

“Pansarskeppet kvinnligheten” deconstructed

A study of Eva Dahlbeck’s stardom in the intersection between Swedish post-war popular film culture and the auteur Ingmar Bergman

Saki Kobayashi

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Supervisor: Maaret Koskinen



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Abstract

Eva Dahlbeck was one of Sweden’s most respected and popular actresses from the 1940s to the 1960s and is now remembered for her work with Ingmar Bergman, who allegedly nicknamed her “Pansarskeppet kvinnligheten” (“H.M.S. Femininity”). However, Dahlbeck had already established herself as a star long before her collaborations with Bergman. The popularity of Bergman’s three comedies (*Waiting Women* (*Kvinnors väntan*, 1952), *A Lesson in Love* (*En lektion i kärlek*, 1954), and *Smiles of a Summer Night* (*Sommarnattens leende*, 1955)) suggests that they catered to the Swedish audience’s desire to see the star Dahlbeck. To explore the interrelation between Swedish post-war popular film culture and the auteur Bergman, this thesis examines the stardom of Dahlbeck, who can, as inter-texts between various films, bridge the gap between popular film and auteur film. Focusing on the decade from 1946 to 1956, the process whereby her star image was created, the aspects that constructed it, and its relation to her characters in three Bergman titles will be analysed. In doing so, this thesis will illustrate how the concept “Pansarskeppet kvinnligheten” was interactively constructed by Bergman’s films, the post-war Swedish film industry, and the media discourses which cultivated the star cult as a part of popular culture.

Keywords

“Pansarskeppet kvinnligheten”, Eva Dahlbeck, Ingmar Bergman, Swedish film stars, Post-war Swedish popular film culture and media discourses, *Waiting Women*, *A Lesson in Love*, *Smiles of a Summer Night*, Richard Dyer, *Filmjournalen*

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Introduction

1. Eva Dahlbeck - "Pansarskeppet kvinnligheten"

Eva Dahlbeck was the queen among Bergman's female actors around this time. The personification of "Pansarskeppet kvinnligheten", ...and Sweden's own femme fatale.¹

Eva Dahlbeck (1920-03-08 – 2008-02-08) was one of the most popular and respected stars in Swedish film and theatre from the 1940s to the 1960s.² She screen-debuted in *Ride Tonight!*³ (*Rid i natt!* Gustaf Molander, 1942), broke through with the role of a housemaid of a quick mind in *Brita in the Merchant's House* (*Brita i grosshandlarhuset*, Åke Ohberg, 1946),⁴ and established her top star status with the role of a strong peasant mother in *Only a Mother* (*Bara en mor*, Alf Sjöberg, 1949). However, it was mostly her performances as "the dazzling, quick-witted, sexy, intelligent dream woman"⁵ in the films by Ingmar Bergman, above all, *Smiles of a Summer Night* (*Sommarnattens leende*, Ingmar Bergman, 1955),⁶ which cemented her name in film history both nationally and internationally. The unique nickname, "Pansarskeppet kvinnligheten" ("H.M.S. Femininity"),⁷ which the director allegedly gave her, continues to humorously decorate the actress as if it were the signature on his oeuvre.

Dahlbeck and the other actresses in the "Bergman stable",⁸ such as Harriet Andersson, Bibi Andersson, Gunnel Lindblom, and Ingrid Thulin, have been named as being the indispensable resources for the auteur. Most of the debates on the female characters they

¹ "Eva Dahlbeck var drottningen bland Bergmans kvinnliga skådespelare vid den här tiden. 'Pansarskeppet kvinnligheten' personifierad, ...och Sveriges egen femme fatale." (Charlotte Ljunggren, "En lättsam Bergman", *Dagens Nyheter*, August 6, 2007, 18.) In this thesis, when I cite Swedish sources, I will give my own translations in my discussion and the original texts in footnotes.

² Lars Gustaf Andersson et. al., *Historical dictionary of Scandinavian cinema* (Lanham, MD: Scarecrow, 2012), 111.

³ As for the English titles of the Swedish films, I principally consulted Lars Åhlander ed., *Svensk filmografi 4, 1940-1949* (Stockholm: Svenska filminstitutet, 1980) and Lars Åhlander ed., *Svensk filmografi 5, 1950-1959* (Stockholm: Svenska filminstitutet, 1984). When the English titles for the films or for the plays are not found, I will give my own translations.

⁴ Hereafter referred to as *Brita*.

⁵ "De granna, slagfärdiga, sexiga, intelligenta drömkvinnor" (Leif Furhammar, "Slagfärdiga porträtt", *Dagens Nyheter*, February 10, 2008, 6.)

⁶ Hereafter referred to as *Smiles*.

⁷ Andersson, et. al., *ibid*.

