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MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA**

**FACULTY OF LETTERS AND FOREIGN LANGUAGES
DEPARTMENT OF ENGLISH**

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**DOMAIN: FOREIGN LANGUAGES
STREAM: ENGLISH LANGUAGE
OPTION: LITERATURE & CIVILIZATION**

**The Rise of the Hippie Counterculture in the
United States of America**

**Dissertation Submitted to the Department of English in Partial
Fulfillment of the Requirements for the Master's Degree**

Submitted by:

Kharfi Mohamed Elamine Elhocini

Gatt Amine Bahaa Eddine

Supervised by

Mrs. Herizi Nassira

Academic Year: 2016 /2017

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Publically defended before the following board of examiners:

Mrs. Loidji Karima	University Mohamed Boudiaf M'sila	Chairperson
Mrs. Herizi Nassira	University Mohamed Boudiaf M'sila	Supervisor
Mrs. Abadou Fadila	University Mohamed Boudiaf M'sila	Examiner

Declaration

We hereby declare that the thesis entitled, “The Rise of the Hippie Counterculture in the United States of America”, is our own work and that all the sources we have quoted from have been acknowledged by means of references.

Signature:

Date:

Kharfi Mohamed Elamine Elhocini

22/05/2017

Gatt Amine Bahaa Eddine

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Dedication

This dissertation is dedicated to our beloved parents and all members of our families to whom we owe love, support and success. Their care and encouragement allowed us to accomplish this work.

Gatt & Kharfi

Abstract

This dissertation is a study of the hippie counterculture phenomenon in the United States in terms of examining social and cultural circumstances that contributed to intensifying youth grievances. The research also sheds light on the changing realities of post WWII America. First, dissertation casts light on the retraction of the authoritative household environment while consequently attributing the counterculture adventurous nature to this particular shift. Secondly, it examines the fascism of the technocratic society. Thirdly, it posits the difference of cultural perspectives as a viable cause of cultural discontinuity among generations. The study also attempts to delineate the social and cultural configurations in the shape of opening up to new perspectives regarding sexuality, drugs, spirituality, and communal experience. These new heights that have been discovered, were at first just a mean to express discontent of the wretched reality.

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General Introduction

The sixties was an era of tremendous social and cultural upheaval. It was a period in which there was an earnest attempt to redefine America by addressing issues of racial exclusion, sexual subjugation, and nationalism and opposing for the most part the materialist outlook of the American dream. The 1960's generation went with a number of ways to transfer what they believed to be right such as Rock music, consciousness-uplifting gatherings, radical politics as well as alternative lifestyles that embraced communal living, religious practices insubordinate to Christianity and drug experimentation that grew bigger as a movement to be reckoned with, known as the counterculture.

Counterculture which is often related to both hippies and the more political inclined The New Left. Both divisions, however share the same principle which can be transcribed as a non-conformist unique set of ideals that would stand in contrast to the deranged mainstream American society that counter-culturists of both sides believed America has become. Nonetheless, our main focus on this research will be the hippies.

The word hippie is originally derived from hip, a word that was firstly used in the beginnings of the 20th century among San Francisco opium smokers whose smoking rituals consist of leaning down on their "hips". It may also have come from the Western African word "hipicat"; meaning a person who has his eyes wide open (G. Falk and U. Falk 185). A more recent association of the word hippie is "hipster" which like "hippie" refers to a person who rejects the established culture and advocates extreme liberalism, who made his first appearance in Haight-Ashbury, San Francisco to protest against the Vietnam War and continued to preach his ideals along the way.

Hippies, in general, advocated dropping out of the corrupted society and went against conventionality. The counterculture was not a rejection of only established culture, but politically

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a rejection of ideas from both the Left and Right. Simply, what makes a hippie is the fact that he/she does not feel comfortable conforming to anything except him/herself.

Experimentation with new ways of thinking, believing, behaving, and relating to one another. A desire for renovation was pushed to unprecedented heights during the sixties. The sprout of what come to be known of by historians of the culture as Neophilia, or love of things new simply because they were new, dwelled the minds and spurred the passion of too many Americans (Shires 3).

Many associations and images arise when first hearing the word “hippie”: young people with peculiar apparels, long hair, untrimmed beards, flowery necklaces, always tottering because of smoking marijuana around the clock, listening to the Beatles and Bob Dylan and going on about their pretentious ideals. Although this visualization might be negligibly true it still does not do the hippie counterculture justice, or the whole counterculture for that matter, considering the fact that it is fraught with stereotypes. Conversely, the hippie movement had a substantial depth to it.

The hippie counterculture has been the focus of not as many researches as we first thought there would be, or at least not for what we set our mind to before embarking on the work. The different researches we encountered followed a direction, which was at odds with our purpose of making this paper, with that being said, the literature discusses the origins of the counterculture in a rather simple manner and does not link social and political contexts as an empowering factor to its rise.

Scholars have ruminated about the origins of the counterculture. In one of the first books to be ever published. Roszak argued that it was because of “technocracy” that hippies came into existence. The idea of inclining towards the scientific format of knowledge, while caring less about

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the condition of humanity seemed to have caused popular tension. For Roszak, counterculture sought to dispose of the scientific worldview (47). Others have cited alienation as the root cause and asserting that the angry youths were engulfed in discrepancies, shortcomings, and inconsistencies. A kind of ideological struggle led the social structure to crack. All of this amounted to what was termed the “alienation syndrome” (Anderson 15). However, the prevalent interpretation of the origins of the counterculture is David Farber’s discussion of the Beats as precursors and contributors through their literary output, as well as, the civil right movement, movies, and magazines were believed to be of an influence on the hippiedom emergence.

It could be argued that the Victorian conservative heritage was already starting to fade away in the beginnings of the 1920’s. David Allyn states that women dressed less modestly, they put on short skirts and looked up to cinema’s sex symbols. Avant-garde authors overlooked Victorian moralities and wrote freely about their sexual endeavors. The milieu began to be more lenient to advertising nudity, as print media especially magazines published images appealing to the male libido (4). According to Theodore Roszak, counterculture sought to redefine the socially constructed belief tied to sexuality. That step had been favored by women, and therefore granted men of the counterculture a certain “feminine softness”, for the reason that it was not for bulking sexuality, but rather to justify the “free love” zeal (74).

Like other convergences between political groups and countercultural activities, cinema had also taken up counterculture as a subject as it was itself part of the movement. Despite a humble beginning of Hollywood receding to a position of only trying to show youth culture that is supposed to have a functionality within the already structured mold of conservatism. However, there remained some films which acted insubordinately to the first conservative type. Films like *Rebel without a Cause* holds the institution of family in a complete manner of aloofness and indifference

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(Gair 99-100). Other films produced in the 70's and 80's followed the same steps and had been openly pro counterculture ideas. Arthur Penn's *Alice's Restaurant* particularly is very reminiscent of the anti-war sentiment of the counterculture (Gair 214).

No historians have devoted themselves to answering the question of counterculture origins in a comprehensive manner, for that reason, this study articulates the fundamental impetuses behind the growing of the counterculture throughout the 1960's, as well as assesses the degree to which different sources pushed forward the new counterculture to the scene.

Another worth noting point is that historians have overlooked a set of convergences within the spectrum of social, historical and political norms, all of which alienated the youths. Of all the reasoning made for the inception of the counterculture, alienation positions itself as the most plausible; however, this term needs clarification. In some documents, authors simply give a literal explanation; going through the same "rejection of American values and institutions" while ignoring the actual reasons that led to "alienation" which amounted to that very "rejection". This paper attempts to clarify specific sentiments within the alienation template, explaining adequately what it was, accurately, about the American way of life that alienated the youths.

The counterculture was lived by its community as a vital reality; it was distinctly reflected in their everyday experience. However, the identity of counterculture has always been questioned, taking for instance how blurry the unifying values were; meaning that the counterculture was rather a space of variation, hybridity, and experimentation. Despite this diversity and multiplicity of practices, the counterculture tended to embed its values into a shared map of orientations and mobilities, which may be defined by the mutual sense of opposition. Nevertheless, counter-

culturists rejection of the fundamental structures of the modern society was a clear attempt to usher in a new era, and heralding the long-awaited change by the hippies.

The society out of which counter-culture hatched seemed to have a certain characteristic to which we can attribute the immense discontent that it provoked. Sub-questions are inevitably to arise while trying to expand on that premise. Out of which we ask:

- What were the origins of the youth discontent and how did the counterculture receive influence?
- To what extent did the Age of Affluence with all its discrepancies affect the youth?
- How did the hippies survive their social dissension?

We were motivated by the sense that something unique happened during the sixties, and so we can adequately respond to that impulse, we embarked on writing a research study in that regard, and after getting ourselves acquainted with the gist of the subject matter, we decided to account for a certain array of objectives, which are the following:

1. This study aims to contextualize the counterculture phenomenon into equivalent social and ideological frameworks, in order to understand different cultural variations.
2. This study seeks to analyze the counterculture phenomenon and to draw conclusions as to its ability to affect society through the manipulation of popular culture.
3. It also seeks to familiarize the audience with the sixties changes and to simplify the process of getting around those changes.

The study employs a multi-disciplinary approach, using a variety of textual sources ranging from sociology to cultural studies. Sources are mainly drawn from contemporary literature in a time frame that ranges around 40's to 70's. The selection of material was decided upon their direct

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relevance to counterculture both as a phenomenon and a performative entity. Therefore, the treatment that this research suggests encompasses, firstly, a contextual analysis of social, political, and cultural realities out of which counterculture existed, then, secondly, a thematic reading of the central aspects and facets of the hippie resistance, in an attempt to identify, describe, and analyze the symbolic life of the hippie counterculture.

