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FACULTY OF LETTERS
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PhD Thesis

**AUGUST STRINDBERG AND INGMAR BERGMAN.
COMPARATIVE PERSPECTIVES ON THE PAIN OF THE INNOCENT**

– Summary –

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2015

Special thanks to:

Prof. Mircea MUTHU

Prof. Peter SCHEPELERN, University of Copenhagen

Stiftelsen Ingmar Bergman, Stockholm (Ingmar Bergman Archives)

Det Danske Filminstitut (Danish Film Institute, Copenhagen)

The Romanian Academy Bucharest: This paper is supported by the Sectorial Operational Programme Human Resources Development (SOP HRD), financed from the European Social Fund and by the Romanian Government under the contract number SOP HRD/159/1.5/S/136077.

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KEYWORDS:

pain, sufferance, innocence, guilt, divinity, paternity, humiliation, solitude, faith, despair, silence, misery, inferno, paradise, wound, identification, souvenir, tragic, tragedy, *Trauerspiel*, *anagnorisis*, modern theatre, intimate theatre, Expressionism, Naturalism, modern cinema, European cinema, Swedish cinema, chamber film, influence, affinity, contamination, metamorphosis, mutation, comparative studies, representation, theatricality, theatralisation, theatrical representation of pathos, dramatization, instant, presence, visage, close-up, disfiguration, body, corpse, death, immortality

SUMMARY

The PhD thesis "August Strindberg and Ingmar Bergman. Comparative Perspectives on the Pain of the Innocent" represents, *prima facie*, a research of comparative literature that aims to archive and analyse Strindberg's influences on Bergman's *oeuvre* with regard to the theme of the pain of the innocent. *Lato sensu*, this paper intends to approach the work of several Scandinavian creators (writers, philosophers) such as Em. Swedenborg, S. Lägerlöf, Tomas Tranströmer, H. Ibsen, P. Lagerkvist, K. Hamsun, S. Kierkegaard, Kaj Munk, by circumscribing their influence on Bergman, *i.e.* by tracing the development from the pain of the innocent Job to suffering, guilt, humiliation, solitude, faith and despair, against the Lutheran background and the subject of *Deus Absconditus*. With a *Janus Bifrons* face, the pain of the innocent appears in all these signs and it is described in its negativity – experienced in intimacy, it must always be shared with the others by the character that we could generically call the passionate Job. Certainly, another objective of this paper is to highlight the "contamination" between Bergman and his Swedish/ Danish or German expressionistic masters: Sjöström, Stiller, Sjöberg, Molander, Dreyer, Pabst, Murnau, Lang. August Johan Strindberg (1849-1912), as the naturalistic playwright of the "clustered soul", as a poet, as an author of confessions/ journals and novels, of funeral and occult studies, of chemistry, genetics, botany and biology, as an alchemist, painter and photographer, is considered to play an important role not only in the process of rebirth of the dramatic movement of the late nineteenth and the early twentieth century (in proto-expressionism or proto-surrealism for instance), but also in the reconfiguration of the reminiscences of tragedy,

both classical and ancient. Ingmar Ernst Bergman's work (1918-2007) – his art films, journals, interviews, confessions of stage craft or dramatic compositions transformed first into juvenile plays, later into the Great Text of the film – represents an archeological assertion of Strindberg's distorted vision of humanity - pessimistic, dysfunctional, even nostalgic and apocalyptic; moreover, we shall examine Bergman's work in the context of Strindberg's creative "demons", but also in connection with the modern European cinematography.

