CONTENTS

	Acknowledgments	ix
	Note on Translation and Transliteration	xiii
	Prologue	xv
	Introduction: The Long Transition: Soviet Cinema and the Coming of Sound	1
one	The Voice of Technology and the End of Soviet Silent Film: Grigori Kozintsev and Leonid Trauberg's <i>Alone</i>	40
two	The Materiality of Sound: Dziga Vertov's <i>Enthusiasm</i> and Esfir Shub's <i>K.Sh.E</i> .	70
three	The Homogeneous Thinking Subject, or Soviet Cinema Learns to Sing: Igor Savchenko's <i>The Accordion</i>	108
four	Multilingualism and Heteroglossia in Aleksandr Dovzhenko's <i>Ivan</i> and <i>Aerograd</i>	138
five	"Les Silences de la voix": Dziga Vertov's <i>Three Songs of Lenin</i>	178
	Conclusion: Socialist Realist Sound	227
	Works Cited	243
	Index	257