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**THE COMPARISON OF THE BEAT GENERATION
AND HIPPIES**

Bakalářská práce

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Prohlašuji, že jsem bakalářskou práci vypracovala samostatně a použila jen uvedených pramenů a literatury. Souhlasím s uveřejněním této práce.

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vlastnoruční podpis

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ABSTRACT

Both the Beat Generation and the Hippie movement were alternative ways of life which appeared throughout American history and were interconnected. Although those of the Beat Generation are considered the ancestors of the Hippies and these two movements indeed had certain features in common, there were also significant differences between them. Without the Beat Generation, Hippies would have never appeared. However, Hippies, as well as the Beats, had their own philosophy and style of life.

Introduction

This final project introduces two American alternative ways of life – the Beat Generation and the Hippie movement and demonstrates how they were similar and different. These two terms are well-known but not many people could explain who were the Beats and Hippies, when exactly they lived and what their styles of life were.

The main goal of the project is to compare the Beat Generation to the Hippie movement in order to show that, even though Hippies are considered the followers of the Beats, these two movements are not identical. The second goal was to write a project which might not only get readers interested in this topic but also find it attractive and beneficial. Because of the fact that there are not enough useful sources on the topic in the Czech Republic and the online sources are not always dependable, I decided to include all of the interesting and important facts of both the Hippies' and the Beats' life in my final project. For those who need or want to learn something new about these two alternative groups, it might be helpful. The third goal in choosing this topic was to connect my two interests – literature and history – in one project.

Firstly, I will focus on the historical context in order to understand why both Hippies and Beats rebelled and led such a way of life. It is also important to explain the origin of the word "beat" as well as "hippie," how both movements began and who their members were. Secondly, the project deals with the most important aspects of the movements – their philosophies, lifestyles, attitudes to music and religion and the usage of drugs – to show how their lives were similar and different. Thirdly, I talk about the connection of the Beat Generation and Hippies with the Czech Republic and also other differences and similarities not mentioned before. And finally, I give an explanation to the end of the Beat Generation and the Hippie movement.

The information discovered could be used in any teaching practise of history when the United States is being discussed but also history in general because the movements were very influential and affected peoples' lives in European countries as well. Another possibility for using the project is in teaching background studies of the United States and, last but not least, during literature lessons when speaking of the authors of the Beat Generation.

1. The Beginning of the Beat Generation

1.1. Historical Context

As Huddleston says the Second World War ended and the Cold War between the United States and the Soviet Union began. There was the fear of communism spreading. Americans wanted to take up life where it had left off before the war years with secure jobs, happy marriages, nice families, well-deserved retirement and a wide variety of consumer goods. Huddleston claims that the young generation was expected to go to school, get jobs, live moral lives, marry and have children, in short, to live the same life as they parents did. They were expected to conform and be good citizens (Huddleston, 2012).

But there were people – a group of nonconformists – who rejected what they felt were inauthentic, pre-packaged lives as Huddleston points out. They looked for spiritual meaning in life instead of the quest for materialism. Their lifestyles were scandalous to conservatives who called them radicals, dangerous and bums. Many people of the older generation who had lived through the Depression could not understand the young people not wanting to work, especially when there were plenty of good-paying jobs available as Huddleston had stated. Those who grew up struggling to survive could not understand the disloyalty of these radicals. These radicals were the Beat Generation (Huddleston, 2012).

According to Turner, there was also a war conflict with Korea. It had started to disconcert a generation which had stopped recent fighting in the Second World War, and then tried to settle down and raise children (Turner, 1997).

The American culture of the 1950s valued economic society and materialism. People were neither willing to exchange their routine, stable lives nor accept any exceptions, any nonconformists just like the ones Huddleston speaks of.

1.2. The Etymology of the Word Beat

According to Asher it is generally accepted that Jack Kerouac created the term *Beat Generation* in a 1948 conversation with the novelist John Clellon Holmes, who went on to write a New York Times article about it, *This Is The Beat Generation* (Asher, 1994).

Woods states that Kerouac coined the phrase *Beat Generation* to describe a group of struggling poets and writers who were tired of conforming to society and the name stuck (Woods, 2011).

Turner writes that Kerouac firstly heard the word *beat* from Herbert Huncke, a writer and poet, but also drug addict and thief from Times Square, who used the word in a sentence: "Man, I'm beat!" very often. The meaning of Huncke's sentence was: "I'm utterly exhausted." Turner points out that *beat* was Huncke's most favourite and most used word (Turner, 1997).

According to Asher, in fact, the original word meant nothing more than *bad* or *ruined* or *spent*. Asher writes that they were *beat* because they did not believe in straight jobs and had to struggle to survive, living in dirty apartments, selling drugs or committing crimes for food or money, hitchhiking across the country because they could not stay still without getting bored. But the term *beat* has a second meaning: *beatific* or *sacred and holy* as Asher points out.

Asher remarks that in 1958, a columnist Herb Caen of the *San Francisco Chronicle* wrote a column in which he created the term *Beatnik*. The *nik* suffix evoked Yiddish slang but was actually borrowed from *Sputnik*, a satellite that had just been launched by the Soviet Union. *Beatnik* was a pejorative term, of course (Asher, 1994).

1.3. How did the Beat Generation Emerge?

Rahn claims that the "founders" of the Beat Generation met at Columbia University in the early 1940s. Jack Kerouac and Allen Ginsberg formed the core of this initial group. Lucien Carr, John Clellon Holmes, and Neal Cassidy were also original members of this clique, although their influence was not as big as the others' (Rahn, 2011).

Gregory Corso was a first wave Beat poet who Ginsberg met at a bar as Rahn writes about. Other members of the core group, besides Kerouac, Ginsberg, Clellon Holmes, Cassidy and Corso, were Herbert Huncke, Lawrence Ferlinghetti and Michael McClure. William S. Burroughs was another original Beat writer, though slightly older and more experienced than his contemporaries. Rahn claims that Burroughs was found unfit to serve in the Army during World War II, and had spent several years wandering and doing odd jobs (Rahn, 2011).

Rahn says that the most significant and well-known works of the Beat Generation are Kerouac's novel *On the Road*, Ginsberg's poem *Howl* and Burroughs's novel *Naked Lunch*.

Jankowski states that in the late 1950s, new inhabitants moved into the San Francisco quarter called North Beach. Later, the inhabitants were named the Beats. They lived in pads. In

the early 1960s, the majority of the Beats moved to Haight-Ashbury because they could afford to rent flats there where the prices were very low (Jankowski, 1975).

According to Turner, there was a dispute over the phrase *Beat Generation* in the 1950s. People asked: "What does it mean exactly? And who are the members of the so-called Beat Generation?" Magazines like *Time*, *Life* and *Mademoiselle* started to write about the Beat Generation authors who would have remained anonymous without accepting this collective identity (Turner, 1997).

2. The Beginning of the Hippie Movement

2.1. Historical Context

At the beginning of the 1960s, many Americans believed that they were standing at the dawn of a Golden Age. In 1961, John F. Kennedy became president of the United States. He believed that the government had answers to all the big problems. But instead of a Golden Age, it seemed that the nation was falling apart by the end of the 1960s (The 1960s, 2010).

After Kennedy was shot, Lyndon B. Johnson became president. Johnson declared that he would make the United States into a "Great Society" in which poverty and racial injustice had no place. Unfortunately, the War on Poverty was too expensive and there was not enough money to pay for it because the war in Vietnam became the government's first priority. The war divided the nation as the draft began. Some young people protested in streets, while others fled to Canada to avoid the draft (The 1960s, 2010).

The 1960s were also the era of the struggle for civil rights. There were the issues of women and homosexual discrimination and racism. Just as black power became the new focus of the civil rights movement in the mid-1960s, student activists took over college campuses, organized massive antiwar demonstrations and occupied parks and other public places (The 1960s, 2010).

Some young people "dropped out" of political life, grew their hair long and practiced "free love." Some moved to communes, away from the everyday life in the 1960s. This peace-and-love generation started to rewrite history (The 1960s, 2010).

According to Jensen, the Afro-Americans' fight for equal civil rights, the study of human sexuality, the senseless attitude about the Vietnam War, and the growing popularity of Rock music were key factors in the birth of the Hippies; a counterculture to the existing America (Jensen, 2005).

2.2. The Etymology of the Word Hippie

According to Jankowski the word *hippie* comes from the word *hepcat* which originated in the 1930s and means a swell or a dandy. In the 1950s, the word *hep* was replaced with the expression *hip*. Jankowski states that *a hip* is someone who loves life and other people and who is a freethinker (Jankowski, 1975).

Jankowski claims that the noun *hippie* developed from the adjective *hip*. The term *hippie* was first used by the Beatniks in 1960s as Jankowski has pointed out. It was used with a positive connotation (Jankowski, 1975).

However, Sheidlower writes that the origin of *hip* and its partner, *hep* (the words are related) is unknown. The term first appeared at the turn of the 20th century, and quickly became widespread. Its meaning at this early point was *aware; in the know* (Sheidlower, 2004).

