

Sounding, Quotation and Visualisation: Applying Poetic Logic. Realistic Cinema of Andrei Tarkovsky

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RESUMEN

A lo largo de los años y de sus siete películas, el destacado director de cine ruso Andrei Tarkovsky desarrolló una estrategia de rodaje llamada *lógica poética*. Este artículo se aproxima a las películas de Tarkovsky desde el punto de vista de la lógica poética en sus diferentes manifestaciones. Frecuentemente confundida con la metaforización, la lógica poética, aunque cercana, es un concepto mucho más amplio que tiene otros objetivos y centros de atención. Aparece en métodos y técnicas de trabajo como el naturalismo de imágenes y sonidos, el rechazo de la música fílmica y su reemplazo por otras formas sonoras, la observación o contemplación de un objeto, el establecimiento de lazos asociativos, y una de las más importantes, la cita de objetos visuales y sonoros que pertenecen a realidades artísticas extra-cinematográficas: música preexistente, pintura histórica y obras verbales. Tarkovsky relaciona la lógica poética con los medios del cine realista. Estas herramientas estratégicas ayudan a dibujar la vida en una toma de la forma más cercana a la realidad. Al mismo tiempo, salva la dificultad de mostrar en la pantalla el mundo interior de un hombre y su vida mental representada en sus sueños, recuerdos, visiones e imaginación. La lógica poética deja abierta la cuestión del significado, sugiriendo el polisemantismo de las imágenes filmadas.

PALABRAS CLAVE: cine, Tarkovsky, lógica poética, cita, música fílmica.

ABSTRACT

Over years and all his seven motion pictures the outstanding Russian film-director Andrei Tarkovsky developed a strategy of filming called *poetic logic*. The article approaches Tarkovsky's films from the viewpoint of the poetic logic in its different applications. Often mistaken for metaphorisation, the poetic logic is, though a close, but quite a larger concept, which has other purposes and focuses. It appears in such methods and techniques of work as naturalism of images and sounds, rejection of film music and its replacement for other sound forms, observing or contemplation of an object, building associative links, and one of the most important, quoting visual and audio objects belonging to non-cinematographic art-realities: pre-existed music, historical painting, and verbal works. Tarkovsky relates the poetic logic to the way of the realistic cinema. These strategic tools help to design life in a shot in the closest to reality form. At the same time, it bridges a difficulty of showing on screen the inner world of a man and his mental life represented in his dreams, memories, visions and imagination. The poetic logic leaves the question of meaning open, suggesting polysemanticism of the filmed images.

KEY WORDS: cinema, Tarkovsky, poetic logic, quotation, film music.

*“Let's say music... It is related to the reality least of all.
To be more precise, if it is related to it, then devoid of a message,
mechanically, by vacuous sound, with no associations.
Nevertheless, for a wonder music penetrates in the very soul!
What, indeed, does resound in us in response to the noise brought to a harmony?
And what does turn it for us into the source of high delight, and unite and astonish?”*
Stalker

MUSIC AND NOISE: THE CINEMATIC LANGUAGE

His views on music and sounds in films and their relationships with images Tarkovsky made public in 1986 in his *Sculpting in Time*, in a short essay on music and noise¹, once his last film, *The Sacrifice*, has been finished. It was an aesthetical concept that featured all film production since the beginning but took final shape in *Solaris*, the third film out of seven. After *Solaris* his strategy of sounding, quoting and visualising became recognisable though it also found new solutions. The following issues of The concept come from can be stated in the following issues; these:

– It is very appropriate if music in films is endowed with the meaning of a *refrain* that combines two principles, such as *return* and *renewal*, memory of its first appearance and novelty of other state of things in the new episode.

– Music frames *perception of an image*. It binds an image to a *colour* and *emotion* and, thus, can totally change the vision of an object. As such, music should be taken completely merged with the visual series, inseparable from them.

– Music in films is not intended as an illustration. It is neither a commentary to explain how to see the image but a *part of the filmed reality* in the same way it is a part of the reality in life.

– Practically, cinema does not need to use music. But if it exploits music, the music should find a proper place and be heard *organically*, as a *natural event* of the film.

– There must be search of new forms of sounding. The *natural resonant sounds heard as music*, could take its place and fill the visual space of the film with new meanings. These sounds give the visual series reliability, while music is so strong in meaning per se that it forms its own line out of an image.

– Instrumental music is a too characteristic and difficult part to hide inside a film naturally while potentialities of electronic music open great resources for cinema. However, the origins of electronic music must be concealed and it must approach organic sounds or be mixed with them.

Long-term relationships connected Tarkovsky with the electronic composer Edward Artemiev. They worked together three films in succession, *Solaris*, *The Mirror* and *Stalker*, while in two last films Tarkovsky had no composer, managing to exploit music and sounds along with his aesthetical statements². According to Artemiev, Tarkovsky asked no music but organisation of sounds and noises: the composer was mostly doing invisible things, slightly perceptible by ear and hardly resembling even electronic music. Tarkovsky departed from the idea that cinema has not created its language and that music belonged to the cinematographic language. He rejected having regular film music and sought after a new sound. Sound and noises did make a replacement for music and they mainly functioned instead of music. Artemiev states that Tarkovsky did not really need a composer making music but a sound-mixer with a composer's hearing, an expert in rustles, rumbles and echoes³. He has got a full experience of such a work in *The Sacrifice*, with Owe Svensson, a Swedish Sound Mixer. Svensson recollects the director introducing him several pages with 250 sound effects, which he wanted for the film⁴. Though many of them were only bit effects, Svensson had to reduce the number to half. He found it too much: an abundance of sounds was going to overburden the film.

1 A. TARKOVSKY, "Sculpturing in Time", in *Andrei Tarkovsky. Archives, Documents, Memoirs*, Eksmo-Press, Moscow, 2002, pp. 275 – 280.

2 *Nostalghia* (1983) and *The Sacrifice* (1986) were made abroad, in Italy and Sweden. The story of making *Nostalghia* tells that the Italian Musicians' Union insisted on taking an Italian composer for the film while Tarkovsky wanted working with Artemiev only.

3 A. PETROV, "Edward Artemiev and Andrei Tarkovsky ('I Do Not Need Music in Films')": <http://www.electroshock.ru/edward/interview/petrov3/index.html>

4 "Sound in Tarkovski's Sacrifice: Interview with Owe Svensson, Swedish Sound Mixer": <http://filmsound.org/owesvensson/>

MUSIC IN EXILE: THE CINEMATIC SOUND SPACE

Expelling music from cinema Tarkovsky was concerned about new conjunctions of sound and image and foundation of new expressive senses. After *Solaris*⁵ he did not make a film featuring a regular music track, however, music entered the films by other means. Generally speaking, a soundtrack is constituted of a music track, sound effects track and dialogue track recorded together in a composite track in the final stage of film production. A soundtrack can be studied in its relationships with visuals representations. Also the soundtrack elements - i.e. music part, sound effects and the dialogues – can be examined in their own interaction. Let us figure out what is so essential about functioning of Tarkovsky's soundtracks. He clears the space of music, and often sound effects, tracks of a dialogue track. He tends to separate speech from sound audio and to isolate dialogues from the realm of other sounds. Sounds are precious to be introduced without interruption. On the contrary, music and sound tracks are considered as similar objects, favourable to intermingle. Soundtrack introduces a very discrete line in the film body: not to accompany the narratives continuously. The sounding is layered with pauses, while the sound forms submit to such opposite categories as the sound and non-sound and fill a large diapason between them. Dialogues run slowly, freed of music pieces and of most sound investments. Whenever sound episodes appear, they are taken as extraordinary events.

