

This Master Thesis is dedicated to the work of the greatest Russian woman director of the second half of the twentieth century, Kira Muratova. The scope of the present paper will be limited to Muratova's works dating from the post-soviet period when the aesthetics of her films underwent a significant change.

In each of the five chapters I first attempt to encompass the director's extraordinary artistic world in order to be, afterwards, able to proceed to synthesizing interpretations. The aim of the first, monographical chapter is to clarify the context in which the author's films came to be and to mention some indispensable culture-historical circumstances, which had decisive impact on her films.

Subsequently, I evidence the significance of the film *Aesthetic Syndrome* (*Astenicheskyi sindrom*, 1989) a turning point in the author's work, in which a new form of artistic message is being constituted.

We pass to the author's poetics itself in the third chapter, which deals with the characters of her films, with their relation to their setting, their inner life and their peculiar approach to themselves and to their environment, all of which contributes to the highly original spirit of all the Muratova's films.

In the fourth chapter, dealing with the linguistic level of the author's works I attempt to interpret the characters' specific language which underlines the difference between the inner world of thoughts and their conventional external expression.

The last chapter deals with the most abstract component of the director's film, i.e. their connection with reality. The reasoning exposed there concludes with stating K.

Muratova the most actual author of the contemporary Russian-speaking cinema.

Despite her intentionally evidenced stylization, her works reflect to the most minute detail the character of the social processes which we are used to perceive too much self-evidently.