⁸ "Stall Bergman" (Bengt Forslund, *Bengt Forslund presenterar filmstjärnor: en bok om svenska skådespelerskor i världen* (Stockholm: Alfabet, 1995), 10.)

enacted mention the actresses in passing,⁹ but Dahlbeck is unique in this context. Margareta Höök, in her classical writing on “Bergman and the women”,¹⁰ emphasises the director’s highest dependence on the actress: “The other two woman types have continuously been possible to taken over by new hands, but there is only one ‘Pansarskeppet Kvinnligheten’”.¹¹ Molly Haskell, who examines “the women of Ingmar Bergman”,¹² also points out Dahlbeck’s uniqueness, arguing that “she is not a Bergman ‘type’”.¹³

In relation to the autonomy of Dahlbeck that these writings slightly suggest, Bergman’s own comments on the actress is also worth discussing. In his autobiography, Bergman confesses that many of Dahlbeck’s roles were modelled on his third wife, Gun Hagberg: “In the incomparable Eva Dahlbeck, I found her[Hagberg’s] interpreter. The both [ladies] together succeeded in materializing my often obscure texts, thus demonstrating indomitable femininity in a way I had never dared imagine”.¹⁴ While his admiration for his ex-wife and the actress implies the very personal relation between Dahlbeck’s roles and Bergman, it also alludes to, paradoxically enough, the auteur’s willingness to give up his authorship of “Pansarskeppet kvinnligheten”.¹⁵

Interestingly, the origin of the nickname was at first unclear, as one of the first mentions in 1955 credited it to Dahlbeck’s co-star Gunnar Björnstrand, and its signification was

⁹ See, for example, Margareta Ekström, “Ingmar Bergman i kvinnoland”, *Hertha*, 48, no.2, 1961, 16-17, 31; Joan Mellen, *Women and their sexuality in the new film* (New York: Horizon Press, 1973), 106-127; Birgitta Steene, “Bergman’s portrait of women: Sexism or suggestive metaphor?” in *Sexual stratagems: the world of women in film*, ed. Patricia Erens (New York: Horizon, 1979), 91-107.

¹⁰ “Bergman och kvinnorna” (Marianne Höök, *Ingmar Bergman* (Stockholm: Wahlström & Widstrand, 1962), 84-94.)

¹¹ “De andra två kvinnotyperna har ideligen kunnat föras över på nya händer, men det finns bara ett »Pansarskeppet Kvinnligheten»[sic!].” (Ibid., 89.) The author names the woman type enacted by Dahlbeck as “the triumphant Venus” (“den triumferade Venus”, ibid., 89), while she calls the other two as “kalla Diana” (“cold Diana”, ibid.) and “Hebe” (Ibid., 90).

¹² Molly Haskell, *From reverence to rape: the treatment of women in the movies. 2. ed.* (Chicago: Univ. of Chicago Press, 1987), 314.

¹³ Ibid., 317.

¹⁴ Ingmar Bergman, *Laterna magica* (Stockholm: Norstedt, 1987), 201. The citation was taken from Ingmar Bergman, *The magic lantern: an autobiography*, trans. Joan Tate (University of Chicago Press ed. Chicago: University of Chicago Press, 2007), 171. In citing, I have changed the word “women” to “ladies” which is nearer the original “damer”.

¹⁵ Although my own focus does not lie in Bergman as an auteur or in his authorship itself, the previous studies that tackle Bergman’s self-fashioning and its interrelation with the popular press in myth-making are worth mentioning. See, for example, Janet Staiger, “Analysing self-fashioning in authoring and reception”, in *Ingmar Bergman revisited: performance, cinema and the arts*, 89-106; Jono Van Belle, “Re-conceptualizing Ingmar Bergman’s status as auteur du cinema”, *European Journal of Cultural Studies*, 20, no.5 (2017): 1-15, accessed May 9, 2018, <http://journals.sagepub.com/doi/abs/10.1177/1367549417718211>. Regarding this, see footnote 16 and Conclusion.

sometimes ambiguous.¹⁶ Nevertheless, it is certain that it first appeared around the release of *Smiles* and was inspired by Dahlbeck, who played the leading role of Desirée Armfeldt. The reason why the nickname came to be strongly associated with Dahlbeck is, seemingly, that it was thought to epitomise the image of the actress. A magazine article from 1956 exemplifies this: “Pansarskeppet kvinnligheten ... Striking power, liveliness, — temperament, intelligence — *everything was Eva Dahlbeck from the beginning.*”¹⁷

Who is, though, “Eva Dahlbeck” here? The actress Dahlbeck had appeared in almost forty films by various directors by that time and performed on stage on a regular basis. In addition, the film star Dahlbeck appeared in advertisements or in the press. The newspaper or magazine articles about not only her films but also her private life offered a glimpse of the woman Dahlbeck, who was a happily married mother. From this perspective, “Pansarskeppet kvinnligheten” appears to be a much more complicated construction than an oeuvre by the auteur Bergman. What is it, then?

