusing attempt to dance to the song together with others. The song's lyrics also provide ironic commentary on the action: the line "Don't have sex with your ex" is connected with Danila's intention to cheat on Sveta with a girl he had met before her, whereas the insignificance of the lyrics on a larger scale is directly addressed in the dialogue. Later, another comical effect is also achieved through the ill-fitting use of the song "Giamaica." This time it is Danila who puts the record on, but he is at another man's house and therefore unable to choose his own music, instead having to adapt to the owner's taste. The fast-paced

and energetic estrada song creates a strong contrast to the torturous kidnapping sequence. The effect is not only humorous but also tragic in the sense that the violation of the man's private space (his home and his body) is accentuated by the fact that some-one else (a gangster, Danila) plays his record, meant for his recreation and enjoyment, and uses it as background music for his kidnapping and eventual killing.

The dissolution of the ambivalence between the main character's and narrator's music brings out not just other characters' tastes, but also the presence of the implied author. Both "Max" and "Giamaica," the former through ironic commentary and the latter through incongruence, draw attention to self-aware authorship, as argued by Heldt (2013: 84). The scene with the "Giamaica" song, however, not only highlights implied authorship, but also initiates a major turning point in the film, for it signals Danila's second encounter with the director. Danila asks permission to play some music and as soon as "Giamaica" starts playing, the doorbell rings.

MAN: I think I came to the wrong place. I should have gone up.

GANGSTER: It is not him.

[---]

DANILA: What is your name?

MAN: Stepan.

DANILA: Don't be afraid, Stepan. We will not touch you. You should just sit here quietly and don't move. OK?

MAN: OK.

DANILA: Who exactly are you?

MAN: A director. On Radio 1.

DANILA: A director? I met a director once. He was filming a music video.<sup>220</sup>

Thus, as soon as the ill-fitting diegetic music starts, a director magically appears. This emphasizes the interpretation of the realm of music as a fantastic space. The scene is a very literal interpretation of the idea of incongruent use of diegetic music as the only way to "catch a glimpse of the shy creature" – the implied author of a film (Heldt 2013: 79). This scene not only highlights the implied author with diegetic

---

220 "– Ja ne tuda popal, mne naverno, vyše. – Èto ne on. – Kak tebja zovut? – Stepan. – Ty Stepan, ne bojsja. My tebja ne tronem. Ty sidi tiho, ladno? – Horošo. – A kto ty? – Režissër, na radio 1. – Režissër? Videl ja odnogo režissëra. On klipa snimal."



music, the author, in a sense, appears through a proxy – and he seems very shy and alarmed indeed.

As soon as the director has arrived, Butusov follows shortly thereafter, and Danila follows him upstairs. They (a musician and a director) inhabit a space above the crime scene. That space represents the non-diegetic level as an actual space. Within that space there is also a personification of music – a woman with a guitar. After watching Nastja’s performance, Danila returns downstairs and kills the gangsters. Then he sits down next to the frightened director and tries to calm him down:

DANILA: It’s OK, it’s OK. We had an agreement. That’s enough now. OK, OK. It’s all over now. Let go, let go. See now?

[sits down next to Stepan]

You know, I generally don’t like directors. It’s OK, you’re alright. But hey, do you know that guy.. Butusov? You know, I like their music very much. And they have this new album out, *Jablokitaj*.

STEPAN: Yes.

DANILA: And do you have it?

STEPAN: Yes.

DANILA: Listen, be a friend, and let me tape it from your copy, OK?

STEPAN: OK.

DANILA: Yes? My name is Danila. Help me out, OK?<sup>221</sup>

If Stepan, or Stěpa as Danila later affectionately calls him, is read as an explicit representative of Balabanov the implicit filmmaker, then this dialogue about the music is crucially important. *Jablokitaj* is the album containing most of the Nautilus songs heard in the film. It is the album that Danila has not been able to buy for himself. It is the imagined music controlled by the narrator. The killing spree that takes place after Danila has listened to the beautiful Nastja performing her song, together with this dialogue about the Nautilus album with the director, signal a turning point in the film. The director acts as a gatekeeper and a mediator between the main character and the music, but in this scene Danila gets the upper hand and forces the director to give him the music. Danila forces the director to return to the ambivalent Nautilus cues. This signals the end of everything that the relationship

---

221 “– Tiho, tiho. My že dogovorilis’. Hvatit. Vsě. Pusti... Ja režissërov ne očën’. Ty vot etogo, Butusova, znaeš’? Mne ih muzyka očën’ nravitsja. U nih novyj al'bom vyšël. Jablokitaj nazyvaetsja. – Da. – U tebja est’? – Da. – Slyh, bud’ drugom, daj perepisať. – Horošo. – Da? Menja Danila zovut. Pomogi mne, ladno?”

with Sveta initiated, as the narrative returns to the music that existed before her appearance. Yet something has changed, because the portable CD player no longer plays a significant role.

Part IV begins with Stepan helping Danila get rid of the gangsters' bodies, which they dump at the cemetery to the accompaniment of a non-diegetic cue of a Nautilus song "People on the Hill" (scene 55). As Danila hides the carnage he has caused, the author-narrator accompanies him with a non-diegetic Nautilus cue. This can be read as a sign of the author-narrator condoning his violent behavior. The symbolic act of condoning through music receives a literal illustration in the director Stěpa physically assisting Danila in dragging the bodies. Both symbolically and literally, the director helps Danila get away with murder.<sup>222</sup>

The retaliation from the side of the author-narrator comes during the next non-diegetic cue ("Gentle Vampire" repeated, scene 58). In order to regain control of the music, the author-narrator resorts to destroying Danila's CD player, which also functions as a second reminder to the audience that ultimately the music we hear is always music controlled by the director. The music emphasizes its non-diegeticity, and the ambivalent connection to Danila is destroyed. After this, there are no more non-diegetic cues for Danila; all further cues emanate from concrete sources.

Sveta's song "Wide Open Sea" is an ironic commentary, both by her and by the implicit author: in effect, she is mocking the function that music has for Danila. The fact that she and Danila have no future together is expressed in the overall vicious irony manifested in the act of singing. It is a kind of slap in the face for Danila that music is not able to heal the scars left by violence.

The last song that Danila listens to in the privacy of his own room is an LP version of "Black Birds" while he builds a weapon for the final confrontation. This is the only incident in which it is possible to interpret the lyrics as Danila's inner voice. The scene also creates a parallel to the earlier montage scene of Danila building a

---

<sup>222</sup>This act of the director hiding the trail of corpses left by gangsters was later developed by Balabanov into an independent narrative of its own, the film called *A Stoker* (*Kočegar*, 2010), in which the main character can be seen as the director's alter ego.

bomb while listening to “Gentle Vampire.” There is a dialogue between the corresponding scenes and the lyrics heard over them. In the first instance, Butusov sings: “I give you the strength, I give you the power.”<sup>223</sup> In the second montage, the last line of the song is: “We do not need your eyes anymore, we have already been there, and taken what we needed.”<sup>224</sup> Although other interpretations are possible, this line can also be read as Danila’s response to the offer made in the earlier song. The dialogue can be seen as a description of the problematic relationship between the artist and the consumer of art. The artist (Butusov, Balabanov) can only affect his or her audience up to a point, but once the work of art is completed, the artist no longer has control over the creation; it is passed on to the consumer who from then on can use it as he or she pleases. The two weapon-building montages also create a parallel and a contrast with their use of mirrors. At the beginning of the “Gentle Vampire” sequence, the music and the guns were on two separate sides of a mirror; Danila’s head and hands were also depicted on opposite sides (images 8.1-8.4). This can be seen as reflecting a fundamental duality and the separateness of the two sides. In the “Black Birds” scene, the third shot is an image of Danila and the guns merely as a reflection in the mirror (images 9.1-9.2). There are no longer two sides: Danila has completely passed over to the other side. The image of the reflection, with its slightly distorted view, also functions as an image of insanity. After the final line of the song, “We have already been in your eyes, and taken all that we needed,” Danila looks at himself in the mirror (image 9.3). This is an important sign of self-discovery. The scene shows that the conflict between the ordinary boy and the killer has been resolved, and Danila the killer is born.

Furthermore, Danila is free of his obsession with Nautilus. By leaving the music behind, he is no longer under the control of the director. Susan Larsen (2003: 506) writes that Danila becomes a killer, but that the metamorphosis into a die-hard fan is equally important. I would argue that the point is not only about Danila becoming a fan, but also that Danila stops being a fan. “The Gentle Vampire” and “Black Birds” describe the beginning and end of a process in which Danila finds Nautilus’s music,

---

223 “Ja daju tebe silu, daju tebe vlast”

224 “Nam uže ne nužny glaza tvoji / pobuyvali uže v glazah tvoih / i vsě što nam nužno vzjali”

listens to it, and finally, when he no longer needs it, passes it on to someone else who needs it more than he does (Sveta). Now it is Sveta who is stuck with the music. The last image of Sveta shows her facing the camera, crying and clutching a mini-stereo as the opening of the song “Beast” is heard (image 1.7.). This is the only moment in the film when a straightforward line from a song can be read as the inner voice of a character. The first line “I look into the darkness”<sup>225</sup> is connected with a close-up of Sveta crying. The male voice singing a woman’s thoughts downplays the connection, yet the voice reinforces the idea that Sveta can at times be interpreted as the director’s alter ego.

*Brother* not only begins with Nautilus, it also ends with a Nautilus cue. The music is placed as the opening track as well as over the end credits, thus providing a kind of a frame within which the narrative unfolds. However, what is heard as the final song is not “Wings” but its counterpart, “People on the Hill,” albeit in a different version from what was heard earlier. The song’s placement at the end accentuates the importance of “People on the Hill” as the real beginning of the film. Danila’s arrival and departure structure the main core of the film narrative. The use of the same song for both events gives the film an elliptical form, enveloping the main narrative inside a frame formed by Nautilus’s music. However, instead of the slow and gloomy album version heard on two previous occasions in the film, the demo version is energetic and cheerful.<sup>226</sup> This means that the most upbeat song accompanies (and creates) the most upbeat moment in the entire film.

In the final scene that takes place in a truck, the topic of the director is taken up for the third time. Danila turns on the radio and the voice of the announcer is heard stating: “This next song we will hear is dedicated to all of you who are out there on the road.” With that, “People on the Hill” begins. The radio can be seen as a direct reference to director Stepan who was “a director on Radio 1”. The “quasi-magical”

---

225 “Ja smotrju v temnotu”

226 This slight variation among the repetitions is something that is typical of filmic leitmotifs. The image-music combination creates a parallel between the different scenes the same cue is heard in, but also a juxtaposition between the two cues and the two scenes: the variation in the cue signifies that something has changed.

coincidence that the radio happens to play a Nautilus song is an obvious way to highlight implied authorship, as Heldt (2013: 87-88) has argued. From the point of view of the power struggle, the film's final scene is a compromise between the director and his protagonist. Danila, no longer in possession of his CD player, resorts to listening to the radio. It is still Danila who decides when to put on the diegetic radio sound, but it is the director who gets to choose what kind of music will be played. As a sign of mutual understanding and good will, the director plays a Nautilus song for Danila and "all the people out there on the road." This is also the only time Danila shares a musical moment with a male character. The person who is awarded this honor is the truck-driver, who happens to be played by the cinematographer of the film, Sergej Astahov. The director gives his blessing to this mythical movie journey with the song he chooses to accompany them – he gives Danila the ultimate epic elevation and the open, bright wide road ahead.

Throughout the film, the constant movement of the Nautilus cues in and out of the diegesis is also reflected in the lyrics of the songs heard in the film. The recurring image in Kormil'cev's lyrics, and what links the two central songs of the film, "Wings" and "People on the Hill," is the concept of falling from high places (the hill, a window), as opposed to the saving grace provided by wings or the ability to fly. The oppositional positions of flying and falling are repeated in several other song lyrics heard in the film. In "Flying Frigate," Nastja sings about a vision of an illusionary ship and "an exhausted dove" drifting in the sky. "Air," the lyrics of which are absent from the film, is a song about jumping from a window, but instead of falling, the protagonist spreads his arms as if they were wings. In a few instances, flying is not only an image of salvation and beauty, because flying creatures can also be monsters. In "Gentle Vampire" the vampire arrives on a gust of wind through an open window; in the second weapon-building scene "Black Birds" fly down from the moon to peck out children's eyes. Therefore, flying up is an image of beauty and hope, whereas flying down becomes an image of danger and despair, and falling down represents the idea of letting go or even committing suicide.