Sheidlower remarks that *hip's* etymology has been widely speculated upon; historians of slang have collected over a dozen possibilities, none of which is particularly plausible. It is suggested that the term developed from the phrase *to have one's hip boots on*, which meant *to be prepared*. Other likely origins as Sheidlower mentions are: the phrase *to be on the hip*, which referred to the customary position for smoking opium; and *hep, two, three, four*, a marching chant (Sheidlower, 2004).

The word *hippie* was firstly used by the journalist Michael Fallon in 1965 as Lindaur claims. Michael Fallon introduced the term in his article in *San Francisco Examiner*. He used it to describe young people who wanted to take drugs, be free, live in communes and share everything with others (Lindaur, 1999).

In any case, *hip* turned to *hippie* just as *beat* had become *beatnik*, stated by Asher (1994).

2.3. How did the Hippie Movement Emerge?

The official day of the birth of the Hippie movement is considered to be the 14th of January 1967 when "A Gathering of the Tribes" (the idea was to bring tens of thousands of people together as tribes) took place in Golden Gate Park in San Francisco. It was also called the "Human Be-In" (human beings being together) which was a counterculture celebration. It was an event that preceded the legendary Summer of Love.¹ It was at this gathering that Timothy Leary² coined his famous phrase: "Tune in, Turn on, Drop Out." Free food and LSD³ were provided and almost thirty thousand celebrants participated. It was this huge number of spontaneously gathered celebrants that attracted the attention of the national media as well as the attention of the public, and made everyone involved realize that a new movement in American culture was being born (January 14, 1967: The Human Be-In, Aka "Gathering Of The Tribes", Golden Gate Park, 2013).

Famous "individuals" such as Allen Ginsberg, Timothy Leary, Gary Snyder or Michael McClure took part. The psychedelic bands which played there included Jefferson Airplane, The

Grateful Dead and Quicksilver Messenger Service. The poets Allen Ginsberg, Gary Snyder, Michael McClure and Lawrence Ferlinghetti read, chanted and sang (Human Be-In in San Francisco 1967, 2011).

Although the day of birth was the 14th of January, the history of the Hippie movement had started earlier as Jankowski points out. Specifically, it was in 1963 when the first Hippies moved to Haight-Ashbury, originally the Beatniks' quarter (Jankowski, 1975).

Without Beatniks, the hippies would never have existed. They are considered the ancestors of the Hippie movement. It was the Beatniks who used the phrase "I'm Hip" quite often and they were sometimes called Hipsters instead of Beatniks (Hippie History, 2007).

Originally taken from *Hipster*, the term *hippie* was used to describe the Beatniks who moved to Haight-Ashbury, a district of San Francisco; children of the road who believed they should make love, not war. In the mid 1960s, a never before seen counterculture blossomed throughout the United States (A Brief History of Hippies, 2013).

To sum up, the Hippie movement emerged owing to the connection of ideas and the lifestyle of Beatniks, outcomes of LSD usage and the phraseology of Zen Buddhism as pointed out by Jankowski. Hippies added their fashion and new music. The style of life and ideas which were born in Haight-Ashbury spread worldwide (Jankowski, 1975).

¹ As many as one hundred thousand young people gathered in Haight-Ashbury during the summer of 1967. They listened to music, took drugs and practised "free love."

² Abbreviation of Lysergic acid diethylamide, a powerful illegal drug that affects people's minds and makes them see (and hear) things that do not exist.

³ An American psychologist, teacher and writer who believed that the controlled use of the drug LSD could change people's lives in a positive way. He became popular with the Hippies in the 1960s when he encouraged people to take the drug LSD. He taught at Harvard University but was dismissed when he and his students took part in experiments with LSD. He spent three years in prison in 1970s.

3. Who Were They?

3.1. Who Were the Beats?

According to Rahn, in the 1950s, in the years immediately after the Second World War, a new cultural and literary movement staked its claim on the nation's consciousness. The Beat Generation was never a large movement in terms of numbers, but in influence and cultural status they were more visible than any other movements (Rahn, 2011).

Just as the post-war economic boom was taking hold, students in universities were beginning to question the materialism of their society. Rahn states that the Beat Generation was a product of this questioning. They saw the materialism and consumerism as destructive to the human spirit. In addition to their dissatisfaction with consumer culture, the Beats complained against the limiting and strict upbringing of their parents' generation (Rahn, 2011).

According to Rahn, there is no doubt that the Beats were geniuses and despite their anti-establishment and anti-academy pretensions they were all well-educated and generally from middle class backgrounds as Rahn claims.

Turner claims that the Beat Generation was a group of young artists, usually writers who were adventurous and searching for new vision. They meditated, drank alcohol, smoked marijuana, listened to jazz, had sex, wandered around with backpacks and struggled through life. Hitchhiking was their usual way of travelling between cities while looking for exciting adventures as Turner speaks of. They lived this rebellious life in order to show their protest; their rejection of the American middle class values (Turner, 1997).

Moreover, obscenity was not rare for them. The theme of sexuality was a taboo in those times. Rahn points out that their literature was more straightforward and expressive than anything that had come before (Rahn, 2011).

Turner remarks that the most suitable words to describe the Beats are: "natural and spontaneous;" and it is the same when it comes to their literature. To many, the artistic productions of the Beats crossed the line into pornography and therefore deserved censorship (Turner, 1997).

According to Nicosia, homosexual experiments were not extraordinary for the Beats. Not all of them were homosexual, even though they have had this sexual experience. Nicosia remarks that the most significant feature of the Beat Generation was spirituality, which means an interest in religion or religious matters. They longed for being out of the "normal" world, for visionary

experience. In addition, the Beats did not consider art as a commercial affair and career but as a ways to express opinions and thoughts (Nicosia, 1996).

Turner points out that the Beats visited exhibitions in different galleries of visual art, jazz clubs and intellectual parties where they met various artists, and for those they were very influential as written by Turner.

3.2. Who Were the Hippies?

According to Jankowski, seventy per cent of Hippies came from an upper-middle class background. One third of them were born in California, one third in New York and the rest came from the west coast as well as the east coast (Jankowski, 1975)

Lindaur claims that Hippies were also called the "Baby Boomers" because the majority of them were born from 1948 to 1952. It was a baby boom after the World War II (Lindaur, 1999).

Jankowski remarks that a typical Hippie was educated and their parents were usually doctors, businessmen or lawyers. Although they were educated and used to live on welfare, they rejected the upper-middle class values and criticized mainstream society. Jankowski points out that they did not want to work and study as a kind of protest against authority. They chose poverty as their style of life and left civilized life to live in harmony with nature. The majority of Hippies were addicted to drugs which became a symbol of the movement as Jankowski points out.

According to Jensen, Hippies were just a large group of youths, sick and tired of the military activities all over the world. They wanted peace, and believed in peaceful ways of solving conflicts with solution-methods like dialogue, co-operation and negotiation (Jensen, 2005).

Stone writes that Hippies refused to accept the universal belief system that transcends the social, political and moral norms of any established structure – to be in a class, church, or government. They did not want to be conformists and be controlled by any of these "powerful" institutions, and did not want to have any enemies, neither real nor imaginative (Stone, 1999).

Jensen mentions that there were several types of Hippies. Some of them were apolitical, preferring to drop out from society rather than change it, and some had the opposite opinion. They wanted to change society through being a rebel as Jensen points out.

Jankowski states that there were approximately two hundred thousand of Hippies in 1968 in the USA. Jankowski describes Hippies as open-hearted, direct, kind and communicative (Jankowski, 1975).

According to Lindaur, Hippies had their own philosophy, fashion, politics, choice of words and also music and led an alternative style of life (Lindaur, 1999).

3.3. The Comparison

Both Hippies and the Beats were considered countercultures, but unlike Hippies, the Beat Generation was a literary movement. The Beats were artists and, in addition to that, they were well-educated. This had both movements in common because Hippies were also educated. Although the fact that the countercultures were educated, they had anti-academy pretensions.

The Beats, as well as Hippies, wanted a different life to that of their parents. They were against materialism and consumerism. Because they did not want to accept middle-class values, they rebelled and were considered nonconformists by mainstream society.

Unlike the Beat Generation members, there were thousands of Hippies. As Rahn (2011) claims, the Beat Generation was not a large movement in terms of numbers. Both the Beats and Hippies were movements of young people who came generally from middle class backgrounds.

While Hippies chose life in poverty and harmony with nature, the Beats visited exhibitions in different galleries of visual art, jazz clubs and intellectual parties where they met various artists such as Turner (1997) writes. Art was important for the Beat Generation. Their literary works were the most important aspect of this artistic movement.

Turner claims that the Beats were ancestors of the Hippie movement. Unlike the Beat Generation, the Hippie movement was rather expansive. Allen Ginsberg, Lawrence Ferlinghetti, Michael McClure and Gary Snyder were the Beat Generation authors who also sympathized with Hippies and took part in some of the Hippies' events (Turner, 1997).

An important part of the lifestyles of both movements was music. But unlike Hippies, the Beats were interested in jazz. Although Hippies were the followers of the Beats and some similarities could be found in their lifestyles, Hippies had their own philosophy, fashion, politics and even slang as Lindaur (1999) points out.