To answer this question, the following study will analyse some particular facets that comprise the stardom of Eva Dahlbeck. In so doing, I do not intend to attribute the authorship of “pansarskeppet”, which can be interpreted both as Dahlbeck’s image and the characters she played in Bergman’s films, to a certain agency. Rather, my interest lies in how the former was created and how it was related to the latter, because I believe that the investigation into these issues can offer new insights into not only Bergman’s career but also Swedish film during the post-war years when Dahlbeck became one of its largest stars.

¹⁶ Gunilla Holger, “Här hemma”, *Bildjournalen*, no.46, 1955, 18. See also, “Gunnar Björnstrand, okänd kändis”, *Dagens Nyheter*, January 26, 1969, 19. In some cases, the inventor remains anonymous. See, for example, Bosse Sandström, “Man talar idag om...”, *Aftonbladet*, August 17, 1992, 43; Åke Berglund, “...Eva Dahlbeck som hoppade av från rampljuset”, *Aftonbladet*, January 23, 1983, 13. In other sources, the concept does not refer to Dahlbeck but is used as the expression for the archetype of woman or femininity itself. See, for example, Bo Strömstedt, “Vad tyr du dig till, Ingmar Bergman?”, *Expressen*, February 16, 1969, 1; KAJENN, “Livet ett sjöslag”, *Svenska Dagbladet*, March 6, 1973, 12. The fact that the nickname has nevertheless been recognised as Bergman’s invention might exemplify the process by which Bergman’s own narratives and media discourses interactively created his persona as a womaniser or an expert on women. (Van Belle, 7-9.) Bergman’s comments on Hagberg and Dahlbeck can be understood as an example of his self-fashioning which conceptualises these two women into his ideal woman who conquers Bergman as a man “incapable of love”. (Ibid., 8) By doing so, Bergman seemed to successfully involve his collaborator Dahlbeck into his own myth-making, thereby consolidating the concept “Pansarskeppet kvinnligheten” that defines the actress by her roles in the director’s films despite her own image. Regarding this, see also Conclusion.

¹⁷ “Slagkraften, livligheten, — temperamentet, intelligensen — allt var Eva Dahlbeck från början.” (“Hon är en verklig Eva”, *Bildjournalen*, no.37, 1956, 12, emphasis mine.) In relation to this, the later comment on Dahlbeck by Kenne Fant, who co-starred with her in *The People of Simlång Valley* (1947), is intriguing: “She was already ‘pansarskeppet Kvinnligheten’ [sic!] there[in the film].” (“Hon var redan där ‘pansarskeppet Kvinnligheten’ [sic!]”) While this poses a chicken-or-egg-question, it also testifies how the concept of “Pansarskeppet kvinnligheten” was interchangeable with Dahlbeck’s own image even out of the Bergmanic context. (Jonas Sima, “Karla-karlen”, *Expressen*, September 27, 1997, 17.)

2. Research aims: Bergman, stars, and popular culture

The importance of actors in Bergman's films has rarely been studied within the long-predominant auteurist discussions, despite his repeated working with a troop of actors which garnered attention in relation to the concept of collective authorship.¹⁸ This testifies the observation by Richard Dyer, one of the pioneers of academic study of film stars, about the auteurist criticism which "usually privilege the director over the star in their collaborative interaction."¹⁹

One of the few studies of this issue is Maaret Koskinen's analysis of "typecasting" in Bergman's filmic and theatrical productions.²⁰ As he admitted himself, Bergman habitually wrote certain roles for certain actors, which meant that the actors' own properties had decisive impacts on the creation of their characters in its inception. The actors, in turn, developed their own image through their contributions to his works. This "typecasting" reminds us of the Hollywood practice.²¹ In this regard, it even seems that Bergman created his own star system that functioned in his personal dream factory.

According to Koskinen, this process was more evident in later years when "Bergman became... Bergman".²² One of the most explicit examples of such 'Bergman stars' is perhaps Max von Sydow, whose major filmic career began with the role of the knight in *The Seventh Seal* (*Det sjunde inseglet*, 1957)²³ and became one of the most recognisable faces of Bergman's films in the following years. By contrast, Åke Grönberg in *Sawdust and Tinsel* (*Gycklarnas afton*, 1953) is named as an unfamiliar example. Koskinen states that the actor's image that was created outside Bergman's films displayed "a strange blend of the expected and the unexpected"²⁴ in his role as a prototype of the Bergmanic melancholic artist.

