Contents

	Introduction	Page 7
	Background (The Social Debate of the Sixties 9; Ingmar Bergman and the Social Debate 11)	9
1	The Patriarchal Structure (Biographical Background 12; The Patriarchal Structure: the Family and the School 15; Frenzy 16; Wild Strawberries 21; The Father-God of the Trilogy 25; Woman as a Creature of Nature 28; Women, Children and Abortion 29; The Strong Woman—the Woman-Mother 34; The Man—"A Child with Genitals" 37; Behind the Social Masks 39; Conclusion 41)	11
2	From Clown to Parasite: The Artist and Society (The Artist and Capitalism 44; Bergman's Self-Awareness 45; The Image of the Artist in the Films: Sawdust and Tinsel 49; The Face 58; The Artist as Exploiter 68)	43
3	Inner and Outer Violence. In Here—Out There (<i>The Silence</i> 78; <i>Persona</i> 86; <i>The Shame</i> 92; The War 93; The Quisling Regime 95; The "Liberators" 97; Whose is the Shame ? 97; War as Fate 99; Swedish Criticism of <i>The Shame</i> 99; <i>A Passion</i> 101)	77
	Summary (Ingmar Bergman and the Role of the Artist 111; The Patriarchal Structure 112)	111
No	Notes	
Bil	Bibliography	
Fill	Filmography	
IN	INDEX TO FILM TITLES IN TEXT	