The study, however, does not involve itself in a detailed treatment of concurrent subjects in the example of Civil Rights Movements and Students of Democratic Society despite having a lot of similarities especially with the latter.

Initially, we will provide a documentation of the Affluent Society with all its complexities based on different literature of our picking so we decided to go with a multi-paradigm method which encompasses positivism, interpretivism, and critical theory. However, only chapter one that is going to implement all of the aforementioned paradigms while chapter two is going to be exclusively contained in interpretivism. In justifying the rationale behind implementing more than one paradigm, Schultz and Hatch claim that even ironically, we find that postmodernism inspires paradigm interplay (530). Social and cultural studies are probably the only fields of research that allow for a paradigm interplay, especially studies that concern a post-modern subject matter.

On the basis of what has been mentioned previously, we have opted for an approach that treats each sub-title in the first chapter as being representative of a different paradigm to a certain degree. The first being a positivist, which adheres only to facts that are derived sensory observation and experience. The second would take the philosophy of suspicion that the critical theory of Frankfurt School has crafted, which seeks to not just understand reality but to uncover hidden truths that might have gone unnoticed, and therefore, emancipates the minds subject to victimization,

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which in our cast would be the youth. The last paradigm is interpretivism; a paradigm that covers the last sub-title, as well as, all of the rest of the second chapter. Because culture studies are best brought to their full potential when treated through the lenses of interpretivist paradigm because it allows for alternative ways of understanding reality other than the mere observational positivism, and suggests that reality is constructed subjectively with a variety of viewpoints to consider. Projecting these meaning on our research would translate to a kind of consistent juxtaposition between mainstream culture and counterculture's scoops in order to understand reality in a far greater way than what positivism offers with its mono-scoop.

In short, this research paper tackles the rise of the hippie counterculture in the United States with all of the implication prowess of the word "rise". Therefore, this piece consists of two chapter, each one holds the logical progression of ideas that serves the purpose of understanding the subject matter.

The first chapter will be giving an elaborate representation of the different possible factors that shaped the anxious temperament of the era, taking off from the very first cornerstone of that new personality, which is the revolutionary ways to bringing up self-reliant and daring children who would, later on, be the generators of the counterculture. Then we move on to an in-depth political and psychological analysis of the technocratic society, a society that gave rise to a repressed individual who is ready to unleash his suppressed grievances in the face of the mass culture and by virtue part ways with whatever connects him to it. Last but certainly not least, we are going to fully scale up the potential of one of the long-standing social theories, which is the theory of Generation Gap, in order to understand how younger generation broke away from whoever represented old traditions, in the shape of early American expectations, both on the level of defining what are morals and what is the American dream. The values that were attributed to the

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American individual before the counterculture happens were being tested and reevaluated, so to speak.

The second chapter will examine the hippies' values and models of thoughts through depicting their unprecedented and daring lifestyle, in which music's passion, drugs consumption, and sexual liberation were the core tenets of their worldview, and which have a function that is deeply rooted in transcendental beliefs. It will also reveal the hippie's social performance, the methods they undertook to survive their social dissension, and the effects of their culture on other subcultures, while simultaneously trying to connect the dots to the recent decades, wherein many aspects of the hippie ideology still resonates in mainstream America.

Chapter One: Socio-cultural circumstances that Gave Impetus to the Hippie Counterculture

Alienation can be understood in relation to a specific social, economic, and cultural contexts, so in a way alienation is a response rather than a factor. Alienation is placed at the end of the queue that it cannot be considered a factor when in indeed other social, economic, and cultural factors have led to it. In the attempt to analyze what led to the alienation of the hippie counterculturists, we will dissect modern American society and the sudden outburst of changes that swept across the country, for the sole purpose of finding out where and when something went wrong, as well as, the reasons that caused the incompatibility between the individual and the social structure.

Starting with the discussion of the revolutionary direction that parenting was built upon, in which this part of the paper tries to look at the shift from the authoritarian type parenting to a more child-centered one, and from a submissive family environment to a permissive one. On another level, a necessary examination of the extent to which technocratic society has forged a soulless human machine must be undertaken, as well as, the extent its role in alienating coming of age youth has been felt. The writing will be centered on ideas like Capitalism, elite power, and modern sensibility. Last but not least, this chapter will discuss the problem of generations or “the generation gap”, in which the main idea is that a failure of cultural transmission from elders to youngsters takes place due to a widening gap of worldview differences between generations. All of which include the overwhelming cultural and social change as the instigator of this friction.

There is no way to understand the emergence of a completely new temperament –the hippies’- if we don’t include every aspect which is suspected to be a potential mean to the understanding of the hippie counterculture.

I.1. Progressive Child Rearing

Short after Dewey's invigoration of the ecology of the educational system, Benjamin Spock introduced the child self-instruction method as opposed to the traditional schooling. The groundbreaking book was published in the United States, which also had a remarkable scale of influence, selling over 30 million copies, in which he evidently posits that a child's aspirations are by no way to be compromised by parents or the past, for it is not their destiny to give away their ambitions for the sake of family or country. It is what they feel inclined to and what they want to pursue are the two things that should decide their occupation, nothing more (Bloom 197). He goes further to associate the American Dream with the idea of "Child-Centered" America, where he inextricably links and attributes the potential of the American Dream to the special relationship between parents and children, that kind of relation that puts first open-ended prospects for personal self-realizations (Grossberg and Fass 3).

The late forties and the fifties witnessed a vehement aberration from the strict authoritarian type of parenting into a more child-centered one, which is run on a democratic basis. Parents paid a lot of attention to their children's intellectual skills while providing extra assignments to go hand in hand with school's curriculum in order to get better grades and instill the spirit of competition in their children. Another reason would be the increasing distrust of the sufficiency of first-hand school teaching (Bronfenbrenner 160). Sometimes this attitude amounts to disagreements between parents and teachers. This is how meticulous parents were about successfully nurturing competent and self-reliant children for future marketplace rivalry.

Often times parents' will for autonomous and independent children comes at odds with what school expects them to comply with. An example of that is an 11 years old girl of a

professional middle class, who have been deemed “maladjusted” by her teacher due to the prior ingrained self-heightened dispositions. After which, the teacher would send a note that addresses her parents requiring them to do something about their daughter’s personality, but that didn’t go unnoticed by the mother, and responded with no less than “try to figure out a convenient way on a premise that considers students a unique human beings with personality instead of robots’. (Cavallo 51-52)

It could be argued that magazines in the fifties played a remarkable role in promoting and perpetuating the belief that children should learn how to reasonably assess and manage their own selves. Lady’s home journal particularly devised strategies that are based predominantly on the ideals of toleration. Magazines that targets middle-class women featured articles on a regular basis, which in the case of 1955 ad in McCall magazine stipulates that children toys have to have a purpose to them, in a way that incorporates a sort of challenge that will awaken their creative powers (Cavallo 50). It could also be argued that as long as the popularity of these type of magazines kept rising the more likely articles that address liberal child parenting will be featured and the higher possibilities for child-oriented families to be around.

Erikson took notice of recurrent traits that most of the permissive household environments have in common. Firstly, a highly regarded interpersonal freedom of expressing affection among the family members accompanied with a tendency to let go of any type of defensive attitude toward intimacy so the likelihood of sexual repression occurrences shrinks. This means an exposure to nudity or even instinctual drives will certainly be fronted with tolerant parents. Secondly, parents are usually hesitant about serving as absolute models for their children (173). They advocate idiosyncrasy and shun away from their children being a carbon copy of them, not because they

serve as a bad identification model, but because they feel that they have no right to impose a specific paradigm on their children that might result in a personality shortcoming; as well as, a limitation of their future career opportunities. There might be some differences between how families will decide to act out all of these, but they all agree on an early freedom for a later on sophistication.

In his book, Dominick reports a series of interviews conducted by Frenkel Brunswick in 1955, in which he puts under question families belonging to the professional middle class. In one example, a family that consists of two parents, who profess liberal views, and a 12 years old daughter, where he asks questions about their ideal parent-child relationship scenarios. Both parents had a very clear set of beliefs that opposes racial segregation or any kind of segregation for that matter. Their overall vision for a good parenting is a one that fosters self-confidence and autonomy, which is conspicuously visible in the mothers' answer to what she wants her daughter to keep away from as an adult. She says, she would hate to see her daughter be a part of a job she genuinely dislikes, but still take it just because the job pays well (Cavallo 44).

The father of the other hand wanted the quality of assertiveness to grow in his daughter in a fashion hindrances become no more than a stepping stone. Both parents reckon with the relative difficulty of balancing the wide array of emotional dispositions of their child, because they hoped for a natural sense of discipline and self-control to come out from within their children, and not forcefully placed on them. That required a careful and an immaculate jostling with their emotions in order to bring up these sensibilities. Frenkle noticed that the child was invulnerable when it came to unjustified submission to authority, and seemed to completely handle possible authoritarian individuality, whether that might be parents, peers or even teacher, in unfaltering way. The same child was asked to give a brief description of her ideal teacher, her answer was something along

the lines of “someone who can understand you, and be friends with you” (Cavallo 45). It could not be more obvious that the teenage girl was raised and given permission to question conventionalities to the extent that she could demand justification of parental authority over her.

