

Title: Music in Balabanov
Author: Beach Gray, University of Pittsburgh

Director Aleksei Balabanov's films vary in complexity and the extent to which they participate in specific genres. If Balabanov is an auteur, his authorial stamp becomes most evident by the repetition of what Peter Wollen terms a "master antinomy" (60). This defining feature in Balabanov's films is the juxtaposition of sentimental and brutal elements. In these films, Balabanov often incorporates Russian music contemporary to the setting of the film, and this music plays a key role in how the master antinomy unfolds. This essay is primarily concerned with the way in which music functions ironically in *Cargo 200*. This will then be contrasted to the way music functions in *Brother 2*, in which specific artists are promoted and music is glorified, not necessarily treated ironically. The analysis will lead to the question: How can these two diametrically opposed interpretations both reveal Balabanov's "master antinomy?"

Brother 2. Dir. Aleksei Balabanov. STV, 2000.

Cargo 200. Dir. Aleksei Balabanov. STV, 2007.

Wollen, Peter. "The Auteur Theory." *Auteurs and Authorship: A Film Reader*. Ed. Barry Keith Grant. Oxford: Blackwell, 2008. 55–64.

beach.gray@gmail.com