Considering the current cultural circumstances in Romania, where the study of foreign literatures is achieved within the departments of comparative literature, and the European film is analysed less from an aesthetic point of view, but mostly through its narrative content (which is difficult to avoid if the aim is to have an overview) or through the montage technique, our approach of such a serious, intangible, inexhaustible, extended and eccentric topic might be surprising, even in this academic and institutionalized space. This might be due to language obstacles, the cultural differences and the very opacity of the pain theme itself. However, having studied the most important directions (including the first film theorists from the late nineteenth century up to contemporary Lacanian and Freudian scholars who apply psychoanalysis in relationship with these arts), we can sincerely and faithfully affirm that approaching the topic of the pain of innocent from a comparative and aesthetical perspective represents indeed a novelty and a fundamental necessity. This paper does not aim at offering a synthesis of the history theater or of the Swedish film (or even of the Nordic film), nor does it constitute a cinematic primer or a book of aesthetics. Our method does not fall into a simplistic or simplified comparison and it will not bear an hermetic conclusion. Therefore, it is not a classical or proportionate interpretation of the pain of the innocent, it is not progressive or gradual, *au fur et à mesure*, but a demonstration "in branches", divided and segmented, conducted with and through each chapter – speaking with Professor Muthu's peculiar metaphor, the current interpretation is a multiple one, like the "eyes of the cockchafer", having plenty of facets and thousands of compounded eyes. Correspondingly, the theories of film and theater are used here only for their relevance to the topic of pain. The symbiosis between a literary work and its cinematic accomplishment (and we don't mean here one screening or the other, but an essential conveyance of themes) involves numerous specific aspects: the particularization of the artistic beliefs of both Strindberg and Bergman, but also the modern mutations of the tragedy or the reconsideration of Volkelt's conviction that destiny has got in modernity an immanent/ intrinsic position. When analyzing a cinematic realization, we use a different kind of technical discourse and distinctive instruments; nevertheless, cinema is the art that always reverberates profoundly with the modifications in

literature (let's just think of the narrative technique of the stream of consciousness). In addition to this specialized language, there are in certain places also signs of a biblical language related to our subject. If we were to adopt J. Aumont's appreciation, we could say that the film in its entirety is the place where cinema meets non-cinematic elements, but the personal contribution of the researcher would be inconclusive, even insignificant if he did not uncover all these layers. In fact, modern theories of film and theater - two areas that, undoubtedly, interfere - are separated by a boundary as thin as a pellicle. Thus, beyond the didactic objective of writing a PhD thesis, the mission of this project would remain in the shadows, marginal or unnoticed, without an *inter*, *multi* and *transdisciplinary* approach where various methods of research such as literary critique and literary theory, philosophy, psychoanalysis, criticism and theory of film and theater coalesce.

The comparative and archaeological study of the influences between a playwright and a film/ theater director (both Strindberg and Bergman having gone beyond the attributes of national writers in order to become international cultural phenomena, both having outdistanced their contemporary literary and philosophical movements) goes beyond the "orderly", "proper" and conventional limits of a doctoral thesis; it is an activity expanded over several years or, why not, over one's entire life. The three-year period of study and writing is rather modest, that is the reason why we gave up writing some tangential chapters ("Inhibition and hysteria in modern cinema", "The dramatic modernity – the stage of the battle of the sexes and the combat of the brains") – they shall be developed later in post-doctoral projects. This research was started about ten years ago and it was preceded by an undergraduate thesis analyzing the sacred and the unsacred of the human being in comparing Strindberg with Bergman and Bergman with Strindberg. In the PhD thesis "August Strindberg and Ingmar Bergman. Comparative Perspectives on the Pain of the Innocent", Strindberg is read and revisited *sorrowfully* and *painfully* (*i.e.* in terms of his pain), simultaneously with Bergman; as a consequence, Strindberg unveils his numerous metamorphoses, the radiations of his ego. While Strindberg is indebted rather to a "real balzacianism" (a referential propensity for the significant detail) than to Zola's naturalism - his writing reveals the reality, the imperfection and the incompleteness of his troubled psyche, touched by a fatal pain, always current and always brought up-to-date –, Bergman's work reveals a Shakespearean vein (doubled by a Chekhovian and a Brechtian one): the director conceives the theatrical scene as a Shakespearean state of mind in which the Faustian artist is affected by the impossible pain of possessing his own art. Throughout his life, Bergman claimed that Strindberg was his "demonic" companion and he felt a great literary and spiritual affinity with him. As a matter

of fact, the occurrences of Strindberg's written work increase and reproduce themselves in the "body" of Bergman's both written and cinematic work. In other words, our purpose is to find the traces of the influence – an influence that never articulates what what was there before, an influence that does not reproduce the entire metamorphosis, but only, probably, the different forms of the transfiguration, the decisive process. Accordingly, the influence becomes reversal, reprise, repression, release, discovery, vitalization, an *inter/ sub/ supra*-textual presence. Reassembling retroactively the roots of the influence, but also dealing with the subsequent "cut wounds", we could talk in this case about a future tense in the past of the innocent's pain theme. So, what we are trying to prove in our interpretation "in branches" is that, by reading Strindberg through Bergman, the influence does not represent itself entirely restored, but always as a remnant or residue, under a changing form and essentially indebted to the three main names of the Bergmanian father – the real father (the Lutheran minister Erik Henrik Fredrik Bergman), the symbolical father (August Strindberg) and the imaginary father (this one being composed from distinctive images: firstly, the director Victor Sjöström, further by literary or cinematic paternal images, especially expressionistic). Even if a pure redrawing of the influence appears initially to be unfeasible and unbearable, the identity of Job's pain is found in the difference that is never symbolically exhausted by a performative reader – he, who moves back and forth in the room of a future tense in the past, moreover, he, who disposes of the necessary resources to anticipate what was, paradoxically, never represented.