4. Philosophy

4.1. The Philosophy of the Beat Generation

Mark points out that the Beat Generation's concern was to find something in which to believe. They refused to lose themselves in intellectual despair and moral chaos. They preferred individuality to collectivity. The Beat movement emphasized the importance of the self, the individual. It was a generation searching for their own answers and to free themselves (Mark, 2004).

According to Mark, they found a hero in James Dean with whom they all identified. The reason was that he lived hard and without complaint; and he died as he lived, fast. The whole Beat Generation was going fast as Mark points out.

Not only was God important for them, but also spirituality in general. As Turner (1996) remarks the Beat Generation was a religious generation. "*Mad to live, mad to talk, mad to be saved*" (Mark, 2004).

The Beats opposed involvement in armed conflicts and heavily promoted passive resistance. Moreover, they advocated liberal views on issues such as civil rights (Beat Philosophy, 1994).

According to Holmes they rejected conformity and everything connected with it. Because of their opinions, that a man should be free as an individual, they were considered nonconformists by mainstream society (Holmes, 1952).

Jack Kerouac remarks that the Beats were not delinquents and should have not been connected with delinquency at all. They were characters of special spirituality, beatific, beautiful in an ugly, graceful, new way with new visions. They were prophesying a new style for American culture (Kerouac, 1958).

4.2. The Philosophy of Hippies

As Jankowski points out the Hippie movement was not organized and never had an official leader. Nevertheless, they sometimes met at festivals. One of the most famous festivals was Woodstock in 1969. According to Jankowski about four hundred thousand Hippies or young people participated. The reason why they did not have a leader, an organization nor any

regulations was that it would have meant a return to an organised and mainstream society (Jankowski, 1975).

Because of the fact that they were not an organization in the right terms and had no bible, it was not easy to understand their ideology. Jankowski writes that they expressed their ideas through songs, articles of underground press⁴ (for example *Los Angeles Free Press*) and slogans and mottos written on walls (Jankowski, 1975).

Stone describes the core of the Hippie philosophy as follows: "*To be a hippie you must believe in peace as the way to resolve differences among peoples, ideologies and religions. The way to peace is through love and tolerance. Loving means accepting others as they are, giving them freedom to express themselves and not judging them based on appearances*" (Stone, 1999).

Although there was not any leader of the Hippies, Timothy Leary was considered the spiritual leader of the movement. But there were also other "big" names, for instance Gridley Wright. Jankowski describes him as a legend and well-known figure of the Hippie movement whose opinions were almost the same as Leary's (Jankowski, 1975).

According to Hippie philosophy, as Stone describes it, the foundation was to look for the place of man in life. They were asking what the meaning of life was and what their role as human beings on the planet Earth was. Stone claims that Paganism provided answers to their questions because they believed it was a way to show respect for nature and nature itself had the answers to life's most important questions (Stone, 1999).

4.3. The Comparison

The Beats as well as the Hippies had their own philosophy. In their philosophies, we can find similar ideas.

Freedom was an important aspect of their philosophies. The Beats were looking for something to believe in. They believed in freedom of the individual as Mark (2004) states. Hippies longed for freedom as well. Both movements rejected conformity and became independent.

⁴ Secret, illegal and seem strange or shocking to most people.

As it was mentioned, the Beats believed in the freedom of an individual, but this was not the only thing they believed in. They were also considered a religious generation as said by Mark (2004). Religion and spirituality in general was a part of their everyday lives. In the Hippie community, religion played also an important part. As Jankowski (1975) claims, Timothy Leary is considered the spiritual father of the whole movement.

Both the Beats and Hippies were against wars, armed conflicts and violence in general. Hippies considered themselves peaceful. The Beats can also be said to be peaceful because they promoted passive resistance (Beat Philosophy, 1994).

5. Lifestyle

5.1. The Beat Generation's Lifestyle

Woods (2011) says that the Beats led a bohemian style of life and mocked America's love of materialism. Moreover, they were not interested in politics, public life or mainstream employment. As Woods (2011) mentions their favourite activity was gathering in coffee shops. Jankowski (1975) claims that hanging around, walking through parks and travelling by hitchhiking were the Beats' most popular activities.

According to Jankowski (1975) they lived in pads and had a wash very rarely. Men wore sandals, long hair and beards. Both men and women wore jeans which were dirty, tattered and never ironed. Women wore their hair long and very often did not wear shoes at all as Jankowski (1975) points out. Woods (2011) writes that the Beats wore berets and dark clothes and the men wore goatees. Pospíšil and Blažek (2010) tell us that the colour of their clothes were dark, mainly khaki and dark green as they came from army sales.

According to Powellová and Peelová (1998), the typical clothes of the Beats were jeans and T-shirts which were clothes connected with manual work. It should therefore have symbolized that they refused all the aspirations of their parents. They showed their rebellion by wearing jeans and T-shirts as Powellová and Peelová remark. Turner (1997) also claims that the clothes of the Beat Generation consisted of jeans, but unlike Powellová and Peelová, he says that they wore shirts not T-shirts, and boots.

They took drugs, especially amphetamines, smoked marijuana and drank alcohol. Their favourite one was wine as Jankowski points out. In their opinion, working was pointless, so they had a lot of free time (Jankowski, 1975).

Rahn remarks that music was important as a part of their lifestyle as well as their own production. Especially underground music styles like jazz were evocative for the Beat writers (Rahn, 2011).

The Beat Generation accepted various sexual roles. Sex was not only considered an act of procreation but also an act of pleasure. Homosexuality, until then considered taboo, found a way into the Beat culture. Many Beats, such as Allen Ginsburg and William S. Burroughs, openly admitted that they were gay even though some of them had wives and children, for instance the already mentioned Burroughs (Beat Philosophy, 1994).

Turner (1997) says that San Francisco became the city of the Beat Generation in the 1950s. There were two places where they met – a café called *Vesuvio* and Lawrence Ferlinghetti's *City Lights Bookstore*. Berrigan (1996) claims that the Beatniks could be found in New York as well, because it was a big city with universities, bookstores and cafés, and Los Angeles was also popular among them as Berrigan points out.

Jankowski states that in the late 1950s, new inhabitants moved to San Francisco's quarter called North Beach. In the early 1960s the majority of the Beats moved to Haight-Ashbury because they could afford to rent the flats there as the prices were very low (Jankowski, 1975).

5.2. The Hippies' Lifestyle

Jankowski (1975) points out that they lived in communes or "free groups" where they lived with the idea of a society based on reciprocal love and respect without prejudices. Anybody could become a part of the community without regard to their history, gender, race, convictions or aims as Jankowski states. They lived in harmony with nature and encouraged others into returning to natural life conditions. Turner (1997) describes Hippies as people who lived in harmony with nature and who despised the vanity of American welfare.

According to Jensen (2005), most of the Hippies lived in flats together with two, three or more friends. It meant that the apartments were often crowded. Jankowski (1975) writes that the furnishings were very poor and simple. Hygienic conditions were horrible. It was not rare that spoiled food lay on the floor and even rats and cockroaches lived there, according to Jankowski.

Powellová and Peelová claim that they decorated their rooms with tinfoil wallpapers which created a suitable climate for growing marijuana plants, the favourite activity of Hippies (Powellová and Peelová, 1998)

The van was also an alternative place for living, Jensen remarks. They were usually unemployed and got through life with help from public social services and occasional jobs. They travelled across the country; lived for a short while in any place they wanted (Jensen, 2005).

Jensen defines the Hippies' dressing style as eccentric because of the strong colours and decorations of wild flowers. Because of that, it was easy to recognize them among the ordinary people. Their clothes was usually loose and did not fit them but were comfortable (Jensen, 2005).

Stone remarks that accessories included love beads, bandannas, leather vests, jackets with frills, and granny glasses. Jewellery was essential; bangles, rings, earrings, nose rings, and ankle bracelets were worn, especially for parties or concerts as Stone points out. Necklaces were adorned with peace symbols, raised fists, yin-yang symbols, and other eastern esoteric. They also wore hats of different types (Stone, 2005).

Stone claims that Hippies had long hair and men grew long sideburns, moustaches and beards. Women, on the other hand, stopped shaving their legs and underarms. Moreover, they did not wear bras as a part of "the sexual revolution" as Stone tells us.

According to Stone, the typical Hippies' footwear were sandals or, more likely, barefoot. They also used perfumes. Stone writes that the flower children had to smell like flowers, with lavender, rose, gardenia, and other floral scents. Patchouli was perhaps the most popular because it helped to mask the smell of sweat (Stone, 1999).

The Hippie movement was inseparably connected with drug consumption. Jensen says that the consumption of drugs was huge and turned the hippies' bodies into skinny "matches." Many of them had to beg for food. In addition, a lot of them died during the decade because of overdoses or under-nourishment as Jensen claims.

Jensen (2005) states that not only did Hippies want to be free, but they also wanted to have free sex. Powellová and Peelová (1998) say that all of this was possible due to the pill. They wanted *free love* which means that they could love whoever they liked in any way they wanted. There were no restrictions based on family, place of living, if they were straight or gay, or black or white Jensen (2005) tells us.