The replacement of a little bit of hope (“Wings”) with the complete absence of hope (“People on the Hill,” album version) is rectified at the end when the chorus that was edited out of the song’s first occurrence is finally included: “The hill has no top, it is round like this earth, and only you and I know of this.”<sup>227</sup> The theme of cyclicity emerges as a solution – as if as an answer to the riddle at the end. And this is the main form of mythical text in comparison to ordinary narratives: the latter are linear, whereas myths are essentially cyclical (Lotman 1990: 151-153; see also Brown 1994: 9).

On a larger scale, the development in the use of the musical cues in *Brother* can be outlined as a distinctive plunge from non-diegetic into diegetic and back again, enveloping the film in the frame of a “more fictional” fiction that emphasizes the more realistic depiction in the middle part, but also the mythical proportions implicit in the story and its main character. Brown (1994: 69-70) argues that a cue that makes the transition from diegetic into non-diegetic music signifies a transition in the scene from an ordinary level of existence to the domain of myth. In *Brother*, the direction of the transition is the opposite: in the opening scene, Danila emerges from the myth and is brought into the real world. In the middle part, there is some serious ambiguity about where the music should go, who controls it and what it signifies about the main character and his journey. In the end, Danila rides back into the myth again, with the song on the radio turning into the non-diegetic music that accompanies the end credits. In a sense, at the beginning Danila descends (materializes) from myth into realism, and at the end he transcends back into the myth again.

One way of reading the meaning of the struggle over the control of the music is to read it as an ordinary boy’s dream of being a hero, which is what turning diegetic music into non-diegetic essentially does. In this way, the level of narration to which the music belongs signals a moral choice. If it is non-diegetic, then the narrator accepts the view that Danila’s actions and adventures are heroic and mythical. But if the music remains on the diegetic level, it is only Danila’s perception of heroism while the narrator keeps an objective distance.

---

227 “U holma net veršiny / On kryglyj kak èta zemlja / ob ètom znajem ty i ja”

But the struggle could also be read as a hero's dream of being an ordinary boy, for being real, which is what turning the music from non-diegetic into diegetic effectively does. It could be Danila's dream of being an ordinary teenager listening to rock music. It definitely would be to Danila's benefit if the film were a story about his aimlessness and the alienation of his generation. But because there are gangsters and killers around, this cannot be the case. The action motif keeps surfacing, and Danila has to keep eliminating it so that he can go back to what he really wants to do: listen to music. In the end, the only way Danila can gain access to the music is by becoming a killer. He cannot be an ordinary boy listening to music: therefore, he must become a killer listening to music. Since killing provides him with money, the killing literally enables Danila to gain access to the music. He even forces the director to give him the music at gunpoint.

In the case of *Brother*, music as a motif and violence as a motif are confined to two separate spheres, which do not overlap, or at least are not entirely "cross-contaminated" yet. The gangsters occupy a world that is essentially deprived of music, as demonstrated by the structural overview of the distribution of scenes with music and scenes without music in Table 3 [see Appendix 2]. Danila, whether intentionally or not, acts as a catalyst that begins to contaminate the spheres. He brings music, and the wrong kind of music at that, to the wrong spheres, and brings the music and the violence closer to one another. Thus the diegetic ambiguity of the music and the struggle over its control can be read as a negotiation between two motifs, two interpretations of the story, and, ultimately, as two models of film music conventions: the Russian and the non-Russian.

### **3.5 *Brother's* Musical Strategy and Russian Film Music Conventions**

This chapter provides the third step in the analyses for this study. After a consideration of how rock songs had been used in Russian cinema before *Brother* and how they are used as film music in *Brother*, this chapter discusses the relationship between the two practices. I take up how the use of music in *Brother*

relates to Russian cinema's conventional placement of rock song and its development: how the film builds its meaning on those conventions, and also in what sense *Brother* can be seen as departing from the tradition. In fact, conventions may be invoked not only through adherence to them, but also by explicitly rejecting them. In both cases the convention underlies the construction of meaning.

References to film music conventions can be made on two different levels: the level of individual scenes or the level of the overall structure. Thus, the use of individual cues may refer to particular tropes, traditions, genres, or even specific films. At the same time, the overall musical strategy can be positioned in relation to these conventions. This latter positioning, to a certain extent, defines the cinematic context and may even define the genre of the film in question. In this chapter, I discuss both levels. The numerous ways in which the cues are placed in *Brother* and the various styles they represent create a rich tapestry of references, which may or may not coincide with the overall musical strategy's main points of reference. This pertains especially to the musical exceptions: the main point of their existence is to refer to methods of film music usage that differ from the main method in this particular film.

The title sequence and exposition of any film usually introduce the main components of the story that is about to begin.<sup>228</sup> This means not just identifying the main characters and the basic parameters of place and action, but also introducing the stylistic components.<sup>229</sup> In the opening scene of *Brother*, two claims are made about the film's music. As the violin music turns out to be the beginning of a rock ballad, an explicit claim is made that the film's music will not be orchestral instrumental music but rock songs by Nautilus Pompilius. Additionally, it is claimed that the music will not be non-diegetic, but it will be diegetic music with a realistic sound

---

228 The title sequence and the exposition may be two entirely separate events with one following the other. Or they can be intertwined, when the opening titles occur during the expository scene, as is the case in *Brother*. The opening titles are edited in between scenes that take place in a provincial town, and the title of the film is placed last, signaling the end of the prologue. The prologue lasts more than six minutes and includes six short scenes.

229 According to Bordwell (1985: 150-151), films set intrinsic norms for themselves at the beginning. On title scenes, transitions into the narrative, and setting the basic parameters of the story, also see Heldt 2013: 34.



source. The opening scene thus creates a binary opposition between two musical strategies: non-diegetic instrumental scores and diegetic rock songs. The former alternative is openly rejected in favor of the latter.

These two strategies can be seen as coinciding with the two dominant film music methods in Soviet cinema, as categorized by Korganov and Frolov as early as in the 1960s: the symphonic type and the everyday, realistic type (1964: 70-71, 73-74). The first type uses symphonic orchestral music non-diegetically to evoke the epic and the fantastic, while the latter type uses diegetic songs that emanate from the realistic environments in which the characters live. The scene can also be read in terms of Claudia Gorbman's discussion of classic Hollywood's use of music evoking the emotional and the fantastic, a discussion in which Gorbman uses the Skull Island episode of *King Kong* (1933) as an example (1987: 73-76). It is tempting to consider the similarities between the *King Kong* scene and the opening scene in *Brother*. Both scenes show a woman presented on a pedestal as an offering waiting to be claimed, while the camera crew hides and also waits: the scene is set for the arrival of the hero-monster.

However, in *Brother*, even though the camera equipment is revealed, no equipment related to recording or producing sound is shown, thus adhering perfectly to Gorbman's rule of the invisibility of the audio apparatus (1987: 73). Therefore, the claim about musical realism is not as obvious as it would first appear, what is evoked instead is the fantastical gap between the two levels (Stilwell 2007). Instead of pertaining to either of the two methods, what is established is overall awareness that they exist.<sup>230</sup>

The aspiration to musical realism, however, is strongly re-emphasized by the realistic sound effects accompanying the opening credits that follow the opening scene. However, the title of the film is accompanied with a single non-diegetic chord. This tiny fragment of music is therefore the actual title cue. As previously mentioned, this is the only fragment of fully non-diegetic, original orchestral score music in the entire film. This solemn chord evokes a sense of epic tragedy and has strong

---

230 Heldt (2013: 4, 89-90) also discusses the effect of "the diegetic reveal" as being less about establishing a source, and more about creating confusion and a sense of surprise.

connotations of gangster thematics in the style of *The Godfather* (USA, 1972).<sup>231</sup> This association highlights American cinema as intertextual material: the film claims allegiance to American gangster films. It is also worth noting that, in this instance, the allegiance is claimed to those gangster films that represent serious drama, not, for example, the postmodern and humorous Tarantino films.

The title cue is placed in an interesting position: it does not represent the film's main idiom. Stylistically as well as structurally it is placed as an exception. It refers to a certain genre with the choice and placement of music, but the film's overall musical strategy does not adhere to that particular musical idiom anywhere else – there is no original orchestral score in the film. One context for reading this kind of misleading title cue is to consider the birth of rock as film music in the American context in the film *Blackboard Jungle* and its use of “Rock around the Clock.” The film's title credits feature a rock song, but the actual musical strategy of the film consists of more traditional scoring – no traces of rock are found in the actual body of the film. The song is therefore used as a marketing gimmick. *Brother's* title cue, in a sense, turns the traditional constellation upside down.

The title cue can also be thought of in terms of reconfirming a traditional division of labor between the two idioms, namely, that orchestral instrumental music belongs to the non-diegetic level, where it evokes associations of fantastic discourse and epic films, whereas rock songs, and especially Russian rock songs, belong to the diegetic level. But this traditional division is not what *Brother's* musical strategy is based on, as has already been shown on several occasions in this analysis.

As for commenting on what *Brother's* musical strategy is all about and how it relates to tradition, it is worth exploring what the film itself proclaims that musical strategy to be. As discussed above, the beginnings of films are the usual places to examine claims about musical strategy. Another possibility is to consider the exceptions: those fragments of music that are not part of the main idiom, but rather

---

231 Other signs indicating this allegiance are the style of the opening titles (white on black), and of course, the fact that the name of the film is a noun signifying a family member (see images 10.1 and 10.2). It can be added that the scene that follows the title shot is also similar in both films: both involve a negotiation over a murder contract between a male character and a gangster kingpin.

appear in direct opposition to it. The musical exceptions can be read as claims about what the main idiom is not. In *Brother*, those songs and other fragments of music that are not part of the main idiom are important elements in how the film comments on the changing conventions in songs' placement in films. In fact, each of the exceptions can be seen as representing a different convention of including song in film.

“Max Don't Have Sex” is presented as a song that Kèt and Danila dance to at a night club. Danila's awkwardness at dancing creates a humorous effect, which resembles the original positioning of rock songs as exceptions in the Soviet era cinema of the 1960s and 1970s. The songs were always connected with dancing, and almost always their purpose was to create contrast with the main character. The use of “Max Don't Have Sex” highlights how a shift has taken place: Russian rock has moved to the position of being the serious main idiom, and the place of the silly exception is now occupied by a Western techno song.

The kidnapping sequence with its juxtaposition of the downstairs and upstairs apartments also offers three interesting and oppositional methods of introducing and using diegetic music. The first song, “Giamaica,” which Danila chooses to play when he needs to hear some music in general, begins with the sound of a needle being placed on a record. The aural clue makes the scene a referent for Atkins's description of the American cinematic tradition of gangsters, killing scenes and record players (“needle-dropping scenes”) (1983: 122, nt 6). “Giamaica” is in fact the only musical cue in *Brother* that can be seen as an example of incongruent use of music. This moment of creating a contrapuntal effect by combining happy and energetic music with the threat of violence is the clearest link between *Brother* and the genre of Western art house violence, most notably Quentin Tarantino's films. It should be noted, however, that the music is played only when the threat of the impending violence is intensifying, whereas the actual killings take place in silence.

The main character going upstairs after the “Giamaica” scene signals not just a transition in space, it is also a step back in time and even in cultural context. After the incongruent use of music in the hands of the gangsters, we find ourselves at a private party among Russian intellectuals and musicians listening to foreign rock. This can be seen as a reference to the use of foreign rock in Russian films in the 1970s as

diegetically-placed background music. It also refers to the tradition of artists making brief appearances as themselves, thereby depicting the life of the creative intelligentsia. It can further be seen as a reference to perestroika rock films as a genre focused on documenting the life of underground rockers.

Deep in the heart of this cultural tradition is a woman with a guitar, Nastja. She becomes the ultimate personification of what Claudia Gorbman hints at in describing music in films as tending to be associated with a feminine presence (1987: 80-81). Placing Nastja at the center of materialized music is a beautiful reference to the tradition in Russian cinema of songs performed by women with guitars, starting with the first hit march in *The Counterplan* (1932) and continuing with performances in the 1960s and 1970s, for example in *Once More about Love* (1966), *Belorus Station* (1970), and *Irony of Fate* (1975).<sup>232</sup>

Sveta performs the last of the “other songs” in *Brother*, “The Wide Open Sea.” Her performance can be seen as a nod towards the oldest and most prevalent of the film song traditions, namely, ordinary characters singing. The absence of any kind of accompaniment to the singing accentuates the fact that this is not a musical. The context of the situation in which the song is sung places it in sarcastic quotation marks: Sveta has been raped by the gangsters who are looking for Danila, and Danila finds her beaten and bruised sitting at the kitchen table drinking and singing. She then asks Danila with bitter irony in her voice to sing along with her. This is an ironic use of a diegetic song with irony originating not from the implied author, but from this particular character herself. It is the ultimate criticism not just of Danila and his ways, but also of the overall constellation of using popular songs in a film about gangster violence. The idea of characters bursting into song simply will not do in these circumstances.