Our paper is divided into four major research directions: *The first part. A general framework* which includes the tragic framing of both theater and cinema, as well as an introduction into the different figures of pain, but also into the arrhythmical and heterogeneous blending of these two arts; *The second part. From the outside to the inside* refers to the ominous signs of an abstruse divinity manifested not only in the painful existence, but also on the stigmatized body of the characters of both Strindberg and Bergman; the third part, the reverse of the second, entitled *From the inside to the outside* reveals a phenomenology of the visage (alive or cadaverous) and a corporeal meaningfulness of the true tragic sorrow of the self. The fourth part, *Remnants*, includes all the specific issues that could not be classified in the other two main parts – the so-called "quasiannexes".

To begin with, in the chapter *1. The innocent pain as an incarnation of modern tragedy* we shall devote ourselves to an archaeological poetics of the tragic which is determined, for example, by the tragic humanity of the human being caught in the circle of an endless inhumanity doubled by an essential solitude. Our discourse is marked by a profound

approach of the category of the tragic, but also, inevitably, by both Strindberg's and Bergman's tragic visions of the Invisible which refuses to reveal itself, *i.e.* by the specific understanding and interpretation of the phenomenon of tragic of these two authors. If the Greek tragedy is adjusted to God's desire, the modern tragic is the unhealed scar that the human being carries within since birth. Therefore, we shall perform a double analysis: on the one hand, from the perspective of the antique tragedy, where destiny works like a curse impossible to tame, being closely linked to the idea of *hybris* - a type of tragic that extends into the modern times of classical Shakespearean tragedy; on the other hand, from the perspective of the Christian tragic, where the model of Jesus Christ represents the genuine tragedy, since the sin is tantamount to the fragmentation of humanity. We shall also emphasize the suffering of the innocent child as a bridge between Greek tragedy, modern drama and Strindberg's dramaturgical conceptions. But how does the film-maker Bergman depict the problem of the suffering child, the hybridisation of hatred and loneliness, above which hovers Human Holiness or quite its contrary, the inconsistency of words, how do the reminiscences of the antique tragic collapse in front of the modern tragic and, above all, how does Johannes Volkelt or the thinkers of the 19th and 20th century describe the phenomenon of tragic (Yvon Brès, George Banu, Jackie Pigeaud, J.-M. Domenach, Max Scheler, Simone Weil), what are the faces of a *Deus Otiosus* or *Christus nudus* in Bergman's oeuvre and so on – to mention only a few key points that we will examine in the second part of this chapter, taking a special interest in the interpretation of pain beyond the ossified writings of the literary canon. In the section *1.1. The modern mutations of the tragedy* we shall move on towards revealing the patterns of the intertextual or metamorphic *ex machina* transformations which migrate from the ancient tragedy to the classical drama, then on to the modern interrogative theatre. The modern tragic, symbolized by the black holes of Oedipus' blind eyes, exonerates itself in front of tragedy, it is restored unfinished and inhomogeneous (through Strindberg, Beckett and Brecht). In opposition to the baroque drama, the genre of the *Trauerspiel*, the theory of Benjamin's allegory (a Benjamin read *with* Freud and Lacan) or silence will overcome the distance between the boundless mourning of the ancient Greeks and its modern impossible counterpart. The Christianization of the melancholic meditation occurs actually through Hamlet, the character that binds the ancient and the medieval melancholy and decentralizes modern subjectivity.