In 1965, Haight-Ashbury, San Francisco's district near the Golden Gate Park became an epicentre for the Hippie community according to Lindaur (1999). They called it "Hashbury" for short. According to Jankowski (1975), they found narcotics, sexual freedom and the right to live without work and took refuge there. Lindaur (1999) points out that about fifteen thousand Hippies lived there in 1966.

An interesting group of people who lived in Haight-Ashbury were the so-called Diggers as Lindaur states. The Diggers were a Hippie organization and the diggers ran "free shops." Hippies could get clothes, food, furniture, narcotics and other goods there and everything was for free. The Diggers ran the shops thanks to charity. Apart from the free shops, there was also Psychedelic Shop selling equipment for drug addicts (Lindaur, 1999).

According to Jankowski another place connected with the Hippies was the Hippie market, Topanga Canyon, in Los Angeles. It was possible to buy everything a Hippie needed there. For Hippies it was something between business and fun (Jankowski, 1975).

5.3. The Comparison

According to Jankowski both Hippies and Beats lived in so-called pads with their friends and other members of the movement, which means that the flats, especially the Hippies' ones, were usually overcrowded. There was almost no furniture, but the Hippies' pads were poorer and more simple than the Beats' ones according to Jankowski. Hygiene was not very important to them, as the Beats rarely washed and the Hippies' flats were very filthy (Jankowski, 1975).

Unlike the Beats, Hippies also lived in vans as an alternative place for living as Jensen (2005) states. Because of this, they were closer to nature and always prepared to set out. Travelling was a popular activity for Hippies as well as the Beats. But while the Hippies travelled very often by van, the Beats travelled by hitchhiking as Jankowski (1975) claims.

When it comes to their appearance, similarities can be found as well as differences. For Hippies having long hair was typical. As Jankowski (1975) says the Beats' men wore their hair long as well as the Hippies of both genders. Men of both movements wore beards, but the Beats usually did not wear a moustache or long sideburns.

In comparison to the typical Beats' clothes, the Hippies' were more colourful and eccentric. According to Jensen (2005), it was very easy to recognize a Hippie among ordinary people. Pospíšil and Blažek (2010) write that the Beats very often wore clothes of dark colours. Their typical outfit consisted of T-shirt or shirt and jeans. Woods (2011) also points out that they wore berets, goatees and boots. The most usual footwear of the Hippies were sandals, or they very often walked barefoot. Jankowski (1975) claims that the Beats also wore sandals.

While Hippies were keen on wearing a lot of accessories and different types of jewellery, the Beats fashion was much plainer. Moreover, the important part of the Hippies' clothes was the wild flowers as Jensen (2005) claims. The flower children also used perfumes of different floral scents as commented by Stone (1999). Hippies liked to decorate their flats or vans, which was not typical for the Beat Generation.

Another remarkable similarity for both movement lifestyles' is the usage of drugs. As Jankowski (1975) claims the Beats smoked marijuana, took amphetamines and drank alcohol. The drug consumption of the Hippies was huge as Jensen (2005) remarks; and many of them died because of overdoses.

Hippies were fans of music as well as the Beats, although the genres of their music differed. While Hippies preferred louder and faster music, the Beats were interested in music

which was softer as it accompanied their poetry readings. It is jazz music which is connected with the Beat Generation as Rahn (2011) acknowledges.

Hippies practised so called "free love" or "free sex", which means that there was a freedom to choose any partner but both had to agree, it was voluntary, as Jensen (2005) writes. The Beats practised "free sex" as well as Hippies. But unlike the Beats, Hippy women could use the pill in order to avoid pregnancy as Powellová and Peelová (1998) have claimed. The pill definitely made Hippy sex more free.

Not only Hippies, but also the Beats considered sex an act of pleasure. The Beat Generation members accepted various sexual roles, and some of them such as Allen Ginsberg and William Burroughs were gay (Beat Philosophy, 1994). There could be seen a remarkable similarity between these two movements because the Hippies were also tolerant to gays and lesbians who could become members of the community without any prejudice as Jensen (2005) points out.

Haight-Ashbury, San Francisco's district, connected these two movements. While in the 1960s, it became the epicentre of the Hippie community, the members of the Beat Generation moved there in the late 1950s because of the low rents which they could afford as Jankowski (1975) relates.

Attitudes to work had both the Beats and the Hippies much in common. They lived bohemian styles of life. Woods (2011) claims that the Beats never worked, which means they had no regular jobs. Jankowski (1975) claims that, on the other hand, a part of the Hippie community worked. The most popular jobs were handicraft and selling a variety of small things (Jankowski, 1975).

6. Music

6.1. The Beat Generation and Music

By the early 1950s, Patterson writes that the Beats began toying with African American jazz rhythms in their poetry for the aesthetic and authenticity they saw in it. For Jack Kerouac, Allen Ginsberg, and other writers of the Beat Generation jazz music served as a model for the type of writing Kerouac described as "spontaneous prose." "*Kerouac calls for a highly personal and confessional narrative, one scribbled down without correction and at a high speed in a quest for spontaneity and, consequently, authenticity*" (Patterson, 2013).

Bosh claims that inspiration from jazz music could be found in the poetry by Langston Hughes, but the Beat Generation poets were the first who created one compact unit from music and poetry (Bosh, 2001).

The main reason why their poems are so rhythmical is that it is a kind of poetry designated for public recitation or reading aloud. That is why the poems were accompanied by jazz music during the public readings. Bosh points out that this poetry must feel the melody of the language (Bosh, 2001).

From the outset, it was rather experimental which the poets managed to convert into a new form of poetry – jazz poetry. Bosh says that Duncan, Patchen, Rexroth, Ferlinghetti, Philip Whalen and Kerouac were the poets who were most concerned with jazz poetry. The centre of the jazz poetry in San Francisco became the club called *The Cellar*. Bosh claims that the *Cellar Jazz Quintet* accompanied Rexroth's or Ferlinghetti's loud readings of poetry (Bosh, 2001).

Bosh points out that several recordings still exist. For instance *Allen Ginsberg Reads Howl and Other Poems* (1959) by Allen Ginsberg, *Readings by Jack Kerouac on the Beat Generation* (1959) by Jack Kerouac, *Blues and Haikus* (1959) by Jack Kerouac and the musicians Al Cohn and Zoot Sims and *Poetry for the Beat Generation* (1959) by Jack Kerouac and the pianist Steve Allen (Bosh, 2001).

As it has been mentioned, it was mainly but not only jazz, which influenced the Beat Generation poetry. According to Bosh, rock and folk music had an influence on the Beat Generation poets as well. Especially Allen Ginsberg read his poetry accompanied by rock or folk musicians. Bosh points out that he cooperated with many artists and bands; for example Bob Dylan, Leonardo Cohen or the group U2. The most important albums of his poetic-musical

career are called *The Lion for Real* (1898) and *Holly Soul Jelly Roll: Poems and Songs* (1994) according to Bosh.

William S. Burroughs was another author who cooperated with famous musicians on their albums. John Cale, Sonic Youth or NBC Symphony Orchestra could be mentioned. Bosh claims that he also helped the hip-hop group The Disposable Heroes of Hiphoprisy to record their album *Spare Ass Annie* (1993). According to Bosh the voice of William S. Burroughs, which can be heard on the album *Call Me Burroughs* (1995), is really hypnotic (Bosh, 2001).

This reciprocal inspiration and cooperation led jazz and the Beats' form of art to a new level. "*After these two cultures; we never see a counter-culture that is not connected to some form of music. One wonders what would have happened if these two cultures never crossed.*" The cultures were African Americans jazz musicians and the Beat Generation. (Jazz: the Music of a Beat Generation, 1993).

6.2. Hippies and Music

Because the music of the era was so important to Hippies, an essential part of any hippie household was the stereo as commented on by Stone. Hippies bought the best sound systems they could afford. They danced, partied, meditated, had sex, and even tripped to music (Stone, 1999).

While the Beats preferred jazz music, Hippies were keen on music which was more loud and rhythmical. There were a lot of new bands playing music which was a mixture of jazz, blues and folk as Jankowski claims. Not only a new kind of music appeared, but also new musical instruments were used by the musicians. It was mainly electronic instruments and amplifiers. According to Jankowski, the Hippies were fascinated by these new forms of music (Jankowski, 1975).

Stone states that in the early 1960s, the music went from monaural (mono) to stereo which in itself had a psychedelic⁵ effect that everyone could appreciate and then quadraphonic (4 channels) sound was used (Stone, 1999).

Musicians also experimented with new forms of audio-visual music. Jankowski states that the rhythm is connected with a pulsation of multicoloured lamps. This type of music had many different names among the people. It was called for example *Folk-Rock*, *San Francisco-Rock*, *Western Rock* or *Folk Rock Music* as Jankowski writes. All these new effects appeared in

the musical *Hair*⁶. In its script and lyrics, the philosophy and the lifestyle of Hippies can be found (Jankowski, 1975).

According to Lindaur, Hippies started to call the music "psychedelic." But names such as *San Francisco Sound* or *Acid Rock* were also commonly used. Charlatans were considered the first psychedelic band but during the 1960s, a variety of bands were found. For instance there were Jefferson Airplane, Grateful Dead, Big Brother, Mamas and Papas, Doors etc. Lindaur claims that the Grateful Dead were the most favourite (Lindaur, 1999).

