

3. Полное собрание законов Российской империи. – 2-е изд. – СПб., 1830. – Т. 5. – Отд. 2: 1830. – № 4155.
4. Див. про це: Шандра В. С. Київський генерал-губернатор О. П. Безак та інтеграція Правобережної України у складі Російської імперії / В. С. Шандра // Київська старовина. – 1997. – № 6.

*Рассматривается законодательная деятельность правительства Российской империи, особенности функционирования органов государственной власти, местного дворянского самоуправления на Правобережной Украине в XIX в.*

*Legislative activity of government of the Russian empire, features of functioning of public authorities, local nobiliary self-government on Right-bank of Ukraine in the Nineteenth century are examined.*

Стаття надійшла до редколегії 14.10.2013

УДК 343.915:791.43(73)

*Kulyasa Khrystyna, Toronto*

## **REBEL WITHOUT A CAUSE AND AMERICAN YOUTH CULTURE IN THE 1950-S**

*The article is focused on social, cultural and political aspects of the film «Rebel Without a Cause» through the lens of the historical significance of the period it was made in. The findings show that the film not only deals with the classic questions of juvenile delinquency in the 1950s America, but also manifests the existential questions of the Cold War era in its exploration of identity and masculinity of juvenile and youth American culture in general. While previous studies on the film were concentrated mainly on the psychological question of juvenile delinquency, this work explores the relationship between the cultural images and the fatalistic political situation in the early Cold War years in suburban American families.*

Issue presentation, its topicality and connection with research work. An initial understanding of Nicholas Ray's now classic *Rebel Without a Cause* can be summarized in its capitalization of contemporary attitudes concerning juvenile delinquency, the birth of inexplicable teenage rebellion and the evolving concepts of masculinity and conformity. Delving deeper into the film's explicit themes, an even more disturbing portrait of America in the midst of an existential crises emerges – not only are the characters (and ultimately audiences) struggling with themselves and the society they are a part of, they are attempting to come to terms with an unimaginable

reality of the constantly imminent personal, as well as collective, death in the Cold War era [2, p. 303]. The film itself has gained an eerie aura of being cursed, as inexplicable and unnatural death plagued the stars of the film just as much as their characters (car accident, drowning, murder) [4, pp. 1-17]. The idea of audiences in 1955 viewing this film with the main star having recently perished in a tragic car accident, added to the film's cult status, forever enshrining James Dean as a pinnacle of teenage angst and rebellion [Ibid.]. In this way, *Rebel Without a Cause* is not only part of a larger cultural movement of its time – it helped define, focus and project the movement itself.

The topicality of the article is substantiated by the fact that generational ruptures, existential crises and family ideals set in the context of a confused post-war reality and a people attempting to redefine themselves are all featured in *Rebel*, as a product of its time, providing a jarring look at America in an extreme time of uncertainty in the middle of the 20<sup>th</sup> century.

The purpose of the article lies in exploring the relationship between the cultural images and the fatalistic political situation in the early Cold War years in suburban American families.

The priority of the author of the article is to explore the now clichéd topics of identity, change of familial roles and a teenager's place in society through the prism of societal and cultural stereotypes of both post-war and contemporary America.

The overview. Although a cycle of juvenile delinquent dramas preceded *Rebel Without a Cause*, none of them focused on the youth themselves. In sociology and general understanding at the time, this problem of rebellious teenagers seemed completely irrational and unfounded and was presented as a problem for the parents, therefore seen and thought about through their point of view [4, pp. 116-120]. *Rebel* capitalizes on this environment and turns the spotlight on the delinquents themselves, making the youth in the audience not only relate to the likes of Jim, Judy and Plato, but use their stories as an introspection to perhaps find out the cause or goal of their own rebellion. Judy and Plato's dramas reflect specific archetypes that were greatly feared and scarcely understood in this time. The overly independent, sexually determined female and the borderline homosexual psychopath are concepts that are presented as easily solvable [Ibid., p. 134] – if parents give proper attention and love to their young daughters they won't seek to be loved elsewhere therefore falling into trouble; if parents are present and engaged in a young boy's life he will not act out and shoot puppies or turn to an «unnatural» sexual expression as a means of crying out for help. Jim Stark's central dilemma – his inner struggle as represented in his rebellion against conformist views of suburban, middle-class America