In the chapter *2. The theatricalisation of the theatre and the theatricalisation of the cinematic image* we define the concept of the "intimate cinema" in Bergman's Strindbergian TV film *After the Rehearsal/ Efter repetitionen* (1984). Bergman's cinema, having its source

in a theatrical *mise en abyme*, reveals itself as a palimpsest of multiple layers: the (oppressive weight of) memory, the characters' fantasies, the unnatural and emphatic dramatization, the intensifying presence of the body and the visage, the category of the serious comic, even the antitheatrical and so on. The chapter culminates in an "Excursus about the cinematic presence. Modern theories of film and theatre: from Bazin to Metz". For obvious reasons, the second chapter constitutes the preamble of the section 2.1. *Strindberg and Bergman – arguments and influences* where we shall unveil the Strindbergian air (or even aura) of Bergman's oeuvre. Strindberg represents for Bergman the symbolic master, the father who could not be killed, a ghostly figure similar to Hamlet's dead father incarnated literary *ad infinitum* in every creation (whether confession or film script) grasped by means of a genuine language "from within the flesh". In short, Bergman's literary creations *copy, imitate* and *edit* the Strindbergian pattern, whereas his films, as we shall see, *filter* it out and *re-essentialize* it. And the relationship with Strindberg remains a consanguineous and transcendental one (despite the moments of disgrace sent by the playwright from the afterworld), Bergman being probably the most established director not only in a national artistic tradition (in the silent Scandinavian film, following in the footsteps of Victor Sjöström, but also in the literature of this space, following in the footsteps of Selma Lagerlöf, Pär Lagerkvist, Stig Dagerman, Erik Lindegren, Lars Ahlin, Swedenborg, Hamsun, Kierkegaard, C. J. L. Almqvist etc), but established also in the European cinema and literature (he declared that he was deeply influenced by the whole modern theatre from Shakespeare onwards, by the Russian novel, by the French existentialism etc). At the same time, the film critique writes about the birth of a unique and independent body, the *strindbergmanism*, encompassing the fruit of all mutations/metamorphoses. In the beginning of the section 2.2. *The cinematograph – a spectral reflection of the world in miniature* we shall reconsider the cinematic novel of Luigi Pirandello *The Notebooks of Serafino Gubbio, Cinematograph Operator* in terms of a meditation on the human being of the actor disassembled catachrestically (an idea originated in the expression "the hand turning the handle"), also in Edgar Morin's terms of "real image – reality of imagination", in order to examine Bergman's conception of fluidity/ impalpability/transsubstantiation of Alexander in *Fanny och Alexander* (1982). Claimed to be an *ars cinematica antiqua*, Bergman incorporates in his films not only the perfect realism of the Lumière brothers, but also the exaggerated irrationalism of Georges Méliès. For Alexander (as for the little Ingmar), the magic lantern represents an imaginary prosthesis of his being through which he fails to deliver the truth. The last section of the chapter, 2.3. *The rest of the representation, analogue of the Green Bag*, will resume with some reflections on Strindberg's

remnants of writings collected in a green bag – just like The Ingmar Bergman Archives from Swedish Film Institute in Stockholm, they refuse any sort of interpretation, they elude representation. Besides, Strindberg's theories concerning the modern drama (manifest not only in the *Preface to Miss Julie*) deplore a modern theatre that still has not found a suitable form to express the new tragic content; thus, the rest of representation arisen from the death of representability moves towards the creation of an "absolute and primary" drama (Peter Szondi) that would represent itself.

If the first chapters of our thesis contain introductory and masked considerations regarding the theme of the pain of the innocent (detached from adjacent contexts), the entire third chapter will be structured according to the method of comparison, by examining the work of the two artists for similarities and differences. Therefore, the section 3. *The «nostalgia of the paradise»*. *The guilty innocent* analyses the first part of Strindberg's *Inferno* (a volume that contains the description of the fits of persecution mania he had in Paris between 1894-1896) in correspondance with Bergman's film *The Virgin Spring/Jungfrukällan* (1960). On the edge of a religious conversion to Catholicism, the Strindbergian self believes that it will be delivered both through the suffering of the Crucified and the figures of Job or Ahasverus, and God appears in his thoughts as Hidden or Unknown. The Bergmanian films, especially the trilogy (*Through a Glass Darkly, Winter Light, The Silence*), is thematically devoted to the same spiritual crises and psychic pains that Strindberg described in *Inferno* and *Legends*. The hostile and alienated divinity in *The Virgin Spring* foreshadows the voided and hermetical divinity in the trilogy, *i.e.* it foreshadows the manner in which the unfathomable deity opens the abyss of silence between the humans. Therefore, we will show that Töre (*The Virgin Spring*) supports a *quia absurdum*, by confessing to God, in a *tête-à-tête à la Hamlet* that, although he does not understand His cruelty that allowed the murder of the innocent child, he will build a church "with his own hands". In addition, the section 3.1. *Deus Absconditus. The divine aggression* will explain that in the second part of *Inferno* (composed of II and III – *The Inferno of Love/ Jacob Wrestling with the Angel*, united under the name of *Legends*, 1898), Strindberg applies a Swedenborgian interpretation to all the spheres of his existence, from the "improvement" of the self to its "growth". To be more precise at this point of our demonstration, the Strindbergian self in *Jacob Wrestling with the Angel* wants to endure multiple torments in order to experience the "crucial operation" of the extinction or spiritual recovery in order to die completely for the world, but stay alive. At the end of *Jacob Wrestling with the Angel*, although the self opens itself to the feeling of hope from the New Testament, Strindberg does not accept the cross as the symbol of Christ's suffering for the