Having said all of that, it is fair to have one of the hippie’s counterculture forerunners attest to how he perceived paternal duties and subsequently give an overall idea on how the sentiment of the era was like. During the fifties, Timothy who was still in his early years of marriage envisioned what he called a new breed of parents, who treats their children as equals, give them an opportunity of self-indulgence, and place less to zero restrictions on them (Flashbacks 377). However, these practices of child-rearing estimates could fall within the margin of error unwittingly, where ideals of competitiveness and self-reliance intertwine with disobedience and rebellion and the defining lines become more blurred, therefore, results do not always match up to the expectations. Status-conscious parents, although they exert liberal child rearing, they tend to incline to the practical side of teachings, in which they demand high grades at school, causing a potential anxiety that disrupts the household ambiance (Bronfenbrenner 166). Once the child is brought up with the qualities that make an autonomous individual, there is no telling of what he/she might end up retaining as a personal identification, and possibilities of going outside the norm become more likely.

I.2. Technocracy

I.2.1 Defining Technocracy

Technocracy, for all its worth, aligns with modernity, in which Paul De Man indicates that both modernity and technocracy involve a form of “ruthless forgetting”, a “desire to wipe out whatever came earlier” (148). The technocratic thesis of the 1950’s and 1960’s undertook this type

of understanding to modernity and standardized it through a collection of progressive discourses that promise affluence and personal gain. It also entails an absolute reference, in which a final purpose of meritocracy and liberal capitalism would come into place, inciting people to move forward while driving out the associations of the past. Historically speaking, the term “technocracy” has begun to be used by an engineer named William Smith in 1919 in the United States and later on garnered traction when it had become the interface of the new movement as a response to the Great Depression (Gunnell 393). The Movement substantially comprises of technicians and engineers who were deployed to design a blueprint for future social reforms modeled on the basis of a technological republic.

According to Theodor Roszak, the post-industrial age is essentially the age of technocracy, in other words, a social form in which an industrial society get to the peak of its organizational coalescence (5-6). Technical capacity requires “experts” who define both the progress and the boundaries of “modern” life. The notion of “experts” can be defined as highly trained professionals working in central institutional spheres, either as permanent employees or as an employee on a contractual payment, as well as, professionals and managers from the other institutional cycles of social services, scientific research, medical, educational and legal organizations. These institutions, for example, are highly positioned and centered to the social body (Brint 364). Therefore, when an expert assumes a position that entitles him to become eventual elite, he ceases to be an expert even if he continues to utilize professional knowledge as a basis of vindication for his executive decisions.

We can't move along until we have expounded on the idea of “elite” that we mentioned in the last paragraph. Having said that, the usual perspective on technocracy on this context would

relate it to “elite theory”, in which a question of whether or not imperious technicians leverage administrative, political, and economic outcomes for a given state (Centeno 309). Renowned sociologist C. Wright Mills sees that power elite is made up of individuals whose occupations empower them to surpass the ordinary people in an ordinary environment; their decisions have major consequences. Mills goes further to stress that the fact of making decisions or not making them has less to no importance at this point because the idea of occupying such a crucial position itself has a greater consequence; rendering failure to make decisions or to act completely obsolete against other consequences of other implicit functions (8-9). So in that respect, elites are in control of “major hierarchies in modern society”. “They run big corporations”. “They are in charge of the machinery of the state and claim its prerogatives”. “They direct the military establishment” (4). All of which result in a high centralization of wealth and power.

The major theme of technocracy that plenty of writers seem to agree on is that the power of technical experts is on a constant expansion, as opposed to the traditional politicians whose capacity to influence is declining. The difference between the two lays in the way that traditional politicians tend to mobilize and express interests and values, while technocrats exercise authority by means of competence in a certain field (Brint 365). Thus, technocrats are basically more inclined to the actual doing, the realm of acting upon rather than pulling away to the realm of solely expressing popular interests and ideals. It is a high priority for technocrats to reinforce social order and economic growth. They also, as the name suggests, like to show interest in technological advancement and material productivity. On the other hand, traditional politicians tend to focus on matters that reflect their ideals as in for instance topics of social justice (366). On a basis of what we said on that premise, technocrats then are thought to be practical, in a manner that orients toward instantaneous problem-solving attitude rather than merely representing values.

I.2. 2 The Downsides of Technocracy

The Western men and women have slowly but consistently lost ground to technological machines. The predominance of the technological progress in advanced industrial societies announced the beginning of a large-scale rationalization process of all facets of the human being, in which the objective was to ameliorate and to reach a far greater efficiency based on a rationalistic worldview and a well ordered and organized society (Ellul 402). Human beings have made themselves more and more subservient to the technological leviathan, that is why Ellul posits that technology in the modern structure is no more an instrumental tool since it forces itself upon the rhythm of the human thinking, in which all human passions are kept in check (9). It is safe to say that technology is not neutral, for it compromises on human freedom for the sake of a smooth running of machinery. After all, its main concern is the future proof-ness of machinery in place of the well-being of the working men.

Horkheimer accentuates the extent to which technological rationalization had incorporated the subjugation of the human reason in the modern stratagem and how science had been tailored into a servant of the bourgeois society. Horkheimer claims that Herbert Marcuse stressed this point by saying that rationalization in modern society was, in fact, a mode of political domination and repression that served a certain class interest at the expense of another and was historically and socially bound to a specific situation that Marcuse dubs “Surplus repression” (3). Gerth and Mills both attach modernity to the steady advance in the direction of rational-legal administration, in which bureaucracy is the most efficient form for this administration (49). However, both technical reason and bureaucracy wind up as an ideology that legitimizes political power, masks a system of control, and trespass on the liberty of individuals.

The imposing manner that the instrumental rationality of technique and the scientific method involve in order to dominate, are arguably similar to theocratic regimes that have a lucid political ideology. In which legitimacy comes from the commandments of a “book” instead of the ballot box or in extreme cases, the muzzle of a gun (Centeno 313). The dictates of the “book” become absolute and do not tolerate popular participation. The rules of the “book” therefore are to be understood only by the self-proclaimed guardians of its teachings, whether that “book” contains the word of god or the economic functions, has nothing to do with the fact that the sole purpose is to claim an ultimate reference that takes no opposition whatsoever.

The technocratic state emerges to be a totalitarian one in that respect, and the type of totalitarianism we are trying to account for is the one that differs from old-fashioned totalitarianism in terms of “how it gets to be one?”, meaning the process during which it finds itself totalitarian, be it consciously or unconsciously. However, the output remains the same for the technocratic and the traditional totalitarianism. Ellul gives an elaborated explanation, he claims that the transformation from instrumental totalitarianism is due to the accumulation of technique in the hands of the state, he says that techniques are reciprocally connected, in which the general technique gives rise to a more specialized one and so on, forming a sturdy system that exclusively encloses on all activities. If the state takes hold of the thread’s tip of the network of techniques, it eventually draws to itself all the methods (284). Surprisingly enough, even when a does seem unwaveringly democratic and liberal, it cannot change the fact that it is going to be totalitarian, it does so, either directly or discreetly, as in the United States, through intermediary agents.

Marcuse analysis effectively begins with the aforementioned proposition, that science and technology are intrinsically inter-connected, both empirically and conceptually to the overall

process of modern capitalization, he also posits that in the account of the development of the technique as an inevitable follow-up to the development of technology, the more man himself takes part in the development of the technique the more the former subordinates, squashes, and marginalizes him to the point of a complete incapability of escaping the technical order (*One Dimensional Man* 46).

Being a vanguard of what it came to be known as the free world, the United States led a world that was free in name only, Marcuse forwards, he then positions the individual freedom against the false freedom that replaced the old, less pretentious type of freedom, in which the individual falls a victim to the false pretense made by the underhanded promises of modernity (*One Dimensional Man* 13). Eventually, a form of engineered behavior that fits the profile of the highly standardized environment will be on display.

The supremacy of technological modes of thought has rendered both, the ideological and the materialistic models of coercion and repression obsolete. In his book “*One Dimensional Man*” Herbert Marcuse, lays out a deeper understanding of the problem of repression that was discussed previously, he says that the capitalist society of the 1960’s was a state of “Repressive desublimation”, a term that he coined, in which he dived into the realm of culture, and explained how technological rationality played a major role in disposing of any oppositional elements of a “higher culture”, a higher culture that is always in contradiction with social reality, a reality that is created by the technological rationality (*One Dimensional Man* 60). So the technological reality becomes the foster of one dimensional man rather than allowing men of more than just one dimension to coexist.

Soon after flattening out higher cultures, and reducing it to a rather mass culture, a feeling of a false satisfaction of both material and even spiritual desires takes place to substitute the daring nature of higher cultures, the cultures whose people never put their minds at rest and are therefore skeptical. For Marcuse, the consumerism of the affluent society has had a hand in the production of this false consciousness (*One Dimensional Man* 9).

Later in his life, Herbert Marcuse took an analytical direction different than the attitude of the traditional elements of Marxist theories, wherein he advocates a movement of refusal on the basis of his Freudian psychoanalysis of modern society. He necessitates above all a psychological break from the already established false social consciousness, an act of eliminating the different frames and boundaries of the modern life, a refusal of a binary-driven rhetoric that intensifies the falsely perpetuated belief of the contradiction between communal utopianism and individual autonomy. According to him, the only way possible for a break to actually happen is in creating an alternative consciousness that finds its essence in the sphere of Eros (*Eros and Civilizations* 5-6). In which case, non-coercive and non-aggressive forms of liberated pleasures come to replace the damaged consciousness and the remnants of a long repressed self.