Although there were many names for the music, the most significant features, which were typical for all musicians, were creative freedom and musical experimentation as Jankowski points out.

This new music was attractive not only for Hippies, but for almost all young people. New rhythm, deafening volume and colourful lights were hypnotic. According to Jankowski, (1975) it was practically impossible to sit whilst listening to the music. The members of the new bands danced while playing musical instruments and singing. The audience, which was mainly comprised of young people, spontaneously joined the musicians on stage and danced together. It was the beginning of so-called concerts without seats which means concerts with dancing (Lindaur, 1999).

Within the Hippie era, a number of music festivals were held. Lindaur states that the first one was Monterey Pop Festival in 1967. It is considered the first large rock'n'roll festival in the world. Although Monterey was the first one, Woodstock was the most famous rock festival ever. It lasted three days, three days of peace and love. It was held in 1969, near a town called Bethel. Lindaur mentions that all the significant bands and musicians took part, except Bob Dylan who refused the invitation. For example, Jefferson Airplane, Janis Joplin, Jimi Hendrix, Grateful Dead and The Who performed there. One of the important songs played there was *I Fell Like I'm Fixin' To Die* which was a protest song about the Vietnam War. According to Lindaur, from four hundred and fifty thousand to seven hundred thousand people went to Woodstock (Lindaur, 1999).

⁵ Having or using bright colours or strange sounds to represent the experiences people have when they use psychedelic drugs.

⁶ A musical from the 1960s about Hippies. When it was first performed, it was considered to be very shocking by most people, because it includes scenes in which the actors do not wear any clothes.

"In August 1969, there was a festival that changed the world. Half a million hippies joined together to make history. Woodstock was probably the high point of the hippie movement. Woodstock proved the doom and despair people wrong. For three days, all these crazy hippies lived together in peace and harmony" (Hippie History, 2007).

6.3. The Comparison

For both Hippies and the Beat Generation music was very important. While Hippies preferred loud music, the music of the Beats became jazz which was softer. As Patterson writes, jazz music served as a model for the type of writing Jack Kerouac described as "spontaneous prose." Unlike the Beats, Hippies listened to the musicians playing the electronic musical instruments as Jankowski (1975) states. Moreover, their music was audio-visual, which means that multicoloured lamps were used.

The music of Hippies was played outside and it was usually for huge audiences. Dancing during the performances was not rare. The musicians usually danced as well as the listeners. Sometimes, somebody from the audience spontaneously joined the musicians on the stage and danced together. According to Lindaur, it was the beginning of so-called concerts without seats. It is obvious that the listeners could not be sitting because they wanted to dance (Lindaur, 1999).

Beatniks, on the other hand, listened to music inside, usually in a music club or café. Therefore, the audience was not as large. The music was not so fast, so the listeners did not dance but sat and listened. During the Hippies' performances, it was music which was the most important, during the Beats' era, on the other hand, it was poetry which was crucial. The poets read their poetry aloud and their readings were accompanied by jazz. So the jazz and the Beat Generation poetry were one compact unit as Bosh (2001) claims.

As Lindaur (1999) points out Hippies started organising music festivals as celebrations of peace and love. Festivals were a good opportunity not only to listen to music but also to meet other Hippies. In addition, new bands and singers got the chance to perform. In comparison to that, the Beats did not hold any music festivals.

Both Hippies' and the Beats' music was experimental in some way. While the Beat Generation poets experimented with the connection of music and poetry, the Hippies musicians experimented with volume, colours and new musical instruments. But, in both cases, it meant something before unknown, something new. Besides, the creative freedom during the Hippie era enabled many bands and musicians to become famous (Jankowski, 1975).

Both the music of the Beats and the music of Hippies was influential in some way. The Beats inspired several musicians and their works. Turner claims that it was, for instance, Bob Dylan who found the Beats influential. The music which appeared in the 1960s and was listened to by Hippies helped to create other genres later on. It was, for example, punk or thrash⁷ as Lindaur (1999) remarks.

In conclusion, the Beats' and Hippies' music was totally different but still a very important part of both movements. Jankowski writes that in comparison to the new music (called San Francisco-Rock), the quiet and soft music of the Beats was like a sleeping pill (Jankowski, 1975).

⁷ A type of loud, fast rock music.

7. Religion

7.1. The Beat Generation and Religion

According to Turner spirituality or some kind of religion was very important for the majority of the Beat Generation. The Beat Generation was, in fact, a religious generation. Jack Kerouac, as well as Clellon Holmes, thought that (Turner, 1997).

Turner claims that only a few Beats were Christians. One of them was Jack Kerouac but it was rather an exception. Christianity and Protestantism were considered religions of mainstream American society. Another exception was Allen Ginsberg who was Jewish (Turner, 1997).

Although there was great diversity in the religion of the Beat Generation, Buddhism was the central religion of their culture. Buddhists practiced a life of pacifism and tolerance, celebrating the simple aspects in life. In spite of the fact that the Beats emphasized individualism and non-conformity within society, there was a unity amongst its followers (Beat Philosophy, 1994).

Turner states that Buddhism became naturally the religion of the Beat Generation because it expressed their experience the most appropriately. It was not necessary to believe in God, the Ten Commandments, heaven, hell, nor believe in life after death. Rational thinking was a difficulty in the way to satori⁸ as Turner remarks.

Allen Ginsberg started to be interested in oriental art, literature and religion in 1953 as Nicosia claims. Jack Kerouac followed. He was influenced by Thoreau, who wrote about Hindu philosophy. Jack Kerouac also read a variety of books about Buddhism including the Buddhist Bible. According to Nicosia, Jack Kerouac devoted his attention to Buddhism in the 1950s. He studied meditation and abstained from sex, as Nicosia confirms.

⁸ The Buddhist moment of awakening.

The impact of Buddhism on the Beat Generation lifestyle was phenomenal. Not only did it affect their personal lives, but it also influenced their style of writing. Jack Kerouac created a so-called "spontaneous prose," which was an instinctual writing technique based on the Buddhist philosophy "First thought, best thought." It means that all that was required of the author was to ignore literary techniques and standards; and just write about the impact of the experience. Allen Ginsberg also began to compose poetry in a similar style to that of Kerouac's "spontaneous prose". His legendary poem *Howl*, which is often compared to Jack Kerouac's book *On the Road*, was said to have been written in one sitting using this improvisational technique (Beat Philosophy, 1994)

On the top of that, Kerouac wrote a collection of poetry called *San Francisco Blues*, a book of eighty short poems similar to oriental verse haiku⁹. Gary Snyder was another Beat Generation writer who was enthusiastic about Buddhism. Nicosia remarks that it was Snyder who taught Kerouac haiku. Jack Kerouac wrote also *The Scripture of Golden Eternity*, sixty-six meditations (Nicosia, 1996).

According to Nicosia, the theme of religion, including frequent quotations from the Bible, could be found in the majority of the Beat Generation works, for instance in the works of Jack Kerouac – *The Town and the City*, *Maggie Cassidy*, *Tristessa*, *Big Sur* and *Lonesome Traveller*. Jack Kerouac believed that the meaning of life was to love God. He often connected God with Buddha in his works. Words such as "saint," "vision" and "angels" became a common part of the Beat Generation literature as well as the Buddhist words "nirvana"¹⁰ "dharma"¹¹ or "satori" as Nicosia claims.

⁹ A type of Japanese poem with three lines and seventeen syllables

¹⁰ The state of peace and happiness that a person achieves after giving up all personal desires (in the religion of Buddhism).

¹¹ The truth or law that affects the whole universe (in Indian religion).

7.2. Hippies and Religion

According to Jankowski, religion was an important part of the Hippie community as well as a part of being Hippie. To be exact, Zen Buddhism became the religion of the Hippies. Jankowski claims that it is a variation of Buddhism based on meditation. It teaches one to meditate to the extent that you reach the state of satori and enlightenment. The goal of Zen Buddhism is to learn to enjoy life without being interested in material values (Jankowski, 1975).

As well as in every religion, there is also to be found in Zen Buddhism mysterious elements. The symbol of satori is the third eye painted on the foreheads of its disciples (Turner, 1997).

Although Jankowski (1975) claims that Hippies practised mainly Zen Buddhism, Stone states (1999), on the other hand, that the Hippies were the most open-minded people when it came to religion. They studied most of the world's religions and took on what made sense and enhanced personal freedom. So their philosophy was a melange of the teachings of Christ, Buddha, Krishna, Gandhi, even some latter-day saints like Lennon, Morrison and Leary, who used LSD to attract the new believers in Zen Buddhism. Some Hippies chose a particular religion or guru to follow, while others blazed their own path (Stone, 1999).

It depended on the individual which religion was chosen. The Hippies studied eastern religions such as Buddhism or Hinduism, but they were also in touch with Native spirituality. They were in touch with nature through the practice of old Wicca religion. So the Hippies were looking for something other than what the society had proposed for them in terms of spirituality. They went to search of already established religions all around the world (Answers, 2011).

To sum up, Timothy Leary used LSD to get the new believers into Zen Buddhism. Jankowski (1975) comments on the fact that it influenced the language, opinions and attitudes of the Hippies. But as Stone (1999) points out, Timothy Leary was not the only "saint" and Zen Buddhism the only religion the Hippies practised. It depended on the individual.