humans - the Swedish author remains instead a seeker of the immutable. Having a parallel construction similar to chapter 3, the second half of section 3.1. will focus on the unbearable silence of God that rewrites the voiceless human communication. After outlining a few remarks on "the dance of death after death" in Strindberg's play *Isle of the Death* (*Toten-Insel*, 1907), we will proceed to Bergman's film *Through a Glass Darkly* (*Såsom i en spegel*, 1961). Our hypothesis is that, if before the *trilogy of God's silence* Bergman's films were using religious motifs or they were primarily focused on a religious topic, eminently of Lutheran origin, after the '60s God forfeits its divine validity, the symbols turn into theological residues and faith is rejected in favor of a redemptory love: the one who cannot love is the most miserable one. Accordingly, even if Karin sees God as a spider and she is doomed to peer nebulously, she remains the catalyser of the male characters (Minus and David), *Deus Absconditus* appearing under different faces - *incertus, remotus, otiosus*. But at the centre of our chapter lays the meticulous spiritual "dissection" of the minister Tomas Ericsson (Bergman, *Winter Light/ Nattvardsgästerna*, 1962) – 3.2. *The forms of grievance. Misfortune and culpability*. By recreating both Dreyer's invisible diagonals of the cross and the motif of the human at God's mercy, moreover by giving a new significance to the Kierkegaardian inheritance (of the polemical singularity) or Strindberg's/ Ibsen's characters (*The Stranger – The Road to Damascus/ Till Damaskus*, 1898, 1900-1901; *Brand – Brand*, 1866), Bergman achieves through Tomas a special form of aporetic masculinity. Firstly, even if God would have shown his face, it would have been the sketch of an inaccessible visage, and, apparently, Tomas does not want to fight a *Faceless God*. Secondly, Tomas comes to understand Christianity as described by Kierkegaard: as a contemporary experience of the humility of Christ in the Gospels. Thirdly, Tomas represents a shabby and misplaced human being, since he maintains the Eucharist in a decayed, obsolete ritual. Fourthly, if God would have shown his face, Tomas had died because no one can see His face without dying (the analysis of Luther's concept "Coram Deo" - a vital direction of our thesis). Finally, the Strindbergian self succeeds to stand before the deity, having already internalized the burning of His gaze.

In the chapter 4. *Eternity versus instant. The time of the anathema* we shall try to demonstrate, for a critique of the cinematography of the time, that in *The Seventh Seal/ Det sjunde inseglet* (1957) the age is revealed demonically, in a subverted manner: Antonius Block experiences the fact of being-thrown-into-the-world and into the exile of interrogations, and time does not only estrange itself from its origins, but it is also cancelled in an event that occurs only at the end of the film: in a privileged moment when life blends with death (*kairos*

versus *chronos*). Indeed, above all we affirm that the instant preserves the mode of presence (even the presentification) of the cinematic image – the privileged instant (*l'instant privilégié* – to speak with Deleuze), the decisive instant that transforms, for instance, the photography into a photogram, or dramatizes the motif of the sky and the portrait of the father as a punitive God (Bergman's script-novel *Sunday's Child*). The last pages of this chapter, an *Excursus on the (privileged) instant* examine the notion of the reversibility of the cinematic time; the time of the troubled memory generates a sort of time that is incorporated in space – the category of *l'espace-temps* that would make human holiness or the existence of a tragic and significant world possible (and at this point it becomes inevitable that we write about the issue of the Deleuzian *l'instant privilégié* versus *l'instant quelconque*).