This view seems to be compatible with the one Roszak had overshadowed in his book, Roszak starts with noting that the coming of age youths of the 1960's were trapped within what he called a subliminal totalitarianism that exists to counter the individual Eros (7). Hence, a pleasure-driven interlacement with life, which does not account for the venal capitalist commoditization tendencies, and that stems from an entirely subjective experiential motive. The revolution that Marcuse calls for in his essays prioritizes, celebrates, and deems love as the highlight of uniqueness and originality, a motor that transcends the immediate gratification and debunks the false

realization (*Essays on Liberation* 8). Marcuse's refusal envisioned a new culture that which accommodates to the humanistic promises of the old culture (*One Dimensional Man* 9). This was consolidated in Paul de Man critique of modernity that stresses on the repercussions of our repressed past, caused by the repressive modern society, will always come to haunt the present, in the shape of youth radical breaks from the past for instance (148).

Hippies, in particular, were those who were bold enough to withdraw from the mainstream American society, out of their own resentment to the absurdity of affluence. They receded to the margins of society to look after their real authentic self in a culture that had reduced life to mere debaucheries of consumerism creed (Horkheimer 11). Many of the critiques of technocracy seemed to account for the aspirations of the hippiedom, given the hippies' first-hand opposition of the mechanisms of technocratic society.

I.3.1 The Generational Gap

I.3.1.1. Theorizing the Problem of Generation

The problem of generations has for long been the topic that many sociologists ruminated upon. As it is an undeniably important for a better understanding of social and cultural movements. Its functional role becomes evident as soon as someone tries to assess a certain pace of acceleration of a given culture in a given society, in terms of characteristics. The quicker the tempo of cultural and social change is, the greater are the chances a particular generation develops its own definable *raison d'être* (Mannheim 310). In other words, the theory of generational gap looks at a particular social and cultural change as being part of, not as big of a change as the one at hand, but a change that serves as a framework for a bigger and far effective change, in which newly emerging youth

are the engine to that cultural and social break. There are of course exceptions to every rule so in that regard more detailed explanation will follow.

In an essay addressed to how the cultural consistency is maintained across generations, Karl Mannheim suggested that the continual production of new generations is collaterally problematic, that is to say, cultural transmission of the predominant culture comes to a rugged pathway, because new generations and parental generations experience historical conditions differently, and potentially, in this difference lies the social alteration. Mannheim continues to share his understanding, as to how this possible change is inherent in any attempt of generational succession, within of course the conducive context of rapid social change, in which youth and parental generations are prone to conflict, he then claims that individuals belonging to the same generation are share a “common location” in the social and historical process, therefore, predisposing them to a specific set of characteristics, as well as, a specific and highly subjective mode of thought and experience, all of which are interpreted according to the historical relevance for each group of them (Demartini 2).

Generation’s “common location” can only be defined by identifying the structure within which and through which “location groups” come into contact with reality, as in the fact that class positions were decided upon the existence of economic and power structure of society. So in our case, generation location can be derived from the very primal biological meters in a human existence, elements that concern life and death, aging, and spans of life (Mannheim 290). In respect to that logic, persons who belong to the same generation are, therefore, endowed to some degree with a common location consciousness in a particular historical dimension.

In order to fully understand the concept of “common location”, we will have to juxtapose it with another concept that both were generated by Mannheim, and that concept would have to be the “generation unit”. So while the “common location” can be translated to a “common historical consciousness”, “generation unit” in that case would have to translate to “common value”. According to the same author, youth who are concretely experiencing the same historical problems are said to be part of the same generation, however, within a single generation we can find different groups who distinctively have their own way of working up the common experiences, which will produce “generation units” (Spitzer 1356).

Mannheim places generations into a metaphysical template, in which he says that despite generations living at the same time and age, they most likely would not have the same perspective, and that is what we meant by “working up” a common experience because, for Mannheim, experienced time is the only real time. Different generations must have qualitatively similar time experiences in order for them to be considered a “generation unit” (283). So to speak, the same generation does not always mean same experienced time, for there are a variety of possibilities of different experiences. Hence, within any generation can exist a number of differentiated, in our case, antagonistic countercultural units. Being in the same geographical space, they tend to draw and form a binding tie of consciousness unity, thanks to the parallelism of responses it incorporates. Eventually the “generation unit” comes to real-time existence.

The “generation unit” therefore, is not merely an age “cohort” as the term has come to be used in reference to the type of agglomeration that shares a similar age, but rather, an agglomeration that shares a common systematic social and cultural structure, self-conscious of their shared common location as “unit”. While it may emerge as a response to prior social changes, once

developed it turns out to be a vehicle in its own right, a vehicle of further mobilization, which brings about discontinuity in social and cultural transmission (Wuthnow 851).

Demartini maintains that the unceasing emergence of new human being -as in the surge of newborn babies between the forties and the sixties- which has come to be known as the “baby boomers” era, nonetheless, he says that this phenomenon causes the loss of the accumulated cultural possessions and, by that virtue, it makes the re-evaluation of the cultural catalog within the realms of possibility. It might as well dictate to us both, discarding that which is not of use and coveting that which is not yet within reach (2).

I.3.2. The Generation Gap as Reflected in Cultural Transmission

Distinctions of culture in terms of its nature and the way it is transmitted has been introduced by several sociologists namely Margaret Mead and Charles A. Reich, surprisingly enough they both divided culture into three stages, and it is safe to say that each stage one of them has come up with is the equivalent of its counterpart, of course, organized by order of appearance. Mead gives the name of “post-figurative” to describe the primitive type of cultural transmission, where cultural heritage is passed from the elder to the younger members of society, in which elders cannot conceive change, and instead they convey a sense of continuity. Post-figurative cultures are best known of veneration of ancestors, and by virtue past-oriented (2). Reich, on the other hand, treats different cultures as different psychological states of mind. He distinguishes between three different types of consciousness, the first is Consciousness I, in which he attributes the naïve anachronism to the American individual, despite him living in a modern society, he still regards America as small town, he believes that material achievement is the road to happiness, and sees that social problems are nothing but the result of bad character (28).

Mead predicted the emergence of a new culture, a culture that marks the break from the past and takes a more pragmatic stand in dealing with lived reality. Mead calls it a “configurative” culture. Cultural transmission occurs within contemporaries rather than elders/youngsters type of intercourse; she adds that this culture is evolutionary but short-lived and it is a present-oriented. However, elders still dominate in a way that they define the borderlines of culture configuration and what behavior is expected from the young (25).

Having Consciousness I failing to cope with the changing realities of America, disastrous consequences followed among which: ravaging inequality, unmeasured individualism powered by the belief of harsh competition and the pursuit of self-interest, and an extreme lack of efficiency. Many of the leaders of The New Deal were considered to belong to Consciousness II, reflecting the procedural instantaneous solutions that present-orientation implies. New American realities seemed to require re-sizing autonomy and replacing it with peer coordination, even the notorious rational hierarchy seemed necessary in order to enhance the deficiencies of excessive individualism (Reich 56). It is of a high priority to note that the individualism we are talking about is the kind that correlates to the American dream in its very basic, pre-modern definition. That being said, Consciousness II eliminated the individual good for the sake of the common good, a typical trait of post-war America.

The last type of culture that Margaret Mead includes in her distinction is a culture that she calls pre-configurative. Youth now according to Mead are fully in control of the world they live in and which they grow accustomed to, therefore, know better than elders. Culture has nothing to do with the old-timers from there on, in a sense it is a departure from whatever connected the reality of today to the remnants of the past, so it essentially means that culture is future-oriented (61). That

does not materialistically look at the world like old-timers did, it is, therefore, romantic in its view of the world, in which present does not interest youth as much as the distant and mysterious future.

Consciousness III on the very other end is said to have sprouted unexpectedly, not because there were not some direct causes and drawbacks to Consciousness II because there certainly were, but the fact that it grew out of a seemingly affluent society! That is essentially what made the rebellious Consciousness III spontaneous yet undecipherable (Reich 184).

I.3.3. Generation Gap as Reflected in Value Orientation

Before we begin with anything we have to give a definition to what we mean by value orientation. Unlike Cultural distinctions in the fashion of Consciousness I, II, and III, value orientation looks into the central value motives within the individual cognitive system, as opposed to the aforementioned Consciousness, despite minor personifications and subtle descriptions of motives, it does not compare to the value orientation, which focuses on personal core values rather than cultural evaluation of an era as a whole. With that being said, value orientation translates to values by which they mean individual's goals in life or "ego ideals" that an ordinary person chooses consciously. Value orientation serves as the premise through which attitudes are derived (Thomas 11).

Value orientation approach differs from Mead and Reich's in the way that allows two different types of value orientation to exist within the same setting, while the other assumes that different cultures cannot exist next to one another, and only connects in a short period of time for the sole purpose of colliding, with one culture making it to mainstream. However, this by no means implies that collision does not happen in value orientation.

In *THE LONELY CROWD*, David Riesman outlines two types of social characters, the first is “traditional-direction”, who are individuals whose core values are submerged in obedience and the other is “inner-direction” whose individuals identify as reformers that most likely cultural insurrection had been fueled by (11,14).

There are a plethora of character polarizations, by which we identify value orientation and by consequence cultural differences; secrecy-openness, egoistic collectivism- personal expression, oedipal love-communal love... etc. The hippie counterculture, for instance, tends to prioritize the second of each dichotomy (Thomas 17). Another variety of value orientation is found in Abraham Maslow’s book *Toward a Psychology of Being* where he divides cognition into two types, a superior “B-cognition” and an inferior “D-cognition”. B-cognition represents the idea of viewing the world based on the idea of “being” rather than “becoming”. While D-cognition or deficiency cognition takes interest in the idea of “becoming” which is typified by needs or self-interest. Values grounded in B-cognition are perfection, aliveness, effortlessness, beauty, simplicity, truth, uniqueness (83). B-cognition tends to consider both experiences and objects to be “whole”, independent, and do not have to be useful. For these are seen as synonymous to the universe, like human beings are, they are all part and parcel of the “being” (74).