7.3. The Comparison

There is no doubt that religion played an important part in the Beat Generation lifestyle as well as the Hippies'. Amongst the Beat Generation members, there could be found Christians, for example Jack Kerouac, and Allen Ginsberg was even Jewish as Turner (1997) points out.

In comparison to the Beats' religiousness, Stone (1999) claims that the Hippies were the most open-minded people when it came to religion. It depended on the individual which religion the individual chose. Hippies studied eastern religions such as Buddhism or Hinduism, but they were in touch with Native spirituality as well (Answers, 2011).

According to Nicosia (1996), Buddhism is considered the main religion of the Beat Generation. The main religion of the Hippie community was Zen Buddhism which is a variation of Buddhism as Jankowski (1975) states. Both Buddhism and Zen Buddhism are oriental religions and based on meditation in order to reach the state of satori. This is the striking similarity between these two religions. Jankowski (1975) writes that another remarkable similarity is that both Buddhism and Zen Buddhism teach to live in harmony with nature, be peaceful and despise material values.

The name of Timothy Leary is undoubtedly connected with Hippies. Beatniks, the ancestors of Hippies, also knew him but, on the other hand, they did not co-operate with him as Jankowski (1975) points out. But there were also other so called "saints," which some of the Hippies chose to follow, for example John Lennon or Jim Morrison (Stone, 1999).

The theme of religion could be found in Beat Generation literature. In addition, they wrote haiku, an oriental verse noted by Nicosia (1996). Hippies, on the other hand, were not a literary movement, so there was no connection between them and the theme of religion in literature. Unlike the Hippies, almost all of the Beat Generation authors could speak at least one of the eastern languages as Nicosia (1996) has written. Moreover, Jack Kerouac created the so-called "spontaneous prose," which was an instinctual writing technique based on Buddhist philosophy "first thought, best thought" (Beat Philosophy, 1994)

Even though Buddhism and Zen Buddhism are both eastern religions and there are close similarities between them, they are not the same. According to Berrigan, Jack Kerouac had no regard for Zen Buddhism. He claimed that it was a mild but wacky form of heresy (Berrigan, 1996).

8. Drugs

8.1. The Beat Generation and Drugs

There is no doubt that the Beats used alcohol as well as drugs. It is said that it was a part of their everyday life. The range of drugs used was very wide as well as the alcohol. The reasons for taking drugs were different, for example to show off, to forget about problems or to have an inspiration for writing.

According to Nicosia, the most commonly drunk types of alcohol were whisky, wine and also beer. When it comes to drugs the range is even wider. Nicosia states that the Beats used whatever they could find. Marijuana was the most common as it was the cheapest and the most accessible drug. Nicosia writes that they smoked marijuana cigarettes opium-flavoured. But also morphine and morphine syringes, amphetamine, psychedelic drugs such as LSD or even heroin were used (Nicosia, 1996).

Turner claims that they would take papers filled with amphetamine out of inhalers, make small balls from them which they swallowed and washed them down with coffee. It caused at least an eight-hour amphetamine intoxication as Turner points out. It is proof of how important drugs were for the Beats. Although they did not have much money they would obtain drugs thanks to their creativity (Turner, 1997).

It was not rare that they wrote under the influence of drugs. According to Turner, Jack Kerouac believed that writing especially under the pressure of amphetamine is the only possible "literature of the future." Moreover, he thought that it was necessary to eliminate the rational mind while writing and the drugs were tools to achieve that. Turner claims that Jack Kerouac drunk alcohol a lot in order to stop excessive thinking. Moreover, it helped him to forget about death (Turner, 1997).

Nicosia (1996) remarks that marijuana was the drug which was used by the Beat Generation writers while working the most. As an example, Kerouac's work *Big Sur* could be noted. It was written under the influence of alcohol as Berrigan (1996) points out. There were also works which deal with the theme of alcoholism or drug addiction. It is, for instance, Burroughs' novel *Junkie* which is taking about heroin (Berrigan, 1996).

In conclusion, drugs were definitely common ground for the majority of the Beatniks. They were used daily as a source of inspiration. Jack Kerouac and other Beat authors felt that drugs enhanced creativity. Some of the most noted works, such as *On the Road* and the poem

Kaddish, were written by their authors under the influence of multiple drugs. The use of drugs was just another way for the Beat Generation writers to escape the norms of society and create their own idealistic utopian society (Beat Philosophy, 1994).

8.2. Hippies and Drugs

According to Stone, the colourful fashions, several art movements and of course the incredible outpouring of musical talent in the 1960s was directly due to the impact of psychedelic drugs. Having such open minds, The Hippies were the ones who most experimented with drugs and experienced the insights these drugs provided (Stone, 1999).

Jensen states that the Hippies were not afraid of trying new things and one of them was drugs. The Hippies' experimentation with drugs is the largest in the history of mankind. As a rule, Hippies did not smoke tobacco because they considered it dangerous for their own health as well as for the environment. As Jensen points out that a large group of Hippies was addicted to drugs like marijuana, LSD, cocaine and alcohol. The only drug which was not accepted by Hippies was heroin. They considered it dangerous and a drug for addicts (Jensen, 2005).

The Hippies played an important part in the distribution of LSD as Jankowski points out. It all began in 1967 when Timothy Leary, considered the spiritual father of the movement, started to study the effect of LSD on the young Hippies. It was interesting because in 1962, he had refused cooperation with the Beats, although they had wanted him to (Jankowski, 1975).

Stone mentions that Timothy Leary was one of the Psychedelic Shamans as well as John Lennon, Jim Morrison or Ken Kesey. Leary was the high priest of LSD, the King of Shamans as Stone claims. Leary became the target of governmental repression. Richard Nixon called him "the most dangerous man in America" (Stone, 1999).

Leary interested the Hippies with the words: "*Turn on, tune in, drop out!*" The sentence meant to become a part of the Hippie community, join their activities and reject school, university and the mainstream societal values in general. According to Jankowski, he wanted the Hippies to follow him and claimed that LSD was the "holy" drug and anybody could reach the state of satori with usage of LSD. Leary claimed that the reason for LSD usage should have been only religious. But, in many cases, LSD was used "just for fun," in spite of the fact that experts warned about the danger of the uncontrolled usage of LSD. Because of that many young people suffered from mental diseases as Jankowski has stated.

But apart from Leary, there was another name connected with LSD – Owsley Stanley. According to Lindaur, he was a distributor of LSD in Haight-Ashbury. In the beginning he dealt it for free and in quantity. He was so popular that the Hippies started to call LSD Owsley's pills. But later on he started to sell it and earned a fortune by it. Because of that, he was called "Ford of drug abuse" says Lindaur.

To sum up, Stone says that in the 1960s, Hippies, en masse, undertook the largest uncontrolled experiment with drug use in the history of mankind. Along with methamphetamine, cocaine, marijuana, in some cases even heroin, Hippies tried whatever they could (Stone, 1999).

8.3. The Comparison

Both Hippies and the Beats took drugs. While the drug of the Hippies became LSD, the Beats did not have any "main" drug. They used marijuana the most. But they also experienced with morphine and morphine syringes, amphetamine, psychedelic drugs such as LSD or even heroin as Nicosia (1996) claims. When it comes to LSD, the Beats had the chance to try it but they did not use it as much as Hippies. According to Jensen (2005) Hippies also smoked marijuana as well as the Beats.

In comparison to the Beats, Hippies did not smoke tobacco, because they considered it dangerous for the environment as well as for their own health. According to Jensen (2005) Hippies also did not take heroin, unlike the Beat Generation members.

The Beat Generation authors used drugs and alcohol as an inspiration for their writing. For example, Kerouac's work *Big Sur* was written under the influence of alcohol as Berrigan points out. There were also works which deal with the theme of alcoholism or drug addiction. It is for instance Burroughs's novel *Junkie* which talks about taking heroin (Berrigan, 1996).

Hippies, on the other hand, used drugs for religious reasons. Timothy Leary considered LSD "a holy" drug and Hippies took it in order to reach the state of satori and influence internal development, as Jankowski (1975) writes. It means that their reasons for taking drugs were rather philosophical and not first-planned. It could be compared with Jack Kerouac who drank alcohol a lot in order to stop excessive thinking and forget about death as Turner (1997) remarks.

Jankowski (1975) claims that the Beats wanted to cooperate with Timothy Leary but he refused. According to Turner (1997), in 1961, Timothy Leary gave Jack Kerouac the hallucinogenic substance, psilocybin, because he did research into psychedelic drugs and had studied their effect on artists. It is obvious that it was the Hippies who were connected with the

name Timothy Leary and his research, but the Beats also knew him or at least had heard about him.

Stone says that Timothy Leary was one of the so-called Psychedelic Shamans as well as Ken Kesey, John Lennon and Jim Morrison. But Leary was the King of them all and also the most dangerous when it comes to the distribution of psychedelic drugs (Stone, 1999).

9. The Czech Republic

9.1. The Beats in the Czech Republic

The first voluminous article about the Beat Generation called *Americká bohéma* by Igor Hájek was published by *Světová literatura* 6/1959. Bosh points out that it was published relatively early.

