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The Cinema of Tarkovsky: Labyrinths of Space and Time ...

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Cinema of Tarkovsky, The: Labyrinths of Space and Time ...

In this book Nariman Skakov explores the phenomenon of spatio-temporal lapse in Tarkovsky's cinema - from Ivan's Childhood (1962) to Sacrifice (1986). He argues that dreams, visions, mirages, memories, revelations, reveries and delusions are phenomena which present alternative spatio-temporal patterns; they disrupt the linear progression of events and create narrative discontinuity. Each chapter is dedicated to the discussion of one of Tarkovsky's seven feature films and, in each, one

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Nariman Skakov, the Cinema of Tarkovsky: Labyrinths of Space and Time - (London, new york: I.B. Tauris, 2012), 262 pp., notes, Filmography and Credits, Bibliography
The Cinema of Tarkovsky : Nariman Skakov : 9781848856295

Tarkovsky does not represent time through coherent argument, Nariman Skakov proposes, rather he presents it and the viewer experiences the argument. This book explores the phenomenon of spatio-temporal lapse in Tarkovsky's cinema - from Ivan's Childhood (1962) to Sacrifice (1986). Dreams, visions, mirages, memories, revelations, reveries and delusions are phenomena which present alternative

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Nariman Skakov holds an MPhil degree in European Literature and a DPhil degree in Modern and Medieval Languages from the University of Oxford. His teaching and research interests lie primarily in 20 th-century Russian/Soviet/Post-Soviet literature and culture. More specifically, they include Soviet Modernism, the cinema of Andrei Tarkovsky and Rustam Khamdamov, Moscow conceptualism, and artistic visions of the Soviet Orient. His first monograph,

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Each chapter is dedicated to the discussion of one of Tarkovsky's seven feature films and, in each, one of these phenomena functions as a refrain. Skakov discusses the influence of the flow of and lapses in space and time on the viewer's perception of the Tarkovskian cinematic universe. He opens and closes his original and fascinating book on Tarkovsky's cinema by focusing on the phenomenon of

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Cinema, which Skakov_Intro.indd 1-11/19/2011 9:57:05 AM 2 THE CINEMA OF TARKOVSKY organizes spatially localizable visual elements in time, testifies to this evolution. Tarkovsky appeared to ignore the apparent fact that extraordinary discoveries await us also in the sphere of Space . Time Time as such lies at the core of Tarkovsky's aesthetic framework, which he discusses intricately in