---

232 The three songs featured in the kidnapping sequence also symbolically encompass the evolution of Russian rock. For historian Artëm Troickij (1991: 14), Robertino was the equivalent of Bill Haley in the Soviet Union, the first superstar of foreign popular song. Then the British glam rock group of the 1970s represents the movement from listening to foreign popular song to listening to foreign rock, while the final step is represented by Nastja, who performs her own, domestic material: the birth of true Russian rock. To allow this place to be occupied by a female rock artist is a significant gesture.

Therefore, the four “other songs” on *Brother’s* music track can be seen as commentaries on the placement of song in the history of cinema. There is a silly dance scene, an allusion to modern Western usage (incongruence and killers), an example of realistic placement in the background, and two songs as performances by women (a song sung in private by a musician with a guitar or by a character in her kitchen). Nautilus’s songs, as the main idiom, are placed in opposition to these. The four songs showcase the different methods of diegetic inclusion of songs on film and affirm that the main idiom is something altogether different.

*Brother’s* musical strategy as a whole is placed under scrutiny by the placement of excerpts of two film scores with the film score. This kind of inclusion of mirrors or other miniature reduplicates of its own structure is typical in all types of art-texts and they often represent a perspective or point of view which contrasts with that of the overall text (Uspenskij 1995 [1970]: 193). These reduplicates can also be called *mise en abymes*. In effect, *Brother* makes a self-reflexive commentary on itself as an art form by placing within its structure two instances of other films shown on television in Vitja’s apartment: an excerpt of a war film and an excerpt of a porn film, the first one seen and the latter mainly heard. The fragments of film music heard in these excerpts are non-diegetic in their own filmic context, but diegetic in the context of *Brother*. The two music tracks also represent two alternatives of music as non-diegetic background: the first is aimed at heightening the emotion and it is emotionally involved in the action, while the latter is mere wallpaper music. This creates the ultimate juxtaposition of the overall musical strategy of *Brother* as opposed to a strictly non-diegetic instrumental score – be it emotionally involved or completely detached.

Furthermore, the three non-songs featured in the film (the title cue and the two score fragments) all have direct genre connections: a gangster film, a war film and a porn film. In effect, they are all references to American cinema. The latter two are also presented in a negative context: they are watched by gangsters and thus represent their decadent and degenerate taste for Western violence and pornography. Naturally, the juxtaposition highlights the differences between these film referents and the film we are watching. Yet since by means of the title cue *Brother* places itself

in the same category as the referents, it means that it is also declaring its own “worthlessness.” There is something fundamentally bad and dangerous about the (asynchronous) combination of music and moving image.<sup>233</sup>

Finally, the most obvious intext that mirrors the film-text as a whole is the music video with which the film begins. For a moment, the film assumes the role of a music video for Nautilus Pompilius’s “Wings.” The video is presented as a literal illustration of the song lyrics. The style is extravagant, fairytale-like, and highly detached from the real world in which most Russian people were living in the 1990s. This alternative is rejected: *Brother* the film is not a literal illustration, nor is it a music video. What it does with the music of Nautilus is something different.

All the “other music” presented in the film provides self-reflexive commentary on the nature of film music, and they all contrast with the main idiom. What they indicate is that the main idiom is neither diegetically placed songs, nor traditional non-diegetic score. Furthermore, the film connects visual narrative to the music of Nautilus without being a music video. On the level of the exposition and the musical exceptions, the film’s musical strategy creates a meta-narrative of what its aims are in terms of using rock song as film music. The film attempts to use rock songs as film music in a meaningful way so that the songs create new meanings for the images they accompany. At the same time, this usage of the songs opens up new perspectives for interpreting the songs as well.

However, even though the film claims to create something entirely different with its musical strategy, *Brother*’s use of rock song as the main idiom can be seen as building on two types of film music conventions: a foreign model and a domestic model. Danila’s never-ending search for the missing album can be seen as an ironic commentary on the Western tradition of consumer-oriented soundtracks: the viewers

---

<sup>233</sup>This tendency to declare cinema as a “worthless” art form is developed in Balabanov’s later films. *Of Freaks and Men (Pro urodov i ljudej*, 1998) makes an argument that the beauty of still photography is destroyed by the introduction of the moving image. In *Morphine (Morfi*, 2008), the main character shoots himself while watching one of the early silent movies. Balabanov’s last film, *Me Too (Ja tože hoču*, 2012), culminates by asking whether film-makers go to heaven – once a gangster and a musician have been admitted.

are constantly being reminded not to forget to buy the CD as well.<sup>234</sup> Danila's first question about the song and its performer can be seen as the very question the audience of a film with a traditional background score is not supposed to ask.<sup>235</sup> But it is a question that the audience of a film with a commercial and marketable pop-rock compilation score is supposed to ask, namely, "What is this music? – And where can I buy it?"

The use of a pop-rock compilation score that consists of non-diegetically placed songs as the film's main idiom, became a widespread stylistic feature of the New Hollywood cinema in the 1960s. Jeff Smith connects this with a wider trend in New Hollywood films of emulating European art cinema by using ambivalent or unmotivated protagonists (1998: 168). Smith points out that, at the same time, the films began using music as an important tool to delineate character goals and explore psychological states. For example, in *Easy Rider* (USA, 1967), which is another example of an early compilation score, the music is utilized "to tell the 'story' not told in the film's visuals and dialogue and to fill the void at the characters' hollow center" (Smith 1998: 168). It is easy to place *Brother* in line with this tradition, given that the main character is clearly a mystery, the visual style of the film is plain and minimalist, and the author-narrator largely keeps an objective distance.

However, the use of rock song as the main idiom does have established predecessors in the Russian film context as well. The most obvious point of reference is the perestroika rock films. Nautilus as a band is a direct reference to that era, because at that time, the group was at the height of their fame. However, with regard to the placement of the music, the connotation is not completely justified, as rock songs in perestroika era films were largely performed live by the groups themselves, based on realistic motivation in the film narrative. The films mainly functioned as documentation of the underground scene. The presence of Butusov and other

---

234 The traditional Russian perception was that, ever since the coming of sound, songs in American cinema were used as mere advertisement, a tendency which caused "serious harm" to the development of the medium (Korganov & Frolov 1964: 66-68).

235 See, for example, Brown 1994: 1; and also Gorbman's argument about the inaudibility of classic Hollywood's orchestral scores (1987: 76-79).

members of the group can be seen as a direct reference to these films, but as for the use of the music itself, there are more differences than similarities.

The closest *Brother* comes to presenting the music of Nautilus in this way is through their older songs, “Pop Pop” and “Flying Frigate,” which are performed live or on video by the band. Even closer to this tradition is the musicians’ cameo appearance as themselves in the musicians’ party scene. In addition, there is one direct, non-musical reference to one of the perestroika rock films: Danila is in disguise as he plans the assassination at the market-place, and his appearance is very close to that of the protagonist of *Assa*, Bananan (images 10.3-10.4). This scene and the topic of disguise can be seen as a visualization of the film’s musical strategy: it may appear like a perestroika rock film, but in truth it is something entirely different.

The name of the main character, Danila, can also be seen as a reference to the hero of *The Husband of the Baskerville Hound*, who was also called Danila. The use of the main idiom in *Brother* comes close to the way the Kino songs were used in that earlier film, as the main character’s leitmotif and the choice of the music was also motivated by his being a fan of the group. The storylines of both films are focused on gangster action, rather than the generational dilemma evoked in the perestroika era films and in the majority of other, earlier uses of rock as film music. Both films also turn away from the intellectual and avant-garde connections of Russian rock.

The musical strategy of *Brother* can be seen as picking up where *The Husband of the Baskerville Hound* left off. They both have a musical strategy that moves away from live diegetic performances and instead uses images of playback technology to create seemingly realistic motivation. This method allows a more flexible use of the music and the music crosses over to the non-diegetic level more easily. But *Brother*’s narration is clearly more aware of its role and relies more on evoking past traditions and connections of the music. The music’s relationship with the youth thematics as well as the intellectual connotations are nevertheless more relevant and part of the meaning-building in *Brother* than in its predecessor.

However, one of the main differences in the use of music in *Brother* from all of its domestic predecessors is that rock music in *Brother* is not the direct, authentic voice of the generation depicted. The music is not attempting to “fix the film in the now”



(Kermode 1995: 9, 12). On the contrary, it refers to an era from the past and it is presented as the voice of the older generation, specifically, the voice of the author-narrator. Thus, the use of music to represent the voice of authority, a voice that issues not from the young, but rather comments on them, brings *Brother's* musical strategy closer to the gentle didactics of Dinara Asanova's films.<sup>236</sup> In effect, *Brother* takes a step away from using rock to refer to the content of the film narrative, and turns rock into a device for narrating that content.

The ambivalences in the use of the main idiom relate to several cinematic traditions. The film not only addresses Russian film music conventions, but also is self-aware in doing so to the point of building a metanarrative on how to incorporate song into film. The roles of the main character, narrator and implied author are negotiated through the use of the music and its relative diegeticity. The ambivalences related to the music's placement are highlighted to the point that they become the main focus of the story itself. When the main character and the narrator-author fight over control of the music, they are fighting over control of the level of discourse, the status of its main character, and the correct interpretation of the story. Essentially, they are fighting over the appropriate cinematic context in which to place the film – through the use of music.

In his article "Conjectures on World Literature," Franco Moretti, elaborating on Tyn'janov's (1977 [1927]) literary evolution theory, writes about the evolution of the modern novel in different cultural contexts: "When a culture starts moving towards the modern novel, it's *always* as a compromise between foreign form and local materials" (Moretti 2013: 52, emphasis in the original). Instead of a binary relationship of foreign form and local material – the new novel is a triangle of foreign form, local material and local narrative voice:

---

236 There is further extrafilmic factor that point to a connection between *Brother* and Asanova's films: they were all made in Leningrad-St. Petersburg, at least partially in connection with Lenfil'm. Some of the crew members working on *Brother* may be sons and daughters of Lenfil'm workers who participated in Asanova's productions, for example Asanova's films were often edited by Tamara Lipartija, *Brother* by Marina Lipartija, Asanova's set decorator was Natal'ja Vasil'eva and *Brother's* costume designer was Nadežda Vasil'eva.

[A]nd it is precisely in this third dimension that these novels seem to be most unstable, most uneasy [...] Which makes sense: the narrator is the pole of comment, of explanation, of evaluation, and when foreign “formal patterns” (or actual foreign presence, for that matter) make characters behave in a strange way [...], then of course comment becomes uneasy – garrulous, erratic, rudderless. (Moretti 2013: 57-58.)

From this perspective, it is also worth noting how Moretti, in looking at the modernist tradition in literature in different national contexts, arrives at a conclusion that when adapting new narrative modes to domestic material the voice of the narrator becomes unstable. And if one accepts that music is one of the primary vehicles in film for communicating the narrator’s voice, then it becomes logical that music is the primary element to become unstable when combining new narrative modes with domestic material in film.

*Brother* can be seen as introducing a new structure (be it action film or gangster film) into highly familiar domestic material (be it youth film, perestroika film, fairy tales, or a St. Petersburg text) and music becomes the most significant element in combining these two wholes into a single film. This would imply that the ambivalence in the film’s use of music and the self-aware manner in which it is commented on within the film provide evidence of a new structural form being introduced in Russian cinema. In order to be up-to-date in film style and film narratives, the music must be adapted to accommodate the new form. This means that an old device is being moved into a new function (Tyn’janov 1977 [1927]). Rock song is on its way to becoming a full-fledged main idiom, one that is able to displace traditional orchestral scores.

## 4 Conclusions: Toward a Theory of Evolution in (Russian) Film Music

No, I am not Byron, I am another.<sup>237</sup>

This quotation from Mihajl Lermontov's poem, written in 1832, was originally intended to be the opening line of *Brother*, as is evident in the published original screenplay (Balabanov 2007: 153). The main character's stumbling onto the filming of a music video of "Wings" was to be preceded by a brief scene in which a gangster recited classic Russian poetry. The poetry scene, however, was dropped from the film's final version.<sup>238</sup> The poem captures the classic Russian dilemma: how to be an adaptation of a Western model and at the same time a truly original Russian creation.<sup>239</sup> This dilemma, one of the perennial themes of Russian culture, was highly relevant in the turmoil of the 1990s.

