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GRT *SCHINDLER'S LIST* :A PROBE INTO THE ELEMENTS OF BACKGROUND SCORE

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Abstract:-*Schindler's List* entered the long list of holocaust movies in 1993. The film is the only of its type directed till date by Steven Spielberg. It won seven academy awards including Best Director and Best original Score. Set between Kristallnacht and the liberation of Auschwitz-Birkenau, it is the story of a salesman from Zwittau-Brinnlitz and his famous 'list' which is believed to have saved the life of about twelve hundred Jews from extermination at the hands of German Schutzstaffel. In a certain neorealistic mode the film portrays the psychological transformation of Schindler from a profit-mongering enamelware producer to a benevolent savior of the Jews in the Płaszów concentration camp. Shot in monochrome the film is a montage of a series of innumerable short shots held together by its background score. Spielberg has employed all possible measures to distance the audience from his work so as not to allow catharsis. In Spielberg's words the film was intended not to be identified with but to haunt the audience. The film evades pathos and swiftly moves to capture the excruciating tragedy in a documentary-like, matter-of-fact tone.

Keywords:*Schindler's List* , Elements , psychological transformation , Background Score .

INTRODUCTION

The background score is a vital organ of the film. Conceived by John Williams, it also has contributions from Itzhak Perlman, The Boston Symphony Orchestra, The Li-Ron Herzeliya Children's Choir and The Ramat-Gan Chamber Choir. The music unfastens the events from their time and space co-ordinates and creates a sense of presence of the past. Williams achieves it by following the theories of Arnold Schoenberg with alterations of his own. In addition to this, he also puts to use the clarinet, cimbalom and violin extensively for attaining proximity to the Jewish musical idiom. The score binds the multiple shots into an integral whole. Linking various scenes, it achieves that which would have called for additional dialogues and shots. By disposing of the superfluity it renders a density to the events portrayed and adds to the ambiguity of the scenes. The objective of the paper is to study the role of background score in *Schindler's List*. It would analyze instances in the film where music heightens the irony of the events and explicates the unsaid. It would also incorporate a discussion of the tracks appropriated in the film without acknowledgement. As a whole the paper would highlight the manner in which the musical score instead of aestheticizing mass slaughter throws bare the suffering and effacement of collective histories.

It would be apt to begin with the first musical piece in the film. It is an instrumental rendition of Rezsó Seress's infamous composition *Szomorú Vasárnap* which flows through the transistor in Oskar Schindler's room. This is also known as the Hungarian Suicide Song. It is gloomy in tone and as the urban legends attest, it induces a desire for committing suicide in the listeners. The use of *Szomorú Vasárnap* at the outset serves as the epigraph of the film introducing the aura of bleakness and barrenness of hope which prevails throughout. It foregrounds the aspect of vain suffering without any hopes of redemption which makes death more attractive and hence desirable. Sadly, the makers of the film have not acknowledged the brilliant use of this piece in their credit rolls.

This scene is succeeded by that in the pub where the instrumental version of Carlos Gardel's *Por Una Cabeza* is used to depict the psyche of *Oskar Schindler*. The lyrics of the original song concern a man who equated his inclination for betting at horse races with his fondness for women. This directly alludes to Schindler's own womanizing traits and his propensity for taking unprecedented risks. Unfortunately, Gardel does not win any accolade for his efforts in the film. Later in the pub Schindler sings a popular German folk song with the inebriated German SS members called *Wem Gott will rechte Günst erweisen* in the most debauched fashion. This song can roughly be translated as 'whom God wishes to show true favour'. This is immediately followed by a marching band of soldiers singing a German love song *Erika* with utmost graveness. This transposition is deliberately undertaken to establish the confused ethics and morals of the Nazis. It also effectively portrays

their warped conceptions of love, devotion and nationalism.