The sound-work has always been a delicate issue for Tarkovsky but it advanced even more in *The Sacrifice* in collaboration with Svensson, who proposed a different approach to the sound and thus, helped to realise Tarkovsky's ideas. Svensson practiced his own style of treating the sound: "Not two footsteps would sound alike and they should have a life of their own"⁶. In Svensson's personal guideline the sound has a dynamic curve: it always changes and it is living. That was a basis of work for *The Sacrifice*. About his experience, for instance, Svensson shares the kind of intuitions and inventions he has got:

"Because the environment in *The Sacrifice* was recorded in this house situated in an exposed area on a seaside heath, there are naturally many elements that make the house live. That wooden house, where many things happen, has floorboards. Floorboards, which sound different, depending on where one stands in the room. I decided to produce these sounds at my own country cottage. It is an old, turn-of-the-century house that has resounding walls and floors, so all the footsteps were produced by me, that is, I physically walked in different pairs of shoes, even ladies' shoes, size 45"⁷.

After *Solaris* Tarkovsky's soundtracks can no longer be classified as music tracks. It is worth to distinguish them among sound production of films calling them rather film *sound spaces* or *soundscapes*. They are constructed heterogeneously involving different sound realities:

- *Natural sounds*: birds, rain storm, dropping or flowing water, etc.
- *Noises and urban noises*: sound products of human activities, noise of cars and technique, etc.
- *Electronic music* per se, whenever it is presented as more or less lasting musical fragment.
- *Historical music* borrowed from musical heritage, i.e. musical quotations.

Regardless of technology of recording and division into tracks, in terms of essence the sound and music tracks are not pure. That was a matter of dealing with the electronic sound, which is a shared component, time by time accounted either for music or for sound effect. The sound effects are made up by natural sounds, noises and sound effects produced by electronic sound and its technical transformations. The musical part is formed up with electronic music, more apparent in *Solaris* and veiled in *The Mirror* and *Stalker*, and musical quotations involved into a film as a part of its original world.

Approaching the sound, Tarkovsky cared not only about what kind of sounds come into a film but also about how they enter and leave the resonant space of the film, experimenting with ways to introduce sounds into

5 The first two, *Ivan's Childhood* and *Andrei Rublev* do have a regular music track composed by Viacheslav Ovchinnikov.

6 Ibid.

7 "Sound in Tarkovsky's *Sacrifice*: Interview with Owe Svensson, Swedish Sound Mixer": <http://filmsound.org/owesvensson/>

narration. He knew exactly where in episodes the sound is necessarily to come up. Since the beginning Tarkovsky aimed for choosing sounds that reach authenticity in the film reality: a Russian song in *Ivan's Childhood* and the bell-sound in *Andrei Rublev* are natural sound events in Russia in times of narration. They would be heard with no questions. The only electronic music *The Mirror* was done for *Crossing Sivash* and some episodes related to nature. In *Stalker* Tarkovsky worked with electronic sound scrupulously masked as noise-like effects. Historical music is everywhere veiled in natural circumstances of narration. He wants to delete any evidence of creation and to avoid artificiality. Anything should occur as it does in reality. *Stalker* reveals a big innovation in the sense of quotations, brought into the body of film, perhaps, most imperceptibly. They almost do not show as quotations. One of them is a short whistling of the Writer. Other musical pieces are hardly distinguished in the thunder of a passing train. In later films quotations come up in tapes and organ played on screen. They become so organic, so “completely one” with the filmed image, in Tarkovsky’s expression, that one do not realise them as quotations. On mentioning borrowed pieces in his films, researches usually loose sight of some particular cases, just omitting them.

MUSICAL OFFERINGS: THE LAW OF QUOTATION

Abandoning music tracks, Tarkovsky escaped into another realm, plenty of quotations, which appear almost in every film⁸. Quotation becomes a rule of a film, and he ended with a big collection of them. The sounding in films was purposed to reach a realistic sound environment: lack of film music was cautiously compensated for by electronic music, quite a new sound in 1970s, and also by natural sounds and noises that sometimes steadily attend an entire big episode. A real musical piece, a quotation, in such a soundscape, is only justified by its semantic content. It takes music to the symbolical level, calling to the particularity of the moment. Some quotations serve as refrains, repeated in a film, and sometimes they are refrains transferred from film to film. There is an only quotation in *Solaris* – *Bach's Choral prelude in f-minor, Ich ruf' zu Dir, Herr Jesu Christ (I call to you, Lord Jesus Christ)* BWV Anh. 73-2.58, a variant of the famous prelude BWV 639 from the Little Organ Book of W. F. Bach – but it returns four times. Since then Tarkovsky applies quotations again and again and tries different modes of their appearance. Following film chronology, there are:

Five quotations in *The Mirror*:

- J. S. Bach, *Das alte Jahre vergangen ist (The Old Year...)*, from *Orgelbüchlein* BWV 614. This theme is a refrain, it sounds twice.
- G. B. Pergolesi, *Quando corpus (When the Body...)* from *Stabat Mater*
- H. Purcell, song *They Tell Us That Your Mighty Powers* from the opera *Indian Queen*, Act 4. This theme is another refrain, it sounds twice.
- J. S. Bach, Recitative of Evangelist *Und siehe da, der Vorhang im Tempel (And Behold, the Veil of the Temple...)* from *Johannespassion* BWV 245.
- J. S. Bach, Choir *Herr, unser Herrscher, dessen Ruhm (Lord, Our Redeemer, Thou Whose Name [in All the World is Glorious...])* from *Johannespassion* BWV 245.

Four quotations in *Stalker*, with a distinct technique of setting them in film:

- J. S. Bach, Aria of alto *Erbarme dich, mein Gott (Have Mercy, My God, [for My Tears' Sake...])* from *Matthäuspasion* BWV 244, Part two. It appears in a short whistling.
- R. Wagner, theme of sacred love from the *Overture to Tannhäuser*.
- M. Ravel, *Boléro*.
- L. van Beethoven, *Ode to Joy* from *The 9th Symphony*. The three latter quotations come out of train noise. The theme of the *Ode* also sounds in *Nostalgia*, twice.

8 Except for *Andrei Rublev*.

Three quotations in *Nostalghia*, two of them sound twice:

- G. Verdi, *Libera me* from *Requiem Aeternam, Requiem*.
- L. van Beethoven, *Finale* of *The 9th Symphony*: It sounds twice. It also sounds in *Stalker*, one time.
- A Russian folk song sang by the Writer (*There Somebody Walked down the Hill*).

Four quotations in *The Sacrifice*:

- J. S. Bach, Aria of alto *Erbarne dich, mein Gott* (*Have Mercy, My God, [for My Tears' Sake...]*) from *Matthäuspassion* BWV 244, Part two. It sounds twice. And it also sounds in *Stalker* as a short motive.
- Traditional calls, chants from Swedish forests to call home livestock. It sounds many times.
- Japanese bamboo flute performed by Watazumido Shuso. It sounds many times.
- J. S. Bach, *Prelude* from *Praeludium et Fuga in d* BWV 539. The beginning of the *Prelude* is performed on organ by the main character.