If before the *Inferno* crisis Strindberg was the exponent of the illusionistic-naturalistic drama (*The Father, Miss Julie*), thereafter he realigns his writing towards a non-illusionist drama (where the conflict with the self and the divine prevails – *The Road to Damascus, A Dream Play, The Ghost Sonata*). In the chapter 5. *The burden of the sin – between repugnance and elevation* we point out that the wanderdrama *A Dream Play* (*Ett drömspel*, 1902) circumscribes a sad game of worries, a game delimited by mourning and sadness (Swed. *sorgespel*). In fact, in her pilgrimage on earth, Agnes (a character from the caste of the Crucified, specific to both Strindberg and Bergman) explores the entangled cavities of the *psyché*; what she finds is the death of man who speaks the language of pain, sorrow and complaint. Besides, we shall analyze in correspondance Strindberg's "The mills of the universe"/ "The mills of God" and Bergman's legend of the watchmaker. The humiliation suffered by Agnes thus represents the first step to 5.1. *Humiliated son, annihilated father. Versions of forgiveness*; based on a biographical and (hyper)eloquent element, the ritual of punishment of the little Ingmar by his father, the minister Erik Bergman, determines similar thematic occurrences in several of his works: in the novel *Sunday's Child*, in the script of the film *Hets* (1944, directed by Alf Sjöberg), in *Wild Strawberries* (*Smultronstället*, 1957), in *Shame* (*Skammen*, 1968), in *Winter Light*. Bergman concedes that as he was growing older, the wound caused by the impossibility to forgive grew bigger and bigger, while the figure of his father diminished in the distance. On the other hand, Strindberg regarded throughout his entire life his father as a hostile power (*The Son of a Servant/ Tjänstekvinnans son*, 1886), a hostility that vanishes with the annihilation of the father (*Father/ Fadren*, 1887; *The Dance of Death/ Dödsdansen*, 1900; *The Pelican/ Pelikanen*, 1907).

In the first two parts of our paper we choose to describe the pain as a routine of the soul, as an individual and private oddity, as an intimate experience with the humanity of

qualitative solitude (as seen by Bergman) or with the punishment for some unknown and forgotten sins committed in an earlier/ supraterrrestrial existence (as seen by Strindberg) and implicitly as in a state of continuous lurking. Beginning with the third part (*From the inside to the outside*) and with the chapter 6. *The body and the solitude of pain* we intend to depict the utter solitude, a particular type of Strindbergian solitude that arises only in each other's company, based upon Paul Ricoeur's article "La souffrance n'est pas la douleur", as well as on his study *Philosophie de la volonté II. Finitude et culpabilité*. In Strindberg's play *The Ghost Sonata* (*Spöksonaten*, 1907), but also in Bergman's film *Autumn Sonata* (*Höstsonaten/ Herbstsonat*, 1978), pain penetrates the fragile body, being thus transfigured into sufferance; the pain cannot last without a permanent influx of corporeality, without manifesting itself visibly. The chamber film with musical form *Autumn Sonata* (Swed. *kammarmusikfilm*) borrows from the proto-expressionistic and proto-surrealist drama *The Ghost Sonata* not only the Strindbergian pattern of *kammerspel* (Swed.) articulated through a series of incisive monologues, but also the contemplation of sin organized in concentric and stuffy circles. In 2000, when Bergman staged *The Ghost Sonata* at The Royal Dramatic Theatre in Stockholm (Dramaten, Målarsalen), he achieved a morbid ambiance of premonitory laughters, dark and hallucinatory, symptomatic of the Judgement Day – the stage review wrote about the strokes of vitriol and sulfur so symptomatic for the tradition of Swedish theatre. In the section 6.1. *The human being facing the wholeness of life. Words of silence* we shall examine Strindberg's silent voice in the novel *Alone* (*Ensam*, 1903) expressed in a rhetoric of death; it is a silence experienced together with the dramatic figure of vivisection – a penetration into the interiors impossible to observe with the naked eye, a dissection of *mimesis* itself, a post-mortem examination of the soul. Similarly, the agony of the suffering Ester in *The Silence* (Bergman, *Tystnaden*, 1963) is built on the need for love, compassion and grace, and her passage to death is marked by the great solitude and the monolithic silence of the other (her sister Anna). A fundamental section of our paper, since it surprises the self-referential tragic of modern drama, is section 6.2. *The body-tomb at the expense of «l'intercorporéité»*, realized in two layers: firstly, the suspended, dreamless dream of Peter Egermann in Bergman's film *From the Life of the Marionettes/ Aus dem Leben der Marionetten* (1980); secondly, the body-tomb of the Bergmanian characters that rewrites Antigone's desire of self-sacrifice: to be locked alive in a tomb – Lacan's "l'entre deux morts" (S. Freud, the essay *Das Motiv der Kästchenwahl*, 1913; Hélène Théodoropoulou, the article „Le corps eschyléen tragique: une concrétion difficile”; Søren Kierkegaard, "The Tragic in Ancient Drama Reflected in the Tragic in Modern Drama"; Jacques Lacan, *Séminaire VII: L' éthique de la psychanalyse*,

