

**persona &
shame**

**ingmar
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Persona And Shame The Screenplays Of Ingmar Bergman

Barbara Young



Persona And Shame The Screenplays Of Ingmar Bergman:

Persona and Shame Ingmar Bergman, 1972 Originally published London Calder Boyars 1972 **Bergman; Persona and Shame**, 1972 **Persona ; And, Shame** Ingmar Bergman, 1974 The Persona of Ingmar Bergman Barbara Young, 2015-10-15 Born to a mother who did not want him and a father who humiliated him during his upbringing Ingmar Bergman somehow endured his dysfunctional family to become one of the great artists of the twentieth century However the scars left from his early agony affected him both physically and emotionally He suffered with a disabling psychosomatic gastrointestinal illness and serious problems in his interpersonal relationships In The Persona of Ingmar Bergman Conquering Demons through Film Barbara Young looks at how the director's personal life shaped his creative output A practicing psychiatrist and psychoanalyst Young probes Bergman's relationships with his parents his wives his children and his colleagues to explore the meanings of his many films As Bergman gradually began to work through his psychological problems he accomplished something that few people have ever done he analyzed himself The films examined in this study include the majority of his features including *The Seventh Seal* *Wild Strawberries* *The Virgin Spring* *Through a Glass Darkly* *The Hour of the Wolf* *The Passion of Anna* *Cries and Whispers* *Face to Face* *Autumn Sonata* *Fanny and Alexander* and *Persona* Young also draws upon recorded interviews and Bergman's autobiographical novels to provide further insight into the director's creative process While many books have been written about Bergman and analysts have studied particular films this volume represents a unique approach to understanding an artist through his art The Persona of Ingmar Bergman will appeal to film and art students as well as those in the psychotherapy profession and of course the director's fans throughout the world *Ingmar Bergman's Persona* Lloyd Michaels, 2000 Long held to be among the world's greatest filmmakers Ingmar Bergman shaped international art cinema from the 1950s to the 1980s Among his many works *Persona* is often considered to be his masterpiece and is often described as one of the central works of Modernism Bergman himself claimed that this film touched wordless secrets only the cinema can discover The essays collected in this volume and published for the first time use a variety of methodologies to explore topics such as acting technique genre and dramaturgy It also includes translations of Bergman's early writings that have never before been available in English as well as an updated filmography and bibliography that cover the filmmaker's most recent work A Companion to Ingmar Bergman Daniel Humphrey, Hamish Ford, 2025-01-07 A Companion to Ingmar Bergman This collective project brilliantly launches Bergman studies forward at least a generation or two The 35 contributors comprise a Who's Who of prominent and rising star Bergman scholars diversely and globally Arne Lunde UCLA author of *Nordic Exposures* *Scandinavian Identities in Classical Hollywood Cinema* 2010 Bergman's films are not static They changed dramatically over the filmmaker's lifetime and so too our ways of critically analysing them This superb Companion lays out the tracks of understanding Bergman today Adrian Martin Film Critic author of *Mysteries of Cinema* 2018 The first book in English to address Ingmar Bergman's cinema