Like Grönberg, Dahlbeck had already established her own image in her pre-Bergman career. However, her role in Bergman's films was thought to "fit" Dahlbeck's image very

¹⁸ See, for example, Graham Petrie, "Alternatives to Auteurs", *Film Quarterly*, 26, no.3 (1973): 33; Bruce F. Kawin, *How movies work?* (Repr. Berkeley: Univ. of Calif. Press, 1992[1987]), 294; Richard Dyer, *Stars. New ed.* (London: BFI Publ, 1998), 151-152.

¹⁹ Dyer, 155.

²⁰ Maaret Koskinen, *Ingmar Bergman: "Allting föreställer, ingenting är": filmen och teatern - en tvärestetisk studie* (Nora: Nya Doxa, 2001), 108-127.

²¹ *Ibid.*, 123.

²² "Bergman...blev Bergman" (*Ibid.*, 126.)

²³ He screen-debuted in *Only a Mother* as the first lover of the heroine that Dahlbeck played. Before *The Seventh Seal* he appeared in four films but with the small roles.

²⁴ "en säregen blandning av förväntat och oväntat" (*Ibid.*, 125.)

well, already in their first collaboration, *Waiting Women* (*Kvinnors väntan*, 1952). One of the reviewers wrote: “Eva Dahlbeck has never been better. It *fits* her to be tender, bantering, and challenging at the same time.”²⁵ Therefore, regardless of the genesis of Dahlbeck’s roles that is claimed to be both the actress and Hagberg,²⁶ it is apparent that the characters were accepted to reflect the actress’s image. In other words, they were greatly dependent on Dahlbeck’s image which was created by her previous career. This encourages us to consider the connection between Bergman’s films, which have been treated as auteur film all too often, and the contemporary Swedish film industry along with its surrounding culture, or more precisely, the star cult.

In relation to this, Bergman’s comedies with Dahlbeck are worth special attention. The fruitful result of *Waiting Women* led to the additional two titles, *A Lesson in Love* (*En lektion i kärlek*, 1954) and *Smiles*, both of which made enormous commercial successes in Sweden: The former became the longest-running film between 1954 and 1955²⁷ and the latter a record hit in the history of Röda Kvarn,²⁸ a first-run cinema owned by the production company Svenska Filmindustri (SF). Seemingly, Dahlbeck as a leading star was not a negligible factor for these successes.²⁹ Certain advertisements for the former only show her portrait (Fig.1),³⁰ while she was named first among the star ensemble in the latter.³¹ In this light, the popularity

²⁵ “Eva Dahlbeck har aldrig varit bättre. Det passar henne att vara öm, raljant och utmanande på en gång.” (The excerpt of the review of *Waiting Women* by Marianne Zetterström in *Idun* (Svensk Filmindustri’s press material, SFI archive), emphasis mine.) Concerning the details of the sources, see Method and material.

²⁶ Bergman recalls that the roles in *Waiting Women* were written for Dahlbeck and Björnstrand, who were, according to him, employed on permanent basis by SF. (Ingmar Bergman, *Bilder. New. Ed.* (Stockholm: Norstedt, 2008), 296.) However, the contract shows that Dahlbeck was employed by working day for this role, which makes the director’s words questionable. (The contract dated May 17, 1952, SF’s archive at SFI) At the same time, Koskinen’s study on Bergman’s early writings sheds light on the connection between the comedies with Dahlbeck and his literary works based on the complicated relationship with Hagberg. Therefore, the truth about the genesis is uncertain. (Maaret Koskinen, *I begynnelsen var ordet: Ingmar Bergman och hans tidiga författarskap* (Stockholm: Wahlström & Widstrand, 2002), 239-247.)

²⁷ “Biosmaken bättre än sitt rykte!”, *Expressen*, December 31, 1955, 12-13.

²⁸ SF’s advertisement for the film in *Biografägaren*, no.1 (1956): 30.

²⁹ Although the credibility of the news is not guaranteed, *Expressen* reported that the advertisements for *A Lesson in Love* at two cinemas in Lund were stolen with a headline “Eva Dahlbeck stolen”, which implies the context in which the film was received at that time. (“Eva Dahlbeck stulen”, *Expressen*, December 9, 1954.)

³⁰ See, for example, *Expressen*, October 11, 1954, 20. Similar advertisements only with her portrait frequently appeared also in *Svenska Dagbladet* and *Dagens Nyheter* during 1954.