According to Bosh, three representatives of the Beat Generation poets – Allen Ginsberg, Lawrence Ferlinghetti and Gary Snyder – had been very popular in Czechoslovakia and now in the Czech Republic, since the end of the 1950s, owing to the translator Jan Zábřana. He also translated Gregory Corso's poems. However, because of the communist regime, their poetry was censored and the Czech readers could not get acquainted with it more deeply until the Velvet Revolution in November 1989. The famous work, *On the Road*, by Jack Kerouac was translated by Jiří Josek and was published in 1978 for the first time (Bosh, 2001).

Bosh points out that there was one exception – Allen Ginsberg. He visited Prague in May 1965 and the Czech students elected him the King of May. Nevertheless, he was expelled from the country by the Secret Police as Bosh recalls.

Bosh mentions that Allen Ginsberg visited Prague three times after the Velvet Revolution – with the other Beats, Andy Clausen, Anne Waldman, Jenine Pommy Vega and the Japanese poet Nanao Sakaki in 1990, then in 1993 (in that year he was also in Olomouc), and the last time with the musician Philip Glass, in 1996 (Bosh, 2001).

When it comes to Lawrence Ferlinghetti, he visited Prague in April 1998 during the Beat Generation Fest, where the poets and writers Ruth Weiss, Carolyn Cassady, Brenda Knight, the painter Paul Blake and the visual artist Maya Cain, all participated too according to Bosh.

According to Bosh, Gary Snyder gave several poetry readings and lectures in Prague, Olomouc and Brno in 1998.

Although there was the communist regime and strict censorship, the Beat Generation poetry reflected in the output and the life style of the Czech generation of the 1960s. Bosh points out that the Beat Generation poetry influenced the Czech poets Václav Hrabě, Ladislav Landa, Milan Koch and Jaroslav Linke. In addition, this poetry played an important part in the formation of the Czech musical underground in the early 1970s (Bosh, 2001).

According to Bosh, in 1963-1965 Divadlo hudby and Viola theatre realized several shows including poetry readings accompanied by Luděk Hulan's quintet playing jazz. The readings

included poetry of Czech authors Ivan Diviš, Josef Kainar, Václav Hrabě, Soviet authors Jevgenij Jevtušenko and Andrej Vozněsenský, but also the American poets Langston Hughs, Kenneth Rexroth, Gregory Corso and Lawrence Ferlinghetti. This was recorded on *Poezie a jazz* (Supraphon, Praha 1965) as Bosh remarks.

9.2. Hippies in the Czech Republic

According to Pospíšil and Blažek, Hippies influenced many young people in our country although their style of life differed from that of the American Hippies in a few ways. Pospíšil and Blažek point out that young Czech people started to wear long hair and jeans in 1965 which was not typical for those times. They were considered nonconformists and strongly criticized by the public, mainly by teachers and parents (Pospíšil and Blažek, 2010).

Kuča claims that the young people in Czechoslovakia were influenced not only by the western fashion and the bohemian style of life, but also by western music, mainly rock. Many rock bands were founded in Czechoslovakia (Kuča, 2000).

Pospíšil and Blažek remarks on the fact that the long-haired Czechs called "máničky" or "vlasatci" not Hippies, were even ordered out of pubs and restaurants. These measures had been first taken in Ostrava and then the Prague waiters and publicans followed as Pospíšil and Blažek have mentioned. Later, it was also cinemas and music clubs who forbade the nonconformist to enter (Pospíšil and Blažek, 2010).

According to Pospíšil and Blažek a complaint by the Communist party started the campaign against the long-haired who met on the National Museum steps. It was in 1966. The first day, one hundred and forty of these young people, one hundred and ten men and thirty women, were arrested as Pospíšil and Blažek claim. The arrested were between fourteen and eighteen years old. Four hundred and fifty-eight young people were prosecuted altogether (Pospíšil and Blažek, 2010).

This campaign was evaluated to be successful not only by the Communist regime but also by the general public. According to Pospíšil and Blažek, the majority of the long-haired had their hair cut voluntarily and there were fewer problems with the nonconformists, which the police had to deal with. As a result of the campaign, the young long-haired people were also forbidden to travel and leave our country. Moreover, long-haired foreigners were not allowed to visit the Czech Republic and it was impossible for them to get a visa as Pospíšil and Blažek tell us.

Pospíšil and Blažek also point out that, except for the fact that the nonconformists were not allowed to travel, they were also not allowed to enter spas, wine bars, cafés, hotels and not even use public transport. It was not rare for these young people to have their hair cut against their will as a punishment (Pospíšil and Blažek, 2010).

Kuča states that the afflicted long-haired people rebelled and organised a protest march in Prague. One hundred and thirty marchers paraded through the capital and shouted: "Give us our hair back!" and "Away with barbers!" as Kuča claims. They protested until the police broke up the demonstration and several participants were arrested (Kuča, 2000).

Kuča points out that, in 1968, articles about American Hippies started to appear in the Czechoslovakian press. The fashion of the Hippies quickly spread amongst the long-haired. According to Kuča, the *Czechoslovakian Hippie Club Soul* was established in 1968. However, this association was dissolved by the police in 1969 as Kuča states.

When it comes to famous people, artist and musician Milan Knížák and singer-songwriters Jaroslav Hutka, Vlastimil Třešňák and Vladimír Merta were also influenced by the Hippie movement as Pospíšil and Blažek claimed.

9.3. The Comparison

Although the Hippies and Beat Generation were American "matters," they more or less influenced people in our country. When it comes to Hippies, they inspired mainly the young people who started to wear long hair and live a bohemian lifestyle as Pospíšil and Blažek (2010) claim. These so called "máničky" wore jeans as it was part of western culture. It was not typical hippie clothes as the Czechoslovak youngsters of the 1960s knew little about the Hippie fashion. The reason was simple. There was the communist regime in our country and because of strict censorship people had difficulty getting information about Hippies.

The long-haired Czechoslovaks had problems not only with the regime but also with the general public. Mainly their parents and teachers criticised them. As a result of their defiance, they were not allowed to enter pubs, spas, cafés, hotels, cinemas, use public transport and even to travel. On top of that, some of them also experienced prison or the cutting of their hair against their will (Pospíšil and Blažek, 2010).

Like "vlasatci," the Beats also had problems with the communist regime. Allen Ginsberg's expulsion from our country in 1965 was an example of that as Bosh (2001) writes. In spite of the communist regime and censorship people knew about both Hippies and Beatniks.

Thanks to the underground press, they could read all about them. Allen Ginsberg, Lawrence Ferlinghetti and other Beat Generation writers visited our country but it was only Allen Ginsberg who visited Czechoslovakia before the Velvet Revolution (Bosh, 2001).

Both Hippies and the Beats influenced the artists in our country. While the Beats were an inspiration for the writers such as Ivan Diviš, Josef Kainar, Václav Hrabě as Bosh (2001) points out, Hippies, on the other hand, inspired mainly musicians, for instance Milan Knížák, Jaroslav Hutka, Vlastimil Třešňák and Vladimír Merta as Pospíšil and Blažek (2010) mentions. In the 1960s, people could hear the Beat Generation poetry in Divadlo hudby and Viola theatre (Bosh, 2001).

The Beats were not only nonconformists and bohemians but artists first and foremost. Their literature was not hidden away from our nation even with the strict censorship. It was similar to the Hippies culture. The censorship was not able to prevent western music, mainly rock, from spreading amongst the Czechoslovaks. Although the communist party considered the Beats to be rebels as well as Hippies, there were those who did not agree and many artists were not afraid of sympathizing with western culture. A lot of new bands were founded in Czechoslovakia in the 1960s.

10. Other Differences and Similarities

Both Hippies and Beatniks created their own slang in order to make their conversation easier and faster. *Beatnik* is a slang term itself. But the Beats also used the term *hip* about themselves. *Hip* was someone who did not accept materialism and consumerism. They also used the term *square*. *Squares* were people outside their culture, so the complete opposites of *hips* (What Are Some Beatnik Slang Terms?, 2014).

Hippies had their own language as well as the Beatniks. They very often used short forms of words. For example *natch* was a short form for naturally, *lib* for liberation and *lez* or *lezzie* for lesbian which was considered a pejorative term. But there were not only abbreviations in the language of the Hippies. They also used common words but with different meanings, for instance lungs meant breasts (McCleary, 2010).

Another close similarity between these two groups was their critical attitude towards wars and violence in general. The Beat Generation could be considered a post-war generation, which emerged after the WW II. The Cold War affected the lives of both the Beats and Hippies. While the Beat Generation experienced the Korean War, Hippies protested against the Vietnam War. But their resistance was passive, without violence, as their well-known motto "Make Love, Not War" says. Some Hippies placed flowers in the barrels of the soldiers' guns while others made daisy chains (A Brief History of Hippies, 2013).