The poem places the whole film in the context of a domestic alternative to a foreign model. At the same time it brings out a theme that is not so evident in the original poem: coming to terms with one's own cultural heritage. The film is about addressing foreign influence through looking at one's own cultural past. By leaving out the reference to the poem and beginning straight away with the music video of "Wings," the film emphasizes the presence and role of the music rather than a mixture of cultural intertexts. This is very similar to what Lilya Kaganovsky points out about *Stiljagi*'s use of music: the use of Russian rock readjusts the focus away from the West and more towards Russia's relationship with its own past (2014: 264-265).

My research questions were: how is rock song used as film music in *Brother* and how does that usage relate to conventional uses of rock music in Russian cinema? I had three aims: to define the conventions of Russian film music in the use of rock song, to analyze *Brother*'s musical strategy in detail, and to observe how that strategy

---

237 "Net, ja ne Bajron, ja drugoj"

238 Two years later it appeared as the opening scene of *Brother 2*.

239 See, for example Lotman 1990: 137.

relates to the Russian conventions. In terms of the Lermontov quotation, if the film *Brother* is not a Byron (a Western model), my aim was to figure out what it actually is. And the answer can be found only by considering the Russian cultural heritage – in this case, Russian cinema.

The first part of the study aimed at defining film music conventions relating to rock songs in Russian cinema prior to the year 1997, when *Brother* was released. The use of songs in Russian cinema of the Soviet period was culturally specific. There is an overwhelming predominance of diegetic performances of songs in practically all film genres. Thus, the difference between a musical and a non-musical film is articulated in a slightly different way than in American cinema, for example. In Soviet musicals, the songs are often presented either as on-stage performances or as performances by characters in everyday settings, but with non-diegetic accompaniment. The difference between a musical and a non-musical film is the binary opposition between the private realm and the professional stage or alternatively between diegetic and non-diegetic musical accompaniment.

The songs in non-musical films are deeply rooted in the diegesis. The majority of songs examined here are performed by characters in private, domestic situations with the accompaniment of diegetic instruments. In particular, the trope of a woman with a guitar is a recurring image from the 1930s to the 1970s. The realistic motivation of songs and the absence of music in general can be seen as the dominant form, especially from the 1950s on. The types of songs used in Russian films of the era are also culturally specific: in the Stalin era, the mass song predominates, whereas in the 1950s and 1960s lyrical songs, bard songs, and folk-songs become the favored genres.

Rock songs also begin to appear in films during the 1960s and 1970s. They are usually placed as diegetic exceptions to the main idiom, but they are also placed in contrast to the other diegetic songs featured in the films. The use of rock is typically connected with dance, humor, and the generation gap. Rock represents the young generation's frivolity, and together rock and youth serve as contrasts to the main

characters who in general are not young and not frivolous. Just as rock is not the main musical idiom, young people are also not the main protagonists of the films.

Typical binary oppositions are created between rock music and poetry and between rock music and bard songs. Poetry and bard music signify high art and intellectualism and often are the expression of characters' innermost feelings. Rock on the other hand merely addresses the body – through dance. When Western rock is used, it is introduced through some kind of diegetic playback technology. In connection with technology, there is a more sinister aspect to diegetic (rock) music: it is often connected with deviant character behavior. Diegetic playback technology is also often used for expressing unempathetic attitude towards the characters or for the creation of tragic irony.

Dinara Asanova's films differ from the other examples examined here, as they focus on young people as the protagonists; consequently, the theme of rock music is more thoroughly integrated into the overall musical strategies. The aspect of humor connected with rock music is now missing: rock is not frivolous, because it expresses important aspects about the young people, who are taken seriously and not made fun of. Rock is still opposed to poetry and bard songs, which are more highly esteemed art forms. Rock still mainly addresses the physical body through the element of dance, while bards and poetry address the mind, but the argument is that young people need all of these.

Asanova's work shows a specific progression in relation to the rock idiom, which echoes a similar transition in rock music in the culture at large. Jazz and rock are first both presented as foreign elements; then there is a move to distinguish between foreign and domestic rock, with the latter gradually occupying more space. Overall, the narrator still largely refrains from using rock music as its voice, even though one example of non-diegetic use of a rock song can be found in *The Boys*.

In the perestroika era, rock music finally acquired the status of the main idiom in film music strategies, when underground rock groups and their lead vocalists became the topic of narration in several films. These films have often been mentioned as self-evident "rock films," but how rock is used as film music in them has not previously been analyzed. Scholarly discussion has usually focused on either the youth motif of

the films, or the on-screen portrayals of rock artists themselves. Essentially, this aspect of the films is about music as a thematic motif within the narrative.

However, even though all of the perestroika films examined here feature several rock songs, there are differences in their overall musical strategies. *The Burglar* illustrates the most traditional strategy, whereby all songs are presented as diegetic performances in binary opposition to the original composed score, which represents the authorial voice. *Assa* provides a non-diegetic original score composed by a rock musician with a few songs included non-diegetically, but all other songs are diegetic on-stage performances. In this film, there is no juxtaposition of different points of view through music; the main protagonists and the narrator share a unified view, which is expressed through the rock idiom in general. *The Needle* presents the most extraordinary strategy, as its main idiom is divided in two: diegetic audio fragments from pre-existing television shows, which dominate in the city scenes, and non-diegetic rock songs, which dominate in the desert scenes.

A common feature of these films of the perestroika era is that rock music is included as a narrative topic by showing the artists as actors. Moreover, the topics of youth and newness are complemented by more culturally specific connotations of high art and the avant-garde, which are connected with the underground rock scene. The final film analyzed in this section, however, showcases a different direction that might have become more popular had it not been for the overall decline of the film industry and film production. *The Husband of the Baskerville Hound* does not use rock as its main idiom, but rather as a leitmotif for the main protagonist. Instead of youth or underground art circles, the film connects the rock idiom with motorcycles and criminality and also with fandom and technology.

In sum, what can be observed from the overall musical strategies of the Soviet era films that deal with the rock idiom is a strong tendency to structure the different idioms in binary oppositions. In most cases, especially in the pre-perestroika films, there is an overall binary opposition between an original, composed instrumental score and songs of various genres. In effect, the music is divided into a main idiom and its exceptions.

The exceptions are typically defined by their diegeticity. The songs are realistically motivated. This is true especially for the rock idiom. Furthermore, the different styles in songs are also placed in binary oppositions and usually represent the different worldviews of the characters. In pre-perestroika films, rock music hardly ever represents a worldview that the narrator of the film would assimilate with his or her perception. The narrator can be seen as either accepting or rejecting a character's point of view, and this is shown by whether or not the character's music is elevated to the non-diegetic level. The fact that rock music remains solely on the diegetic level means that the narrators keep a certain distance from it, even if they do not entirely reject the idiom.

The perestroika rock films reshuffle the division slightly, as in most cases rock songs do become the narrator's voice. It is not always the only idiom representing a narrator's voice, but is accepted as part of that voice. It becomes the narrator's voice in films that depict young musicians as the true protagonists. But these films still do not depart from depicting rock as their content. Non-diegetic use of rock is still thematically motivated from within the diegesis by including the artists as actors. This means that rock music was not yet used as an independent tool for narration, but rather it remained as the topic of that narration. The concept of a rock movie is not just about the kind of music that is used in the film; it is also about rock music being related in some way to the content of the film as well. This implies that rock music is able to narrate things only about rock music itself and the youth culture related to it.

The second part of the study was a close reading of music as a structural element in the film *Brother*. The film's musical strategy is largely based on the traditional division between the main idiom and its exceptions. Unlike any of the earlier films analyzed, in *Brother* the main idiom consists exclusively of pre-existing rock songs, specifically songs by the group Nautilus Pompilius. Both in the film's reception and in the extratextual material, Nautilus songs dominate the discussion, yet other music also appears on the music track. The exceptions provide important contrasts to the main idiom, which comes to represent not just rock idiom and song form, but also Russian male contemporary music in general.

What sets the Nautilus songs apart from the film's other cues is that, for the most part, they perform the function of a non-diegetic score. They are the only songs used non-diegetically; their lyrics are highlighted as important narrative commentary, and they are repeated in leitmotivic fashion. However, the music of Nautilus is not as homogeneous a group as it might first appear. While unquestionably the songs serve as the main idiom, their opposition to the diegetic exceptions is not rigid. The development of Nautilus cues alongside the other musical cues in their relation to the narrative levels forms a pattern. This means, that the main idiom is not certain where it stands in relation to the other diegetic songs as exceptions and to the one exclusively non-diegetic chord played over the film's title. In a sense, the Nautilus songs are searching for their proper place.

This uncertainty is expressed in the illusory quality of the diegetic sources to which the main idiom is attached. The diegeticity of the music is highlighted, yet on close scrutiny, it proves to be mostly an illusion. Nautilus songs issuing from the portable player are ambivalent in that they belong neither to the non-diegetic sphere nor to the diegetic sphere. This ambivalence of the music creates a fantastical gap that accentuates both the fantastic discourse evoked by the use of non-diegetic music and the realistic discourse evoked by diegetic music. Thus, the transitions from one discourse to another become meaningful.

The uncertainty of belonging is also reflected in the main idiom's relationship with different agencies. On the whole, the lyrics evoke a single coherent male subjectivity. In most cases this can be read as the voice of the narrator, which comments on the main character through external focalization. The voice of Butusov and the implied author Balabanov are conflated into a unified male authorial voice narrating the film.

Simultaneously, both Butusov and the implied author are made explicit as actual characters in the film. These concretizations of the agencies behind the non-diegetic music can be seen as results of Danila's attempts to control the music. Diegetic music can be read as the exclusion of the narrator and the accentuation of the characters' agency. Danila's active fandom diegeticizes the music, yet at the same time a distance between the music and the main character is evident. Through the portable



CD player, the voice of the narrator and Danila's point of hearing conflate to a certain extent, and this allows a more fantastic, epic kind of narration. However, the voice of the lyrics creates a gap between the unquestioned assimilation of views. Furthermore, the continual tendency to diegeticize the music actually interferes with the reading of Danila as an unquestioned hero.

The two discourses behind the music represent two ways to read Danila's character. He is either an ordinary boy who becomes a criminal or he is a mythical hero. It can be said that the two agencies, Danila and the narrator, fight over this. Their struggle can also be seen as a clash of two conventions: the realistic motivation of music is the traditional Russian perception of film narration, whereas the mythical and the epic narration belong to a foreign model, an American way of narrating violent content. Making violence epic with the help of music can be seen as Hollywood's approach to film narration.

Overall, the music in *Brother* serves as an agent for narration, but it is also the topic of that narration. That topic is not music's role in culture in general or the process of being a musician, but rather what it means to be a rock fan in Russia in the 1990s, and even more, what it means to use Russian rock music in a film narrative in Russia in the 1990s. The film is a stage in an evolution and is simultaneously very aware of its role in that evolution. The film is also a metacommentary on the kind of music that should be used in film and how, and through this topic it highlights larger cultural issues of domestic and foreign elements and traditions as well as the issue of the generation gap, which is what a traditional rock film should be about in the first place.

What the reception of *Brother* shows is that using Russian rock music in a film that is not a story about musicians' or intellectuals' rebellion against the status quo was still not self-evident in late-1990s Russian cinema. The film critics' responses revealed an important difference in the conception of rock in Russia, in comparison to Western, and mainly American cinema, especially in its strong connotations of the intelligentsia during the perestroika. Rock was considered intellectual music, and in the 1990s, it became intellectual music that the young could not grasp. Now rock music itself was not pitted as a frivolous exception to the more serious main idiom,

but it became the serious main idiom – only in *Brother*, the main character is deemed somehow beneath the idiom, undeserving of it. On this level, the film acts as a metacommentary on a larger cultural issue: if it is so unacceptable for a young man like Danila to like the music of Nautilus, what does that tell us about the culture, and how it addresses its youth? What emerges is a clear mismatch. Yet this mismatch should not be read as a flaw in the film nor as discontinuity with the Soviet tradition, but rather the very thing on which the film’s meaning and the main character’s persona are built.

By contrast, in the American context, by the late 1990s, rock song as film music had lost its connection with the youth film genre, which in the Russian context was still highly current. Furthermore, in the Western context, the music’s diegetic referents, especially images of playback technology, were more connected with the post-modern self-reflexivity of Quentin Tarantino’s films rather than with providing realistic motivation pertaining to realistic discourse in films.

The struggle by different agencies over the right to control the music in *Brother* can be placed in the context of an evolution of a musical paradigm in Russian cinema. And thus the struggle gains far more structural significance than mere intertextual postmodern “fun and play.” The mismatch of Nautilus’s music and Danila is also a mismatch of American form and Russian content. Russian rock music does not function in the same way as American rock in an action-thriller’s music track. This mismatch highlights the difference between the two traditions.