Among Goeth's love for Helen Hirsh is another ambiguous episode in the film. The ambiguity is maintained not by a direct development of the subject but by repeated allusions to it. Overwhelmed with a bungled sense of racial purity, Goeth understands the futility of his desire to "grow old with her" (Spielberg 1993). This feeling is stated efficaciously by the use of Mimi Thoma's song *Mamatschi* playing through a transistor. The song speaks of a boy desiring to own a pony which is constantly thwarted by his mother. She gets him marzipan and wooden ponies instead with a hope of satiating his desire. The song sequence definitely begins with *Mamatschi* but is later seamlessly joined with another lesser known song *Meine Lippen, sie Kussen so heisse* translated as 'my lips kiss so hot'. It plays in the pub and has Schindler among the listeners. It is taken from Franz Lehar's opera *Giuditta* narrating the story of an army officer Octavio's unrequited love for Giuditta. Through parallel montage the pub scene is juxtaposed with thrashing of Helen in the cellar, and the marriage of Joseph and Rebeka Bau in the barracks. Improbability of any spiritual union of Goeth with Helen through marriage is suggested on one hand while the other alludes to his world of affectation and orgiastic frenzy. The montage device puts forth in no unsure terms the turmoil ravaging the psyche of Goeth. The lyrics of the latter song are meant to be seductive. The irony is multiplied when Helen stoically rejects the sexual advances of Goeth. The music hence serves to critique the notions of impurity of the Jews as propagated by the Nazis. It can be pointed out in this context that whereas *Mamatschi* finds acknowledgement, Franz Lehar is not paid his dues.

The Polish song *To Ostatnia Niedziela* translated as 'This Last Sunday' is another addition to the list of appropriated songs in *Schindler's List*. This song is composed by Jerzy Petersburski on the lines of *Szomoru Vasarnap*. This was often played during World War II when the Jews were taken away for 'Sonderbehandlung'. In the film this song is used in the sequence where the captive Jews of Płaszów camp are forced to run naked irrespective of age and gender before the SS doctors under the pretext of semi-annual health check-up. The actual motive governing the process was creating space for new captives from Hungary by emptying old, infirm and children. The disabled, surplus workforce was to be disposed of as cattle and the song does much for strengthening the impact of the message. A similar effect is achieved by the use of the German song *Gute Nacht Mutter* later in the scene.

The score called *The Theme of Schindler's List* is one of the most prominent themes of the complete musical sequence of the film. It occurs in its fullest at three distinct points in the film. The first instance is when the war profiteer aspect of Schindler, devoid of humaneness, is evoked. It recurs in the middle of the film to delineate the start of his psychological transformation. It can be heard playing in the background for the third time when the transformation of Schindler is complete. The scene towards the end of the film accompanying the crescendo of *The Theme of Schindler's List* score is artfully directed. Schindler is presented as Blake's God calling out to his followers, "Come out from the grove, my love and care/ And round my golden tent like lambs rejoice" (19-20). The Theme of Schindler's List knits together the beginning, middle and end of the film thus defining a complete plot. With its recurrence at these three levels it also aids in securing the attention of the audience by imposing a continuity in the otherwise disconnected events. However, David Denby in his article "*Unlikely Hero*" has a different perspective to offer. He writes, "[o]ne of the few failings of *Schindler's List*, however, is that Schindler's transformation from profiteer to saint isn't made psychologically clear" (85). In the article Denby is mostly preoccupied with Spielberg's directorial prowess and pays almost no attention to the musical score. Much on the lines of *Samson Agonistes* this transformation has been alluded to for preserving the ambiguity of the film. Hence, concentrating on the scenes expected to convey the transformation, he fails to read the import of the accompanying *The Theme of Schindler's List*.

Another important musical score in the film is the piece called Remembrances. It does not pertain to the psyche of a single character but looks at the Jews as a 'people'. Unlike the *The Theme of Schindler's List* it continues to recur in the film. However, only two scenes are considered where the music though apparently same generates varied responses. It is the pleasant evening scene where Schindler dines with his wife and the succeeding one where an inventory is taken of the goods of the Jews sent to Auschwitz. In the former Itzhak Perlman's notes accentuate the prophetic vision of Schindler when he declares, "[t]hey won't soon forget the name "Oskar Schindler" around here. "Oskar Schindler", they'll say, "everybody remembers him. He did something extraordinary. He did what no one else did "" (Spielberg 1993). In the successive scene, the same notes arouse a subtle fear and loathing when presented in conjunction with the images of callousness of the SS in treating the Jewish religious and personal valuables.

