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**Soviet film criticism and the «Cinema of moral anxiety»: ideas, discourses, contexts**

The present study seeks to reveal key patterns and functions of the representation relationships between the USSR and Poland in the reviews on «Cinema of moral anxiety»(«Kino moralnego niepokoju»)in Soviet film magazinesissued in 1960-1980s*.* The most representational Soviet articles dealing with this topic are focused on the embodiment of the socialist propaganda in Polish producers’ works. These films enjoyed great popularity and success among the Soviet audience, while also being an integral part of the political controversy, just as mentions of them in press.

In the 20th century Soviet criticism of such antisocialist movies was a subject of discussion between editorial policy of all the media controlled by the government and cinema studies researchers, who aimed to clarify the main concepts in relation to social interpretation of the reality. These discussions focus on the works of such film directors as Zanussi, Kijowski, Kieslowski, Wajda.

Although Soviet cinema critics were censored by the government, just like all art critics, they forced to promote party’s ideology even by preparing for publishing biographical papers about directors and reports from the cinema festivals in Poland. In my lecture through the rhetorical and discourse analysis I proved that such representation patterns of Polish cinematography were the pervasive strategy of printed mass media rather than the subjective opinion of dome of Soviet journalists.

Therefore, that is the reason why Soviet critic articles’ focus changed from an academic approach to ideology and propaganda. Besides, in the following period, Soviet cinema magazines became a public discussion platform for Polish critics and directors, who visited the USSR, but these texts were edited into the ones flattering the Soviet Union. Soviet editors used to apply such tools as silence and accusation articles, which is confirmed by contemporary memoirs of Polish cinema researchers.