In general, the binary opposition between the main idiom and the exceptions, which has been shown to be the basis for the musical strategies analyzed in this study, can be understood as representing two different functions of music in film. Structurally, the two different functions are served by two different elements. In honor of Vladimir Papernyj’s (2006 [1996]) influential theory of Culture 1 and Culture 2 as the organizing principle of Russian cultural history, the two musics could be called Film Music 1 and Film Music 2. The first represents the dominant form, the tool for narration, which is not the center of attention, and the second is the exception, the topic of narration, which draws attention to itself. In that way, the latter element is

also able to comment on its unobtrusive counterpart in a self-reflexive yet conventionalized way that does not necessarily question the integrity of the narrative.

What can be observed taking place in Russian cinema, in *Brother* as well as in some of its predecessors, is the shifting of an idiom that traditionally functioned as Film Music 2 to the position of Film Music 1. Yet as the idiom shifts position, it brings along with it several of the characteristics that relate more to the function of Film Music 2, thereby creating ambivalence. This ambivalence is especially noticeable in *Brother*, in which it becomes part of the meta-commentary of the narrative itself. *Brother* is a story of rock music attempting to function as Film Music 1, without completely succeeding: the music is uncertain about its new role and remains somewhere in between the two functions.

Building the musical strategy on a tension of binary oppositions between the main idiom and the exceptions can be defined as a fundamentally Russian way of organizing the music track of a film. The pattern of development in relation to the music's diegeticity creates a situation in which the musical strategy in *Brother* cannot really be categorized one way or the other. The result is a meta-narrative of structural development in film music. The film's musical strategy shows the changes that occur when one structural element (rock music) changes to a new function (non-diegetic music). An old device shifts place and begins to fulfill the function previously fulfilled by a different device (Tyn'janov 1977 [1924] & 1977 [1927]).

In this study, I have shown that the choices made about the music in the film *Brother* are an indicator of a change in the conventions of film music usage in Russian cinema. By taking a close look at this key film from the 1990s, we catch a glimpse of an evolution of devices taking place. This study opens up a wider discussion about the development and current status of Russian film music conventions.

On the whole, Russian film music both during and after the Soviet Union needs to be discussed beyond the scope of original orchestral scores of prominent composers and also beyond the idea of the Stalinist musical. The historical data provided in this study offer some indications on the general tendencies that are to be found in the films and their use of music both during and after the Soviet Union. What is needed

is more meticulous analyses of existing film music strategies throughout the different eras and studies of the role of different idioms used in those strategies. Furthermore, the discussion needs to be brought up to the present to address the full complexities of modern films' music tracks: the multitude of musical genres used, the various connotations and intertextual connections of pre-existing music and the overall structure of compilation and composite scores.

Russian cinema in general needs to be examined beyond the political context. If the 1990s were years of fundamental change, what deserves closer scrutiny is how that change affected the poetics of the films themselves. This means looking at films as narrative and formal structures, not merely as the stories they narrate. Aleksej Balabanov's work in particular needs to be studied beyond the concepts of nationalism or patriotism, to be considered as art-texts that exploit various sets of cinematic conventions, both national and international. This entails a move from describing the contexts and the thematics of the films to a discussion of the actual films themselves and their specific storytelling methods.

Musical strategies in films need to be addressed as whole structures operating as integral components in the film's overall larger structure. The individual examples gain meaning only in relation to the whole. Understanding the musical strategy as a structure of binary oppositions between main idioms and exceptions, between levels of narration, modes of discourse, and agencies in control of the music has been described in this study as a uniquely Russian manifestation. What would be interesting to find out is to what extent these features are specific to Russian culture or whether similar traces can be found in other cinematic contexts as well.

## Filmography

*Alone (Odna)*. 1931, Sojuzkino. Directed by Grigorij Kozincev and Leonid Trauberg.

*Assa*. 1987, Mosfil'm. Directed by Sergej Solov'ëv.

*Afonja*. 1975, Mosfil'm. Directed by Georgij Danelija.

*Arrows of Robin Hood, The (Strely Robin Guda)*. 1975, Rižskaja kinostudija.  
Directed by Sergej Tarasov.

*Ballad of Ivanhoe the Excellent Knight, The (Ballada o doblestnom rycare Ajvengo)*.  
1982, Mosfil'm. Directed by Sergej Tarasov.

*Barber of Siberia, The (Sibirskij cirjul'nik)*. 1999, Studija TRITE, Camera One  
(France). Directed by Nikita Mihalkov.

*Belorus Station, The (Belorusskij vokzal)*. 1970, Mosfil'm. Directed by Andrei  
Smirnov.

*Black Rose Is an Emblem of Sorrow, Red Rose Is an Emblem of Love (Čěrnaja roza –  
èmblema pečali, krasnaja roza – èmblema ljubvi)*. 1989, Mosfil'm. Directed by  
Sergej Solov'ëv.

*Boys, The (Pacany)*. 1983, Lenfil'm. Directed by Dinara Asanova.

*Brother (Brat)*. 1997, Kinokompanija STV. Directed by Aleksej Balabanov.

*Brother 2 (Brat 2)*. 2000, Kinokompanija STV. Directed by Aleksej Balabanov.

*Burglar, The (Vzломščik)*. 1987, Lenfil'm. Directed by Valerij Ogorodnikov.

*Burnt by the Sun (Utomlënnye solncem)*. 1994, Studija TRITE, Camera One  
(France). Directed by Nikita Mihalkov.

*Cargo 200 (Gruz 200)*. 2006, Kinokompanija STV. Directed by Aleksej Balabanov.

*Castle, The (Zamok)*. 1994, Kinokompanija STV. Directed by Aleksej Balabanov.

*Counter-Plan, The (Vstrečnyj)*. 1932, Lenfil'm. Directed by Lev Arnštam, Fridrih  
Ermler and Sergej Jutkevič.

*Criminals by Law (Vory v zakone)*. 1988, Kinostudija imeni Gor'kogo. Directed by  
Jurij Kara.

*D'Artagnan and the Three Musketeers (D'Artan'jan i tri mušketëra)*. 1978,  
Odesskaja kinostudija. Directed by Georgij Jungval'd-Hil'kevič.

*Film Concert (Fil'm-koncert)*. Lenfil'm, 1940. Directed by Semën Timošenko.

- Freedom Is Paradise (SER - Svoboda èto raj)*. 1989, Mosfil'm. Directed by Sergej Bodrov.
- Happy Days (Ščastlivye dni)*. 1992, Kinokompanija STV, Lenfil'm, Intersinemart. Directed by Aleksej Balabanov.
- House Under a Starry Sky (Dom pod zvezdnym nebom)*. 1991, Mosfil'm. Directed by Sergej Solov'ëv.
- Husband of the Baskerville Hound, The (Muž sobaki Baskervilej)*. 1990, Kinovideofirma "Jupiter" and Jalta-fil'm. Directed by Stanislav Tajušev.
- I Am Twenty (Mne 20 let)*. 1964, Kinostudija imeni M. Gor'kogo. Directed by Marlen Huciev.
- I Want To Speak (Prošu slova)*. 1975, Lenfil'm. Directed by Gleb Panfilov.
- In That Land (V toj strane)*. 1997, Lenfil'm & Narodnyj fi'm. Directed by Lidija Bobrova.
- Introducing Balujev (Znakom 'tes', Baluev)*. 1963, Lenfil'm. Directed by Viktor Komissarževskij
- Irony of Fate (Ironija sud'by)*. 1975, Mosfil'm. Directed by El'dar Rjazanov.
- It Happened in Penkovo (Delo bylo v Penkovo)*. 1957, Kinostudija imeni Gor'kogo. Directed by Stanislav Rostockij.
- Jolly Fellows, The (Vesëlye rebjata)*. 1934, Moskinokombinat. Directed by Grigorij Aleksandrov.
- Key Should Not Be Handed On, The (Ključ bez prava peredači)*. 1976, Lenfil'm. Directed by Dinara Asanova.
- Last Inch, The (Poslednyj djujm)*. 1958, Lenfil'm. Directed by Teodor Vul'fovič and Nikita Kurihin.
- Light Blue Gem (Goluboj karbunkul)*. 1979, Belorusfil'm. Directed by Nikolaj Lukjanov.
- Limit, The (Limita)*. 1994, Studija 29. Directed by Denis Evstigneev.
- Man from Capucine Street, The (Čelovek s bul'vara Kapucinov)*. 1988, Mosfil'm. Directed by Alla Surikova.
- Me Too (Ja tože hoču)*. 2012, Kinokompanija STV. Directed by Aleksej Balabanov.
- Mirror for a Hero, A (Zerkalo dlja geroja)*. 1987, Sverdlovskaja kinostudija. Directed by Vladimir Hotinen'ko.
- Morphine (Morfij)*. 2008, Kinokompanija STV. Directed by Aleksej Balabanov.
- Moscow Does Not Believe in Tears (Moskva slezam ne verit)*. 1979, Mosfil'm. Directed by Vladimir Menšov.

- Musical Story, A (Muzykal'naja istorija)*. 1940, Lenfil'm. Directed by Aleksandr Ivanovskij, Gerbert Rappaport.
- My Sweet, Dearest, Beloved, Only One (Milyj, dorogoj, ljubimyj, edinstvennyj)*. 1984, Lenfil'm. Directed by Dinara Asanova.
- Needle, The (Igla)*. 1988, Kazahfil'm. Directed by Rašid Nugmanov.
- New Babylon, The (Novyj Vavilon)*. 1929, Lensov kino. Directed by Grigorij Kozincev and Leonid Trauberg.
- Nine Days of One Year (Devjat' dnej odnogo goda)*. 1961, Mosfil'm. Directed by Mihail Romm.
- Of Freaks and Men (Pro urodov i ljudej)*. 1998, Kinokompanija STV. Directed by Aleksej Balabanov.
- Once More About Love (Eščë raz pro ljubov')*. 1968, Mosfil'm. Directed by Georgij Natanson.
- Peculiarities of the National Hunt (Osobennosti nacional'noj ohoty)*. 1995, Lenfil'm. Directed by Aleksandr Rogožkin.
- Prisoner of the Caucasus (Kavkazskij plennik)*. 1996, AO Karavan & BG Prodakšn. Directed by Sergej Bodrov, Sr.
- Prisoner of the Caucasus, or the New Adventures of Šurik, The (Kavkazskaja plennica, ili novye priključenija Šurika)*. 1966, Mosfil'm. Directed by Leonid Gajdaj.
- Repentance (Pokajanie)*. 1984, Gruzija-fil'm. Directed by Tengiz Abuladze.
- Road to Life, The (Putëvka v žizn')*. 1931, Mežrabpomfil'm. Directed by Nikolaj Ekk.
- Scarecrow, The (Čučelo)*. 1983, Mosfil'm. Directed by Rolan Bykov.
- Soul (Duša)*. 1981, Mosfil'm. Directed by Aleksandr Stefanoviš.
- Start Again (Natšni snačala)*. 1985, Mosfil'm. Directed by Aleksandr Stefanoviš.
- Stenka Razin, or Brigands from the Lower Reaches (Sten'ka Razin ili ponizovaja vol'nica)*. Atel'je A. Drankova, 1908. Directed by Vladimir Romaškov.
- Stiljagi*. 2008, Kinokompanija Krasnaja strela. Directed by Valerij Todorovskij.
- Stoker, A (Kočegar)*. 2010, Kinokompanija STV. Directed by Aleksej Balabanov.
- Thirty-Three (Tridcat' tri)*. 1966, Mosfil'm. Directed by Georgij Danelija.
- Tragedy in Rock Style (Tragedija v stile rok)*. 1988, Mosfil'm. Directed by Savva Kulič.
- Two Captains 2 (2 kapitana 2)*. 1992, Aurora fil'm, Nikola fil'm. Directed by Sergej Debižev.

*Useless Girl, The (Nekudyšnjaja)*. 1981, Lenfil'm. Directed by Dinara Asanova.

*Walking around Moscow (Ja šagaju po Moskve)*. 1963, Mosfil'm. Directed by Georgij Danelija.

*White Sun of the Desert, The (Beloe solnce pustyni)*. 1969, Mosfil'm. Directed by Vladimir Motyl'.

*Woodpeckers Don't Get Headaches (Ne bolit golova u dжатla)*. 1974, Lenfil'm. Directed by Dinara Asanova.

*Youth of Maksim (Junost' Maksima)*. 1935, Lenfil'm. Directed by Grigorij Kozincev and Leonid Trauberg.



