

Abstract

This master's thesis analyses and compares selected documentary films, "Samsara" and "Before the Flood" which differ mainly in the way of thematization and construction of nature. The analysis is done using the dominant environmental aesthetic concepts – aesthetic engagement and cognitive aesthetics.

With the help of an in-depth semiotic analysis, it is examined how the motifs of nature are presented in these different genres of documentary film, what film techniques and techniques are used for this and how this selection influences the perception and evaluation of the depicted nature. What makes this work unique is the connection between film art and environmental aesthetics. Ultimately, understanding how certain genre-conventional films depict nature can contribute to a better understanding of people's relationship with nature.

Analysis has shown that the depiction of the aesthetic value of nature is different in both documents, with "Samsara" presenting nature in accordance with the aesthetic engagement, while "Before the Flood" is rather indifferent to the set environmental aesthetic theories. All other findings are found in the Analytical part of the document.

Keywords

Film, documentary, aesthetics, appreciation, environment, nature, culture, art, sensitivity, knowledge, engagement, Samsara, Before the Flood