³¹ “Ingmar Bergman has gathered a galaxy of stars around him. When in Swedish film has one seen so many actual female stars at the same time — Eva Dahlbeck, Margit Carlquist, Harriet Andersson, and Ulla Jacobsson.” (“Ingmar Bergman har samlat en vintergata av stjärnor kring sig. När i svensk film har man sett så många aktuella kvinnliga stjärnor samtidigt —”) (“Det handlar om kärlek”. *Bildjournalen*, no. 34, 1955, 44.) It is also worth mentioning that the film was presented as “Lesson in Love No.2” (“Lektion i kärlek nr2”), which suggests that *Smiles* was accepted as a continuation of *A Lesson in Love*, whose leading star Dahlbeck had gathered attention. The credit in the finished film shows the name of Ulla Jacobsson before Dahlbeck, but the latter comes first in most of the advertisements.

of these films implies the possibility that they catered to the audience's desire to see "a real Eva Dahlbeck".³²



Fig 1.

Thus, what is promoted is the reconsideration of Bergman's films in relation to Swedish popular culture which has seldom been tried in the international scholarship that "has insisted on putting Bergman in an exclusively auteurist/art cinema context."³³ In my view, focusing on Dahlbeck as one of the largest film stars in post-war Sweden offers different readings of Bergman's films, thereby enabling the contextualisation of auteur film in popular culture. Therefore, I regard Dahlbeck's stardom as an interesting study object. If the characters in Bergman's comedies were dependent on her star image, what did it look like? How was it created? How might it change? Also, how was it related to the Swedish film industry at that time?

By answering these questions, I aim to give a more nuanced picture of "Pansarskeppet kvinnligheten", which was interactively constructed by Bergman's films, the Swedish film industry in the post-war years, and the media discourses that cultivated the star cult as a part of popular culture. Consequently, I would like to reexamine Bergman's comedies which have tended to escape academic attention more often than his "masterpieces" after the mid-50s. In addition, I hope to add another case study on Swedish film stars who have obtained more academic attention over the past a few decades, which will be shown later in this thesis.

³² "Hon är en verklig Eva", 12.

³³ Maaret Koskinen, "From erotic icon to clan chief: the auteur as star", in *Stellar encounters: stardom in popular European cinema*, ed. Tytti Soila, (Eastleigh: John Libbey, 2009), 81.

3. Disposition of thesis

The following study will consist of three parts. The first two chapters will review the literature on two different fields in an attempt to give historical backgrounds and theoretical frameworks. The short chapter outlining the methods and material will follow them.

The main discussion about Dahlbeck's stardom will depend heavily on Richard Dyer's theorisation in his seminal work *Stars*. Following his model, the first half will analyse Dahlbeck's star image based on the research on various media texts,³⁴ while the latter half will concentrate on three characters she played in Bergman's comedies.

In the former, based on Dyer's idea of the contradiction in a star's image,³⁵ I will deconstruct Dahlbeck's image into two pairs of conflicting aspects and another complimentary pair: "Swedish" contra "international", "good wife/mother" contra "vamp", and "intelligent" and "independent". The analysis will refer to a study by Eva Blomberg, who investigates the representations of Swedish film stars in the magazine *Filmjournalen*,³⁶ as well as other previous discussions about Swedish popular film.

The latter half will closely analyse three characters: Karin in *Waiting Women*, Marianne in *A Lesson in Love*, and Desirée in *Smiles*. Using Dyer's concept of "fit"³⁷ and paying attention to the narrative of each film, I will consider how the different aspects in Dahlbeck's image are related to the constructions of these characters.

I have limited the period for my investigation to the decade from 1946 to 1956, as it was a prominent era for both Dahlbeck and Bergman. 1946 was a year of breakthrough for the former and of debut for the latter. 1956 became a year of international breakthrough for both with *Smiles*, which won the Special Jury Prize for "its poetic humour" at the Cannes Film Festival.³⁸ Since my interest lies in the process of how Dahlbeck's star image was conceptualised into "Pansarskeppet kvinnligheten", which came to existence in relation to *Smiles*, my study will not cover her career after it. Therefore, two additional Bergman titles with Dahlbeck, *Brink of Life* (*Nära livet*, 1958) and *All these women* (*För att inte tala om alla dessa kvinnor*, 1964), are out of the scope of my study. Dahlbeck's other films after *Smiles* will not be examined, either.

³⁴ Dyer, 60.

³⁵ Ibid., 34, 43.

³⁶ Eva Blomberg, *Vill ni se en stjärna? Kön, kropp och kläder i Filmjournalen 1919-1953*, (Nordic Academic Press: Lund, 2006).

³⁷ Dyer, 129.

³⁸ Birgitta Steene, *Ingmar Bergman: a reference guide* (Amsterdam: Amsterdam University Press, 2005), 220.

Literature review 1: Swedish film in post-war years

1. "Revival of Swedish film"

The decade between 1946 and 1956 belongs to one of the most fruitful periods of Swedish film. In fact, the concepts as the "revival"³⁹ or the "new/second golden age"⁴⁰ of Swedish film are familiar in several books on the comprehensive Swedish film history published from the 50s to 90s.⁴¹ Although these concepts are rather slippery, the film productions from the era of the so-called "revival",⁴² which arguably took place during the 40s and the 50s, are usually characterised by the enhancement of the artistic quality and the international recognition that was recovered since the silent era.