through a broad array of classical and contemporary approaches *A Companion to Ingmar Bergman* brings together 32 original essays by established scholars and exciting new voices in the field Representing a uniquely wide range of approaches in academic film studies and beyond the chapters that make up the volume illuminate a body of work that changed the way cinema is created defined experienced understood and interpreted Thematically organized into four parts the Companion discusses gender exploration and self representation in Bergman s cinema draws evolutionary insights from *The Seventh Seal* explores existential feelings and religious iconography in the early 1960s trilogy journeys through the filmmaker s island landscape in the context of cinematic tourism and much more Throughout the book hailing from a range of global contexts and backgrounds the authors provide fresh insights into a deeply complex and challenging film artist often from unexpected perspectives An innovative mixture of new scholarship and fresh updated employments of older approaches *A Companion to Ingmar Bergman* Examines Bergman s cinema through methodologies as diverse as Film Philosophy Star Studies Bisexual Studies Tourism Studies Transgender Studies and Evolutionary Studies Delves into the director s early period in the late 1940s 1950s through his most challenging modernist period in the 1960s and into the 1980s Engages with films long considered problematic by commentators plus unproduced Bergman screenplays including *All These Women* *The Petrified Prince* *Face to Face* and *From the Life of the Marionettes* *A Companion to Ingmar Bergman* is a must read for advanced undergraduate and graduate film students postgraduate scholars college and university lecturers and researchers particularly those interested in the application of classical and modern approaches to the study of twentieth century cinema and Bergman fans around the world [Ingmar Bergman](#) Erik Hedling,2021-09-14 This unique collection focuses on the work of legendary Swedish filmmaker Ingmar Bergman Written in the wake of the centenary of Bergman s birth in 2018 the volume aims to combine new approaches to Bergman s films and writings with more traditional analyses Established themes such as Bergman s interest in philosophy and psychology are addressed but also less familiar topics notably his relationship with Hollywood and his elaborate use of film music and autobiographical writing that characterised his later work There are new analyses of aspects of Bergman s most famous films including *Smiles of a Summer Night* and *Fanny and Alexander* but also insightful readings of lesser known works such as *Saraband* and *Sawdust and Tinsel* **Cinema, Philosophy, Bergman** Paisley Livingston,2009-07-02 The increasingly popular idea that cinematic fictions can do philosophy raises some difficult questions Who is actually doing the philosophizing Is it the philosophical commentator who reads general arguments or theories into the stories conveyed by a film Could it be the film maker or a group of collaborating film makers who raise and try to answer philosophical questions with a film Is there something about the experience of films that is especially suited to the stimulation of worthwhile philosophical reflections In the first part of this book Paisley Livingston surveys positions and arguments surrounding the cinema s philosophical value He raises criticisms of bold theses in this area and defends a moderate view of film s possible contributions to philosophy In the second part of the book he defends an

intentionalist approach that focuses on the film makers philosophical background assumptions sources and aims Livingston outlines intentionalist interpretative principles as well as an account of authorship in cinema The third part of the book exemplifies this intentionalist approach with reference to the work of Ingmar Bergman Livingston explores the connection between Bergman s work and the Swedish director s primary philosophical source a treatise in philosophical psychology authored by the Finnish philosopher Eino Kaila Bergman proclaimed that reading this book was a tremendous philosophical experience for him and that he built on this ground With reference to materials in the newly created Ingmar Bergman archive Livingston shows how Bergman took up Kaila s topics in his cinematic explorations of motivated irrationality inauthenticity and the problem of self knowledge Klein, Sartre and Imagination in the Films of Ingmar Bergman Dan Williams,2015-07-28 This book explores connections between the diverse ideas of Melanie Klein Jean Paul Sartre and Ingmar Bergman These ideas are explored in relation to their shared focus on imagination and through detailed readings of a number of Bergman s key films **Queer Bergman** Daniel Humphrey,2013-03-15 One of the twentieth century s most important filmmakers indeed one of its most important and influential artists Ingmar Bergman and his films have been examined from almost every possible perspective including their remarkable portrayals of women and their searing dramatizations of gender dynamics Curiously however especially considering the Swedish filmmaker s numerous and intriguing comments on the subject no study has focused on the undeniably queer characteristics present throughout this nominally straight auteur s body of work indeed they have barely been noted Queer Bergman makes a bold and convincing argument that Ingmar Bergman s work can best be thought of as profoundly queer in nature Using persuasive historical evidence including Bergman s own on the record though stubbornly ignored remarks alluding to his own homosexual identifications as well as the discourse of queer theory Daniel Humphrey brings into focus the director s radical denunciation of heteronormative values his savage and darkly humorous deconstructions of gender roles and his work s trenchant if also deeply conflicted attacks on homophobically constructed forms of patriarchic authority Adding an important chapter to the current discourse on GLBT queer historiography Humphrey also explores the unaddressed historical connections between post World War II American queer culture and a concurrently vibrant European art cinema proving that particular interrelationship to be as profound as the better documented associations between gay men and Hollywood musicals queer spectators and the horror film lesbians and gothic fiction and others *The Films of Ingmar Bergman* L. Hubner,2007-02-07 Laura Hubner is one of the first critics to analyse the elements of illusion in key films by Bergman and relate these to cultural and artistic influences on his creative output the phenomenon of Bergman as art film director and debates about modernism postmodernism and emerging feminist discourses on gender and multiplicity The Art of Caregiving in Fiction, Film, and Memoir Jeffrey Berman,2020-10-29 Bringing together the human story of care with its representation in film fiction and memoir this book combines an analysis of care narratives to inform and inspire ideas about this major role in life Alongside