1959-1960). Undoubtedly, the modern character – Strindberg's, Ibsen's or Bergman's – collapses into himself, shackles himself in the following spaces: a palace, the bed-tomb (*pietà* or *lit de parade* of the corpse), a chamber, a tower, an internal stage, a closet (of repented sins), a human cage, watches, under or onto a table (recurrences of the Last Supper), a sanctuary, a nursing home, a cradle, a piano etc. – realms of (self) reclusion; enclosed, concentric and barred spaces of human sacrifice, a convolution of space theatrical in its own void, an augmented intimate atmosphere of Strindberg's chamber plays.

The act of approaching the lens of the cinecamera to the human face (the close-up) represents for Bergman the distinguishing quality of film and the possibility to penetrate the shady field of suprareality. In the chapter 7. *La «dévisagéification» du visage [Deleuze]*, starting from the cinematic conscience of Dziga Vertov's *kino-glaz* or from Gilles Deleuze's "la perception gazeuse", we shall investigate the manner in which Bergman, in order to separate the foreground and the background, creates "a dramatization of the visage" – an essential connection between the cinema, the theatre and the idea of "visage". The intertwining of face and movie camera, „a face facing a face”, reaching further than the gaze gives a feeling of completeness in Bergman's films of a stylized realism; a stylization that evolves into a "phenomenological realism" (Amédé Ayfre) which provides a frame beyond space and time. At the same time, making use of a "caméra-stylo/ style" (Alexandre Astruc), Bergman attains the nudity of the visage and its inhumanity – *i.e.* its desire to ingurgitate both the outer and the inner reality. Thus, the originality and the distinguishing quality of cinema resides in the possibility of the cinecamera to approach the human face and to bring it to the stage of a ghost (Deleuze and "la fantomalité"/ "the vampire"), by following probably Dreyer's example in *La Passion de Jeanne d'Arc* (1928). On the other hand, the visage seems captured inside the close-up as it seeks redemption outside the cinematic frame (Noël Burch) – the only thing that it finds being an empty space. The visage donates its visual aspect/ mask (Lat. *persona*) and, subsequently, it retrieves itself. Deleuze (commenting on the philosophy of Bergson), considers that the affect is expressed in the visage itself; the face is a close-up and the close-up is the face; together they form the "affection-image"/ "l'image-affection"; We can classify the visage in Bergman's films in four categories: the split face/the face torn between light and shadow, the pressed face, the opposition face versus profile and, finally, the close-up which tightly frames the face in all its details. That's the reason why the illustrative and dense section 7.1. *Bergman and the nudity of the visage. The emptiness of space* describes *Persona* (1966) as the very ontology of cinema, charged with the "personal agony" of the artist and with the "passionate agonized relationship" (Susan Sontag) between two women