## References

- Abdullaeva, Zara; Dondurej, Danijl; Zarhi, Nina; Karahan, Lev and Medvedev, Aleksej (2007), "Pro ljudej i urodov. Kruglyj stol 'IK,'" *Iskusstvo kino*, no. 7. Available at: <<http://www.kinoart.ru/archive/2007/07/n7-article3>> (Accessed March 29, 2017).
- Alekseev, A.; Burlaka, A. and Sidorov, A. (1991), *Kto est' kto v sovetskom roke. Illjustrirrovannaja enciklopedija otečestvennoj rok-muzyki*, Moscow: Izdatel'stvo MP "Ostankino."
- Altman, Rick (1980a), "Introduction," *Cinema/Sound*, Yale French Studies, no. 60, pp. 3-15.
- Altman, Rick (1980b), "Moving Lips. Cinema as Ventriloquism," *Cinema/Sound*, Yale French Studies, no. 60, pp. 67-79.
- Altman, Rick (1987), *The American Film Musical*, Bloomington: Indiana University Press.
- Altman, Rick (2004), *Silent Film Sound*, New York: Columbia University Press.
- Anemone, Anthony (2008), "About Killers, Freaks, and Real Men. The Vigilante Hero of Aleksei Balabanov's Films," in Stephen M. Norris and Zara M. Torlone (eds), *Insiders and Outsiders in Russian Cinema*, Bloomington: Indiana University Press, pp. 127-141.
- Astaf'eva, L. A. (1991), "Obraz pesni v russkom sovetskom kinematografe 70-80-h godov," in *Fol'klor: Pesennoe nasledie*, Moscow: Nauka, pp. 38-61. Available at: <<http://feb-web.ru/feb/byliny/critics/fpn/fpn-038-.htm>> (Accessed March 28, 2017).
- Atkins, Irene Kahn (1983), *Source Music in Motion Pictures*, Rutherford: Fairleigh Dickinson University Press.
- Balabanov, Aleksej (2007). *Gruz 200 i drugie kinoscenarij*. St. Petersburg: Seans / Amfora.
- Berliner, Todd and Furia, Philip (2002), "The Sounds of Silence: Songs in Hollywood Films Since the 1960s," *Style*, vol. 36, no. 1, Time, Music and Textuality (Spring), pp. 19-35.
- Beumers, Birgit (1999a), "Cinemarket, or the Russian Film Industry in 'Mission Possible,'" *Europe-Asia Studies*, vol. 51, no. 5, pp. 871-896.
- Beumers, Birgit (ed.) (1999b), *Russia on Reels. The Russian Idea in Post-Soviet Cinema*, London & New York: I. B. Tauris Publishers.

- Beumers, Birgit (1999c), "To Moscow! To Moscow? The Russian Hero and the Loss of the Centre," in Birgit Beumers (ed.), *Russia on Reels. The Russian Idea in Post-Soviet Cinema*, London & New York: I. B. Tauris Publishers, pp. 76-87.
- Beumers, Birgit (2003), "Soviet and Russian Blockbusters: A Question of Genre?," *Slavic Review*, 62, no. 3 (Fall), pp. 441-454.
- Beumers, Birgit (2009), *A History of Russian Cinema*, Oxford & New York: Berg.
- Bogomolov, Jurij (1997), "Killer – brat killera," *Iskusstvo kino*, no 10, pp. 27-31.
- Bordwell, David (1985), *Narration in the Fiction Film*, London: Methuen.
- Bordwell, David, and Thompson, Kristin (2008), *Film Art. An Introduction*, 8th edition, New York: Mc Graw-Hill.
- Brown, Royal S. (1994), *Overtones and Undertones. Reading Film Music*. London, Berkeley and Los Angeles: University of California Press.
- Buhler, James (2001), "Analytical and Interpretive Approaches to Film Music (II): Analysing Interactions of Music and Film," in Kevin J. Donnelly (ed.), *Film Music. Critical Approaches*, Edinburgh: Edinburgh University Press, pp. 39-61.
- Chion, Michel (1994), *Audio-vision. Sound on Screen*, (trans. Claudia Gorbman), New York: Columbia University Press.
- Christie, Ian (1998), "Formalism and Neoformalism," in John Hill and Pamela Church Gibson (eds), *The Oxford Guide to Film Studies*, Oxford: Oxford University Press, pp. 58-66.
- Clark, Katerina (1995), "Aural Hieroglyphics? Some Reflections on the Role of Sound in Recent Russian Films and Its Historical Context," in Nancy Condee (ed.), *Soviet Hieroglyphics. Visual Culture in Late Twentieth-Century Russia*, Bloomington & London: Indiana University Press & BFI Publishing, pp. 1- 21.
- Condee, Nancy (2009), *The Imperial Trace. Recent Russian Cinema*, Oxford: Oxford University Press.
- Denisoff, R. Serge and Romanowski, William D. (1991), *Risky Business. Rock in Film*. New Brunswick & London: Transaction Publishers.
- Dondurei, Daniil (1999), "The State of the National Cinema," in Birgit Beumers (ed.), *Russia on Reels. The Russian Idea in Post-Soviet Cinema*, London & New York: I. B. Tauris Publishers, pp. 46-49.
- Dondurej, Danijl (1998), "Ne brat ja tebe, gnida..." *Iskusstvo kino*, no 2.  
Available at: <https://www.kinoart.ru/archive/1998/02/n2-article11> (Accessed March 23, 2018).
- Donnelly, Kevin J. (ed.) (2001), *Film Music. Critical Approaches*, Edinburgh: Edinburgh University Press.
- Drozdova, Marina (1993), "Sublimations from Socialism: New Images of Women in Soviet Cinematography in the Era of Perestroika," in Lynn Attwood (ed.), *Red*

*Women on the Silver Screen. Soviet women and cinema from the beginning to the end of the Communist era*, London: Pandora Press, pp. 198-209.

- Eagle, Herbert (1981), "Russian Formalist Film Theory: An Introduction," in Herbert Eagle (ed.), *Russian formalist film theory*, Michigan Slavic materials, no. 19, Ann Arbor: Department of Slavic Languages and Literatures, University of Michigan, pp. 9-54.
- Eagle, Herbert J. (2003), "Appropriation of the American Gangster Film and the Transition to Capitalism. Poland's *Dogs* and Russia's *Brother*," in Sabrina P. Ramet and Gordana P. Crnković (eds), *Kazaaam! Splat! Ploof! The American Impact on European Popular Culture since 1945*, Lanham: Rowman & Littlefield Publishers, pp. 127-147.
- Egorova, Tatiana K. (1997), *Soviet Film Music. An Historical Survey* (trans. Tatiana A. Ganf and Natalia A. Egunova), Amsterdam: Harwood Academic Publishers.
- Èjhenbaum, B. M. (1927), "Teorija 'formal'nogo metoda,'" in B. M. Èjhenbaum, *Literatura. Teorija. Kritika. Polemika*, Leningrad: Priboj, pp. 116-148. Available at: <[http://www.opojaz.ru/method/method\\_intro.html](http://www.opojaz.ru/method/method_intro.html)> (Accessed March 23, 2018).
- Ehrenstein, David and Reed, Bill (1982), *Rock on Film*. London: Virgin Books.
- Èjzenštejn, S. M; Pudovkin, V. I. and Aleksandrov, G. V. (1928), "Zajavka. Buduščee zvukovoj fil'my," *Sovetskij èkran*, no 32, p. 5.
- Faraday, George (2000), *Revolt of the Filmmakers. The Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry*, University Park, Pennsylvania: The Pennsylvania State University Press.
- Frid, Emilija Lazarevna (1967), *Muzyka v sovetskom kino*, Leningrad.
- Garner, Ken (2001), "'Would You Like to Hear Some Music?' Music in-and-out-of-control in the Films of Quentin Tarantino," in Kevin J. Donnelly (ed.), *Film Music. Critical Approaches*, Edinburgh: Edinburgh University Press, pp. 188-205.
- Genette, Gérard (1988), *Narrative Discourse Revisited* (trans. J. E. Lewin), Ithaca & London: Cornell University Press.
- German, Aleksej (1998), "Slom i sloj," *Obščaja gazeta*, no. 35, September 3.
- Gillespie, David C. (2003a), "The Sounds of Music: Soundtrack and Song in Soviet Film," *Slavic Review* 62.3 (Fall), pp. 473-490.
- Gillespie, David C. (2003b), *Russian Cinema*, Harlow: Longman.
- Gladil'sčikov, Jurij (1997), "Sjužet dlja nebolšogo ubijstva. 'Brat' – 'Priatelj pokojnika,'" *Itogi*, no 23, June 10. Available at: <<http://www.ctb.ru/content/view.jsp?id=662>> (Accessed March 16, 2010).
- Gladil'sčikov, Jurij (2000), "Odinočnoe plvanie. 'Brat-2' (slyšitsja 'bratva'): naš otvet Džejsmu Bondu i protšemu 'antisovetskomu kino,'" *Itogi*, July 6. Available

- at: <<http://www.itogi.ru/archive/2000/23/113549.html>> (Accessed March 23, 2018).
- Gladil'shchikov, Jurij (2007), "Znaj našego 'Brata,'" in Larisa Maljukova (ed.), *90-e. Kino, kotoroe my poterjali*, Moscow: Novaja gazeta & Zebra E, pp. 136-140.
- Gladilshchikov, Yuri (2002), "Market Analysis: Russia," in *Market Analyses. A Comprehensive Study of the Film and Television Markets in East Europe*, Export-Union des Deutschen Films GmbH, pp. 73-101.
- Goldmark, Daniel; Kramer, Lawrence; and Leppert, Richard (eds) (2007), *Beyond the Soundtrack. Representing Music in Cinema*, Berkeley, Los Angeles and London: University of California Press.
- Gorbman, Claudia (1987), *Unheard Melodies. Narrative Film Music*, Bloomington & London: Indiana University Press & BFI Publishing.
- Gorbman, Claudia (2006), "Ears Wide Open: Kubrick's Music," in Phil Powrie and Robynn Stilwell (eds), *Changing Tunes: The Use of Pre-existing Music in Film*, Aldershot: Ashgate, pp. 3-18.
- Gorbman, Claudia (2007), "Auteur Music," in Daniel Goldmark, Lawrence Kramer, and Richard Leppert (eds), *Beyond the Soundtrack. Representing Music in Cinema*, Berkeley, Los Angeles and London: University of California Press.
- Graham, Seth (2000), "Chernukha and Russian Film," *Studies in Slavic Cultures*, no 1, pp. 9-27.
- Grossberg, Lawrence (1992), *We Gotta Get out of This Place. Popular Conservatism and Postmodern Culture*, New York and London: Routledge.
- Grossberg, Lawrence (1993), "The Media Economy of Rock Culture: Cinema, Post-modernity and Authenticity," in Simon Frith, Andrew Goodwin, and Lawrence Grossberg (eds), *Sound & Vision. The Music Video Reader*, London and New York: Routledge, pp. 185-209.
- Hashamova, Yana (2007), "Aleksei Balabanov's Russian Hero: Fantasies of Wounded National Pride," *The Slavic and East European Journal*, vol. 51, no. 2, Special Forum Issue: Resent, Reassess, and Reinvent: The Three R's of Post-Soviet Cinema (Summer), pp. 295-311.
- Heldt, Guido (2013), *Music and Levels of Narration in Film. Steps Across the Border*, Bristol & Chicago: Intellect.
- Horton, Andrew, and Brashinsky, Michael (1992), *The Zero Hour. Glasnost and Soviet Cinema in Transition*, Princeton: Princeton University Press.
- Hubbert, Julie (2008), "Eisenstein's Theory of Film Music Revisited: Silent and Early Sound Antecedents," in Robynn J. Stilwell and Phil Powrie (eds), *Composing for the Screen in Germany and the USSR: Cultural Politics and Propaganda*, Bloomington: Indiana University Press, pp. 125-147.