I.3.4. Generation Gap as Reflected in Cult of Security

Socialization experience in contemporary America suggests that the problem is not in the existence of a cultural antithesis that some claims it threatens social cohesion but rather the real problem is too much conformity (Bengston and Furlong 7). Despite America’s reputation for being a forerunner of seeking novelty, it could not deliver on those promises. Value polarization grew intense during the decade after World War I due to the fact that the value of conformity outstripped

other rebellious values, which at the end of the day resulted in a counter polarization out of which the hippie counterculture mushroomed.

Americans, in general, lacked the enthusiasm for adventure and the burning desire for personal achievement that early Americans had been known for. The convenience and gratification that affluent society had placed on people made them loosen up. They enjoyed the safe jobs and the secure lives they had; they distanced themselves from the exhausting venture that comes with wandering off the path of the masses, they acted as if the “frontier of the US economy has been reached” (Cavallo 18). Michael A. Lumish agrees with the latter position when he quotes from *The Liberal Mind in the Conservative Age*, he says that the danger of social inequality felt less alarming than the actual danger of the moral consequences of abundance (34).

As much as affluence caused the dissolve of the American authenticity and kind of created a false advertisement with supposedly cornucopia promising quality life assurances, it also backfired, especially among young people. Children of the middle class despite everything came about to take affluence for granted. Having their parents reciting the old Depression Era stories, of how bad things were and how they finally made it to an overall better conditions, with a reminder to the younger generation that they have to hold onto this and never let it slip away of their hands, so instead of feeling grateful they did the opposite (Gitlin 24).

Another factor that reinforced the state of disruptive polarization between conformity and non-conformity was the political discourse in the forties which was centered on a coercive disdain of defiance. Communism paranoia ran rampant among the American collective mind mainly because the government perpetuated that feeling to the extreme. Many people shared an abhorrence of communism but that also meant that others could show affinity to it (Cavallo 20). Counterculture

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in general with both its divisions –The hippies and The New Left- took a liking of the daring and rebellious nature of Communism, despite The New Left claiming to have no connection with The Soviet Union. However, what we are trying to say can be put under the large banner that says: forcing conformity while disguising behind faulty excuses, for the most part, to say the least, would certainly have a reverse outcome.

Probably the most dreadful yet still underestimated drawback of affluence was the bomb. Everything seemed to have an ending at that point of time, so might the annihilation of the human race. The bomb threatened to put the whole world at stake, even affluence, out of which the bomb was developed. Moreover, the Nazi terror was not long ago, so the future did not look so bright from where the American security was standing. The bomb did eventually undermine the rationale of the state that gave birth to that monster (Gitlin 30). Young people wondered about how their parents could passively and impotently let such an outrageous thing happen without taking a stand against it! Youngsters thereon wanted nothing to do with their elders. They adopted a non-rational way of handling the world as means to negate the already inflicted damage brought by the rational state.

They depended on intuition and sudden insight, because for them “organismic sensing” was considered more authentic and more trustworthy than their intellect, for the previously mentioned reasons (Lumish 54).

All of the three different points mentioned in this chapter are quintessential to the understanding of the hippie major concerns. It is possible to say that the post-modern discourse is best understood when looking at the way hippie counterculture have taken shape within a timeline of two decades. The radical shift of temperament started first with giving more leverage to children,

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as the rhetoric of that time push into that direction, children found themselves enjoying some liberty, a liberty that has a power of mobilization. We have also discussed how disruptive and biased technique and technology can be, in terms of the tightened grip on human choices amidst the overpowering coercive reality that technocracy imposes on human possibilities, which originally stem from liberty and liberty, in this case, is rendered null and void.

Generational problems are often caused when a lot of social and cultural changes would have already happened, so it is natural for this subject matter to appear last because, in a sense, it culminates the previous issues to the point of the actual dissention to take place. After that, we move on with our case to the realm of performance. So essentially chapter one takes you to the point of the actual rebellion and leaves off in order for another juncture to come in, and that is chapter two, which is going to deal with the idea of translating and actualizing counterculture; the idea into practice.

In this chapter the counterculture values and tenets will be examined, and the different aspects of the hippies' life will be analyzed, in order to figure out the purpose of their alienation, and the methods they used to achieve that.

We will start with introducing the sexual liberation, a total revolution that was founded during the sixties by none other than the hippies themselves, and demonstrating the revolution's main goals and the way it catalyzed other movements such as; the gay rights movement and the feminist movement. After that, the hippies' beloved rock and roll will be analyzed, to determine which messages it included in its lyrics, and whether or not they meant something. Drugs will be also discussed as well, stressing on the reasons that led the hippies to resort to them, and how did they provide them with religious and spiritual experiences. After that, a depiction of life on the communes will be provided, several types of communes will be portrayed, including their characteristics, as well as the newly emerged family structures. Finally, clarifying the hippies' impact on the American society, will bring the chapter to an ending.

II.1. Sexual Liberation

Before the sixties love was viewed as something generated from the long relation between couples, whereas sex was rarely discussed. Many considered sex before marriage as sinful, deviant, and dirty, they argued that it should only be performed for the sake of reproduction. Parents usually avoided the topic, instead they gave this frightening idea that sex was something indecent with unfortunate results, Stone stated that sole reason that the young generation had some information about sex was the existence of Playboy magazine, he also blamed the adults for the lack of communication which created the generation gap, which resulted in the Sexual Revolution (14).

The main purpose of the Sexual Revolution was to change the sexual attitudes of the time to a more tolerant ones, the movement was a result of a number of events that were happening in the United States at that time, one of them being the hippies. There may have been a dispute on who was the precursor, the sexual revolution or the hippies counter-culture, but one thing was clear, the hippies' free love played a great role in the spread of the sexual revolution.

II.1.1. The Free Love Movement

Inspired by the Beat Generation, the hippies came up with the idea of free love, this expression was widely taken and defined as being able to have sex with whomever a person wants without any limitations or reference to the rules and morals of society, and outside the bonds of marriage (Hayes 2015). While most of the hippies believed that possessiveness and jealousy were negative emotional states and that an enlightened person shouldn't be possessive towards his partner and engage in sex openly, they weren't against exclusive relationships; rather it was society's view that only exclusive relationships were acceptable that needed to be challenged (Robins and Pountain 79).

Free love was often misunderstood by people, thus misleading them into thinking that the hippies were using this concept as a tool to have sex with as many people possible. By resorting to nature which was a part of their pagan belief, the hippies argued that sex should be used as a had a bit of credibility, considering that Paganism is the belief that nature in itself has the answers to life's most important questions, it allows people to show their respect for the paradise that exists on earth, it's a bridge that connects people to their repressed animal essence, while maintain their health and survival (Stone 17).

The major focus of this movement was to cede the prevailing idea, that sex before marriage was “dirty” and “sinful,” and to assent to a “new morality,” in which sex for pleasure should be equal to sex for reproduction. In fact love was something that needed to be shared with everyone, not just sex partners, it existed to be shared freely, and the more a person shares, the more he'll get! So why should it be reserved for a selected few? (Allyn 116). However, free love wasn't all about massive group orgies or pleasure, it was practiced in order to help people realize the beauty of their own bodies, to create a sense of community, and to know the art of loving everyone in the community.

The Free Love movement received harsh criticism from conservatives, who denounced its values and tenets, they even blamed the sexual revolution for ruining the legacy of the fifties, in addition to that they believed that the sexual revolution created an indecent generation and promoted pornographic material. Conservatives were right to an extent, this sexual liberation generated several issues, venereal diseases for example became a common problem among the hippies and the sexually active, and teenage pregnancy prevailed quickly (Rising 742).

II.1.2. Breaking the Taboos

The Free Love Movement resulted in the breaking of many taboos, it gave people the liberty to indulge in an unorthodox forms of sex such as group sex, public sex, sex with minors, and homosexuality, the latter, which received exposure and slight tolerance from the hippies, was one of the most important components of the hip-era sexual revolution.

Homosexuals and their supporters often wrote in underground press, they had five main arguments; Homosexuality is natural and good; a person has a right to free sexual choice; one should not have to hide his or her sexual preferences; all private acts between consenting adults

should be legal; social discrimination against homosexuals should end. Many writers claimed that any attempt of denying homosexuality is a perversion of the laws of nature, they believed that one shouldn't hide his sexual preferences, as it was noted that in the past homosexuality was accepted and even favored in some occasions, an ancient Greek proverb stated that "For children a woman, for true love, a boy." (Miller, *The Hippies and American Values* 29).

Homosexuals underwent a harsh social discrimination, they were not only subjected to physical attacks, but also restricted when it comes to employment, military service, and citizenship. Conservatives focused on condemning homosexuality and other behaviors it regarded as sexually deviant and immoral, once again they put the blame on the counterculture's sexual toleration by arguing that homosexuality was a logical outcome of that toleration, and it encouraged people to "do what feels good". They believed that the sexually transmitted disease AIDS, which excessively afflicted gays, was a sign of the unnaturalness of homosexuality (Rising 742).

Free love resulted also in the renaissance of nudity. Hip nudists expressed themselves in public despite objections and laws prohibiting indecency, to them it was a symbol of their lifestyle freedom and a simple enjoyment. Hip nudity can be considered as a successful attempt of reviving the classic nudist philosophy, which stressed that being naked was natural and fun, and that clothes could hinder social contact (Barcan 176).