I must also mention a Russian folk song in *Ivan's Childhood*⁹ anticipating the quotation strategy. Not only music of classical heritage is considered for quotations, but use of a pre-existent material in a broad sense. Doing so is justified by the function of such a material, identical with function of classical quotations within a film. Throughout the list one could see a big tribute to Bach and Baroque music in general. Although in later films Tarkovsky is carried towards Romanticism, even exploiting Verdi as an inner refrain in *Nostalghia*, and Beethoven as an inner and interfilm refrain. He retains a short Bach's motive together with the romantic quotations in *Stalker*, but the mode of quoting Bach differs from quoting other music in this film. *Stalker* is essential for Tarkovsky's filmic technique, being the closest to his declaration of not having music. The mode of quoting has passed a strong modification: quotations are well-concealed, used far from evidence. Later Tarkovsky makes a step back to a straighter quoting and a more open sound of historical music. The Bach's motive in *Stalker* appears in passing, whistling, while other quotations reach one's ears from behind the train noise. There is no Bach in *Nostalghia* but he reverts in *The Sacrifice*, combined with new musical sources, such as Japanese flute and Swedish forest calls that reestablish musical links of the films.

Music should be set in a film reality organically. During the work on *The Sacrifice* there was a typical moment, which witnesses to the particular accuracy in selecting a sound (music) sample and introducing it into the soundscape of a film: naturalism is what it stands for. In search for something strongly original, Tarkovsky decided in favour of the traditional forest herding calls from Sweden, very rare and difficult to find in records. After Svensson, they encountered many records in musical arrangement, refused by the director in claim for a realistic sound. It lasted until there was found a singing quite improperly recorded but matched the idea. It was adjusted for the film disguised in other sounds:

“We came across a rather old recording that had been made via a telephone cable from Rättvik in the countryside to Swedish Radio in Stockholm. It was mastered on wax cylinders. He listened to it – it was of very poor quality. There was crackling and static. But he still thought it was marvelous. In the sound track, it was mixed into the outdoor environment with a certain amount of reverberation so the quality did not matter”¹⁰.

DISCOVERING ZEN: REALITY EPISODES

I was always captured by the reality of driving a car in *Solaris*, a singular naturalistic episode, diverging from anything else in the film. This is a step out of the main narrative: action stands still and dialogues almost cease during a five-minute long episode (eternity in the scopes of a film), while Tarkovsky exercises almost

9 *They Don't Permit Masha Going beyond the River*.

10 “Sound in Tarkovski's *Sacrifice*: Interview with Owe Svensson, Swedish Sound Mixer”: <http://filmsound.org/owesvensson/>

solely bare basic visual and audio elements: colours and noise. This episode is only accompanied with urban technical noise and it draws us visually through a sequence of highways and tunnels, interior of the car and super-urban landscapes of a megapolis. The scene comes up as a new musical event, the third sound element of the film after Bach's tune in the main titles and natural sounds of the previous countryside scenes. The five minutes in a continuous increasing urban noise after initial sound harmony suggest a strong emotional dissonance. The noise stops suddenly falling into a deep silence of the next countryside scene.

In sound solution of this episode Tarkovsky approaches his idea of a film with no music, stated in his book – a film plunged in the realism of true sounds. The noise starts after a long pause in the soundscape caused by dialogic scenes. It is particularly close to the practice of the *concrete music*: the sound opens merely with the real noise of a working engine, but later there are technical sounds and their transformations added up. The acoustic solution of the episode is also quite prominent. The noise unfolds in two simultaneous dimensions: as a constant monotonous noise and another one, increasing and diminishing, typical for cars passing by the driver. The monotonous noise makes one feel being *within* the shoot: that is a sound, which one used to hear when *in* a car. The sound makes experience the scene as if the viewer was in.

Solaris was a landmark that formed up basic principles of the audio-visual realistic line in the films, long-lasting reality episodes, where action and dialogue cease. Too long for an ordinary cinema scene they dwell on monotonous visual sequences supplied with an undifferentiated realistic sound or sounds modelling naturalistic conditions. After *Solaris* *The Mirror* emphasised similar moments. However *Stalker* peaks naturalism: here Tarkovsky in particular developed the technique of long naturalistic episodes. Realistic approach governs life of the sound and image inside the motion picture. In times of *Stalker*, according to Artemiev, Tarkovsky revealed a great interest to Buddhism and philosophy Zen. Another source points out that Tarkovsky first familiarised himself with *The I Ching*, *The Chinese Book of Change*, long before, about 1967, when he started screenplays of *The Mirror* and *Solaris*¹¹. And it accounts for the fact of Tarkovsky's sudden turnaround in basic strategies starting from *Solaris*. The author mentions his concern in Japanese poetry and Zen: the issues of the man and universe and their complex interrelationships with Tao, the Way. I could take it, Tao is a topical paradigm, through which one can read the films from *Solaris* to the *Sacrifice*.

In *Sculpting in Time* Tarkovsky time by time recurs to Zen or Japanese art as to a point of reference. He went in depth with investigations about the subject. Innovations were reflected in *Stalker* the most, as in the structure, as in the contents: in organisation of scenes and their sequences, in representation of images and of course, in the mode of sound. Next films feature synthesis of Tarkovsky's steps on the cinematic stage. Though in them he returns to his previous technique of quotation, his East-Asian studies clearly produce an effect in *Nostalghia* with Chinese meditation music in it and involve Japanese flute *hotchiku* played by Rinzai Zen master Watazumido-Shuso, titled as *roshi*¹², in *The Sacrifice*¹³.

In the episodes of driving a car in *Solaris* or long-lasting rain in *Nostalghia* Tarkovsky aspires approximating to the real time. The effect of prolonged moments that extends habitual experience of a cinema scene is produced by naturalistic sounds and images. The dilatation of time serves to emancipate from it. Time is expanded to reliving a real experience of rain, driving, walking in tunnel, etc. The naturalism of the reality episodes sets the viewer in a mode of contemplation. It activates a function of observer that makes stand still and provokes a sort of meditation on a subject. What happens is about Tarkovsky's idea that observing is a basic principle of the

11 P. D. VOLKOVA, "To become himself", in *Andrei Tarkovsky. Archives, Documents, Memoirs*, Eksmo-Press, Moscow, 2002, pp. 9 – 94. (P. 48.)

12 Zen Buddhism title in Japan for a spiritual guide translated as *old teacher* or *elder master*.

13 This sound is legalised by the plot: the protagonist Alexander is carried away by Japan: he plants a Japanese tree, listens to Japanese music, wears a kimono with yin and yan, and supposes that in his previous life he and his little son were Japanese.

cinematographic image, and that the image is an art of passing your sense of an object for observing the object¹⁴. However, the experience of observation is not only valid for realistic scenes. The same occurs in the episode of weightlessness in *Solaris*, when, during Bach's *Prelude* one loses sense of temporal frames: a historical quotation without actions and dialogues brings to contemplation. Tarkovsky considers observing as a strategy that lies in the heart of Japanese poetry, genre of *haiku*. In it there is no eventual sense of an image that could be deciphered like a charade:

“Haiku grows its images in the way that they do not mean anything but themselves, at the same time expressing so much that it is impossible to catch the ultimate meaning. I.e.: the less possible fits the image of it [haiku] into a conceptual speculative formula, the more accurately the image corresponds to its destination. A man reading haiku must vanish into it like into nature, immerse in it, and be lost in its depth like in cosmos, where there is neither top nor bottom”¹⁵.

Even such a fundamental concept of cinema as sculpting in time and revival of time on screen finds a strong correspondence in Japanese art. Referring to a traveller's notes by the famous Russian journalist Vsevolod Ovchinnikov, Tarkovsky emphasises that in Japan they recognise time as an art material¹⁶.

