

Contents

List of Figures	vii
Notes on Contributors	ix
Introduction: Refocus on Tarkovsky <i>Sergey Toymentsev</i>	I
Part I Backgrounds	
Introduction	13
1. Tarkovsky's Childhood: Between Trauma and Myth <i>Evgeniy Tsybala</i>	15
2. <i>Trava-Travlyā-Trata</i> : Tarkovsky's Psychobiography <i>à la Lettre</i> <i>Andrei Gornjukh</i>	30
3. Does Tarkovsky Have a Film Theory? <i>Sergey Toymentsev</i>	46
Part II Film Method	
Introduction	67
4. The Child's Eye View of War in <i>Ivan's Childhood</i> <i>Sara Pankenier Weld</i>	69
5. The Truth of Direct Observation: <i>Andrei Rublev</i> and the Documentary Style of Soviet Cinema in the 1960s <i>Zdenko Mandušić</i>	85
6. Temporality and the Long Take in <i>Stalker</i> <i>Donato Totaro</i>	102
7. Framing Infinity in Tarkovsky's <i>Nostalgia</i> <i>Yelizaveta Goldfarb Moss</i>	119
8. Approaching the Irreal: Realistic Sound Design in Andrei Tarkovsky's Films <i>Julia Shpinitskaya</i>	135

Part III Theoretical Approaches

Introduction	153
9. Andrei Tarkovsky, Or the Thing from Inner Space <i>Slavoj Žižek</i>	155
10. Wounds of the Past: Andrei Tarkovsky and the Melancholic Imagination <i>Linda Belau and Ed Cameron</i>	178
11. The Flesh of Time: <i>Solaris</i> and the Chiasmic Image <i>Robert Efrid</i>	195
12. Cinema as Spiritual Exercise: Tarkovsky and Hadot <i>Anne Eakin Moss</i>	209
13. Memory and Trace <i>Mikhail Iampolski</i>	225

Part IV Legacy

Introduction	241
14. Zvyagintsev and Tarkovsky: Influence, Depersonalization, and Autonomy <i>Lisa Ryoko Wakamiya</i>	242
15. Von Trier and Tarkovsky: From Antithesis to Counter-sublime <i>Sergey Toymentsev and Anton Dolin</i>	257
Index	275