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Hear My Pain: Sound in Soviet Films about Traumas of the Second World War.

In the example of Nikolai Gubenko's autobiographical film *The Orphans* [Podranki, 1977], I discuss the significance of the soundtrack in portraying characters traumatized by the Second World War. *The Orphans* is told as an autobiographical flashback of the life of Alexei Bartenev, a writer who grew up in an orphanage after the war. The selection of music in this film (Gubenko insisted on selecting the music for his film himself) is crucial for depicting the protagonist's relationship with the world and his attempts to cope with his feeling of loneliness. The theoretical framework for the paper is comprised of the works on sound in film (by Claudia Gorbman, Daniel Golmark, Lawrence Kramer, and Richard Leppert) as well as the works on trauma by Cathy Caruth, Shoshana Felman, and Dori Laub, which emphasize a traumatized individual's reluctance or inability to speak. In Gubenko's film the protagonist as adult speaks little; his inner monologues are frequently accompanied by the hero's leitmotif music (Alessandro Marcello's Adagio from his Oboe Concerto in D-minor (1717)). When depicted as a child (most of the film) the protagonist does not explain verbally his feelings. His emotions are represented almost entirely through music. The emotional contradiction in the main hero (his desire to be accepted by the world and a painful realization the world does not need him) is most vividly expressed in the selection of contrasting music for the film: popular songs of the 1940s (two popular tangos from the 1940s; a quick foxtrot; and the famous wartime song "In the Dugout" (lyrics by Alexei Surkov; music by Konstantin Listov) and the excerpts from the music of the Baroque period (works by Marcello, Arcangelo Corelli, Antonio Vivaldi, and George Frederic Handel).