(the film is influenced by Strindberg's play *The Stronger/ Den starkare*, 1889). Moreover, in the given context, the close-up fractures the narrative discourse, the visage is fragmented and all the characters incorporate or somatize these wounds under the form of symptomatic disfigurements. Her visage filmed either in opposition to Alma's profile, or pressed by the frame or, quite on the contrary, expanded in voluptuousness, Elisabet falls into a catatonic silence and refuses all symbolic order – finding it impossible to choose between *being* and *signifying*. This silence seems to utter the language of defeat and the tragedy of consciousness. Whereas in Bergman's work the close-up devours the visages, it engulfs them in its void and effaces them (a nudity of the visage more articulated than the one of the body), Antonioni effaces not only the visages, but also the actions of the characters, being fascinated by the imaginary potential of the void. In the section 7.2. «*Le sentiment- chose*» and the *theatrical representation of pathos* we shall interpret the cadaveric and "alive" rigidity of Carl Åkerblom's character from Bergman's TV film *In the Presence of a Clown/ Larmar och gör sig till* (1997) with his body in the shape of a cross by referring to the following theories: the excessive theatricalisation, the visage as a prison that engulfs the secondary emotions for the benefit of a dominant feature – to speak with Deleuze and "le sentiment-chose", the theory of the theatrical representation of pathos (Eisenstein) and so on. The last section, 7.3. *The visage of the corpse. The impossibility of dying* reveals the tendency of some Bergmanian characters to be beings of passage (Elisabet from *Persona* and Agnes from *Cries and Whispers*), fascinated by the word *nothing* (Swed. *ingenting*). At the time, when the irrepresentable decides for representation, the viewer experiences the pain of the character's body: the magical power of the corpse is kept alive through the memories of the others. Although the irrepresentable emerges, the corpse in *Cries and Whispers/ Viskningar och rop* (1972) rejects any representation; in Bergman's films it is not the dying man who agonizes but the one who has already died, the one who finds himself in the purgatory, in the impossibility to die. Likewise, Carl Th. Dreyer's film from 1955 *The Word/ Ordet* predicts an excess of pain of life. Suspended „entre deux morts" (J. Lacan) or in an "immortality of death" (J. Starobinski), the feminine characters of Elisabet (*Persona*), Inger (*The Word*) or Agnes (*Cries and Whispers*) experience Antigone's desire of self-sacrifice: locked alive in a tomb – an anticipated (self)death, a mourning of the self.

As we have stated above, *Remnants* is the frame of a fluctuating, inconsistent pain that has not yet discovered its forms of expression neither for Strindberg, nor for Bergman; thus, in the chapter 8. *From «lumen opacatum» to the expressionist cry* we shall reveal the expressionistic techniques of lyrical abstractionism (Deleuze) and of phosphorescent

stylization, all reminiscences of German Expressionism or of Hollywood's Film Noir – techniques used by Bergman in *The Hour of the Wolf/ Vargtimmen* (1968). The apocalyptical language of the painter Johan Borg (similar to the language in Strindberg's poem *The Wolves are Howling*) shows the ability of the expressionistic spirit to magnify and to recombine the meanings of its thoughts. A translucent and Faustian character, Johan is "devoured" at the meal of the man-eaters and he becomes a man-eater himself; the non-organic life of things is transformed into a "vie non-psychologique de l'esprit" (Deleuze) when Johan's exacerbated lucidity manifests as a desperate pursuit of nothingness – he lives the moment of loss of his own life. At the completion of the hour of the wolf, Johan either loses his voice and becomes a bird (Niobe in her sorrow), or he actually ends up speaking the mechanical language of birds (of semivowels) similar to president Schreber. In the chapter 9. *Anagnorisis. The radiations of the ego, the pain of the identification* we shall describe the strange identification experienced by the actor of Bergman's actor in the moment of *anagnorisis* – a pain originated in Strindberg's radiations of the ego (*Ausstrahlungen des Ichs*). Therefore, we will demonstrate that the radiations invoke not only the writing in the first person singular, but also an autobiographical (and egotistical) discourse: by placing his ego on the stage, the playwright's world becomes a psychic experience, a daily dream dreamt with eyes wide open. On that account, in order to re-cognize himself, the *total* and *stylized* Bergmanian actor has to commit a crime in the film *The Rite (Riten, 1969, TV film)* – the achievement of his *persona* corresponding to the elaborated completion of an assassination –, since the black sun of the ancient tragedy appears before him. The last chapter of our work aims to render a double homage – 10. «*Stones... through years...* » – a *poetics of the memory of Ingmar Bergman and Tomas Tranströmer*. Whereas in Bergman's work (be it film or confession) the past is not simply repudiated, but it becomes a paradigm of the present time, *nourishment/ memorial* embraced with eschatological reflection (the transcendental past), in the case of Tranströmer – the poet submitted to the completeness and responsibility of Memory –, the souvenir is always actual, *i.e.* actualising an eternal present. To conclude, Tranströmer intends to live in the realm of *now* by means of his souvenir, to vibrate conjointly with the imponderable power in the topos of the unfinished creation, especially as only the dead are capable to decipher the mystery of the poet's souvenirs.

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