Where did the countercultural passion for nudity originate? LeRoy Moore Jr. argued that it all began with the civil rights demonstrations:

This tactic of bodily presence spread to a multitude of causes and a variety of forms ranging from passive nonviolence to provocative convulsions born of frustration and despair. But in every case the effect has been to provide by means of a bothersome presence of bodies a

tangible witness of value (or disvalue) of particular bodies and public rebuke for those who victimize the body. (Moore 333).

The influence of Playboy might be another reason for this passion, the magazine broke many taboos openly a decade before the emergence of the counterculture, yet many hippies criticized the magazine's exploitation of women and went further by calling it a money-changer in the temple of the body that doesn't appreciate the variety of human forms while substituting it with fetishism. That being said Playboy's role in the development of countercultural sexual ethics is inevitable. Nudity had a different value for the hippies, while some saw it as mere tool for fun, others held it in a high regard, a hippie wrote, "When the genitals lose their special significance then people will cease to fear them and so cease to need to build special monuments to them. It is because they are hidden that they are ugly and dirty." (Issitt 22). It should be mentioned that nudity was used as a vehicle for dissent in several occasions, given that it was a taboo, which disturbed the majority of citizens.

II.1.3. Feminism and Sexual Liberation

The hippie's beliefs that sexuality and reproduction should be separate, and the existence of the birth control pill brought about new possibilities for women, the pill gave them more control over their bodies which allowed them to enjoy sex without obstacles or fear of motherhood, in a sense they had the decision when it comes to their sexual lives (DeGroot 40). Women gave up the old Christian prudery, and sought for their freedom, this freedom helped in building up the momentum for the Women's Liberation Movement.

It is true that women benefited from the sexual liberation but it should be stated that this liberation had a different impact on men and women. Men did not experience any social restriction

and spent their days relaxing, whereas women were required to be sexually open, spiritual, and adventurous, they were also expected to accomplish their traditional tasks (Echols 34).

The fact that women had the chance to have sex without being married, made them complain that the sexual liberation was more about male having access to more women than to any real liberation for themselves. This was not acceptable for women who left their houses in search for freedom from the constraint of society. It should be mentioned that many young women ended up victims of rape and abuse, even homeless at times.

II.2. Rock and Roll

In the 1950's rock established itself as a musical genre in America, though at first, it derived mostly from the African American music, it can be argued that rock and roll emerged from the musical interaction between blacks and white. Rhythm and blues records were the core of rock n roll, as they many singers used them mainly Elvis Presley, who made this genre pleasant for the white audience, which consisted of teenagers mostly (Issit 37).

The new genre spread quickly through America, it became a national phenomenon, reaching eventually Europe and even Latin America. Rock influenced the British youth, leading to the emergence of rock-pop bands, among them were John Lennon, George Harrison, Paul McCartney, and Ringo Starr, the quartet became known later as the “Beatles,” but before that, they were called “Moondogs.” The four young men performed in Britain at first, and within three years, they gained immense popularity (Friedlander 80). The Beatles are considered one of the most influential rock bands in music history, their success in America, inspired many British bands to do the same, and that was crucial to rock development.

II.2.1. Music with a Message

Many believed that the hippies produced and listened to music for the sake of entertainment, but that wasn't entirely true, some used music to express themselves emotionally, spiritually, and politically. Music had various uses, it wasn't only a tool for enjoyment, it could be used to convey a message or to give rise to a movement or simply be used as a vehicle for protest, that actually happened during the Civil Rights Movement when a group of protestants sang a song by the name of “we shall overcome”, the song had a big impact on people, it spread quickly and was even sang by elderly, it was considered as the unofficial anthem of the movement (Stone 79).

The incessant rhythm was one of the main features that differentiated rock from other types of music, that rhythm required dancing, which made rock physical, even sexual in numerous occasions. The songs had an impact on the consciousness of people, they hit them deeply and made them think, feel, and dream. Countercultural icon John Sinclair stated:

Rock and roll is the great liberating force of our time. Its most beautiful aspect is that it gets to millions of people every day, telling them that they can dance and sing and holler and scream and feel good even when they have to listen to all those jive commercials and death news reports all around the music, everything's gonna be all right as soon as everybody gives it up! (Sinclair 51).

That being said, if one were to consider that drugs were spiritual and sex was interpersonal, rock would be communal, thus the belief that rock provided a medium for a cultural language is somehow accurate. Leary explained the importance of rock, as he stated “Listen to their music. The rock and roll bands are the philosopher-poets of the new religion. Their beat is the pulse of the

future” (*The Politics of Ecstasy* 166). The Hippies considered rock as a pivotal to the generation rebellion, to them rock wasn't merely a sound; it was a part of a lifestyle and a language in itself.

The lyrics often expressed and conveyed the values and concerns of their listeners, however, to most counter-culturists rock was immediate, spontaneous, and total, it had the requirements to back up the Cultural Revolution, so the fact that the lyrics carried a message wasn't of a big importance to them, they simply danced to it. However, rock lyrics were quite important, they reflected the movement values and helped in shaping them, most hippies were contented, yet some hip analysts tried to find out how could music carry that much power by analyzing its lyrics.

After conducting a survey in 1966 the researchers noted two essential messages in rock lyrics: “Come swing with me” which they explained as an encouragement to desert mainstream society and live freely, and “Myself a stranger in a world I never made” which was a clear declaration of alienation (Winograd and Simmons 158). A lot of analysis took place during that time, the scholar James T. Carey for instance analyzed 176 popular songs and came out with the result that out of all rock lyrics 68.1 percent of them supported “new values”, whereas the other forms of music supported “old values” with a higher rate that surpassed 80 percent in some occasions. Carey stated that rock lyrics drove its listeners to improve their freedom in interpersonal relationships and to drop out of traditional society (Miller, *The Hippies and American Values* 46).

Other analysts went further by including superstars in their analysis, Bob Dylan was the most studied one. In one of his songs by the title “Desolation Row” he warned his audience to stay away from mainstream society's dead end. Ralph Gleason summarized Dylan cosmically: “He is saying, in short, that the entire system of Western society, built upon Aristotelian logic, the Judeo-Christian ethic and upon a series of economic systems from Hobbes to Marx to Keynes, does not work.” (28).

Dylan was often reticent in interviews his answers were always cryptic and short, John Lennon on the other hands provided a more comprehensible answer, when he was asked about the philosophical analysis of his songs, he answered: “I write lyrics that you don’t realize what they mean till after. Especially some of the better songs or some of the more flowing ones, like “Walrus.” The whole first verse was written without any knowledge. And “Tomorrow Never Knows”—I didn’t know what I was saying, and you just find out later, that’s why these people are good on them.” (Cott 1968). From his response one can deduct that rock lyrics weren't something produced through rational or regular means, rather, it was more of a continuous flow, which may or may not hold a specific meaning.

II.2.2. Rock Capitalism

After realizing that rock and technology had an inescapable relation, capitalists started to appear on the musical scene in an attempt to profit from music. It's true that commercialization of music wasn't a new thing, but the fact that the hippie's movement was against it, made the hippies resent rock capitalism. Surprisingly things turned out badly for hip musicians, capitalists gained more profit from music than them, and that made the most popular artists into capitalists. A music critic described rock as the music of spontaneity and creativity, he argued that businessman used that to their advantage to structure their approach to merchandising music (Landau 1970).

Music itself was affected by that change, short term profit and premature hardening of the categories became the main concern, the hippies found themselves in quite the dilemma this development of events stood against the values of the counterculture. There were some attempts to solve the problem, but the hippies' lack for planning didn't help at all, to them music was crucial and boycotting it was out of the question.

The bootleg record industry could be one of the finest examples to a hip type of rock capitalism, the industry's products consisted of unauthorized recordings of concerts and several copies of unreleased commercial tapes, which were of a poor quality yet costly. To sum up bootleg was an underground capitalist (Melton 1991). In the end music which was supposed to be the language of a generation, ended up being controlled by the interests that it resented the most.

II.2.3. Rock and Revolution

It may have been vague and puzzling, but underground theorist often declared that rock was revolutionary, it was believed that rock could be used as a vehicle for political revolutions and its power should not be underestimated as it could spur a whole community into action. The idea that rock had revolutionary power wasn't new it was previously discussed by the likes of Plato who praised it and asserted that the rhythm and harmony sink deeply into the soul and fix themselves there solidly (Plato 51).

For many years rock music in America was the sole and strongest powerful force calling for social change, Dylan was held in high regard, it was stated that Weathermen pale in comparison, because all they did was blowing buildings in New York, whereas Dylan blew minds all over the world. A writer pointed out that Bob Dylan performances proved a direct challenge to the old conservative generation, he described Dylan' music as a revolutionary one (Gair 162). Some hip commentators were skeptics and accused rock of being compromised, and that it should not be counted on as a vehicle for revolution, to them revolutionary rock was naive and anarchic.

Frith portrayed music as a “territorializing machine”, that directed its listeners towards a specific objective, however, it also had a deterritorializing effect; “Its power lies in its ability not

only to construct maps of everyday life, but also deconstruct such maps as well.. .It can challenge the particular stabilities of any organization of everyday life.’’ (23).

II.2.4. Festivals and Concerts

Rock continued to spread and gain momentum, eventually resulting in the 1969 Woodstock festival, which was considered by most as the culminating point of the counterculture era. Concerts and rock festivals undoubtedly symbolized the hip culture the most, as they included sex, drugs, and rock, the three main aspects hailed as the counterculture tenets.

Music performances were comprised of inside and outside ones, being held in often in halls ballroom concerts were not as popular as outdoors concerts, however, they were an “enormous turn-on” as Miller described them. They became so important to the extent of altering the names of many big halls, even driving them into taking a mythic aura. In the end, however, the outdoor concerts were at the center of attention, it was mainly due to them being the best gathering place for the movement's faithful, who found their freedom to practice, enjoy, and share the counterculture values and principals. Festivals contained a unique sense of cultural identity, music may have been the main attraction, but the audience gathering was the main objective. Miller described the festival as an event where the crowd became an organism, that didn't include individuals (*The Hippies and American Values* 49).

