Summary

The film "Blood of God" emerged from a desire to tell the story of the roots of Christianity and the Church, in the little-known era of the first Christian missionaries in the early Middle Ages. It explores the "madmen of God" who sought to convince pagans of a new faith and bring about a new worldview, laying the foundations for today's system of values.

In this work, I analyze references to historical sources which have shown that it is not possible to base the film solely on the individual stories of the first apostles. Instead, it is necessary to create a compilation of different methods in order to fully capture the universal mechanisms of action, mentality, and the dramatic process of conversion.

I demonstrate how much "truth" and how much creativity is incorporated into the film to align the story with the requirements of dramaturgy and contemporary film narration. Among the references, I mention modern examples of processing historical conventions into fantasy and also draw inspiration from classics, including the cinema of Andrei Tarkovsky.

I examine the specific form of the film, which combines participatory "documentary" elements with symbolic images and mystical, biblical motifs. I also demonstrate how my previous films, their themes, formal and spiritual quests, have influenced the nature of "Blood of God."