analysis of narratives drawn from literature and film the author sensitively interweaves the story of his wife's illness and care to illuminate perspectives on dealing with human decline Examining texts from a diverse range of authors such as Leo Tolstoy Edith Wharton and Alice Munro and filmmakers such as Ingmar Bergman and Michael Haneke it addresses questions such as why caregiving is a dangerous activity the ethical problems of writing about caregiving the challenges of reading about caregiving and why caregiving is so important It serves as a fire starter on the subject of how we can gain insight into the challenges and opportunities of caregiving through the creative arts *Sonatas, Screams, and Silence* Alexis Luko, 2015-08-11 *Sonatas Screams and Silence* Music and Sound in the Films of Ingmar Bergman is the first musical examination of Bergman's style as an auteur filmmaker It provides a comprehensive examination of all three aspects music sound effects and voice of Bergman's signature soundtrack style Through examinations of Bergman's biographical links to music the role of music sound effects silence and voice and Bergman's working methods with sound technicians mixers and editors this book argues that Bergman's soundtracks are as superbly developed as his psychological narratives and breathtaking cinematography Interdisciplinary in nature this book bridges the fields of music sound and film *A History of the Screenplay* S. Price, 2013-11-26 The screenplay is currently the focus of extensive critical re-evaluation however as yet there has been no comprehensive study of its historical development International in scope and placing emphasis on the development and variety of screenplay texts themselves this book will be an important and innovative addition to the current literature **Investigating Subjectivity** Carolyn Ellis, 1992-03-10 Much has been missed by social researchers in their attempt to understand the human experience as a series of rational cognitive choices What comes under the rubric of lived experience fits no researcher's model other than in the words of one of the volume's contributors one damned thing after another Human subjectivity in lived experience both that of the subject and of the researcher is the topic of *Investigating Subjectivity* an important corrective to the cool disdainful stance of most previous social research The dozen contributors examine various aspects of subject the emotions the gendered nature of experiences the body mind relationship perceptions of time place and setting understanding of the self and how these elements provide a fuller understanding of the human condition incorporating subjectivity into research requires a new set of methods systematic introspection self ethnography staged readings poetry stories many of which are demonstrated in the book It also requires a focus on mundane minor ailments media images hobbies and extraordinary exotic trips earthquakes abortion experience elements which make up the bulk of lived experience and how people react to these life events *Investigating Subjectivity* stands out from any other books in the field because the emphasis is on research rather than theory or conceptualization This outstanding volume is quality reading for academicians and undergraduate and graduate students in sociology cultural studies qualitative methods and communication especially those interested in emotions narration textual analysis and symbolic interaction Ingmar Bergman Birgitta Steene, 2005 Exhaustive compendium by one of the world's foremost experts on the Swedish master covers

Bergman's life, his cultural background, his entire artistic career and extensive annotated bibliographies of interviews and critical writings on Bergman **Guidebook to Film** Ronald Gottesman, Harry M. Geduld, 1972 **Progress in Self Psychology, V. 19** Mark J. Gehrie, 2013-05-13 The contributors to Explorations in Self Psychology volume 19 of the Progress in Self Psychology series wrestle with two interrelated questions at the nexus of contemporary discussions of technique: How authentic and relationally invested should the self psychologically informed analyst be and what role should self disclosure play in the treatment process? The responses to these questions embrace the full range of clinical possibilities. Dudley and Walker argue that empathically based interpretation precludes self disclosure, whereas Miller argues in favor of authentic self expression and against the self psychologist's frustrating attempt to decenter from frustration or anger. Consideration of the utility of a consistently empathic stance continues with Weisel Barth's clinical presentation and the discussions that it elicits about management of her patient's primary destructiveness. Lenoff's critical rereading of Kohut's *Examination of the Relationship Between Mode of Observation and Theory* and Rieveschl's self psychological work with adolescents and Neville Symington's theory of narcissism. Contributions to applied analysis explore topics as diverse as an exchange of dreams between John Adams and Benjamin Rush, Mann's *Death in Venice*, the films of Ingmar Bergman, psychotherapy of the elderly and disabilities in the sensory motor integration in children. And Volume 19 concludes with Constance Goldberg's candid and enlightening reminiscence of Heinz Kohut, a very complex man with whom to be in a relationship. **God, Death, Art, and Love** Robert E. Lauder, 1989 *Philosophy and Film* Cynthia A. Freeland, Thomas E. Wartenberg, 2016-01-08 *Philosophy and Film* moves from broad theoretical reflections on film as a medium to concrete examinations of individual films.

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