An anti-war movement was not only the Beats' activism. The group itself was very influential. Allen Ginsberg saw the essential effects of the Beat Generation artistic movement as follows:

1. Spiritual liberation, sexual "revolution" or "liberation."
2. Liberation of the word from censorship.
3. Demystification and/or decriminalization of some laws against marijuana and other drugs.
4. The evolution of rhythm and blues into rock and roll.
5. The spread of ecological consciousness.
6. Opposition to the military-industrial machine civilization.
7. Respect for land and indigenous peoples and creatures.
8. Return to an appreciation of idiosyncrasy as against state regimentation.

In addition, their works influenced musicians such as Bob Dylan, The Beatles and the Black Mountain Poets. Because of the fact that the Beats are the ancestors of the Hippie movement, there is no doubt that without the Beat Generation, Hippies would have never emerged (Essential effects of the Beat Generation artistic movement, 2012).

Also Hippie activism was essential. Stone writes that they became involved in the area of Civil Rights, racism, discrimination and economic inequality. On the environmental front, Hippies established and supported such organizations as Greenpeace, Earth First!, Friends of the Earth, etc. They were a part of the Women's Liberation movement and the anti-nuclear movement. According to Stone a quote from Timothy Leary's book *Chaos and Cyberculture* depicts the hippie activism: '*Hippies started the ecology movement. They combated racism. They liberated sexual stereotypes, encouraged change, individual pride, and self-confidence. They questioned robot materialism. In four years they managed to stop the Vietnam War. They got marijuana decriminalized in fourteen states during the Carter Administration*' (Stone, 1999).

11. The End

11.1. The End of the Beat Generation

According to Berrigan, the Beats split up in the early 1960s and each of them started to live their own life. Allen Ginsberg began to be interested in the left-oriented politics, Jack Kerouac, on the other hand, chose to live a "stay-at-home" life (Berrigan, 1996).

After the Beat Movement, Ginsberg and Burroughs successfully made the transition into the 1960s as Huddleston writes. Ginsberg became very active in the Peace Movement. He and Burroughs were embraced by contemporary artists and musicians until their deaths in 1997. Kerouac died in 1969 at the young age of 47 due to cirrhosis of the liver (Huddleston, 2012).

"The Beat Generation faded from view as quickly as it appeared" (Rahn, 2011).

The Beat Movement triumphed as the next generation of readers and critics began to appreciate their writings and message. Huddleston points out that the movement had prepared the soil of change that grew into the Hippie Movement of the 1960s. Their writings inspired new artists and musicians. The Beats inspired generations of writers and the phenomenon of the Beat Generation became a part of the fabric of cultural life in the United States as Huddleston claims.

11.2. The End of the Hippie Movement

By the mid-1970s, the Hippie movement began to slow down. After all, the US was out of Vietnam and civil rights had at least formally been acquired. In addition, the yuppies had appeared - Young urban professionals who wanted to make a career for themselves, began to occupy more national attention and thus the social libertarianism of the Hippies took on a more symbolic role (A Brief History of Hippies, 2013).

Jensen states that the abuse of drugs and the unhealthy way of living were two of the important reasons for the sudden end of the movement. The cases of Hippies who died of overdoses or malnutrition were not rare (Jensen, 2005).

Lindaur says that the rest of the Hippies left Haight-Ashbury and moved to Pakistan or Tibet. Some of them moved from Haight-Ashbury to Lower Haight and they continue to live there (Lindaur, 1999).

Conclusion

The main goal of writing this project was to compare the Beat Generation to the Hippie movement. The most important and interesting facts and information about their lives were chosen and compared to demonstrate the main similarities and differences.

The Beat Generation was a group of young people in the 1950s. It was Jack Kerouac who created the term *Beat Generation* in 1948 in order to have a name for the writers who were tired of conforming to society. The meaning of the word *beat* is bad, ruined or spent, but it has also a second meaning: beatific, sacred and holy.

The founders of the Beat Generation met at Columbia University in the early 1940s. The members of the core group were Jack Kerouac, Allen Ginsberg, John Clellon Holmes, Neal Cassidy, Gregory Corso, Herbert Huncke, Lawrence Ferlinghetti, Michael McClure and William S. Burroughs. The most significant and well-known works of the Beat Generation are Kerouac's novel *On the Road*, Ginsberg's poem *Howl* and Burroughs's novel *Naked Lunch*.

Hippies emerged in the 1960s as a counterculture to the existing America. The key factors in the birth of the Hippie movement were the Afro-Americans' fight for equal civil rights, the study of human sexuality, the Vietnam War, and the growing popularity of Rock music.

The noun *hippie* developed from the adjective *hip* and was firstly used by the Beatniks in the 1960s. The official day of the birth of the Hippie movement is considered to be the 14th of January 1967 when "Human Be-In" (also "A Gathering of the Tribes") took place in the Golden Gate Park in San Francisco. A huge number of celebrants (almost thirty thousand) attracted the attention of the national media and public, and made everyone involved realize that a new movement was being born. But without the Beatniks, the Hippies would have never existed. They are considered the ancestors of the Hippie movement.

Both the Beat Generation and the Hippie movement were groups of young and educated people who did not want to accept middle-class values and were considered nonconformists by mainstream society. Unlike the Hippies, the Beat Generation was a literary movement.

The Beats as well as Hippies had their own philosophy. In their philosophies some similar ideas can be found. Members of both movements believed in freedom and wanted to be independent. Moreover, they were against war and violence in general and promoted passive resistance.

Both Hippies and the Beats lived in so called pads, but unlike the Beats, Hippies also lived in and travelled in vans. Members of both movements dressed differently, but the Hippies' clothes were more colourful and decorated with wild flowers. Moreover, the Hippies were keen

on wearing jewellery and accessories. Long hair was typical for Hippies, but men of the Beat Generation also wore their hair long as well as beards. The Beats practised "free sex" as well as the Hippies. But unlike the Beats, Hippies' women could use the pill in order to avoid pregnancy.

For both the Hippies and the Beat Generation music was very important. While Hippies preferred loud music, the music of the Beats became jazz and jazz musicians accompanied their poetry readings. The music of the Hippies was played outside and it was usually for huge audiences. Beatniks, on the other hand, listened to music inside, usually in a music club or café. During the Hippie era music festivals were held. The most famous was Woodstock.

Both movements were more or less religious. Buddhism is considered the main religion of the Beat Generation. The main religion of the Hippie community was Zen Buddhism. Both are oriental religions based on meditation. But they were not the only two religions practised. Hippies were the most open-minded people when it came to religion. They studied most of the world's religions. Among the Beats we can also find for instance Christians.

Both Hippies and the Beats took drugs. While the drug of Hippies became LSD, the Beats did not have any "main" drug but they used marijuana the most. The Beat Generation authors used drugs and alcohol as an inspiration for their writing. For example, Kerouac's work *Big Sur* was written under the influence of alcohol.

Although there was a strict communist regime, Hippies as well as Beats influenced people in our country who started to grow their hair long and wear jeans. But not only ordinary people, but also artists (mainly writers and musicians) were influenced by these two movements.

In addition to the differences and similarities mentioned, the Beats had their own slang as well as the Hippies and both countercultures were very influential.

The Beats split up in the early 1960s and each of them started to live their own lives. The Hippie movement began to slow down by the mid-1970s. The abuse of drugs and unhealthy way of living were the most important reasons for the end of the Hippie movement.

In this final project, it is shown that the ideologies and lifestyles of the Hippies and the Beats were similar, but not identical, and the Hippies should not be considered as only the followers of the Beats, but they should be studied as an individual movement with respect to their ancestors – the Beat Generation.

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Resumé

Závěrečná práce je zaměřena na srovnání hnutí hippies a beatníků, dvou alternativních způsobů života, které se objevily v průběhu americké historie. Informace byly získávány studiem jak tištěných, tak internetových zdrojů. Bylo zjištěno, proč a za jakých okolností tato dvě hnutí vznikla, jaký způsob života vedla a jaké byly jejich filozofie. Toto bylo vzájemně porovnáno, a tím byly demonstrovány hlavní rozdíly a podobnosti těchto hnutí. Také bylo zjištěno, jak hnutí zanikla.

ANOTACE

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Rok obhajoby:	2014

Název práce:	Srovnání generace beatníků a hnutí hippies
Název v angličtině:	The Comparison of the Beat Generation and Hippies
Anotace práce:	Bakalářská práce se zabývá srovnáním dvou alternativních způsobů života, které se objevily v průběhu americké historie – generace beatníků a hnutí hippies. Byly zjištěny a porovnány informace o vzniku obou hnutí, jejich filozofie a způsoby života za účelem poukázat na jejich hlavní rozdíly a podobnosti. Dále bylo zjištěno, jak hnutí zanikla.
Klíčová slova:	Generace beatníků, hnutí hippies, alternativní kultura, hudba, drogy, náboženství, Buddhismus, Zen-Buddhismus, LSD
Anotace v angličtině:	The bachelor project deals with comparing two alternative ways of life throughout American history – the Beat Generation and the Hippie movement. Information about the beginnings of both movements, their philosophies and lifestyles were found and compared in order to demonstrate the main similarities and differences between them. The information about the end of both the Hippie movement and the Beat Generation were also found.
Klíčová slova v angličtině:	Beat Generation, Hippie movement, counterculture, music, drugs, religion, Buddhism, Zen-Buddhism, LSD
Rozsah práce:	52 s.
Jazyk práce:	Angličtina