Nevertheless, it should be noticed that the concept of the "revival" is dependent on a certain view on the preceding period, or the 30s, which used to be referred to in a negative term as "a barren period".⁴³ The oft-mentioned event⁴⁴ that symbolises the "artistic wretchedness"⁴⁵ of the decade's productions is the meeting at Concert Hall in Stockholm in 1937. There, the cultural elites articulated their resentment towards the "low comedy"⁴⁶ in Swedish film.

However, such dismissive discourses on the 30s productions as artistic stagnation should be interpreted as an evaluation based on certain criteria, not as a historical account of the decade.⁴⁷ *Folkhemmets bilder* by Per Olov Qvist is one of the studies that encourages the

³⁹ Cowie, 30; Hardy, 23; McIlroy, 24.

⁴⁰ In Swedish, both terms "guldålder" (Furhammar, 191), which is an exact equivalence of "golden age", and "storhetstid" (Waldekranz, *Filmens historia Del 3*, 191; Furhammar, *ibid.*) are used.

⁴¹ The books I examined were: Forsyth Hardy, *Scandinavian Film* (London: Falcon Press, 1952); Gösta Werner, *Den svenska filmens historia: en översikt* (Stockholm: PAN/Norstedt, 1970); Peter Cowie, *Swedish cinema from Ingeborg Holm to Fanny and Alexander* (Stockholm: Swedish inst. [Sv. inst.], 1985); Brian McIlroy, *World Cinema 2: Sweden* (London: Flicks books, 1986); Rune Waldekranz, *Filmens historia: de första hundra åren. Del 2, Guldålder [1920-1940]* (Stockholm: Norstedt, 1986); Leif Furhammar, *Filmen i Sverige: en historia i tio kapitel* (Höganäs: Bra böcker i samarbete med Filminstitutet, 1991); Rune Waldekranz, *Filmens historia: de första hundra åren. Del 3, Förändringens vind [1940-1990]* (Stockholm: Norstedt, 1995); Tytti Soila, "Sweden" in Tytti Soila, Astrid Söderbergh Widding and Gunnar Iversen, *Nordic national cinemas* (London: Routledge, 1998), 142-232.

⁴² For the convenience's sake, I adapt this term which is also found in Kristin Thompson and David Bordwell, *Film history: an introduction. 3. ed.* (Boston, Mass.: McGraw-Hill, 2009), 351.

⁴³ Cowie, 23. See also, "the decline" (Hardy, 23) or "depression" (McIlroy, 22)

⁴⁴ Furhammar, 127-128; Hardy, 21; McIlroy, 24; Soila, 175-176; Waldekranz, *Filmens historia Del 2*, 844; Werner, 60.

⁴⁵ "konstnärliga uselhet" (Furhammar, 127.)

⁴⁶ Waldekranz, *Filmens historia Del 2*, 844.

⁴⁷ Among the compared books, Soila gives a more nuanced understanding of the 30s production.

reconsideration of such a negative view on the 30s. The author delves into how the films in the decade, many of which were publicly beloved, functioned as the machinery of self-projection for Swedish society under modernisation. Considering Qvist's argument that the "art-film perspective"⁴⁸ contributed to a biased view on 30s Swedish film, to discuss the improvement of the artistic quality itself potentially involves the problem of evaluative judgment. Nonetheless, it is a general understanding that more ambitious films with more serious subject-matters gradually increased somewhere around the end of the 30s towards the war years.⁴⁹

Such a shift is partly explained by the reformation of the major vertically-integrated companies. In the early 40s, two cultural profiles with academic backgrounds, namely, Carl Anders Dymling⁵⁰ and Rune Waldekranz,⁵¹ were employed as a CEO of SF and as a head of production of Sandrews respectively. Another factor for the "quality-conscious tendency"⁵² is the influence of WWII. The innovative character of the war-year productions was ascribed to the renewal of the Swedish film by some authors.⁵³ However, it was given some reservation, for example, in Jan Olsson's *Svensk spelfilm under andra världskriget*.⁵⁴ The authors who share Olsson's opinion⁵⁵ also place importance on the international recognition firstly brought by Alf Sjöberg's *Frenzy* (*Hets*, Alf Sjöberg, 1944), followed by his second global success, *Miss Julie* (*Fröken Julie*, 1951) and, even more significantly, by Bergman's breakthrough from the mid-50s.

