

ed the idea of identity in a form of an unanswered question: “Who am I, and who I am not?” Very often, these characters were representatives from some marginal social strata.<sup>5</sup> The erotic aspect and ways of representing it in films distinguished these films from the film-making in the past in a manner, which was recognised as many films’ contribution to a rebellion against the traditional patriarchal morals and as an illustration of the so called sexual revolution. Lautner’s film *Galia* (1966) with a “paradigmatic” role of a liberated woman, who was impressively impersonated by Mireille Darc, is a very good example of this trend.

There are some typical topics, which can be found in the European cinema of the period. The motive of youngsters, who were delinquent or alienated or lost, is probably the clearest presentation of problems of identity as the central element in the modernist period in Europe. Truffaut, starting with his 400 Blows (*Les Quatre cent coups* – 1959), contributed a whole series on a character, played by Jean-Pierre L  aud, whom he named Antoine Doinel. Truffaut signalled the traumatic aspect of this character by pointing out the historical and social context: “A short time after the war there was a fresh upsurge of the juvenile delinquency. Juvenile prisons were full. I had known very well what I showed in my film...” (Truffaut, 2004: p. 26) The environment of the socialist societies proved not to be at all that different as soon as some film directors started to work on themes of so called daily life, which almost in a manner of aesthetics of home movies differed from the ideologically marked “reality” of the political and economic context of societies with the one political Party rule. So another well remembered adolescent character was Milos Forman’s Black Peter (*  ern   Petr* – 1964). Forman made a point on incomplete identity also in his film A Blonde in Love (*L  sky jedn   plavovl  sky* – 1965). Of course, we shouldn’t miss also Andrzej Wayda’s Innocent Sorcerers (*Niewinni czarodzieje* – 1960), which deals with the topic of the “alienated youth” and ads quite daringly, considering the times and the catholic socialist environment of Poland, an anthological explicit erotic sequence of a strip poker game. Ingmar Bergman’s film, which addressed the young proletarian frustrations, and at the same time brought up a new focus on female characters, *Summer with Monika* (*Sommaren med Monika* – 1953) should be “classified” as an early case among such films. On the other hand a giant of the European modernist cinema Michelangelo Antonioni with his sophisticated, doubting, intellectual communica-

5 The marginalisation as a critical and sociological concept that also addressed the problem of identity of individuals in the context of the social order has been developed then.