- Jur'enen, Sergej (2011), "Putëvka v žizn'," transcription of a radio programme aired on Radio Svoboda on May 24, 2011. Available at: <http://www.svoboda.org/a/24204628.html> (Accessed September 21, 2017).
- Kaganovsky, Lilya (2007), "The Voice of Technology and the End of Soviet Silent Film: Grigorii Kozintsev and Leonid Trauberg's *Alone*," *Studies in Russian and Soviet Cinema*, 1: 3, pp. 265-281.
- Kaganovsky, Lilya (2014), "Russian Rock on Soviet Bones," in Lilya Kaganovsky and Masha Salazkina (eds), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*. Bloomington: Indiana University Press, pp. 252-272.
- Kaganovsky, Lilya and Salazkina, Masha (eds) (2014), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*, Bloomington: Indiana University Press.
- Kalinak, Kathryn (1992), *Settling the Score. Music and the Classical Hollywood Film*, Madison: University of Wisconsin Press.
- Kermode, Mark (1995), "Twisting the Knife," in Jonathan Romney and Adrian Wootton (eds), *Celluloid Jukebox. Popular Music and the Movies since the 50s*, London: BFI Publishing, pp. 8-19.
- Korganov, T. and Frolov, I. (1964), *Kino i muzyka. Muzyka v dramaturgii fil'ma*, Moscow: Iskusstvo.
- Kärjä, Antti-Ville (2005), "Varmuuden vuoksi omana sovituksena." *Kansallisen identiteetin rakentuminen 1950- ja 1960-luvun taitteen suomalaisten elokuvien populaarimusiikillisissa esityksissä*, Suomen etnomusikologisen seuran julkaisuja 13, Turku: k&h.
- Kärjä, Antti-Ville (2013), "A metahistorical perspective on Nordic popular music historiography," paper presented at Popular Music in the Nordic Countries symposium, Reykjavik, Iceland, 30 October 2013.
- Lahusen, Thomas (2002), "From Laughter 'Out of Sync' to Post-Synchronized Comedy: How the Stalinist Film Musical Caught Up with Hollywood and Overtook It," in Dubravka Juraga and Keith M. Booker (eds), *Socialist Cultures East and West: A Post-Cold War Reassessment*, New York: Praeger, pp. 31-42.
- Lannin, Steve; and Caley, Matthew (eds) (2005), *Pop Fiction. The Song in Cinema*, Bristol & Portland: Intellect Books.
- Larsen, Peter (2007), *Film Music* (trans. John Irons), London: Reaktion Books.
- Larsen, Susan (2003), "National Identity, Cultural Authority, and the Post-Soviet Blockbuster: Nikita Mikhalkov and Aleksei Balabanov," *Slavic Review*, 62, no. 3 (Fall), pp. 491-511.
- Lawton, Anna (1992), *Kinoglasnost: Soviet cinema in our time*, Cambridge: Cambridge University Press.

- Lexmann, Juraj (2006), *Theory of Film Music*. (trans. Mária Stašková and Miroslav Droždiak), Series of Slovak Academy of Sciences, volume 2, Frankfurt am Main: Peter Lang.
- Lipoveckij, M. (2000), "Vseh ljublju na svete ja!," *Iskusstvo kino*, no 11. Available at: <https://www.kinoart.ru/archive/2000/11/n11-article14> (Accessed March 23, 2018).
- Lotman, Jurij (1990), *Universe of the Mind. A Semiotic Theory of Culture* (trans. Ann Shukman), Bloomington: Indiana University Press.
- Lotman, Ju. M. (2005), *Ob iskusstve*, St. Petersburg: "Iskusstvo-SPB."
- Lotman, Iurii M., and Uspenskii Boris A. (1985), "Binary Models in the Dynamics of Russian Culture (to the End of the Eighteenth Century)," in Aleksandr Nakhimovsky and Alice Stone Nakhimovsky (eds), *The Semiotics of Russian Cultural History*, Ithaca & London: Cornell University Press.
- Maljukova, Larisa (ed.) (2007), *90-e. Kino, kotoroe my poteryali*, Moscow: Novaja gazeta & Zebra E.
- Mancov, I. (1998) "Strogij junoša," *Iskusstvo kino*, no. 2. Available at: <https://www.kinoart.ru/archive/1998/02/n2-article10> (Accessed March 23, 2018).
- Margolit, E. (1998), "Plač po pioneru, ili nemeckoe slovo 'Jablokitaj,'" *Iskusstvo kino*, no 2. Available at: <https://www.kinoart.ru/archive/1998/02/n2-article9> (Accessed March 23, 2018).
- Menashe, Louis (2001), "Moscow Believes in Tears: The Problems (and Promise?) of Russian Cinema in the Transition Period," *Cinéaste*, vol. 26, no. 3, summer, pp. 10-17. Available at: <http://www.cineaste.com/mosc.html> (accessed January 28, 2004).
- Mihalkov, Nikita (1999), "The Function of a National Cinema," in Birgit Beumers (ed.), *Russia on Reels. The Russian Idea in Post-Soviet Cinema*, London & New York: I. B. Tauris Publishers, pp. 50-53.
- Moretti, Franco (2013). *Distant Reading*. London & New York: Verso.
- Musskij, I. A (2007), *100 velikih otečestvennyh kinofilmov*, Moscow: Veče.
- Negus, Keith (1996), *Popular Music in Theory: An Introduction*, Cambridge: Polity Press.
- Neuberger, Joan (2014), "The Music and Landscape: Eisenstein, Prokofiev, and the Uses of Music in *Ivan the Terrible*," in Lilya Kaganovsky and Masha Salazkina (eds), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*. Bloomington: Indiana University Press, pp. 212-229.
- Nisnevich, Anna (2014), "Listening to *Muzykal'naia istoriia* (1940)," in Lilya Kaganovsky and Masha Salazkina (eds), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*, Bloomington: Indiana University Press, pp. 193-211.




- O'Toole, L. M. and Shukman, Ann (eds) (1977), *Russian Poetics in Translation, vol 4: Formalist Theory*, Oxford: Holdan Books Ltd.
- Österberg, Ira (2006), *Gde moi kryl'ja? Analiz fil'ma Alekseja Balabanova "Brat"*, MA thesis, University of Helsinki. Available at: <<http://urn.fi/URN:NBN:fi-fe200806161572>> (Accessed March 30, 2018).
- Österberg, Ira (2010a), "Rock-lyriikoiden merkitys elokuvassa *Veli*," *Idäntutkimus*, nro 2, pp. 30-39.
- Österberg, Ira (2010b), "In Search of a Source. The Functions of Music in Aleksej Balabanov's Film *Brother*," in Maija Könönen and Juhani Nuorluoto (eds), *Europe - Evropa: Cross-Cultural Dialogues between the West, Russia and Southeastern Europe*, Acta Universitatis Upsaliensis: Studia multiethnica Upsaliensia 18, Uppsala: Universitetstryckeriet, pp. 151-166.
- Papernyj, Vladimir (2006 [1996]), *Kul'tura dva*, 2. edition, Moscow: NLO.
- Pozner, Valérie (2014), "To Catch Up and Overtake Hollywood: Early Talking Pictures in the Soviet Union," in Lilya Kaganovsky and Masha Salazkina (eds), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*, Bloomington: Indiana University Press, pp. 60-80.
- Powrie, Phil and Stilwell, Robynn (eds) (2006), *Changing Tunes: The Use of Pre-existing Music in Film*, Aldershot: Ashgate.
- Prendergast, Roy M. (1992 [1977]), *Film Music. A Neglected Art. A Critical Study of Music in Films*, 2nd edition, New York: W. W. Norton.
- Propp, Vladimir (2009 [1928]), *Morfologija volšebnoj skazki*, Moscow: Labirint.
- Razzakov, Fëdor (2008), *Gibel sovetskogo kino I. Intrigi i spory. 1918-1972*, Moscow: Eksmo.
- Reay, Pauline (2004), *Music in Film. Soundtracks and Synergy*, London: Wallflower.
- Rodman, Ronald (2006), "The Popular Song as Leitmotif in 1990s Film," in Phil Powrie and Robynn Stilwell (eds) (2006), *Changing Tunes: The Use of Pre-existing Music in Film*, Aldershot: Ashgate, pp. 119-136.
- Romney, Jonathan and Wootton, Adrian (eds) (1995), *Celluloid Jukebox. Popular Music and the Movies since the 50s*, London: BFI Publishing.
- Ryabchikova, Natalie (2014), "ARRK and the Soviet Transition to Sound," in Lilya Kaganovsky and Masha Salazkina (eds), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*, Bloomington: Indiana University Press, pp. 81-99.
- Ryback, Timothy W. (1990), *Rock around the Bloc. A History of Rock Music in Eastern Europe and the Soviet Union*, New York & Oxford: Oxford University Press.





- Salazkina, Masha (2014), "Introduction," in Lilya Kaganovsky and Masha Salazkina (eds), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*, Bloomington: Indiana University Press, pp. 1-17.
- Schmelz, Peter (2014), "The Full Illusion of Reality: *Repentance*, Polystylism, and the Late Soviet Soundscape," in Lilya Kaganovsky and Masha Salazkina (eds), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*, Bloomington: Indiana University Press, pp. 193-211.
- Schwartz-Bishir, Rebecca (2008), "Aleksandr Nevskiy: Prokofiev's Successful Compromise with Socialist Realism," in Robynn J. Stilwell and Phil Powrie (eds), *Composing for the Screen in Germany and the USSR: Cultural Politics and Propaganda*, Bloomington: Indiana University Press, pp. 148-160.
- Seans* (1997), no 16. Available at: <<http://seance.ru/magazine/n16/>> (Accessed September 21, 2017).
- Selianov, Sergei (1999), "Cinema and Life," in Birgit Beumers (ed.), *Russia on Reels. The Russian Idea in Post-Soviet Cinema*, London & New York: I. B. Tauris Publishers, pp. 43-46.
- Sirivlja, Natal'ja (2000), "Bratva. 'Brat-2,' režissër Aleksej Balabanov," *Iskusstvo kino*, no. 8. Available at: <https://www.kinoart.ru/archive/2000/08/n8-article2> (Accessed March 23, 2018).
- Šklovskij, V. B. (1925 [1917]), "Iskusstvo kak priëm," in V. B. Šklovskij, *O teorii prozy*, Moscow: Krug, pp. 7-20. Available at: <[www.opojaz.ru/manifests/kakpriem.html](http://www.opojaz.ru/manifests/kakpriem.html)> (Accessed March 24, 2018).
- Smith, Jeff (1998), *Sounds of Commerce. Marketing Popular Film Music*, New York: Columbia University Press.
- Solnceva, Alëna (1997), "Vol'nyj strelok," *Ogonëk*, no 38, September 28, pp. 18. Available at: <<https://www.kommersant.ru/doc/2285386>> (Accessed March 24, 2018).
- Stilwell, Robynn J. (2007), "The Fantastical Gap between Diegetic and Non-Diegetic," in Daniel Goldmark, Lawrence Kramer, and Richard Leppert (eds), *Beyond the Soundtrack. Representing Music in Cinema*, Berkeley, Los Angeles & London: University of California Press, pp. 184-202.
- Stites, Richard (1992), *Russian popular culture. Entertainment and society since 1900*, Cambridge: Cambridge University Press.
- Taylor, Richard (1999), "Now that the Party's Over. Soviet Cinema and its Legacy," in Birgit Beumers (ed.), *Russia on Reels. The Russian Idea in Post-Soviet Cinema*, London and New York: I. B. Tauris Publishers, pp. 34-42.
- Taylor, Richard (2000), "But Eastward, Look, The Land is Brighter: Towards a Topography of Utopia in the Stalinist Musical," in Diana Holmes and Alison Smith (eds), *100 Years of European Cinema: Entertainment or Ideology?*, Manchester: Manchester University Press, pp. 11-26.