The basis for sound-making of extended episodes is accidental sound facts re-evaluated as musical events. We are suggested to listen to them instead of music and as music, connecting in our hearing odd uncoordinated natural happenings or close to them electronic sounds into an integral sound object like a tune or score. Would not it remind of John Cage's silent sessions practicing aesthetics of silence and self-value of every single sound event, Cage exploring Zen by music means? Musically, Tarkovsky has got a sonorous and aleatoric approach to sound starting from selection of a sound material for composing. It is an illustrative example, when Artemiev describes how he turns little sound facts into music:

“There has been one more curious episode in *Stalker*. It was called (by the screen script) Journey into Zone. Do you remember a three-minute journey on a hand car? Heroes depart from a more or less normal world to an abnormal, the Zone. Three minutes¹⁷. And nothing happens on the screen. Merely a trolley with the heroes zips along ahead. However, the viewer must feel that something changes. The reality changes in itself; there arises something like a new reality. I have been thinking long time: what clue I can go by. Then I surmised: rumble of wheels. What if I play with it in a way? At first I simply added reverberation – in one place more, in another less. Then I replaced an acoustic rumble by ‘artificial’. Then I laid a male choir under this sounding (and else transposed it down by octave). I added by the smallest, literally homeopathic doses, other acoustic background noises, as a result, the rumble of wheels at first sounds naturally and then, with every ten seconds, more fancifully, remotely, supernaturally”¹⁸.

The electronic music here is masked as a natural environment. In a broader sense it submits rather to the norms of concrete music: Tarkovsky is re-sounding environment. Besides, the music track features logic of static compositions and open forms made of continuous states, with no development or dynamical progress, supplied by the least indifferent changes in colour, rhythm or tone inside the structure. In his description Artemiev actually relates musical events of the long episode to the sound-and-noise space and its micro-life.

14 A. TARKOVSKY, “Sculpturing in Time”, in *Andrei Tarkovsky. Archives, Documents, Memoirs*, Eksmo-Press, Moscow, 2002, pp. 95 – 348. (Pp. 214-215.)

15 Ibid. P. 213.

16 Ibid. P. 158.

17 In actual fact this episode lasts almost four minutes.

18 A. PETROV, “Edward Artemiev and Andrei Tarkovsky (‘I Do Not Need Music in Films’): <http://www.electroshock.ru/edward/interview/petrov3/index.html>”

The *Slaughter-house*¹⁹, an episode in *Stalker*, has an abnormal duration of about 6 minutes. Artemiev disclosed that he had an electronic piece, increasingly tense and pressing, rejected by the director's demand of naturalism: "No music at all: steps and echo only"²⁰. In his book Tarkovsky remarks upon naturalism:

"Naturalism is the form of existence of nature in cinema, and the more realistic appears this nature in a shot the more we believe it, on the one hand, and, on the other hand, the nobler the image that springs up is: the spirituality of nature arises in cinema via naturalistic verisimilitude"²¹.

Tarkovsky finds music of eastern origin objective in principle, representing nothing personal but eternal matters: God, nature and time. It is close to the truth, while western music stands for subjectivity and is full of emotional senses and a strong self. Tarkovsky takes west and east on a comparative basis, and looks for the forms of their confluence:

"Compare eastern and western music. West shouts 'It is I! Look at me! Listen how I suffer, how I love! How unhappy I am, how fidgety! I! My! To me! Me!' East keeps quiet about itself! A total dissolution in God, Nature, Time. To find yourself in everything! To hide everything in you! The Taoist music. China of 600 years before Christ"²².

There was a case of musical cultural mixture in *Stalker* made to a special order of Tarkovsky: "I need 'eastern' music but made by 'western' hands. By European technique"²³. It seemed a case of so great importance that he attended recording – something that he never did: the director set up conditions for a free composing and he preferred to experience sounds and music altogether with filmed images. Tarkovsky negated the first version made as a *dutar*²⁴ improvisation on the 14th century tune *Pulherium Rosa* arranged with strings, oboe and harp-sichord. In the second version Artemiev passed the same tune to the improvising medieval recorder, but *dutar* remained as a background playing authentic Azerbaijani *mugam*²⁵:

"This time I decided to exploit method of so-called 'minimalism', and also the improvisational style of Indian musicians, when a stringed veena²⁶ sustains an only endless sound, and events develop over it"²⁷.

As Tarkovsky explained after the first version has been done:

"I do not need at all that an eastern instrument would play a western tune. [...] I need quite another thing – merging of spirits of two cultures"²⁸.

There was another experiment of this kind, in *The Sacrifice*: a long interaction of Japanese flute and Swedish forest calls. Even his personages once come to discuss the cultural topic, as it occurs in *Nostalghia*, when people taking a mineral bath address themselves to a general practicing eastern meditation²⁹:

–General, what a strange tune you are singing every day?

19 The *Slaughter-house* is a notorious pipe, where the heroes are endangered on their way to the Room making wishes.

20 Ibid.

21 A. TARKOVSKY, "Sculpturing in Time", in *Andrei Tarkovsky. Archives, Documents, Memoirs*, Eksmo-Press, Moscow, 2002, pp. 95-348. (P. 331.)

22 Ibid. P. 348.

23 A. PETROV, "Edward Artemiev and Andrei Tarkovsky ('I Do Not Need Music in Films')": <http://www.electroshock.ru/edward/interview/petrov3/index.html>

24 A type of two-stringed lute of Central and South Asian origins, known since 15th century.

25 A highly complex musical genre of Azerbaijani tradition, which is bound to concepts of modes, tunes and genres.

26 An ancient Indian plucked string instrument, a type of lute, popular in Carnatic tradition.

27 A. PETROV, "Edward Artemiev and Andrei Tarkovsky ('I Do Not Need Music in Films')": <http://www.electroshock.ru/edward/interview/petrov3/index.html>

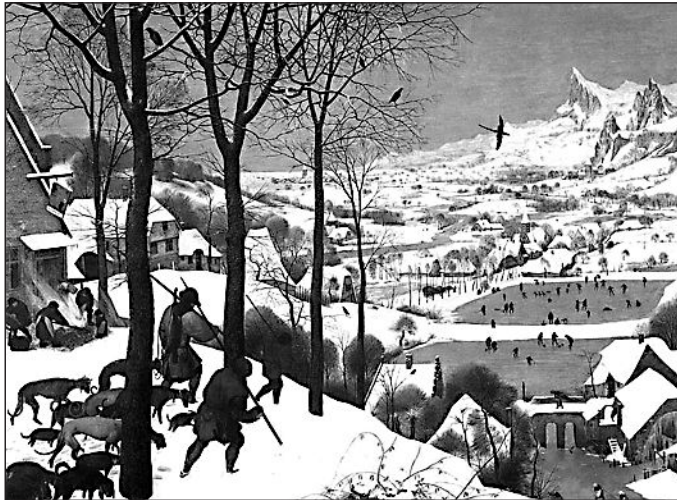
28 Ibid.

29 From his room in a hotel one can hear Tibetan-like meditation singing and (presumably) Chinese instrumental music.

- This is a great music, hundred times better than Verdi.
- For Heaven’s sake, do not touch Verdi!
- This is another civilization, with no sentimental lamentations. The voice of God, nature.

