Abstract – This paper seeks to illustrate how Tarkovsky’s plot-antagonistic film *Nostalghia*, possesses an aesthetic and affective unity, attributable to the intermeshing of diegetic and extradiegetic viewpoints engaged with the metaphysical and material dimensions of being. This interaction conveys the protagonist’s physical and affective condition away from home as a liminal condition triggering anaphoric dreams and musings that strike a motific contiguity with his present location, thus putting the viewer in an analogously liminal cinematic position. It will be shown how both dreams and film direction follow intertextual strategies which allow the protagonist and the viewer to transcend literal and figurative borders into what is, perhaps, Tarkovsky’s most idiosyncratic and audacious glimpse into the afterlife.

**Keywords:** Andrei Tarkovsky, *Nostalghia*, diegetic/extradiegetic, viewpoint, the fourth wall, intertextuality, metaphysical