and his confusion over realistic and ideal masculinity [Ibid., pp. 131-146] – has an even greater implication beyond the individual. In his struggle to understand his mold and the man he is meant to become, the film parallels an America attempting to cast off its idealistic past to emerge as a responsible world power [Ibid., pp. 153]. The political implications of *Rebel* are perhaps overlooked in favour of the social and cultural lessons, but cast an important and central shadow over the entire film.

The Age of Abundance in post-war America brought in a re-imagination and crisis of the American dream [1, p. 26]. «Did the American dream mean success through individual competition in a wide-open free market-place? Or was the dream only of the abundance the American-market place had made possible – the suburban American dream of two cars in every garage and a refrigerator-freezer in every kitchen?» [Ibid.]. America had been through two wars, a Depression and was amidst an uncertain new conflict against Communism. Perhaps the American people had grown weary of the fighting and the competitive work in the traditional sense, allowing themselves the chance to settle down and enjoy this abundance. In *Rebel*, this is reflected in the family values of primarily Jim's character – the house, the car, the clothes. When Jim's father exclaims «Don't I buy you everything you want?» he is speaking with the voice of the adults of the 1950s, attempting to understand teenage rebellion. This idea of the kids having everything and not understanding or appreciating what the prior generation went through to ensure it, and the failure to present a valid excuse for delinquency in the first place, contributed to this widely accepted idea of «without a cause» [4, p. 118].

The gist. As *Rebel Without a Cause* explores the now clichéd topic of identity and a teenager trying to find their place in society while all the adults in the world don't understand, it acts as a microcosm that reflects the larger significance of the 1950s white masculine culture experiencing a sense of identity crisis [4, pp. 118-121]. The emasculation that was a topic of immense fear in the 1950s is reflected in Jim's father as a man incapable of standing up to his wife, or standing up for his son having lost the virility, strength and stability that has ideally been synonymous with the «true man» ideal [3]. The roots of this emasculation had been grounded decades prior, as Jon Mitchell remarks, «During WWI, the American woman was called upon to do men's work... the great depression gave women an economic excuse to introduce their husbands to dirty dishes and diapers... Only since the end of WWII has the American woman had a chance to... enjoy her now dominant position» [4, p. 132]. Jim needs his father to be that kind of rugged, strong, ruthless man that he believes is the true definition of masculinity; instead he is presented with a man in an apron on his knees

at the service of the female that did this to him in the first place. «What do you do when you have to be a man?» says Jim as he values honesty, sincerity, honour – what he thinks are ideals that a real man is supposed to value. Being called «chicken» deeply wounds him and pushes him into an irrational state of mind. Judy's father is presented as this idealistic type of «man's man» uncomfortable with his daughter's new found sexuality. Jim attempts to showcase his manliness with Buzz and the kids and needs his father to acknowledge that he is doing the right thing by being a man and doing what he has to do for honour. When that reassurance does not come, it provides Jim with all the more reason to do it, not wanting to be like his father, a chicken, rejecting his true image and calling as a man.

This new notion of the woman as independent and in charge, is very much evident in the example of Jim's household, was incompatible with the post WWII attempt at resolidification of American society by means of «re-invocation of the gender stereotypes of breadwinning father and housemaker mother» [3]. The nuclear family was a new ideal, entrenching domesticity as the desired outcome of life. A functioning home, defined by clear roles of the parents, was seen as a way of preserving a functioning democratic republic [Ibid. ]. This confusion over masculinity and familial roles permeates Jim's story and is further presented in Plato's erratic behaviour and implicit sexual confusion. At first glance, it would seem as if *Rebel* endorses these values, considering that Jim's father's emasculation is treated as a joke and clear role reversal, which is deemed unacceptable. However, a different interpretation could support the view that the film more subtly rejects these norms and historic images of societal and cultural stereotypes. By accepting his father's coat in the end, by returning to the «normalcy» of the family after a night of rebellious and erratic behaviour, it's not that Jim is falling into the conformity that seems required of him by the times (son coming back into the family, understanding that obedience is the only way to restore normalcy). Rather, Jim can be seen as maturing, having evolved from the beginning to the end, now understanding the parental point of view better and seeing his father as not so much emasculated and «chicken» but as a new, evolved figure of a man – one who values rational thought, provides material and emotional support for his children, and acts like a good husband [4, p. 132].

