

The Influence Of Youth Counterculture On A Cinema

The 60ths, having cracked XX century, have presented the world not only hippy, sexual revolution, an esthetics of nonconformism, concept of a civil freedom, TV, pop-art, the feminists shooting at kings of pop art, racial tolerance, racial disorders, The Beatles and the Vietnamese war. The culture of 60ths was so new, that it has discovered absolutely free and unchained - it had nothing to lose. In a head of this new and fresh cultural current there was a youth. This relaxedness, in particular, has found the expression in a cinema - 60ths were rich on wonderful cinema as any other time. It were films about a counterculture in the same countercultural environment. However, it should be noted, that the counterculture took place both in the USSR, and in the USA, but cinema of such character has begun the travel by a planet in the USA.

For continue conversation about a counterculture at cinema, it is necessary to define a concept of a counterculture. Counterculture is a specific type of subculture. From the point of view of cultural science the counterculture is a current within the limits of traditional culture, which is directed against separate values of traditional culture.

The counterculture has not simply a paradigm, differing a paradigm of dominating culture, but also it has the obvious image opposes with itself to dominating culture, calls into question dominating cultural values, norms and moral foundations, creates own system of norms and values. The counterculture in "youth revolution" of 1960ths years, movement of hippy, has been especially brightly expressed. In the USSR an example of a counterculture was an underground rock-culture. In the Western world this movement was presented by a hardcore-punk.

In the western sociology the counterculture is traditionally treated as the phenomenon local by geography, totally identified with ideology of youth revolt, an esthetics of hippy, «new left» consciousness and "cultural revolution". Any attempts of its analysis are impossible outside of a wide context of post-war culture of the USA. In America it has turned to scale and theoretically equipped movement, that echoes of those cultural shocks and now are easily distinguished in the western culture of consumption. Many philosophers, by scope of a counterculture, seriously considered it as probably last attempt in history of the western civilization to make humanistic revolution. Concentration on individualism has generated in the West and such phenomena, as a counterculture and alternative culture in general. In the basis they are destructive and unproductive since they ignore public interests. But they have formed local ideals and esthetics preferences.

The counterculture has not only essentially affected changes in sphere of art: its influence had much more radical consequences for transformation of human consciousness: from the end of XIX century it was stronger tested on itself influence ancient than "culture of feeling», prevailed above classical European «culture of reason».

The cinema was not exception in a number of changes. Thematically and dramaturgically its evolution expressed in refusal of "wrongful" domination of the rational beginning was supported by Freudian and postfreudian psychoanalysis, has switched attention of artists from the changed validity to a private world of the person and has tried to supersede from art banal rectilinear schemes: or by them «soulness» (as in traditional cinema), or by their ironical «playing» (as in postmodernist art). The cinema from the moment of the occurrence rendered enormous influence on people, and especially on young generation.

In territory of the USSR the counterculture frequently was considered as narrow sociological phenomenon and mainly from negative positions. Probably, it explains not only a paradoxicality of the phenomenon, provoking the epatagical character on negative judgements. The most part of really interesting researches has been lead to 70ths years and was not free from obligatory ideological implied sense, as direct confrontation with authority, characteristic for a counterculture in the USSR. Besides, mainly sociological character of the analysis has artificial narrow the valid frameworks of this unordinary phenomenon (in fact the investigation of this phenomenon would not be less interesting to culturologists, psychologists, historians).

It goes without saying how the western cinema is full individualism. Display in it individualized ideals, wilfulness and violence, as well as direct influence of a contemporary counterculture has received in the West a wide circulation the gay-culture extraordinarily powerfully and persuasively. It is not peculiar

to the «Russian person» and often opposite. It is brought up at all on others, it is possible even to tell — opposite ideals. In a more degree it is focused on the humanism, kind beginning. In a basis of thinking an altruism and self-sacrifice is peculiar to it. Certainly, in a contemporary society it has strongly transformed, but subconsciously, it is continue to store fidelity to previous humane ideals. Even if on a life, especially in some household situations, they should act contrary to them.

In Russian cinema these ideals continue to live, frequently even contrary to will of the artist.

Films of a counterculture have caused a wave suddenly raising interest to the cinema, which has become the integral attribute of the youth environment. They were entered in the general context of the American life, then quoted in political performances and studied at universities. In 60ths for the first time in America have started to pass annual festivals of student's films. The cinema began to realize itself the art having own history. The "film fans" leaning screen culture, who characterized not only intellectual elite, but also a mass film-audience have started to create it. Since this period in films more often appears becoming traditional atypical film-motives, as signs on cultural respectability which in 60ths years the cinema has won. The role of cinema as cultural fund has increased.

In the USSR the similar phenomenon was not observed. Counterculture films has been strongly veiled. The phenomenon connected with an original second wave of a counterculture is observed now. It is shown in a wave of a cinema - films about 60thst ("Dandies", 2008r.) began to appear.

In our opinion, a counterculture is display of deep apophatics thinking of mankind on a global scale, that is attempt to define the ideal through denying of qualities not inherent in it, through a negative estimation of a contemporary condition of a civilization. Not having the precise answer to a question on positive values and from this point of view being absolute deadlock, the youth culture had absolutely exact representation about what its ideal should not be. The person named fire «not water, not the ground and not air», and the counterculture has defined the ultimate goal as «not a technocracy, not scientific and technical revolution, not a cult of individual achievements, not Protestant virtues, not total unification» and so forth. And the role of youth in creating of counterculture was the basic. Accordingly in creating a cinema of 60ths, and in occurrence of contemporary cinema about the period of becoming of a counterculture (directors are generation of youth 60ths.).

The famous American film-avant-gardist and critic Amos Vogel at the beginning of 70ths wrote: «At those, who wrongly believes, as if obstacles which movement of the protest ...has encountered, are attributes of its crash, in the future there can be greater surprises. The matter is that the reasons which have caused «youth revolution» are impetuous technology, repersonalization, impersonality of a computer era, boredom of a consumer affluent society, callousness «rat fights» - continue to be kept, therefore will inevitably generate new waves of oppositional movements».