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# A Tribute to Andrei Tarkovsky

## 塔可夫斯基紀念特輯

H Kong Film Festival 1987



“My discovery of Tarkovsky’s first film was like a miracle. Suddenly, I found myself standing at the door of a room the keys of which had, until then, never been given to me. It was a room I had always wanted to enter and where he was moving freely and fully at ease. I felt encouraged and stimulated: someone was expressing what I had always wanted to say without knowing how. Tarkovsky is for me the greatest, the one who invented a new language, true to the nature of film, as it captures life as a reflection, life as a dream”. (Ingmar Bergman)



### Steamroller and the Violin

USSR 1961 35mm Col 50 mins

Tarkovsky’s diploma work is a very touching story dealing with the friendship between a frail boy violinist and the robust driver of a steamroller. The driver opens up a fresh and fascinating world, which the sensitive boy drinks in vividly. Vadim Yusov’s camera strives to recreate the world through the child’s eye by masterly use of soft light and subtle gradations of atmosphere. Plus *Karin’s Face* (Ingmar Bergman/Sweden). 14 mins.



### Ivan’s Childhood (Ivanovo detstvo)

USSR 1962 16mm Col 95 mins

Tarkovsky’s first feature introduces a 12 year-old boy returning to the Eastern front as a self-appointed scout for the Russian army. His parents dead, his village destroyed, life can only be for revenge. An elegiac and deeply moving drama about the horrors and arbitrary injustice of war, *Ivan’s Childhood* is a fascinating introduction to Tarkovsky’s poetic vision. With Kolya Burlyayev, I. Takovskya.



### Andrei Roublev

USSR 1966 35mm B/W 163 mins

*Andrei Roublev* is an epic in the fullest sense of the word. Co-scripted with Mikhalkov-Konchalovsky, Tarkovsky constructs eight imaginary episodes on the legendary icon painter, to portray the dilemma of an artist trapped in a world of horror. The Tartars’ desecration, the gypsy-like existence of the serfs, and the absolute power of the church are depicted in panoramic details, in images that alternate between pure beauty and heart-stopping violence. With Antoly Solonitsyn, Ivan Lapikov.



### Solaris

USSR 1972 35mm Col 165 mins

Tarkovsky’s somnambulistic science fiction excels not in Star Wars hardware, but in the speculative quality of its ideas, for Stanislaw Lem’s novel yields an infinitely complex exploration of past love and recollections of lost worlds. The mysterious Solaris planet has the power to control thoughts and to recreate memories and fears, sometimes in human form. An astronaut is to relive the doomed relationship with his wife, long dead by suicide. With Donatas Banionas, Natalya Bondarchuk.

也許英瑪·褒曼對安德烈·塔可夫斯基由衷的禮讚，不但應合了識英雄重英雄的俗語，更是介紹這位新近謝世的大師的最佳引子：「初看塔可夫斯基的影片就似奇蹟。突然我發覺自己處身於一間房間門前，以往沒有人交付過鑰匙給我。是問我一直渴望闖進的房間，而他却可以在裏頭無羈無絆地活動。我受到空前的鼓舞和激勵：有人竟將我長久以來不懂得表達的淋漓盡致說了出來。我認為塔可夫斯基是最偉大的，他創造了全新的電影語言，把生命像倒映、像夢境般捕捉下來。」

### 壓路機與小提琴

蘇聯 1961 50分鐘

這是塔可夫斯基在莫斯科國立電影學院的畢業作品，合作編劇的是同學干察羅夫斯基（他們二人日後在《安德烈·盧布耶夫》再次攜手合作）。電影描寫一名習小提琴、身體纖弱、多愁善感的男孩，受一名健壯的壓路機司機深深吸引，因而進入了一個簇新而迷人的領域；兩人的關係是一段極動人的友情。攝影師華丁·耶索夫高超地運用柔光來表現孩童眼中的世界。本片雖然是塔氏的學生作品，但他獨特的精神面貌已頗為完整地呈現出來。同場加映英瑪·褒曼的《慈顏》（瑞典，1985，黑白，14分鐘）是大師的慈母頌。

### 伊凡的童年

蘇聯 1962 95分鐘

十二歲男童伊凡，父母及家人相繼被德軍殺死，他報仇心切，自願替蘇聯軍隊當探子。塔可夫斯基的首部長片，不單細膩而深刻地描繪出在命運和歷史的制肘下，童年的悲哀，更把他詩一般的視野，勾勒出一個輪廓來。鏡子、潛行者、童年的夢幻，以及自然的力量，都一一在這部電影出現，確立了它們在塔氏世界裏的位置。而以孩童為犧牲品和救贖力量這個貫穿塔氏所有作品的母題，在本片雖未發揮得淋漓盡致，但卻極有力地為日後的不朽傑作奠下了基石。（拷貝略有瑕疵）

