

Modernist movements of the 1960s and 1970s addressed the theme of identity in an ideologically subversive manner. Among many definitions of ideology, we are choosing here a very minimalist one, which joins a representation of reality and a system of domination. This subsequently means that a subject (person, citizen, man, woman, etc.) is defined within an order, which includes economy and morality, culture and education, politics and media, sports and traffic, language and religion and many more such conceptual pairs or oppositions. As the period of post-war prosperity on the both sides of the iron curtain opened a space for a new self-definition of younger generations, a great number of the European films of the period addressed the position of individual in a society in a manner, which uncovered the illusory stability of the world. These films addressed the so-called alienation, they opened a view on social inequalities and poverty in a world supposedly without poverty, and they contributed to the decentred ideas of order in a manner that ironically paralleled the absurdist theatre. All these messages and 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.

There are some typical topics, which can be found in the European cinema. 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,