

**A hero faces mystery in transcendental film.  
Explication of the creative process of the feature film *Illusion*.**

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My doctoral dissertation is both a theoretical and a practical enquiry into transcendental cinema. In particular, it is focused on the concept of mystery and the film's hero who collides with and confronts it. This directly corresponds to the practical output of my doctoral studies, which is a full-length feature film I made, entitled *Illusion*. This practical element, then, may be understood to have a dual purpose. On the one hand, it is an object for public entertainment while, on the other hand, it is an attempt at addressing the concept of hero and mystery in transcendental cinema.

In the Introduction I question whether, through a deliberate use of cinematic tools, it is possible to create a film that holds a transcendental quality.

Part I proposes transcendental cinema as the context to which I refer in the description of my work on *Illusion*. I break this into three subchapters, in each of them I focus on a different aspect: Structure (*A Tokyo Story* by Yasujiro Ozu, *Maborosi* by Hirokazu Kore-eda); Time (*The Mirror* by Andrei Tarkovsky, *Mother and Son* by Alexander Sokurov); Miracle (*The Word* by Carl Theodor Dreyer, *Silent Light* by Carlos Reygadas). I further provide a focused analysis on what are, for me, the most inspiring elements in these works.

Part II is an analysis of the means of artistic expression that I utilized in my film *Illusion*. I document the stages of creating a drama of a hero who, when confronting mystery, undergoes a transcendental experience. By discussing deliberate actions and decisions that I undertook I reveal the process of creating the film and how they influenced its final shape. This chapter consists of six sections: Inspirations; Script; Choice of actors; Camera work, locations, scenography, costumes; Montage; Music and sound design.

Finally, Part III is an attempt to summarize and answer the question posed in the Introduction. In this part, I also present Tadeusz Sobolewski's perspective contained in the collection of essays *Za duży blask (Too Much Glow)*, in which he evokes film stories carrying the so-called "paradoxical consolation". Since every paradox contains the secret of contradictions, Sobolewski's perspective is connected with the subject of this work and, in an indirect way, with the resonance of my film. In *Illusion*, the heroine, paradoxically and against all odds, experiences the "grace of solace".