BEHIND THE LOOKING GLASS: VISUALISATION, LEONARDO’S SEQUENCE, AND MULTIPLE REALITY

Musical quotations are not the only artefacts inserted into the narrative space of Tarkovsky’s films, there is much more: art quotations of different appearance, from direct art-objects (quotations) to visualisations providing a strong analogy, reminiscence or associations with artworks. Above all, every film presents an old painting coming on screen one to several times and taking a role of a visual *refrain*, in Tarkovsky’s terms. Many times there are whole collections exhibited for the viewer as Albrecht Dürer’s album of woodcuts in *Ivan’s Childhood*, icons of Andrei Rublev in *Andrei Rublev*, P. Bruegel the Elder’s *Series of the Seasons* on the wall in *Solaris*, with the accent on the most celebrated *The Hunters in the Snow* that makes a refrain.



Picture 1: Bruegel's *The Hunters in the snow*.

There is da Vinci’s album in *The Mirror*, twice: turning over pages, starting from Leonardo’s self-portrait and later the same album left open at the page with his self-portrait. And finally, there is an album of ancient Russian icons in *The Sacrifice*.

Tarkovsky raises high value for Renaissance and medieval paintings, which function as intrinsic active elements in his films. There are two conspicuous facts about them: the sequence of Renaissance’s female images and the sequence of Leonardo’s paintings, both kinds can serve refrains. The first time when Leonardo is quoted falls on the years after *Solaris*: in *The Mirror* (1975) there is looking through Leonardo’s drawings in an old art book, twice, with the focus on his self-portrait. And apart, *Ginevra Benci* in the *Portrait of a Young Women with a Juniper Twig* appears to introduce the essential meaning of his paintings and Tarkovsky’s strategy of building associations.

After Tarkovsky, what captures attention in *Ginevra Benci* and other Leonardo’s portraits is a reflection of infinity, neither positive nor negative but dual in its complexity. He explains the power of their contemplation quite sufficiently for understanding the purposed nature of the images he brought on screen:

“There are two things about Leonardo’s images that are arresting. One is the artist’s amazing ca-

capacity to examine the object from outside, standing back, looking from above the world – a characteristic of the artists like Bach or Tolstoy. And the other, the fact that the picture affects us simultaneously in two opposite ways. It is not possible to say what impression the portrait finally makes on us. It is not even possible to say definitely whether we like the woman or not, whether she is appealing or unpleasant. She is at once attractive and repellent. There is something inexpressibly beautiful about her and at the same time repulsive, fiendish. And fiendish not at all in the romantic, alluring sense of the word; rather – beyond good and evil. Charm with a negative sign. It has an element of degeneracy – and of beauty”³⁰.

The following fragment discloses that Ginevra Benci acts to sharing her features with a personage on screen. The portrait in the film must suggest the way of reading the female character created by the actress:

“In *The Mirror* we needed the portrait in order to introduce a timeless element into the moments that are succeeding each other before our eyes, and at the same time to juxtapose the portrait with the heroine, to emphasise in her and in the actress, Margarita Terekhova, the same capacity at once to enchant and to repel”³¹.

However, it does not mean giving an ultimate sense to an image. This is a principle that Tarkovsky enraptures so much in Japanese art: not to terminate interpretation with an exact meaning. He insists on infinity left for the viewer:

“The face of the woman painted by Leonardo is animated by an exalted idea and at the same time might appear perfidious and subject to base passions. It is possible for us to see any number of things in the portrait, and as we try to grasp its essence we shall wander through unending labyrinths and never find the way out. We shall derive deep pleasure from the realization that we cannot exhaust it, or see to the end of it. [...] It is not possible to catch the moment at which the positive goes over into its opposite, or when the negative starts moving towards the positive”³².



Picture 2. *Ginevra Benci* and *Maria* from *The Mirror*.

30 A. TARKOVSKY, “Sculpturing in Time”, in *Andrei Tarkovsky. Archives, Documents, Memoirs*, Eksmo-Press, Moscow, 2002, pp. 95-348. (P. 216.)

31 Ibid.

32 Ibid. P. 217.

One more tribute to Leonardo appears in *The Sacrifice*, which starts with the unfinished *The Adoration of the Kings*. This painting does not correspond to a character of the film but it undergoes other symbolising. It appears on screen many times, as a close-up or background. The close-up is always focused on the central motive of offering, giving a gift. The symbolical is the situation of a giving per se: it correlates to the meaning of the sacrifice. A present and act of giving receive connotations within the film narration, when Otto brings a genuine, end of the 17th century, geographical map for Alexander's birthday: "Why cannot it be a sacrifice? Of course, this is a sacrifice. Every gift contains a sacrifice, otherwise, what a gift it is?"



Picture 3. *The Sacrifice*: Leonardo's *The Adoration of the Kings*.

In this film Tarkovsky ventures an explicit statement on Leonardo. It is spoken by the personages, Alexander and Otto, and expresses concentration of feelings that Leonardo suggests and makes experience:

Otto: And what is that?

Alexander: Where?

Otto: That painting. On the wall. What is it?

Alexander: That is Adoration of the Kings by Leonardo.

Otto: O Lord, what horrible! I have always been afraid of Leonardo very much.

Later in the film, we are obliged to Otto by another remark on the same topic, when he is looking at the *Adoration*: "No, never! I still prefer Piero della Francesca". This remark is especially curious because of its reference to *Nostalghia* with the early Renaissance's *Madonna del Parto* by Piero della Francesca. Tarkovsky leaves the viewer without a commentary but a little association. It is dropped in a dialogue of the main character, Russian writer Andrei Gorchakov, who travels in Italy and lives his nostalgia for home, with the local outsider Domenico. Andrei compares the Renaissance Madonna with his wife in the far country: "Do you remember *Madonna del Parto* by Piero della Francesco? She is like her, but much darker".



Picture 4. Nostalgia: Piero della Francesca, *Madonna del Parto*.

At that the list of art quotations is exhausted, however, the technique of association continues in visualisations, when an actual art-work is left out of the film but revived in the filmed images in actions, positions, gestures and postures of personages. Thus, the case of Ginevra Benci and regularity of Leonardo's images may hint a similarity in *Solaris* between the actual female film image, Kris' mother, and a passive latent portrait of the *Lady with an Ermine* by Leonardo, never really shown in the film.



Picture 5. *Lady with an Ermine* versus mother with a dog.

The mother's gaze goes beyond the world, and her face does not tell her personality. Neutral countenance, aristocratic estranged blank look with tiredness and melancholy in it, lack of smile, eye expression without a touch of warmth: all those conflicts with the mother's archetype. She appears a cold, contemplative lady, a being of a dual nature, enigma of the film, remained nameless. Her image, her pose, manners, hair-style, clothing, and a little animal make her a double of the *Lady*. Besides, in this representation the mother's image is close to Ginevra Benci.



Picture 6. Resemblance between *Ginevra Benci* and Mother from *Solaris*.

Giving more examples turns a haphazard fact of visualisation to a systematic technique. In the *episode of weightlessness* from *Solaris*, devoted to Bach's *Prelude*³³, there comes an on-screen visualization of Marc Chagall's soaring lovers, including some typical details of candle light.



Picture 7. Episode of weightlessness and Chagall's *Au Dessus de la Ville*.

Weightlessness is a realistic cloak of something what in other terms would be called levitation, shown in two more films and provided with a special signification. Tarkovsky returns to levitation in *The Mirror*, where Maria levitates during sleep and, years later, in *The Sacrifice*. Levitation supports the symbolism of love. It is found as a solution for love episodes: masked in *Solaris* as weightlessness in the space station, and open in *The Sacrifice*, with Alexander and Maria (accounted for a witch) floating in the air in a love scene. *The Mirror*, with

33 This is the third time that the *Prelude* sounds in the film.

Maria hovering over her bed, possesses a clue to all these happenings in a short verbal sequence between Maria and her passed away husband, speaking to her in a dream:

- Now, I've flied up.
- What's happened to you, Marusia³⁴? Aren't you well?
- Don't be surprised, this is so understandable: I love you.