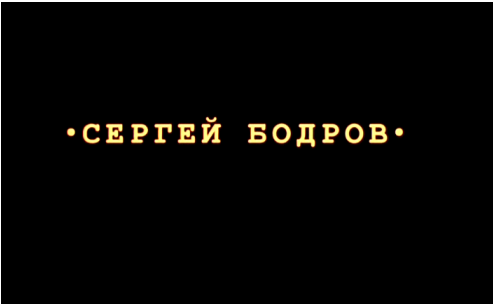
- Thompson, Kristin (1980), "Early Sound Counterpoint," in Rick Altman (ed.), *Cinema/Sound*, Yale French Studies, no 60, pp. 115-140.
- Thompson, Kristin (1981), *Eisenstein's Ivan the Terrible: A Neoformalist Analysis*, Princeton: Princeton University Press.
- Thompson, Kristin (1988), *Breaking the Glass Armor. Neoformalist Film Analysis*, Princeton: Princeton University Press.
- Tippner, Anja (2003), "Selbstjustiz als Ausdruck von Gewalt im russischen Film der neunziger Jahre: A. Balabanovs 'Brat 1+2' und K. Muratovas 'Tri istorii,'" *Die Welt der Slaven*, no 48, pp. 321-334.
- Titus, Joan (2014), "Silents, Sound, and Modernism in Dmitry Shostakovich's Score to *The New Babylon*," in Lilya Kaganovsky and Masha Salazkina (eds), *Sound, Speech, Music in Soviet and Post-Soviet Cinema*. Bloomington: Indiana University Press, pp. 38-59.
- Toporov, V. N. (2003), *Peterburgskij tekst russkoj literatury. Izbrannye trudy*. St. Petersburg: "Iskusstvo-SPB."
- Troickij, Artëm (1991), *Rok v Sojuze: 60-e, 70-e, 80-e*, Moscow: Iskusstvo.
- Tsyrcun, Nina (1999), "Tinkling Symbols: Fragmented Society – Fragmented Cinema?," in Birgit Beumers (ed.), *Russia on Reels. The Russian Idea in Post-Soviet Cinema*, London & New York: I. B. Tauris Publishers, pp. 57-65.
- Turovskaya, Maya (1993), "'Women's cinema' in the USSR," in Lynn Attwood (ed.), *Red Women on the Silver Screen. Soviet women and cinema from the beginning to the end of the Communist era*, London: Pandora Press, pp. 141-148.
- Tynianov, Yuri (1981 [1924]), *The Problem of Verse Language* (trans. Michael Sosa and Brent Harvey), Ann Arbor: Ardis.
- Tyn'janov, Jurij (1977 [1924]), "Literaturnyj fakt," in Ju. N. Tyn'janov, *Poètika. Istorija literatury. Kino*, Moscow, pp. 255-269. Available at: [philologos.narod.ru/tynyanov/pilk/poet4.htm](http://philologos.narod.ru/tynyanov/pilk/poet4.htm) (Accessed March 24, 2018).
- Tyn'janov, Jurij (1977 [1927]), "O literaturnoj èvoljucij," in Ju. N. Tyn'janov, *Poètika. Istorija literatury. Kino*, Moscow, pp. 270-281. Available at: [philologos.narod.ru/tynyanov/pilk/poet5.htm](http://philologos.narod.ru/tynyanov/pilk/poet5.htm) (Accessed March 24, 2018).
- Uspenskij, B. A. (1995 [1970]), *Semiotika iskusstva: Poètika kompozicii, Semiotika ikony, Stat'i ob iskusstve*, Moscow: Škola "Jazyki russkoj kul'tury."
- Wojcik, Pamela Robertson (2001), "The Girl and the Phonograph; or the Vamp and the Machine Revisited," in Pamela Robertson Wojcik and Arthur Knight (eds), *Soundtrack Available. Essays on Film and Popular Music*, Durham: Duke University Press, pp. 433-454.
- Zorkaja, N. M. (2002), *Istorija sovetskogo kino*, St. Petersburg: Aleteja.

APPENDIX 1: Transcription of scene 1 in *Brother*.

Shot:	Image track:	Audio track:
1.		<p>[Music starts]</p> <p><i>You take off</i></p> <p><i>(Ty snimaješ')</i></p>
2.		<p><i>your evening gown</i> <i>standing face to the wall /</i> <i>I see the fresh</i></p> <p><i>(večernee plat'je</i> <i>stoja licom k stene /</i> <i>I ja vižu svežie)</i></p>
3.		<p><i>wounds on your</i> <i>soft velvet back /</i></p> <p><i>I want to cry from pain</i></p> <p><i>or forget myself</i></p> <p><i>(šramy na gladkoj,</i> <i>kak barhat spine /</i> <i>Mne hočetsja plakat' ot boli</i> <i>ili zabyt'sja)</i></p>

Shot:	Image track:	Audio track:
4.		<p><i>in a dream / Where are your wings, which</i></p> <p><i>(vo sne / Gde tvoi kryl'ja kotorye)</i></p>
5		<p><i>were so dear to me?</i></p> <p><i>(tak nravilis' mne?)</i></p>
6.		<p><i>Where are your wings, which were so dear to me?</i></p> <p><i>Where are your</i></p> <p><i>(Gde tvoi kryl'ja, kotorye nravilis' mne / Gde tvoi)</i></p>
7.		<p><i>wings, which</i></p> <p><i>(kryl'ja kotorye)</i></p>

Shot:	Image track:	Audio track:
8.		<p><i>were so dear to me?</i></p> <p><i>(nravilis' mne)</i></p>
9.		<p>– Hey, what is that song? – Stop!</p> <p>(– Slyš.. A èto čto za pesnja? – Stop!)</p>
10.		<p><i>Before we used to have time...</i> – Stop! Who let that freak in here?! [Music is cut off]</p> <p><i>(Ranše u nas bylo vremena...</i> – Stop! Kto pustil sjuda etogo uroda?!)</p>
11.		<p>– You lazyasses! Get him the hell out of here!</p> <p>( – Darmoedy! Da vyvedite ego na hèr!)</p>
12.		<p>– What are we paying you to do?!</p> <p>( – Vam za čto dengi platjat?!)</p>

Shot:	Image track:	Audio track:
13.		<p data-bbox="970 421 1114 456">– Schultz.!</p> <p data-bbox="970 860 1225 896">[Running footsteps]</p>
14.		<p data-bbox="970 1077 1166 1113">[Footsteps end]</p> <p data-bbox="970 1149 1331 1220">[Sound of door opening and closing]</p>

**APPENDIX 2: Table 3. List of scenes and cues in *Brother*.**

<i>Scene no.</i>	<i>The action:</i>	<i>The music: [repeated cue – r], [instrumental cue – i]</i>	<i>Other content related to music:</i>
1.	Danila enters the video shoot and ends up in a fight	1. “Wings”	music video set, film crew, dialogue
2.	Danila is questioned at the militia station		
3.	Danila speaks with the film crew member in the corridor		dialogue, character
4.	The militiamen watch Danila leave		
5.	Danila asks for a Nautilus CD in a shop		dialogue
6.	Danila at home with his mother		CD player
7.	Film title: BROTHER	2. chord [i]	
8.	Vitja and Kruglyj discuss an assassination		
9.	The gangsters watch Vitja leave		
10.	Danila arrives in St. Petersburg [a montage]	3. “People on the Hill”	
11.	Danila asks for a Nautilus CD in a shop	" cue continues	shop, dialogue
12.	Danila walks around in St. Petersburg [montage cont'd]	" cue continues	
13.	Danila meets Nemec		
14.	Nemec takes Danila to the shelter at the cemetery		
15.	Danila confronts two men in the tram		
16.	Danila meets Kèt		dialogue, player

17.	Danila arrives at Vitja's place		
18.	Danila eating at Vitja's place		
19.	Danila in St. Petersburg [montage II ]	4. "When It Was Raining"	shop, dialogue, CD
20.	Danila and Vitja in the car discuss assassination		
21.	Danila at the marketplace	5. "Mother of Gods"	
22.	Danila meets with Nemec		
23.	Danila finds a new apartment		
24.	Danila builds a bomb	6. "Gentle Vampire"	poster, player
25.	Danila at the marketplace, the assassination	7. "Mother of Gods" [r] [i]	
26.	Danila leaves Sveta's tram	8. "Air" [i]	
27.	Kruglyj in banja		
28.	Nemec takes care of wounded Danila		
29.	Danila in bed, discussion with Nemec		
30.	Kruglyj questions Sveta in the tram		
31.	Danila recovers [montage]	9. "Mother of Gods" [r] [i]	player
32.	Kruglyj phones Vitja	" cue continues	
33.	Sveta drives the tram, Danila is waiting for her		
34.	Danila and Sveta walk at the tram depot	10. "Air" [r] [i]	
35.	Danila in bed with Sveta / Vitja on the phone	" cue continues / 11. film score 1 [i]	player, dialogue television set
36.	Danila and Sveta at the Nautilus concert	12. "Pop-pop"	concert performance

37.	Danila, Sveta and Kèt in the lobby		dialogue
38.	Danila at Vitja's place		
39.	Danila phones Sveta		
40.	Danila and Sveta watch a Nautilus' concert on VHS	13. "Flying Frigate"	VCR, video, dialogue
41.	Sveta in town	14. "Flying Frigate" [r] [i]	
42.	Danila meets Sveta's husband		
43.	Danila phones Kèt		dialogue
44.	Danila and Kèt meet		dialogue
45.	Danila and Kèt dancing at the club	15. "Max Don't Have Sex"	dancing
46.	Danila and Kèt at the private party	" cue continues	dialogue
47.	Danila receives a call from Vitja about a job		poster
48.	Danila meets the gangsters in their car		
49.	Gangsters and Danila enter the apartment		
50.	The director Stěpa arrives	16. "Giamaica"	dialogue, sound, character
51.	Butusov arrives, Danila follows him		character
52.	Danila upstairs at the musicians' party	17. "Coz I Love You"	characters, sound
53.	Nastja's performance	18. "For Free"	characters, performance
54.	Danila returns downstairs, kills the gangsters		dialogue
55.	Danila and Stěpa drag the bodies to the cemetery	19. "People on the Hill" [r] [i]	character



56.	Danila and Stěpa in the shelter		character
57.	Gangsters rape Sveta		
58.	Danila dodges a bullet, the player is destroyed	20. "Gentle Vampire" [r] [i]	player
59.	Danila finds Sveta after the assault	21. "Wide Open Sea"	performance
60.	Gangsters at Vitja's place / a phone call to Danila		
61.	Danila buys a gun		
62.	Danila builds a gun	22. "Black Birds"	LP, sound, posters
63.	Danila enters Vitja's place, confronts the gangsters	23. film score 2 [i]	sound, television set
64.	Danila returns to Sveta's place and is rejected		dialogue, CD
65.	Danila on the street / Sveta at home crying	24. "Beast"	ministereo
66.	Danila says goodbye to Nemeč		
67.	Danila on the street [montage]	25. "Beast" [r]	
68.	Danila says goodbye to Kět		dialogue
69.	Danila in the snow, hitchhiking by the road	26. "Beast" [r][ i]	
70.	Danila in the truck with the truckdriver	27. "People on the Hill" (demo version)	dialogue, radio
71.	End credits	" cue continues	

**APPENDIX 3: Screen shots from *Brother*.**

1. Acousmatic sources



*Image 1.1.* Scene 19, shot 4.  
Danila's portable CD player and Nautilus's CD.



*Image 1.2.* Scene 31, shot 1.  
Danila places the earphones.



*Image 1.3.* Scene 31, shot 2.  
The portable CD player.



*Image 1.4.* Scene 35, shot 1.  
Sveta with the earphones, Danila with the CD player.



*Image 1.6.* Scene 62, shot 2.  
The needle on an LP record (“Black Birds”).



*Image 1.7.* Scene 65, shot 2.  
Sveta and CD player (bottom right corner).

## 2. Natural counterpoint as source indicator



*Image 2.1.* Scene 45, shot 1.  
The night club: "Max Don't Have Sex".



*Image 2.2.* Scene 45, shot 2.  
Danila dancing.

## 3. Synchronous source shots



*Image 3.1.* Scene 36, shot 2.  
Butusov on stage.



*Image 3.2.* Scene 40, shot 8.  
Butusov and Nastja in a concert video.



*Image 3.3.* Scene 53, shot 3.  
Nastja performing at the party.



*Image 3.4.* Scene 59, shot 2.  
Sveta singing in the kitchen.

## 4. Audio-visual technology



*Image 4.1.* Scene 1, shot 2.  
The film crew.



*Image 4.2.* Scene 35, shot 7.  
Television at Vitja's place.



*Image 4.3.* Scene 40, shot 1.  
Danila with Sveta's VCR.



*Image 4.4.* Scene 40, shot 4.  
Sveta's VCR.



*Image 4.5.* Scene 63, shot 8.  
Television at Vitja's place.

### 5. Anti-source shot



*Image 5.1.* Scene 58, shot 5.  
The CD player is destroyed.

### 6. Visual presence of music without music



*Image 6.1.* Scene 6, shot 2.  
Danila and the empty CD player.



*Image 6.2.* Scene 16, shot 6.  
Danila, Kèt and the CD player.



*Image 6.3.* Scene 47, shot 1.  
Butusov on the wall.



*Image 6.4.* Scene 51, shot 1.  
Butusov at the door.

## 7. Sveta's critical gaze



*Image 7.1.* Scene 36, shot 3.  
Danila and Sveta at the concert.



*Image 7.2.* Scene 40, shot 7.  
Danila and Sveta watching a concert  
video.

8. Scene 24, shot 1 (a tilt). “Gentle Vampire.”



*Image 8.1.*  
Butusov on the wall.



*Image 8.2.*  
Danila's ear and the earphone.



*Image 8.3.*  
The mirror's surface.



*Image 8.4.*  
The CD player and the gun.



9. Scene 62. "Black Birds."



*Image 9.1.* Shot 3 (a tilt).  
Danila on the other side.



*Image 9.2.* Shot 3 (a tilt).  
The gun and the CDs.



*Image 9.3.* Shot 15.  
Self-discovery.

10. Screen Shot Comparisons.



*Image 10.1. Godfather's title.*



*Image 10.2. Brother's title (scene 7).*



*Image 10.3. Bananan in Assa.*



*Image 10.4. Danila in disguise (scene 21).*