### 安德烈·盧布耶夫

蘇聯 1966 163分鐘 黑白

《安德烈·盧布耶夫》可當得上史詩電影的典範。由塔可夫斯基與干察羅夫斯基合作編劇，敘述十五世紀俄國聖像畫家安德烈·盧布耶夫一生的傳奇事蹟，描寫這位藝術家生活在一個暴力世界中的困境；並探索了靈性與物質，個人信念與制度權勢之間的矛盾。影片裏，懾人的壯麗景象與赤裸的暴力場面交錯，構成浩瀚的歷史感。而塔氏也談到，歷史電影必須同當時的歷史階段聯繫起來。本片是塔氏唯一在蘇聯被禁映的作品，但在塔氏堅持不妥協的態度下，影片終於在七一年獲准上映。

### 星球梭那里斯

蘇聯 1972 165分鐘

本片根據波蘭小說家史丹利士羅·林的小說改編而成，被譽為《太空漫遊二〇〇一》的蘇聯版。《星球梭那里斯》既是極為出色的科幻電影，又是含義豐富的自傳。梭那里斯星球具有一種神秘的力量，不單只能勾起人埋藏在心底多年的恐懼和回憶，甚至可以活生生地把往事再次呈現出來。片中一名太空人，就這樣與自殺死亡的太太再次經歷那一段早已命定失敗的婚姻關係。塔氏一邊迷戀於往日的情懷，一邊追憶失落了的世界，唏噓之餘也為自己的生命作出評價——太空的幻想遂成為一篇道德寓言。



**Mirror (Zerkalo)**  
USSR 1974 35mm Col 90 mins  
Bitterly criticised in the Soviet Union by the arbiters of social realism, *Mirror* did not reach the West till several years later. But the film is as clear as its title. Tarkovsky's multi-layered autobiography passes freely from past to present, intermingling newsreel footage, memories, dreams and nightmares to tell of himself at different ages, his mother, and his poet father. A stunningly original work, his vision of the child's world remains one of his finest achievements. With Philip Yankovsky, Margarita Terekhova.



**Stalker**  
USSR 1979 35mm Col 161 mins  
Tarkovsky returns to a more conventional narrative with this film about a stalker who smuggles illegal visitors into an apocalyptic wasteland known as the Zone, to a reputedly magical Room where desires may come true. This time, his clients are a writer and a scientist, disillusioned intellectuals in search of renewed vigor... Reviewed as "one of cinema's most searingly pessimistic visions", Tarkovsky's quest for belief tempts all kinds of philosophical and political readings. With Alexander Kaidanovsky.



**Nostalgia (Nostalghia)**  
Italy/USSR 1983 35mm Col 120 mins  
This is Tarkovsky's first film made outside Russia and the title means 'nostalgia for a world without frontiers'. Oleg Jankovsky plays a Russian professor arriving in Italy for the first time to see the monuments on which he has been lecturing. At a 14th century village in Tuscany, he meets his alter ego: a mad scientist who believes that the world is coming to an end. A work of hypnotic beauty, set in a melancholic landscape of gothic ruins. Grand Prize for Creative Cinema, Cannes. With Oleg Jankosky, Erland Josephson.

**鏡子**  
**蘇聯 1974 90分鐘**  
《鏡子》在蘇聯公映時曾遭受猛烈抨擊，被指為故作隱晦，並且脫離羣衆。《鏡子》是塔可夫斯基最個人的一部作品，內容其實和題目一般清晰明透，描寫塔氏的童年、少年和婚姻。過去和現在連綿交替，把記憶、夢幻、惡夢、新聞片片段、巴哈的音樂和塔氏父親亞辛力·塔可夫斯基的詩篇，一一貫穿起來。影片充份表現出塔氏對孩童歲月的迷戀，其視野之廣闊及深刻令《鏡子》成為他最出色的作品。

**潛行者**  
**蘇聯 1979 161分鐘**  
完成《鏡子》後，塔可夫斯基以較傳統的敘事方法來拍攝《潛行者》。潛行者是一名嚮導，專門偷運訪客進入一個名為「地帶」的禁區。禁區內有一「房間」，據稱具有神秘的力量，人一旦走入，任何願望都能實現。潛行者這回的「顧客」是兩名鬱鬱不得志的知識份子，一個是作家，一個是科學家，他們走來探訪「房間」，希望可以重獲生存的力量。《潛行者》被稱為「電影史上最悲觀的影片之一」。塔氏對信仰的熱切追求，引來了哲學、宗教及政治方面各家各派的思潮為這部電影作出不同的詮釋。

**懷鄉**  
**意大利／蘇聯 1983 120分鐘**  
塔可夫斯基曾形容《懷鄉》為「單純的戀愛故事」，然而單純，對塔氏來說，不巧卻是永遠的失落。大學教授可基亞可夫老遠從蘇聯來到意大利，一睹他在課堂上講解的建築物，發覺以往積累的知識，不過是現實的碎片。雖然他身旁伴着一位美麗的女導遊，可他心裡知道，人與人的相愛幾乎沒有可能。年愈長，思想愈複雜，哥斯亞可夫抑鬱的心靈正與思鄉成病的塔氏互相呼應。離開蘇聯一年有多，塔氏在懷舊之餘更在本片塑造了一個自信末日將至的數學教授多明尼哥，他為拯救世人而點燃的一根蠟燭，三年後在《犧牲》裡終於蔓延為一把烈火。