Thus, there is no consistent vision of the "revival of Swedish film", but two points are worth emphasising. Firstly, the phenomenon tends to be associated with artistic, or "culturally valuable"⁵⁶ films in opposition to popular films that were regarded as the main staple of the

⁴⁸ "artfilmperspektiv" (Per Olov Qvist, *Folkhemets bilder: modernisering, motstånd och mentalitet i den svenska 30-talsfilmen* (Lund: Arkiv, 1995), 14.)

⁴⁹ Cowie, 27; Hardy, 21-23; McIlroy, 24; Werner, 63.

⁵⁰ Cowie 30; Furhammar, 177; MacIlroy 24; Soila, 176; Waldekranz, *Filmens historia Del 3*, 197; Werner, 62.

⁵¹ Furhammar, 178; MacIlroy 24; Soila, 176

⁵² "kvalitetsmedvetna tendenserna" (Furhammar, 179.)

⁵³ Cowie, 28; Hardy, 25; Werner, 63-64.

⁵⁴ Jan Olsson, *Svensk spelfilm under andra världskriget* (Diss. Lund: Univ., 1979), 63-70.

⁵⁵ Furhammar, 191-197; Waldekranz, *Filmens historia Del 3*, 213-216

⁵⁶ Soila, 176.

30s productions. Secondly, when the global acclaim that Swedish film recovered is highlighted, the influence of Bergman assumes a critical character.⁵⁷

In my view, these tendencies have made certain aspects of the period's Swedish film easily overlooked. In relation to the aforementioned "art-film perspective", Mariah Larsson's observation about the popular film magazine *Filmjournalen* is worth attention: "[I]t seems as if *Filmjournalen* during the 40s tried to reach both sides of what Andreas Huyssen calls 'the great divide' ... between popular or mass culture and modernism".⁵⁸ According to Larsson, the division between popular/mass culture, or Hollywood films, and modernism, or European art cinema, gradually became clear during the 50s.⁵⁹ The film's attraction as popular culture gradually decreased on the side of radio and TV, while its status as art was heightened. Therefore, in treating the film productions during the "revival", it is more reasonable to pay attention to such a paradigm shift than to situate them in the purely art-cinema context.

This also applies to Bergman's films. The fact that should not be missed is that his films from this period were deeply embedded in the star cult as a part of popular culture in Sweden. *Filmjournalen* presented every film by the director with large portraits of leading actors, many of whom were given featured articles as new stars.⁶⁰ Such a significance of Bergman in the domestic context has often escaped closer examination while his international achievements are emphasised, which testifies the second tendency in the discourses on the "revival". The relationship between his films and popular film stars such as Dahlbeck has not

⁵⁷ In one of the recent writings on the "revival", Fredrik Gustafsson also emphasises the artistic enhancement, which is in line with the earlier arguments. By contrast, his discussion is worth attention in that it seems to try to bring back Bergman into the group of the Swedish filmmakers during the period by identifying the 40s productions as "a New Wave" of Swedish film, instead of highlighting his exceptional position in the international context. However, the viability of Gustafsson's argument that the 40s as the sudden flowering season finished already in the 50s as the beginning of the fall that continued onward is questionable. For, it can be understood that the achievements during the film reform in the 60s, which corresponds to the New Wave in its customary use, were partly stimulated by the successes during the "revival". (Fredrik Gustafsson, "Swedish Cinema of the 1940s, a New Wave" in *A Companion to Nordic cinema*, ed. by Mette Hjort and Ursula Lindqvist (Malden, Ma.: Wiley Blackwell, 2016), 313-331.)

⁵⁸ "det verkar som om *Filmjournalen* under fyrtioalet försökte nå över båda sidorna av vad Andreas Huyssen kallar 'the great divide', ... mellan populär- eller masskultur och modernism." (Mariah Larsson, *Skenet som bedrog: Mai Zetterling och det svenska sextioalet*, (Diss. Lund: Lunds universitet, 2006), 53.)

⁵⁹ Ibid., 53-54. See also, Blomberg, 63-64. In relation to this, it is worth mentioning that 1956 marked both the record high in the attendance number at cinemas (Furhammar, 204) and the start of the official TV-broadcasting in Sweden (Ibid., 221).

⁶⁰ To name a few, see, for example, Marco Polo, "18 år - och så klok", *Filmjournalen*, no.9, 1946, 10; Tell, "Stickan' Olin- grabben från kosmos", *Filmjournalen*, no.11, 1946, 13, 28; "Vi är så väldigt förälskade", *Filmjournalen*, no.36, 1946, 11-12, 20; "Sensationen Birger Malmsten", *Filmjournalen*, no.48, 1946, 14-15, 22; "Skeppet som går till Indialand", *Filmjournalen*, no.30, 1947, 10-11; "Flickan som for till Indialand", *Filmjournalen*, no.33, 1947, 14-15, 30; "Ingmar Bergman gör musik i mörker", *Filmjournalen*, no.48, 1947, 5, 10-11; "En liten bit av vårt svåra liv", *Filmjournalen*, no.44, 1948, 12-13; "Hemligstämplat", "Martyrum", *Filmjournalen*, no.11, 1949, 9-11; "Hon sitter ibland i sufflörluckan", *Filmjournalen*, no.13, 1949, 10-11, 31; "Fängelse blev genombrott", *Filmjournalen*, no.16, 1949, 16-17, 31.

drawn very much attention,⁶¹ but the attempts to situate Bergman in popular film have been made. The next section will review such writings that examine the relationship between Bergman's films, Swedish film in the post-war years, and the welfare state ideology.

