Contents

1. Introduction....3
1.1 Film Summary....4
1.2 Research Gap and Thesis Statement....5
2. Historical Background....7
2.1 Czechoslovakia in the 1960s....7
2.2 Czechoslovak New Wave....9
2.3 Juraj Herz & The Cremator....10
3. Theories....12
3.1 Totalitarianism....12
3.2 Fascism....12
3.3 Nazism....13
3.4 Politicization of Aesthetics....14
3.5 Buddhist Appropriation....15
3.6 Language of Fascism....16
3.7 Counter-Fascist Movement....17
3.8 Surrealism....20
3.9 Research Gap....21
4. Methods....21
4.1 Rhetorical Analysis: Examining Fascist Indoctrination Through Language....22
4.2 Peripheral Rhetorical Analysis....23
4.3 Cinematic and Visual Rhetoric: The Aesthetic Critique of Fascism....25
4.4 Process....27
5. Analysis....28
5.1 Nazi Ballroom Scene....28
5.2 Funeral Scene....38
5.3 Monologue with Nazi Official Scene....47
6. Discussion....56
6.1 Geographic Materialization & Female Ornamentation....62
6.2 Merging Nazi Cinema with Surrealism to Reveal Inherent Absurdity....63
7. Conclusion....64