When talking about rock festivals, the name Woodstock inevitably arise as it was hailed as the culminating point of the counterculture era. John Roberts, Joel Rosenman, Artie Kornfeld, and Mike Lang were the creators of this festival. The four men saw it as an opportunity to gain revenue (Rosenberg 2017).

The estimated people count was fifty thousand, however, to the group surprise, more than two thousand hundred people showed up. Being unable to adapt with the situation and fearing that they won't be able to control the crowd made the promoters turn the concert into a free one, this created many troubles for the promoters, but they managed to solve them eventually (Rosenberg 2017).

The festival featured many iconic musicians such as; Joe Cocker, Janis Joplin, Jimi Hendrix, Santana, and the Who. It was a gathering that could happen only once in a lifetime. With that astonishing lineup hearing the music was a must, Santana's and Hendrix's electric guitar solo are considered one of the most remembered moments. The string band set was also present at that time, though it was less remembered comparing to the other famous bands of the time, it represented the different influences which came to define psychedelic rock (McKnight 100).

There is no doubt that the festival was a chaotic one, and many troubles surfaced during those three days, without forgetting that the whole thing began as a commercial enterprise that operated for profit, but for the hippies Woodstock was an unforgettable event. After the end of the festival, a participant stated that “the historians will have to reckon with it . . . these young revolutionaries are on their way . . . to slough away the life-style that isn't theirs . . . and find one that is” (Hodenfield 1969). Woodstock became a reference point for absolute freedom, love, and brotherhood, it was regarded as the symbol of universal peace and love.

II.3. Drugs Consumption

Drugs consumption was a major aspect of the counterculture movement, it was practiced by most of the hippies. Drugs were often referred to as ‘Dope’ in order to differentiate between

what is good and what is bad. To the hippies, dope was good, whereas drugs were both good and bad simultaneously.

During the 1960's the hippies undertook, what was called the largest experiment with drug use in the history of mankind. At that time people casually swallowed pills and smoked marijuana, which was symbolized a way of life. Most of the users were young people, they tried anything that they could get (Stone 18).

Marijuana was extremely popular amongst young people, at Woodstock for instance, 99 percent of the people present smoked marijuana. In 1971 a survey was conducted in the University of Kansas, it indicated that from out of 219 students, 69 percent smoked marijuana and 92 percent had friends who smoked it. It was believed that the drug culture will lose momentum and fade by the end of this troublesome era, but the conducting of several polls during the early 1970's, resulted in astonishing results, the rates of drugs use on campus were not decreasing at all (Stafford 27).

In fact even the massive arrests of drugs user did not seem to hinder the spread of drugs, a state police sergeant commented: "As far as I know, the narcotics guys are not arresting anybody for grass. If we did, there wouldn't be enough space in Sullivan County, or the next three counties, to put them in" (Hodenfield 1969). The enormous number of users proved to be quite the burden on the police, whenever they arrested some, more will appear, they could not possibly put almost half of the country in jail, the situation was definitely out of hand.

II.3.1. Reasons behind Drugs Consumption

There have been several explanations for the massive use of drugs at that time, hip theoreticians believed that it was mainly due to the fact that drugs were fun, were revolutionary, and were good for body and soul. Many hippies argued that as long as it was fun, it should be done

without any restriction and that other parties should not interfere with one's free will. It was claimed by some hippies that drugs helped them to gain new insights, and discover an unprecedented philosophy of life, as a hippie put it "It is just possible that the drug scene is more closely tied to the province of existential questions of philosophy and theology than those of law or even medicine." Drugs were considered revolutionary because even the mainstream society, which tolerated some deviant behaviors, was astonished by this new challenge. A hippie argued that people are taking drugs to rebel against something, which was hard to define, yet young people saw and understood it (Miller, *The Hippies and American Values* 5).

Drugs were also taken for the sake of healing the body. After the Second World War many drugs relating researches have been conducted, only to result in a massive drug production. Drugs were produced to prevent disease, to cure disease, to lessen pain, and to put an end to sleeping disorders. They were described as a magical disease conqueror, people believed that every disease will be cured, as long as they take some drugs. Even young children were interested in drugs; if it can make the pain go away, what would it do when there is no pain? Leading to the speculation that it would make one feel good (Stone 18-19)

II.3.2 The Legalization of Drugs

There were some rumors about legalizing drugs. People began to express their thoughts on the matter, obviously, they had different opinions and ideas, these difference divided them into two main groups: the first represented the majority, they believed that drugs should be legalized, whereas the second group consisted of few hip theorists, who argued that if drugs were to be legalized, it would lose its revolutionary qualities.

Many hip theorists clarified that smoking drugs was not about good or bad, the real meaning was to stop the state from controlling the minds of the citizens. To them legalizing drugs meant giving up an important instrument for challenging social values. They also feared that legalizing drugs would provide capitalists with an opportunity to make large amounts of money, by selling it for high prices, which was against the values of the counterculture. The other half, which represented the majority believed that drugs should be legalized, as it provided deep insights, and by legalizing drugs they would no longer worry about getting arrested. They argued that they should be free to do whatever they want, since freedom was one of America's essential values (Miller, *The Hippies and American Values* 6).

There may have been some cases where the state allowed limited marijuana use for persons suffering from legitimate medical issues, but in the end, the hippies did not care whether drugs were legalized or not, and continued doing what they wanted, they kept on smoking pots and taking drugs, even with knowing its negative aspects.

II.3.3. Drugs; Spirituality and Religion

Many hippies believed that taking drugs would result in a religious experience. They believed that it could affect the ethical actions of its users. In an attempt to support their claims the hippies resorted to other cultures, ones which have already accepted drugs use for religious reasons. Timothy Leary, for instance, argued that drugs like LSD (Lysergic acid diethylamide, a psychedelic drug known for its psychological effects) were sensual, spiritual, and even revolutionary. When Leary published his book *The Politics of Ecstasy*, he included one of his interviews with Playboy magazine, where he set the three main goals of LSD; “to discover and make love with God, to discover and make love with yourself, and to discover and make love with a woman” (129). According to what he said, LSD affected people positively by allowing them to explore and

examine their lives from a new perspective, while simultaneously expanding the potential for love and physical pleasure.

Leary and others, who believed drugs were spiritual, organized cults and churches that used drugs as part of their spiritual process. These churches had different goals, some invoked mystical religious experience, others were established to avoid the law and conceal their drugs consumption. The serious dope churches admired the Native American Church, but the fact that the church was open only to native American Indians, led the hippies to construct their own imitations of it. However, none of the hip churches resembled their precedent, since the hippies main purpose was to get high and to see whatever vision that might be generated on the spot, whereas American Indians went to church to connect to their old traditions (Issit 31).

II.4. The Hippies' Communes

Freedom, anarchy, and hedonism were the main characteristics of hip communes, basically, the hippies wanted to live in an environment where they could use drugs and have liberated sex without any disturbances. Even though most of the communes did not last for a long time, they attracted a big number of people.

It was stated by reporters and scholars that the origins of the 1960s communes could be located within the social conditions of the time. They believed that those communes were a direct result of the decay of urban hippie life in Haight-Ashbury. The hip urban centers started as centers of peace and love, but soon developed into sumps of street crimes and repression of dissident lifestyles. With their life getting disturbed, the hippies took asylum in the countryside, where they built communes to live a peaceful life (Miller, *The 60's Communes* 2).

Communes were often described as means for dropping out of the old into the new, as A religious studies scholar noted; “in counter culture religiosity there is not so much a balanced dialectic between *communitas* and society, but instead an emphatic insistence that the *communitas* is the real thing, that one in fact need not reenter the ordinary world, that one can somehow abnegate its rules altogether not just momentarily.” (Shepherd 171). The feeling of dropping out and the desire for something new strengthened communes, they created *communitas*, which is a sense of community that develops among the members of the communes, and resulted in an emotional solidarity within communes.

The drop out was inevitable because from the beginning the counterculture and the mainstream society were not on the same page, they both were different, and they could not possibly agree, Leary explained: “It's always been that way, and it will always be that way. There are two societies, two symbiotic cultures uneasily sharing this planet, two intertwined human structures, mirror-imaged like root and branch. The overground and the underground. The drop-outs and the cop-outs.” (Leary, *The Politics of Ecstasy* 160). The drop-outs represented the hippies, who wanted to live freely, away from the over ground rules and bonds, this desire led them to establish what became known as communes, a place where they can live according to their own way.

II.4.1. From Urban Life to Rural Life

It is true that most of the communes were located in the countryside, but due to many circumstances, many hippies were forced to live in the cities. Cities were not suitable for a liberated lifestyle, living there was physically and mentally tiring. Hippies who lived in cities became infected with classic rustic romanticism; they wanted to move to the countryside where they can enjoy a liberated and tribal lifestyle. However, soon enough they found themselves facing another

problem; where would they live? Buying a land required fortune, which most of the hippies could not afford (Mungo 73, 99).

Some land owners were generous enough to receive and host all comers, for example, a musician by the name of Lou Gottlieb opened his farm without restriction, he was confident that no problem would occur, because according to him people who would be attracted to this idea would possess characteristics such as; community and toleration. In the end the plan failed due to minimum housing standards and continued illegal activities. Earth People's Park was another potential solution to the land problem. The idea was derived from the Woodstock experience. A first attempt was made by purchasing a vast land using rock concert incomes, later on, an enhanced version of the plan was launched. The new plan was run by the Hog Farm rolling commune, but this time it involved purchasing many smaller parks. Ultimately country was the best choice when it comes to communes, the residents could produce their own food, while enjoying the clean air and nature (Miller, *The Hippies and American Values* 78).