Cinematically, Ray very tellingly presents the idea of conformity and a sense of entrapment and phoniness in a remarkable visual way. The houses are tightly pushed together, the fences keep the kids contained, the group dynamics at school, and the issues of the families being pushed and blamed on the children. The sense of claustrophobia is evident in the film and is contrasted by the idea of spatial freedom and escape by the cliff («the bluff»)

and the space show at the Planetarium. However, instead of representing release and personal freedom, these two scenes have a perilous context as Buzz dies going over the bluff and the space show reminds everyone of the Cold War threat (and later hosts the deadly showdown between Plato and the police). The existential implications of the Planetarium scene are heavily loaded with nuclear analogies [4, pp. 153-155]. In an almost biblical way, the show previews the end of the world, a concept that 1950s American youth would definitely equate with the ever-present nuclear threat. The way Plato ducks behind the seats at the most climatic moment, alludes to the «Duck and Cover» promotion at the time [Ibid., p. 155]. As for the youth in general, it speaks to a more lasting themes throughout the movie: living in the moment because you might be gone tomorrow. Jim is portrayed as valuing the everyday experiences, with his clear refusal to accept the adults in the film telling him the likes of «in 10 years it will pass» or «you'll see how foolish you were». «I want an answer now!» – Jim and the rest of the youth in the mid-20<sup>th</sup> century America, is faced with not only the dilemma of personal death, but the more biblical, extraordinary death which gives their lives a sense of urgency and perhaps anxiety leading to the «delinquency» in the first place.

Jim's own evolution, in many ways, provides a reality check for the audience – after all, these are just kids. The opening scene alone encompasses most of Jim's inner and outer struggle: while attempting to assimilate into his role as manly and conforming, Jim is wearing a suit while lying on the ground and being father-like to a toy monkey. His drunkenness is all that the adults around him see, yet no one except perhaps the audience sees the infantile regression of Jim's character. Perhaps all he longs for is to play with the toy monkey and drink his milk and not have to deal with all the issues of growing up, like doing the right thing and becoming a man and making friends and fitting in. Yet, this infantile behaviour changes, as he gets closer to Judy, signifying an inevitable progression that comes with being in a relationship [4, pp. 153-155]. The abandoned mansion becomes an imaginary playground for an imaginary family – Jim, Judy and Plato as a perfect suburban unit. Plato taken on the infantile characteristics, furthering the infatuation and obsession with Jim while Jim and Judy leave Plato (and their innocence) behind in search of something else, something more mature. As Jim sheds the red jacket (perhaps in a way signifying Communism as well) he sheds his irrational rebellion, accepting the new dawn as a new understanding that change and not just rejection of society is the key to his happiness. «If I had one day when I didn't have to be all confused and I didn't have to feel that I was ashamed of everything. If I felt that I belonged somewhere someplace. You know?» Jim's wish comes true

as he and Judy find each other, in a way conforming to the idea of belonging and embarking on their own family experiment, but more importantly, speaks to the original message of rebellion. Even though there may not be a cause and known way to prevent it, the youth themselves can relate to each other even if everyone else «just doesn't understand». They are saved, only not knowing whether they are saved for another day, or two or three as death is constantly looming.