Also the last episode of *Solaris* includes a speechless symbolical (with the only electronic sound representing *Solaris*) acting after the fourth time of Bach's quotation. Kris returns home and meets his father at the porch; they are approaching slowly and synchronously in rhythm till they stand still in the symbolical postures of Rembrandt's *The Return of Prodigal Son*.



Picture 8. Return home in *Solaris* and Rembrandt's *Prodigal Son*.

There are many other moments that share special light, colours, style, and framing with old painting, though, maybe not having an exact correspondence. In dreams or recollections light and colours gain qualities of antiquity, a touch of old times, patina. That must be, as Tarkovsky mentions after Ovchinnikov, what Japanese deeply appreciate in art: a mark of time that gives a special charm. Artemiev actually confessed that in *The Mirror* Tarkovsky was working after George de la Tour:

“Chiefly all this was suggested to him by Romadin³⁵. He discovered for Andrei the French painter George de La Tour (this is approximately the middle of the 17th century³⁶), in whose paintings there are lots of fire, candles, side lights, and contrast light and shade. Exactly from here Andrei took much into his film. Right up to the direct quotations: in one of the mise-en-scènes a boy is sitting in front of the mirror, and the camera sometimes drives off him and sometimes draws nearer. This is pure La Tour³⁷.”

Although, Artemiev is not very precise in terms: Tarkovsky does not quote La Tour bluntly. La Tour has

34 Diminutive form of “Maria”.

35 Mikhail Romadin is a Russian painter and film art designer.

36 Actually, La Tour was painting in the first half of the 17th century (1593-1652).

37 A. PETROV, “Edward Artemiev and Andrei Tarkovsky (‘I Do Not Need Music in Films’)”: <http://www.electroshock.ru/edward/interview/petrov3/index.html>

many images with candlelights, mirrors, and intense contrast between light and shadow: the same about the film. By this, La Tour should be recognised as a prototype for the film images. However, I have not detected any painting that would make an exact resemblance with a filmed image. Tarkovsky was working after models of La Tour but visualisations concern only with the techniques and modes of the paintings.

POETIC LOGIC AND MEANING OF QUOTATION

The question of the quotation meaning is unresolved. There is much to define that quotations function in the manner of metaphors has not it been that Tarkovsky strictly rejected this meaning. Thus, a starting point to investigate their functioning is to explore his reasons to quote. Tarkovsky introduces his strategy of quoting and relations between quotation and filmed images as *poetic logic* and *poetic links*³⁸. *He means poetry not as a literary genre but as a specific attitude to reality, the philosophy becoming the way of life. With the poetic logic the evident links between objects are shunned and the building principle shifts from one object to another; what is closer to the patterns of thinking and to the ordinary reception of reality. The link between quotation and another object, whether it is a filmed image, quotation, or visualisation, opens by association.*

The poetic links bring emotionality to what is seen on screen. Tarkovsky thought that the poetic logic is an approach to a more realistic cinema: he relates it to the attributes of human memory and distinguishes that some phenomena, like dreams and recollections, could not be represented otherwise than by means of the *poetry*. He exploits the associative thinking to represent man's personality through memories and dreams: once he refers to Proust's idea of reviving "a huge building of recollections"³⁹. Another time he says: "I wanted to demonstrate possibilities of cinema observing life sort of without gross apparent interference in its course. Because this is the way I see the authentic *poetic* essence of the cinematography"⁴⁰. The latter passage brings one to understanding that the poetic logic is a method of *observing* an image like in *haiku*.

Some derivations on the quotation meaning can be made out of Tarkovsky's utterances about music and its use. Quotation, at least musical quotation, brings an emotion to the filmed image. The emotional ties are certain, when Tarkovsky determines that the western tradition speaks from the emotional and personal viewpoint ("Listen how I suffer, how I love! How unhappy I am, how fussy!"). The quotation is an emotion, which the viewer may share in that very instant of the film. At the same time the emotion may be connected to the inner state of a personage since Tarkovsky recognises that he wants to show the inner world of a man:

"I was not interested in surface movement, intrigue, content of events – from film to film I needed them less and less. I have always been interested in the inner world of a man –and it was far natural for me to make a trip inside his psychology, feeding it philosophy, those literary and cultural traditions, on which his spiritual fundamentals are rested"⁴¹.

Insertion of a quotation into the text of a film enlarges experience of cinema as a recently invented genre without a ready language. By his search of language Tarkovsky wanted to establish historical roots of cinema and to demonstrate continuity of arts, as mentioned by Artemiev and implied by Tarkovsky himself:

"Andrei told me that he needs Baroque music and paintings of old masters in order to create an illusion of roots of this new (only a hundred years!) genre, the cinema. This is because, when a man hears Bach or sees painting of Michelangelo or Leonardo da Vinci, the 'connection of times' springs up in him subconsciously"⁴².

38 A. TARKOVSKY, "Sculpturing in Time", in *Andrei Tarkovsky. Archives, Documents, Memoirs*, Eksmo-Press, Moscow, 2002, pp. 95 – 348. (Pp. 111-114, 123-125.)

39 Ibid. P. 158.

40 Ibid. P. 315 – 316.

41 Ibid. P. 324.

42 A. PETROV, "Edward Artemiev and Andrei Tarkovsky ('I Do Not Need Music in Films')": <http://www.electroshock.ru/>

“In *The Mirror* I sought for communicating the feeling that Bach, and Pergolesi, and letter of Pushkin, and soldiers forcing a crossing over Sivash, and home quite small-scale events –all these in some sense are equal for human experience. It may be equally important for a man’s spiritual experience what happened with him yesterday and what happened with the humankind a century ago...”⁴³

Besides a quoted art object outlines one’s personal roots, belonging of a man, a character:

“In all motion pictures that I made, the topic of roots, of connections with ancestral home, with childhood, with motherland, with Earth, has always been very important for me. It has always been very important for me to establish one’s belongingness to a tradition, culture, range of people or ideas”⁴⁴.

Quotation speaks of a man, his community and personal world. It is a part of a man’s universe revealed through dreams, recollections, memories, music, paintings, associations, literature and lyrics:

“I am interested in the man, in whom the entire Universe is enclosed, –and in order to express the idea, the sense of man’s life, it is little necessary to build some storyline on to this idea”⁴⁵.

There was an exception, once, when Tarkovsky recognised the sense of quotation as a metaphor:

“Perhaps, I can agree that the final shot of *Nostalgia* is partially metaphorical, when I place a Russian house into the walls of an Italian cathedral. This constructed image contains a too much touch of literary effects. This is a modelled inner state of the hero, his division into two that does not let him to live as before. Or, if you will, on the contrary, his new integrity, organically including into itself, in one and indivisible sense of home and blood, hills of Tuscany and a Russian village, which the reality commands to divide on returning to Russia. [...] This is a result, as it seems to me, quite complex and ambiguous, figuratively expressing what was going on with the hero but still symbolising nothing more, extraneous, needing a solution”⁴⁶.

