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(Offret)

The Sacrifice

Sweden

H. Kong film festival 1987



Director's Statement

Today the world is developing on a strictly material plane. The evolution of contemporary society is now totally empirical and, in the final analysis, it has divested itself of every trace of the spiritual. If one considers reality as a tangible, material order of things, then one has to expect from it only immediate effects, things one can touch with one's hands. Consequently, if man finds himself confronted solely by empirical givens — be it on a social, political or technical plane or on that of his own lived experience — the results can only be dreadful, and life itself becomes impossible.

We cannot live without allowing ourselves room for spiritual development: even the most dull-witted brute can understand that — or at least feel it to be so. With his universe shrinking and its harmony destroyed, man has no longer any reason for living.

It was out of such ideas that I decided to make *The Sacrifice*. The sole means of returning to a normal relationship with life is to restore one's independence *vis-à-vis* the material things of life and consequently reaffirm one's spiritual essence. In this film I deal with one of the aspects of this struggle for anyone living in society: the Christian concept of self-sacrifice. If one has never known such a feeling, never experienced such a desire, then, as far as I am concerned, one ceases to be a man, one begins to revert to the animal condition and becomes a strange machine, an object to be experimented with by society and the state. On the other hand, if one acquires a moral autonomy, one may discover within oneself a capacity for self-sacrifice. I realise that such ideas are not very respectable today, as no one has the slightest intention of sacrificing anything in his life. But it isn't possible to do otherwise if one hopes to save oneself spiritually.

In this respect, the Soviet Union is already beyond redemption; and even in West Europe people seem to take a delight in surrendering their own personalities in the belief that something will be gained by creating a so-called "new society". In the Soviet Union I had already gone my own way; but you can imagine my astonishment when I realised that the same thing was happening here, all the more so that it was happening in an atmosphere of material well-being.

That's why the film rather goes against the grain of all the latest intellectual tendencies in the West. The western infatuation with certain new ideas is a form of moral and spiritual suicide. In the Eastern Bloc, people are condemned to such an existence; but nothing over here has forced anyone to adopt it.

These reflections were at the origin of my wish to make *The Sacrifice*. It's perhaps closest to the elegy, the parable, insofar as it functions on several different levels. Each of its episodes not only carries the weight of reality but offers more than one layer of meaning.

Andrei TARKOVSKY (1932-1986) was born in Zavrose, Ivanov, USSR, the son of poet Arseni Tarkovsky. He grew up in Peredelkino, an artists' village near Moscow. After studying music, painting, sculpture, Arabic and geology, he entered the VGIK film school in 1954 where he was tutored by Mikhail Romm. He made his debut in 1962 in *Ivan's Childhood*. Films: *Ivan's Childhood* (*Ivanovo djetstvo*, 1962), *Andrei Roublev* (*Andrey Rublyov*, 1966), *Solaris* (*Solvaris*, 1972), *Mirror* (*Zerkalo*, 1975),

犧牲

瑞典

Director/Script:
Andrei Tarkovsky
Photography (Colour):
Sven Nykvist
Editor:
Andrei Tarkovsky
Michal Leszczylowski
Sound:
Owe Svensson, Bosse Persson
Art Director:
Anna Asp
Cast:
Erland Josephson, Susan Fleetwood
Valerie Mairesse
Production:
Swedish Film Institute/
Argos Film
Source:
Film Four International
60 Charlotte St.
London W1P 2AX, UK
Telex: 892355
1986 35mm 145 mins



Andrei Tarkovsky
安德烈·塔可夫斯基

導演的話

影片提出的問題我認為是至為重要的：現代文化缺乏了靈性的空間。我們不住擴充物質財富，進行各種物質實驗，全然妄顧人類靈性被剝奪的後果。人感到痛苦了，卻不知為了甚麼；覺得世界失了和調，於是要找出原因來。

我希望表現的是：人只要重新與自己、與自己靈魂的深處契合，就可以獲得新生命。而人若果要重新建立道德系統，就是說不再單純考慮物質的價值，不再自貶為社會的試驗品，人必須有作出自我犧牲的能力。

影片中有這樣一個願意為別人而犧牲自己的人。他領悟到了拯救自己（包括肉身），對自我就必須絕不顧念，唯有這樣，靈性才有立足之地，才可以提昇到更開闊的空間。

在今日的世界，這種人的行為可能看似荒謬；也可能連累其他人遭受折磨，但唯有這樣，人才可以展現個人的自由。

影片是一個詩意的寓言。每一個段落都容許不同的理解。我明白這部電影與現代流行的思潮是背道而馳的，可以說是「不合時宜」。但我必須說明我是一個信徒，整個時代正將人類推向靈性自毀（當然並不單止靈性）的末路，而且還不是任何政權壓迫所致，對此我覺得無比錯愕。我是傾向東方思想的，我相信人並非必然會自困於俗世的紛紜表象之中，他們仍能夠聆聽內心的呼召。

安德烈·塔可夫斯基一九三二年生於莫斯科一條小鄉村。父親是詩人，在安德烈年幼時離家入伍，回來時已斷了一條腿。安德烈自小學習音樂、繪畫，後來進入莫斯科阿拉伯語言學院。二十歲時，他母親送他往西伯利亞跟一羣地質學家工作，一年後回到莫斯科，入電影學院，跟隨米海·隆學習。作品有《壓路機與小提琴》（六一）（短片）、《伊凡的童年》（六二）、《安德烈·盧布耶夫》（六六）、《星球梭那里斯》（七二）、《鏡子》（七四）、《潛行者》（七九）、《懷鄉》（八三）及《犧牲》（八六）。塔可夫斯基於八六年十二月在歐洲因病逝世。