Conclusions (Results). Just as Jim tries to adapt to the changing dynamics and roles of his life, America in the 1950s was attempting to change and protect itself at the same time [3]. By reverting to stereotypical household roles, the patriarchy and democratic republic was safe. By strengthening the family unit, the nuclear and Communist threat seemed manageable. Although a period of immense confusion and self-examination, America in the mid 1950s was on a brink of a new dawn – and who better to lead it to a new dawn than a new generation. A cliché today, the troubled teenager at this time posed a new and uncertain problem for the American public, and *Rebel* helped entrench and offer glimpses into this phenomenon. The groundbreaking element however, lies in its vantage point: the film arrived in the perfect moment of introspection to open the eyes of America and see another side of the conflict, urging for rationality and maturity in dealing with the youth and perhaps the greater political enemy as well.

#### *Bibliographical list*

1. Bailey, Beth. «Rebels Without a Cause? Teenagers in the 50s.» *History Today* 40, no. 2 (February 1990): 25-33.
2. Frascella, Lawrence, and Al Weisel. *Live Fast, Die Young: The Wild Ride of Marking Rebel Without a Cause*. New York City, NY: Touchstone, 2005.
3. Martschukat, Jurgen. Jurgen Martschukat to Gender Forum, «Historical Masculinities as an Intersectional Problem: Troubling Masculinities in 1950s America, « 2011. <http://www.genderforum.org/issues/historical-masculinities-as-an-intersectional-problem/>.
4. Slocum, J. David, ed. *Rebel Without a Cause: Approaches to a Maverick Masterwork*. Albany, NY: State University of New York Press, 2005.

#### *Illustrative Material Sources*

1. Ray, Nicholas, dir. *Rebel Without a Cause*. N. p. : Warner Bros. Entertainment Inc., 2010. DVD. Originally released 1955.

*У статті досліджуються соціальні, культурні і політичні аспекти фільму «Бунтівник без причини» (Rebel Without a Cause) крізь призму історичного аналізу. Результати дослідження доводять, що фільм не лише дає відповіді на класичні питання щодо підліткової злочинності в Америці в 50-х рр, але також демонструє екзистенційні проблеми періоду «холодної війни», які стосуються особистості, змушнення підлітків та молодіжної американської*

культури загалом. У той час коли всі попередні дослідження фільму фокусувалися головним чином на психологічному аспекті підліткової злочинності, у цій роботі увага зосереджена на соціально-політичному аспекті, а саме на зв'язку між культурними образами і фаталістичною політичною ситуацією на початку «холодної війни» у провінційній Америці.

В статті досліджуються соціальні, культурні і політичні аспекти фільма «Бунтарь без причини» (*Rebel Without a Cause*) сквозь призму історического аналізу. Результати роботи підтверджують ідею о том, что этот фильм не только дает ответы на классические вопросы о подростковой преступности в Америке в 50-х гг., но также демонстрирует проблемы экзистенциального плана периода «холодной войны», касающиеся личности, возмужания подростков и молодежной американской культуры в целом. В то время, как все предыдущие исследования этого фильма фокусировались главным образом на психологической составляющей подростковой преступности, в данной работе внимание сосредоточено на социально-политическом аспекте, а именно, на связи между культурными образами и фаталистической политической ситуацией начала «холодной войны» в провинциальной Америке.

Стаття надійшла до редколегії 14.10.2013

УДК 323.17(47+57)

*Матієнко А. В., НУ «ОЮА»*

## **ОСОБЛИВОСТІ ЕТНОНАЦІОНАЛЬНОЇ ПОЛІТИКИ СРСР**

*Досліджуються міжнаціональні відносини в період функціонування та розпаду СРСР. Аналізується суть радянської політики «імперії позитивної дії» щодо етнічних груп, політика «коренізації». Вивчення особливостей сучасної етнополітичної ситуації в Україні*

Дослідженням питання етнонаціональної політики займалися ряд вчених, серед них можна виділити як українських, так і зарубіжних вчених, зокрема, це: К. М. Вітман, Т. Мартин, А. Каппелер, Н. П. Шипка, І. А. Мельник.

Проблема регулювання етнонаціональних відносин посідає важливе місце у структурі державної політики абсолютної більшості країн сучасного світу. Наприкінці ХХ – на початку ХХІ століття відбулися глобальні соціально-економічні та суспільно-політичні