This little passage suggests what he was counting for metaphors. In the same pages he excuses his inconsistency by the remark that an artist devises a principle but also breaks it. Yet, it is impossible to negate the metaphorical sense of other quotations. The abundance of associations, references and symbolic representations supports work of metaphorisation. His levitation schemes are a glaring example of metaphors. Let us observe that the sense of metaphor does not depart far from the sense of the poetic logic. Perhaps, it is not that the mechanism of metaphor does not belong in here, but that it is given another name. The dilemma of metaphor is a matter of misunderstanding that concerns borders of the notion and precision of a definition. The concept of poetic logic covers the meaning of metaphorisation but exceeds it, richer in signification. Quotations do work as metaphors but they give much more than that. Tarkovsky did not want his images or sounds to work in the mode of metaphors, i.e. objects with an exact ultimate sense. This is a clear point, when he speaks about Leonardo and Ginevra Benci. He interprets the meaning of quotations akin to the principles given in *haiku*, Zen or Japanese music: representation of everything or nothing, speaking either of an endless series of senses or nothing more than pure images in observation:

“What does mean, for instance, Leonardo or Bach in the functional sense? Just nothing but what they mean per se, - that much they are independent. They see the world as if for the first time, as if they were not burdened with any experience. Their independent gaze becomes similar to the gaze of newcomers”⁴⁷.

[edward/interview/petrov3/index.html](#)

43 A. TARKOVSKY, “Sculpturing in Time”, in *Andrei Tarkovsky. Archives, Documents, Memoirs*, Eksmo-Press, Moscow, 2002, pp. 95-348. (P. 314.)

44 Ibid.

45 Ibid. P.324.

46 Ibid. P. 333-334.

47 A. TARKOVSKY, “Sculpturing in Time”, in *Andrei Tarkovsky. Archives, Documents, Memoirs*, Eksmo-Press, Moscow, 2002, pp. 95-348. (P. 223.)

The image of a man-universe, with his emotions and states, shows up through quotations and their talking symbols. Although Tarkovsky defends independency of quotations from experience, it is not pure music and its emotion that co-operates with the image, but the original context of music that plays with the meaning. Let us examine some cases of quotations. The meaning they draw after original context is authorised by a screen situation –and this is a strategy by which a quotation enters the film body, as a rule. Wagner’s theme that introduces spiritual ideal love in *Tannhäuser*⁴⁸, in *Stalker* is a token of feelings that connect Stalker and his wife⁴⁹. In the opera this theme also becomes the theme of a pilgrim’s choir (I act II part). The topic of pilgrimage finely refers to Stalker himself: a devotee, with a vocation to guide the unhappiest people to the Zone, he has to live ascetic life in poverty, to suffer a lot of oppression⁵⁰, and to remain pure and unsullied.

The quotation from *Mathew Passion* is distinguished by its ironic use. *Have Mercy My God* is a cynical excuse whistled by the Writer, a disbeliever, walking through the dangerous Zone, a sort of a sacred place, with disrespect. The same theme in *The Sacrifice* is taken seriously. *Have Mercy My God* is a prayer of forgiveness that corresponds to the entire topic of sacrifice and in particular to the circumstances of Alexander. The quotation frames the film and though it does not attend the image of Alexander, it sounds very likely in the name of his. It correlates to his asking forgiveness for sins of the world and to the vow to sacrifice everything he possesses for rescuing the world from the catastrophe of the last war.

Back to *Stalker*, Ravel’s *Bolero* in the long last scene in the Zone, where three personages, Stalker, Writer and Professor, are sitting in the floor throughout the day before returning to the world, after the bomb to destroy the Zone has been disarmed. The link of this quotation is the topic of technical progress: as it is known, on composing *Bolero*, Ravel imagined a factory. He left enthusiastic impressions out of gigantic urban creatures associated with metal, fire, crash and rumble. Beethoven’s *Ode to Joy* accompanies Stalker’s disabled daughter when she reveals a gift of telekinesis: the triumph of spirit.

Two cases of the same Beethoven’s theme in *Nostalgia* may be considered as one quotation, interrupted but continued in other part of the film. They are both related to Domenico, obsessed by ideas of unity and rescue of mankind. The first sounds in a dialogue with Andrei, whom Domenico is conveying to rescue the mankind. The second marks the episode of Domenico’s self-immolation preceded by his propagation on the Capitol in Rome. Both times Beethoven is played by Domenico himself for demonstration of his ideas (second time on his command). Music restores cultural and historical reference of Domenico’s statements: “One drop and one more drop make one big drop, not two”, “At first I was an egoist. I wanted to rescue my family. But one needs to rescue all. All world.”, “People have to come back to unity and not to remain separate”. The sense of Verdi’s *Requiem* during Andrei’s flashback in the beginning of the film, when he sees his family and house in Russia, is obtained in the final shots in return of the quotation at his passing away: thus, his opening memories are disclosed as a farewell.

I shall not speak of visual quotations: their functions and the sense they produce have been discussed above. However I shall take it now to the point that in *Solaris* musical and visual quotations work in the same dimension: they line up to introduce the same meaning with different highlights. The common denotation of three quotations of the film is a way, in fact, Dao. However, their connotations differ. Bach’s *Prelude*, which sounds one time in the library scene in the vicinity with the long observation of the paining, refers to the way of Christ as a man after the destination of this piece in liturgical services. Bruegel’s *The Hunters* represents the meaning of a way⁵¹ as the way of people, everyday life and return home after daily work. Both of them also

48 In the opera it contrasts with the theme that represents sensual love.

49 The nature of their feelings is understood far in the end of the film, while the quotation sounds in the beginning: in this moment the wife has a fit of hysterics after Stalker has left to the Zone again and she cast reproaches upon him.

50 Stalker has been arrested for being a guide to the Zone, and his only child was born disabled.

51 The painting is also known under the name of *The Return of the Hunters!*

introduce the mankind and the terrestrial world for Solaris. Rembrandt's *The Return of the Prodigal Son*, refers to the biblical story of a way as return and corresponds precisely to the current situation of the film: way home and return of a son (Kris).

One of the quotations in *The Mirror* is used like a portrait. Purcell's song from *Indian Queen* implies the power (*They Tell Us that Your Mighty Power*) that a red-haired girl had for Alexei in love, back in his childhood. In both of the girl's episodic appearances Purcell's theme follows her. It reminds of the strategy of female images in visual quotations: a mirror of a subject. Considering that he second time the red-haired girl is sitting in the dark near the flame and her image gets very close to some of La Tour's paintings, it can be reported as a local knot of quotations added up to symbolise the same person. Like in *Solaris*, the visual and musical work out a common denotation.

POETIC LOGIC IN QUOTATION HUBS

Some of the demonstrated examples display that quotations may be gathered in audio-visual hubs: they form up mini-collages, where they are joined simultaneously or follow in a short distance like a sequence. Usually two or three quotations and visualisations take part in such junctions where their meaning is synchronised. They are the most curious events of the poetic logic. Verbal works also become a part of this art-polyphony⁵². *Verbal* means genres and works of different levels, related to literature, fiction, poetry, epistolary, historical documentation or religious canon. The entire body of a film may sometimes be seen as a big collage, creating a double reality of heroes and objects of arts: it is constructed by differentiated quotations, visualisations (like Rembrandt, Chagall), modelled references (like La Tour) and their refrains, and verbal citations. The quotations contribute to the narration and complicate it by dissipation of sense.

