

meanings wouldn't be observable without inventive approach of film-makers, who worked a lot on the aesthetic and communicative form of films, which means that they were exploring possibilities for new ways of visual narration and new ways of operating the look of a camera. In the midst of this the European cinema of the time gave way to a new definition of authorship, which, as we all know, followed from the *nouvelle vague*, but it can be argued that it was embraced all over Europe – both in the Western and the Eastern Europe – and at least in the independent American cinema. No matter how the perception and definition of *l'auteur* changed later, a degree of a specific understanding of the role and autonomy of the film director survived until now.

We should not underestimate another important aspect, which concerns the personality of an author, namely the element of his personal investment into a film narrative. Michelangelo Antonioni pointed out as early as in 1958: "It is evident that an autobiographical part always exists in a film" (Antonioni, 2003: p. 9). Roughly, in 1960s and 1970s, which could be apprehended now as a golden era of the European cinema, modernism strongly affected the film view on identity in the context of the post-war history. As the field of a possible research, comparing and deconstructing the period in question is very large, I shall try to make my point only by indicating few examples, which illustrate a very interesting step towards a modernist visualisation of identity in cinema. As it all happened, the focus on identity in the European cinema of the period in the work of the most outstanding and innovative film authors was the individual lost or "alienated" in a society. Of course, one could say that this was nothing so very special, since most feature films one way or the other "tell" some story, in which individual character inevitably has a role. Still, I think, that we can determine some decisive attributes, which were built into the modernist cinematic construction of individual characters, and that precisely the incompleteness of these characters' shattered identity was the distinguishing element. With a certain reservations, we could establish a few quite common features of characters. They were mainly urban individuals, and their universal attributes (as men and women), with some notable exceptions, were much more emphasised than their specific cultural determination. As a rule, these characters were disoriented due to a traumatic past experiences, which is revealed through their search for identity without a definitive idea of their objective and/or purpose. These searches usually failed or ended in unsatisfying compromises or in open-ended films, which suggest-