New family structures emerged within the communes, that was mainly due to the hippies' desire of creating close and warm communities. Most of the hippies discarded and rejected their real families in favor of new ones, they left their homes looking for the sense of community which they no longer felt. Most of the commune members admired the traditional Indians' tribal system. Their desire for a better family life led them to emulate that system, hoping that they would discover the tribal soul, which will allow them to achieve a new sense of community. Unexpectedly, on some occasions, the pursuit of new family relationships led to reconnecting the ties with the one's biological parents, for instance, older parents occasionally moved in, and their young sons and daughters took care of them. They realized that taking care of an old ill parent in a communal setting is much easier than doing so in a modern house (Miller, *The 60's Communes* 155-156).

II.4.2. Types of Communes

Communes were often thought of as old farms full with filthy drug addicts, but that was not entirely true, hip communes were quite diverse. There were urban and rural, drug-free and drug-using, religious and secular, structured and anarchical communes. In his book *The Hippies and American Values*, Miller introduced the four types of communes as categorized by Ed Schwartz, these types were categorized by purpose; Therapeutic communes, which focused mainly on solving the psychological problems or social situations of the person involved; Fraternal communes, usually made up of lonely people who wanted to live with others; Utopian communes, their main purpose was to show the world an ideal way of life and to assert the hip lifestyle, they were not that common, but they received the most public attention; Organizing Communes, their members wanted a social change, they displayed a great opposition to the Vietnam war and the prevailing sociopolitical system (*The Hippies and American Values* 79).

Schwartz left out the religious communes, which were of great importance, however, a great number of these communes were not fully countercultural. The Hare Krishnas, as portrayed by Traugot, had a good relation with the hippies in its early years, but it rejected most of the hip movement values and all transcendental activities (as cited in Miller, *The Hippies and American Values* 80). The Farm, on the other hand, epitomized the spirit of the communal 1960s era. It adopted the hippies' values and its leader perfectly represented the hippie philosopher. The farm members used marijuana and other natural psychedelics to achieve spiritual enlightenment, it also practiced veganism, the members had a spiritual respect for animal life and strong environmental convictions, they avoided meat, eggs, milk products, honey, leather, and anything else of animal origin (Miller, *The 60's Communes* 118, 120).

II.5. The Impact of the Hippies' Counterculture on the American Society

The hippies' values and tenets had a great impact on the American society. Thanks to the sexual liberation, people could indulge in any forms of sex without being concerned about the consequences. It is true that the sexual liberation had catastrophic downsides. However, the sexual openness resulted in the opening of free clinics, where people could receive treatment for sexually transmitted diseases, in addition to that sex was properly taught at schools, and several abortion laws have been edited. (Stone 17)

All of this issues were a direct result of the sexual libertinism unleashed upon society by the hippies. The experiment with free love was a successful one, more people adopted this new concept, it liberated them from the old puritan sexual attitudes of the 1950's, and sex became a hot topic in America leading to the publication of sex related books, which helped in changing the perspective from dirty to fun.

Women and homosexuals benefited the most from the hippies' sexual liberation, it paved the way for them to stand up and fight for their rights. More people started to accept homosexuality, even supporting gay marriage in some occasions. The hip culture's role in the rise of the new feminist is undebatable. Women used the counterculture as an asylum to live a free life away from the constraints of society. They lived among the hippies and witnessed for themselves how is it like to live freely. This helped in simulating the feminist movement of the 1970's.

The hippies had a great role in creating the modern free society. The fact they shared a sense of brotherhood meant that race and ethnicity did not matter, as they treated all people equally. They lived in the communes believing that resources should be shared with everyone, especially the

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poor. Their excessive drugs consumption was the perfect symbol of a free life. Even though it was illegal, the hippie's desire for exploring the inner self resulted in a wide use of drugs among people. Drugs existed prior to the hippies, but it never spread so widely through society. They became a part of the social mainstream. In 1977 almost 25 percent of Americans confessed that they used marijuana before (Jenkins 34).

Being a hippie is not all about dress or behavior, rather, it is an approach to life that highlights peace, love, and freedom. The hippies were not just doing things for fun, everything they did had a great meaning behind it. They alienated themselves from the society that didn't allow them to practice their beloved activities. The Hippies used drugs to achieve spiritual and religious insights. They used art to express their thoughts and emotions. Rock and roll could be taken as an example, the Hippies considered rock pivotal, to them it wasn't merely a sound, it was a part of a lifestyle and a language in itself.

General Conclusion

It is almost certain that any peculiarity that occurs in any given social and cultural setting is caused when a particular set of circumstances come into effect, in which those circumstances create a sort of opening for cultural change. Members of society who grew aware of these circumstances become the powerhouse that disrupts the foundation of the mainstream culture. The hippie counter-culturists did not take a liking to the already established cultural structure, a culture that for long has been manipulated by the coercive technocratic machinations. Cultural diversity in post-world war America has been shrouded by the falsely promoted hegemony that technocratic society favored.

Youth people who have been brought up according to the new teachings of Benjamin Spock grew with a different temperament than what previously had existed in the United States. Coming of age children in 1950's have taken a far bigger role in deciding what, when, and how they pick careers, affiliations, and orientations. Restrictions have shown an early signs of loosening up when the first nails have been hammered down the coffin of the authoritative parental child rearing. Youth grew unrest of the encroachment of technocratic bureaucracy on their personal, divinely given rights of freedom and liberty. Despite promises of affluence, the buffer zone of individuality kept shrinking. Technocracy and technique were the new means of control by the Capitalist state. On an ethereal level, technocracy imposes itself on the very rhythm of the human thinking, as long as, it sustains full control of social structures.

Understanding social and cultural discontinuity through the lenses of the generational gap theory secures the idea that a new cultural temperament, so to speak, has been already on a rise. We have already touched on that subject when we tackled re-invigoration of child rearing and so we can confidently connect its results to the fact that modern American society has been spilt up

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between a state that promotes mass culture and a youth counterculture. With the drastic changes realities of the United States, differences in unifying values widened causing an eventual collision between a rather self-conscious young generation and a mainstream culture abiding generation.

When the hippie counterculture has become a reality, it exercised unconventional ways to express its unequivocal resignation from the repressive American society. They found solace in hedonism; meaning that pleasure is an intrinsic value in a human life and that happiness is only achieved when an unconditional liberation of Eros rehearsed. Hippies, in particular, took what have been looked down at by mainstream culture such as sexual endeavors of all kinds and they elevated to a position that enables them to celebrate it of all things. The ceremonial tendencies of the hippies colored even drugs use, along with rock music, these two elements embodied what the counterculture was aiming for. LSD combined with music formed a sort of emotional and spiritual catharsis for the burdened hippies. Hippies claim that drugs and rock music give them a mystical and a transcendental opportunity to expand their consciousness and to be able free themselves from the confines of the physical body.

Despite ardent denunciation of social hegemony, the hippies could not survive if it was not for the value of communal living and brotherhood. After all, complete autonomy was just a fantasy. However, hippies established their own communes on the basis of their own ideals of universal love and peace. They abandoned urban life and choose bohemianism instead, so their image of universal unity could come to completion when they merge nature. Furthermore, rock festivals like Woodstock are considered the culminating point of communal harmony.

If the 60's counterculture was to be remembered for one thing and one thing only, it certainly could have been remembered for the fact that it pushed the boundaries of personal freedom to unprecedented levels. Sexual revolution and gay rights movement shook the very

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foundation of family and church. Feminist movements have been on a rise since the end of the sixties and throughout the seventies and reconsideration of drugs legalization has been seriously put on officials' table of discussion. Cinema has been far edgier in terms of screening taboo topics, resulting in the creation of minute age restrictions for viewers. The conservative landscape of America has been slowly transforming into a fertile space for experimentation.

Discussing the impact of the counterculture on American society can open the door for further, but specialized research questions. The position of Abrahamic religions could be questioned after the tremulous sixties and to what extent people have been committed to religion after having been exposed to extreme views of liberalism? Also, the environmental movements can be discussed through the lenses of countercultural ideals.

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المخلص

تمثل هذه المذكرة دراسة لمجتمع الهيبيز و لحراك الثقافة المضادة، حيث تتناول أساسا العوامل الإجتماعية و الثقافية التي ساهمت بشكل من الأشكال في تأجيج معاناة فئة الشباب. كما تأخذ هذه الدراسة بعين الاعتبار تغيرات الواقع الأمريكي بعد الحرب العالمية الثانية. أولاً بتسليطها الضوء على تراجع دور المناخ الأسري السلطوي بحيث تعزى الطبيعة المغامرة لمجتمع الثقافة المضادة لهذا المتغير. ثانياً، الدراسة تعالج فاشية المجتمع التكنوقراطي. ثالثاً، تعرض الاختلاف في التوجهات الثقافية كمسبب أساسي للقطيعة الثقافية بين الأجيال. كما تحاول هذه الدراسة أن تتناول بدقة التعديلات الثقافية و الإجتماعية المتمثلة في وجهات نظر مستحدثة لمواضيع كالجنسانية، المخدرات، الروحانيات، و تجارب التعايش. هاته الآفاق الجديدة التي تم اختراقها كانت لزمن قريب لا تعدو عن كونها أساليب للتعبير عن الإمتعاض من الواقع الأمريكي الحديث.