Out of other films, *The Mirror* is a super collage that joins in a gigantic composition five musical quotations, Leonardo's art book with his self-portrait and Ginevra Benci apart, adaptation of La Tour, Rublev's *Trinity* for an instant, filmed documentaries (World War II and stunning events of the 20th century) and multiple verbal quotations. There are four splendid verses by Arseny Tarkovsky, the director's father, an excerpt from Dostoevsky's *The Possessed* about the sister of Captain Lebyadkin (hint to Maria), short paraphrase of Dante's *Divine Comedy* (hint to Maria), short excerpt from *Dijon Dissertation* of Rousseau, and excerpt from the letter of Alexander Pushkin to Pyotr Chaadaev dated to October 19, 1836. *The Mirror* is plotless: it edits past and present of life of Alexei and his mother Maria and plays with odd reflections of the personages⁵³. *The Mirror* introduces a non-linear narration, where episodes appear by association and with an overlap. Idea of a mirror helps to travel inside changed reality and pasts.

Two refrains of *Solaris*, musical and visual, the *Prelude* and *The Hunters*⁵⁴, join in the library episodes. The meaning comes through an intensive intertextual circulation revealing associative links. It starts with Hari looking at the landscape and recollecting young Kris seen on a home videotape. The landscape undergoes *animation*. It is fragmented and moving camera takes it panoramically, like a cameraman would film a real vista from a distant point. By this every take of the picture, even the farthest, appears as a close-up and the images move. Moreover, Tarkovsky voices the images. Accordingly used with images there are voices of men and dogs, birds, church bell's sound and even calls or signals representing the hunters. The picture metamorphoses into a sounding video. The episode of weightlessness follows it and here Bach is synchronised with the symbolism of levitation visualising Chagall's *Lovers*.

The model of concurred quotations, musical and visual, returns in films with more or less variety. The moments of concurrence are always experienced as essential, while the time in them is felt out of frames. Narration continues in other dimension: an observing, contemplation. These moments usually fall on the culmination. All

52 Verbal works are quoted in every film after *Solaris*

53 There is much to see in Alexei reflections of his mother, his son as his own mirror, his wife Natalia as a mirror of his mother.

54 The painting is shown three times during the long culmination library episode and once more in another scene.

quotations are actually a looking glass. Poetic logic and the moments it marks are gateways of another reality related to dreams, memories, visions and altered states. This strategy of the poetic logic provides a modulation into pasts and labyrinths of mind, and leaves the viewer with ambiguity.

Closing this issue I shall trace an exceptional junction in *The Sacrifice*: a big hub of quotation and metaphoric activity, exclusive also because for the first time two musical quotations share a junction and are solved as a polyphonic sound space⁵⁵. There is a series of images that begin from a real event, a consequence of previous scenes, but change by stranger episodes until it all ends in awakening from sleep. The audio and visual channels assist ambiguity of the happenings and leave unresolved whether it is a dream, vision or actuality. This is a central scene, in which actually a sacrifice is performed. The course of events suggests that Alexander comes to Maria for a sacrifice, a sort of love ritual. Before, Otto reveals to Alexander that Maria is a witch and that Alexander must go and persuade her to love him: it is likely the only way to rescue the world from the upcoming war. Whether Maria is a witch is not confirmed for the duration of the entire film, however, the working title of the film was *The Witch*. Final change of the title frees ambiguity.

Japanese flute and forest calls start during the visit to Maria and interweave over a series of scenes until awakening of Alexander in his room alone. Both sounds enter during the levitation, which represents love per se, and they make a counterpoint, introducing a new layered mixed sounding. Correspondence of the quotations is well determined. The flute defines personality of Alexander, while the calls are a token of Maria: this explains the quotation junction of the levitation. In analogy with paintings, sound works in contact with a personage and for a personage. The calls and flute appear in the film many times but until the levitation they do not come together. The calls are, most likely, the only evidence of mysteriousness of Maria in the film. Though the quoted material is not very usual (not pieces of musical heritage), it is absolutely justified by straight use. These are not only typical sounds of Swedish countryside but they obtain real sense of signals and their true destination is to call. Svensson interprets this sound in its relation to Maria:

“The important thing was that there was this woman and she comes into the film quite early and then she enters the dream and that represents a connection with human emotions, which of course a contrast to the threat of war. Both Otto - the actor Allan Edwall - and Alexander are in contact with her. Otto seems to receive her call when he suddenly collapses on the floor while walking through the house telling strange tales. One never really discovers what is going on. Somebody asked me long ago if this was a contact with the God but I did not want to answer because I do not know - I do not think so”⁵⁶.

Another scene drops a clue about the calls, too: the scene preceding Alexander’s visit to Maria. Otto comes in Alexander’s room, with the *Adoration* on the wall, and tells about Maria’s magic power insisting that Alexander must go to her. In this moment a single call is heard and both of them receive the signal:

Otto: Have you heard?

Alexander: What?

Otto: What is it?

Alexander: I don’t know. I seemed that there was music.

Right after Alexander in secrecy escapes to Maria’s dwelling⁵⁷. Thus, the sequence starts as an actual event. The interaction of the flute and calls endures for about four minutes through next three scenes, where voices of Maria and Alexander are still heard in the background with the dialogue of the levitation. Events switch

55 Though there were other sounds interfering with a quotation, like natural sounds (steps on the snow and bird’s singing) in *Solaris* and train noise in *Stalker*.

56 “Sound in Tarkovski’s *Sacrifice*: Interview with Owe Svensson, Swedish Sound Mixer”: <http://filmsound.org/owesvensson/>

57 During the conversation with Maria Alexander sketchily plays an excerpt from Bach’s *Prelude (Praeludium et Fuga in d BWV 539)*, telling about his mother (the *Prelude* was her favourite) –one more quotation located near other elements of the collage.

to a weirder plan: panicking people in a city square –an image, which Alexander has seen before, like a vision. Next is Alexander in the forest with a woman in a dress and with a hair-style of his wife but showing the face of Maria as she turns. And next is his grown-up daughter, running naked after white hens in rooms of their house. In a shot between these visions, one can see the *Adoration* on the wall. Thus, the scheme of the hub includes four or five symbolising objects: three sound quotation, levitation and painting.

Next scene leaves the sequence: Alexander wakes up at home. Thus, the matter is resolved in favour of a dream. This scene discloses sources of the sounds: it becomes also an argument for the version of a dream: Alexander switches off the tape with the Japanese flute's record, and the sound can suddenly be realised as a diegetic. As to the calls, they are an authentic sound of the place, and hearing them around does not surprise. However, the question remains open: it is unclear if everything was a dream or dream was only a part of the sequence, and when reality deviated into a dream. After the talk with Otto, Alexander's going to Maria and love presented in levitation images is quite a logic and real consequence.

Sound forms, visualisations, quotations are constructive elements of Tarkovsky's films served to create a realistic view. They are bound up with the idea of making a realistic cinema recreating true life conditions and a mental world of a man. The approach to sounding and visual imaging function under the name of the poetic logic that responds to the demand of the naturalism. The place of quotation could be taken by any non-cinematic text: a literary text, visual object (painting), or music. A quotation, especially visual, may not occur in a direct form, but be adapted by film means. The quotations are much assimilated to the film conditions, often veiled: music is naturalised in film events and masked in sounds. As a rule, a musical quotation is combined with a special video series or with a visual quotation within the same episode. They run if not synchronously, then in the vicinity building up informative hubs, or collages. These are poetic centres, in which quotations and reminiscences may exceed number of two. Polyphonic episodes with bifurcation of meaning are caused by interaction of several artefacts and filmed reality. They are especially effective in the culmination of the film. Refrains become more frequent towards the culmination point and also a refrain or refrains take part in the main junction. Connections between the filmed reality and quotation or between quotation and quotation open by association. Though metaphoric in the essence, they overstep the meaning of metaphor forming a wider sense sanctioning polysemanticism.