The Krakow Ghetto Liquidation scene is one of the most grim and dreadful presentations in the film. The extent of heinousness is emphasized by a contrast of geographical locations in the scene. Schindler is placed on a hill in idyllic surroundings with his mistress Wicktoria. Endowed with panoptic vision he is able to watch the barbarity inflicted upon the Jews. The effect of the scene is intensified by the Yiddish song *Oyfn Pripetchik*. The lyrics of the song call upon the children to remember what they have learnt. The learning is said to be sacred as it is the testament of the tears and unaccounted suffering of the people. It urges them to bequeath the 'learning' to their scions sitting in the comfort of warm rooms where the fireplace glows. The song is a plea directed not just towards the Jewish descendants but also includes Schindler and the audience. This also serves to reassert Spielberg's intent in conceiving and making a film of this nature decades after the Operation Reinhard. *Oyfn Pripetchik* is followed by another musical sequence called *Nacht Aktion* or night action. It co-occurs with a scene with the same name. It is a part of the Krakow Ghetto Liquidation scene where the night time hunting of the Jews is portrayed. The use of clarinet and piano is predominant in the sequence. Another moment in *Nacht Aktion* which throws the audience into utter shock is the SS playing Bach's *English Suite No.2 in A Minor* on the piano. The piece is interspersed with continuous firing sounds with a purpose to express the mindless violence and unpardonable crimes against humanity perpetrated by the Nazis. The introduction of the unperturbed SS playing on the piano is a step to indicate that killing for the Nazis was as enjoyable as

playing music and other pastimes. The tempo increases, reaches crescendo when Nazi SS indiscriminately gun down all possible hideouts, and falls with the image of heaps of the dead. It then ceases abruptly to mark the erasure of numerous generations, proving right Amon Goeth's proclamation, "For six centuries there has been a Jewish Krakow. By this evening those six centuries will be a rumor. They never happened" (Spielberg 1993). Proceeding with the note of horror, another indispensable scene is the one pertaining to the exhumation and consequent incineration of the corpses of the Płaszów camp Jews. It can be considered to be the most powerful and unwatchable scene of the film. The stark realism and objectivity incorporated in the scene account for its strength. The musical score *Immolation* supplementing it is not intended to arouse pity by engaging the empathy of the audience. It generates repugnance, the expression of which challenges all the limits of written expression. The score abounds in choral elements. Its chant like quality instead of reveling in the theories of God, mercy and salvation indicates that the God is dead. The score effectively conveys the madness and evil unleashed by war. This can be seen in the diabolic laughter of the SS flanking the score. The mounds of dismembered, rotting corpses indicate the collapse of a race. The score without a slightest trace of equivocation depicts the perpetuation of fragmented histories of a race torn down by insanity. In this context one can recall the importance of the message conveyed by the song *Oyf'n Pripetchik*.

The scene where the background score appears in its complete regalia is when the women Schindler-Jews are thrown inside disinfecting chambers at Auschwitz-Birkenau. This scene has no dialogues except for occasional shrieks caused by the fear of impending slaughter. The scene and the complementing musical score reminds of the silent movies where music held the keys to understanding and appreciation. In a similar fashion the solo of Itzhak Perlman called Auschwitz-Brinnlitz, by representing the malevolence, successfully causes the fear to reverberate in the psyche of the audience.

It appears that it is against Spielberg's policies to end any of his films before poetic justice is rightly meted out. The scene where Schindler departs is perhaps the most troubling part of the entire film. It is unwarranted since it repudiates the objectivity and realism displayed throughout the film. The musical score Reprise though soulful can do little to redeem the scene. It could have been well dispensed with a briefer shot. In fact, the march of the Schindler-Jews at the end with *Yerushalaim Chel Zahav* would have proved to be sufficient for communicating the message. This would also have aided in the preservation of objectivity of the film. Throughout the movie Spielberg dexterously uses various devices to keep audience at a distance. He places them in the position of critics and allows them the honour of being absent-minded examiners. The recourse to pathos at the eleventh hour shows that suddenly he lost all faith in the abilities of his audience.

Schindler's List, the film would fail to stand on its own without the intricacies of background score. The film and its techniques have found many admirers. Sadly, little has been written with regard to the background score and almost nothing on the mechanical sounds employed in the film. The discussion of the latter, however calls for another lengthy assignment. With concern to music Spielberg has remarked that *Schindler's List* is "an album to be attended with closed eyes and unsequestered(sic) hearts". The comment may be dismissed as invalid because the film is intended to be watched with an agile mind involving a thorough participation of optical and auditory senses. In fact, when viewed in conjunction with music it opens up new vistas for engagement. At the same time it also ensures an understanding of the significance of Spielberg's ideas and motives that went into making of the film.

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1. Also called The Night of Broken Glass. It was a pogrom conducted by the Nazis on the night of November 9, 1938 and continued till the next day. It was an attack on the Jews of Germany, Austria and Poland. The attacks made on the Jewish businesses, synagogues, homes etc left the streets covered with shattered glass, hence the name Kristallnacht.
 2. Nazi Germany's largest concentration and extermination camp situated near Oswiecim in Poland. It was set up with orders from Reichsführer SS Heinrich Himmler. It was the main center of Jew slaughter where captives were either gassed with Zyklon-B or thrown alive into burning pits. It was closed down and the prisoners were liberated on January 27, 1945 by Soviet troops.
 3. A small town in Czech Republic.
 4. Hence forward Schutzstaffel will be referred by diminutive SS
 5. A movement in Italian cinema which came after the fall of Mussolini. It was prominent between the years 1944-1952. Use of non-professional actors, exclusive on location shooting, subject matters involving the poor and impoverished etc are its prime characteristics. Ex. Paisan, Bicycle Thieves, The Greatest Love etc.
 6. Town in the suburbs of Krakow in Poland
 7. One of the most noted violinists of 20th and early 21st century. He plays on Yehudi Menuhin's Soil Stradivarius violin of 1714. Four time winner of Grammy Awards.
 8. Based in Boston Massachusetts. It was founded in 1881 by Henry Lee Higginson. They perform mostly at the Boston Symphony Hall. It is one of the Big Five American orchestras.
 9. Established in 1980 by Ronit Shapira. They specialize in classical music, folk songs, Jewish and Israeli music
 10. Based in Ramat-Gan, Israel. It was founded in 1993 by Hanna Tzur. They specialize in Israeli music and orchestral compositions.
 11. Austrian composer, proponent of Expressionism in art. He led innovations in atonality. He is believed to have developed the twelve tone technique in music.
 12. Hungarian composer and self taught pianist
 13. Known as the songbird of Buenos Aires. He was a major figure of Tango. Also mentioned in Maquez'z Love in the time of Cholera.
 14. Prime antagonist of the movie. He was entrusted with the job of running the Plaszow concentration camp. Played by Ralph Fiennes
 15. Housemaid of Amon Goeth. Played by Embeth Davidtz
 16. Well known German Cabaret singer
 17. Austro-Hungarian composer. He was famous for his operas. His compositions were mostly used for propaganda during the Third Reich. He was awarded the Goethe-Medaille für Kunst und Wissenschaft by Hitler in 1940.
 18. Well known composer and pianist from Poland
 19. Translated as 'special treatment'. Nazi SS used this as a euphemism for extermination of Jews.
 20. German song. Translated as 'Good Night Mother'
 21. Code name given to the Nazi pogrom under which about two million Jews were massacred in Germany, Poland, Hungary, Belgium, Netherlands etc. It was undertaken with orders from Reinhard Heydrich.
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