2. Swedish film in post-war years and Bergman

According to Furhammar, the status that Swedish film regained on the global map of cinema in the post-war period was chiefly supported by the "so-called elite audience"⁶² who expected artistic films. Since the international film festivals helped the circulation of these films, the Swedish film industry made a conscious effort to brand its productions in the global market.⁶³ On the other hand, the import of American films increased after the war end and captured the domestic audience.⁶⁴ One of the solutions for the Swedish film industry to win the hard competition with Hollywood was to make "more national"⁶⁵ films.

This led to the flourish of the genre called "landsbygdfilm" ("countryside film"). In *Jorden är vår arvedel: landsbygden i svensk spelfilm 1940-1959*, Qvist analyses the common themes in the genre, paying attention to the debates on the agriculture and the peasant culture in Swedish society under urbanisation. He also tries to relate certain titles by Bergman to one of the subcategories, "skärgårdsfilmer" ("archipelago films").⁶⁶ Although they are treated

⁶¹ Because of Bergman's overall significance in Swedish film, mentions are naturally made about his importance in star-making. (Peter Cowie, *Stars and players* (London: Tantivity, 1977), 29-72, 83-110; Furhammar, 222-223; Waldekranz, "Kriser och kransar i 50-talets svenska film" in *Svensk filmografi 5, 1950-1959*, ed. Lars Åhlander (Stockholm: Svenska filminstitutet, 1984), 23-24.) However, they are coloured by auteurism, most explicitly in Cowie's work. Both Furhammar and Waldekranz name Bergman in relation to the new generation of actors, but emphasis is placed on these actors' breaking up with star vehicles and typecasting. Such a view is in accordance with the above-examined understanding of the "revival" productions that emphasises their artistic quality and, therefore, the meaning of these actors in popular culture is not highlighted. Furhammar's comment clarifies this: "The most prominent actors during the end of the 40s and the beginning of the 50s were such ones who realised their directors' intensions rather than built up their own star images." ("De mest framträdande aktörerna under slutet av fyrtio- och början av femtiotalet var sådana som snarare förverkligade sina regissörers avsikter än byggde upp någon egen stjärnimage.") (Furhammar, 222.)

⁶² "s k elitpublik" (Furhammar, 202.)

⁶³ Ibid. See also, Rune Waldekranz, "Kriser och kransar i 50-talets svenska film", 13-14.

⁶⁴ Furhammar, 199; Per Olov Qvist, *Jorden är vår arvedel: landsbygden i svensk spelfilm 1940-1959* (Uppsala: Filmhäftet, 1986), 88.

⁶⁵ Qvist, *ibid.*

⁶⁶ The "landsbygdfilmer" as an umbrella term covers quite a wide range of films the rest of which are subcategorised into "almogefilmen" ("peasantry film") (Qvist, 23), "herrgårdsfilmen" ("manor film") (Ibid., 29), "samtidsdramatiserande landsbygdfilm" ("country films with contemporary themes") (Ibid., 30), "folklustspelet" ("popular burlesque films") (Ibid., 32), and "archipelago films". (Ibid., 34-35.)

rather as a diversion from the genre,⁶⁷ Qvist's attempt to reexamine Bergman's films in a mainstream context is worth attention.

Another attempt to contextualise Bergman's films in a certain genre is found in Bengt Bengtsson's *Ungdom i fara*. The author situates several of Bergman's early titles⁶⁸ in the large group of the post-war Swedish films, or the "youth problem films",⁶⁹ which deal with juvenile delinquency with a sympathetic attitude. Like Qvist's, Bengtsson's study proposes an effective approach to relate Bergman's works to popular films during the period which functioned as the intermediary of the "Folkhemmet" ideology⁷⁰ in similarity to how the 30s productions did.

The following two studies, in turn, tackle the representations of the Swedish welfare state from the auteurist perspective. Fredrik Gustafsson's *The man from the third row: Hasse Ekman, Swedish cinema, and the long shadow of Ingmar Bergman*, sheds light on the significance of the alleged rival of Bergman, Hasse Ekman, thereby trying to contextualise Bergman in the contemporary Swedish film industry. The author analyses the relationship between the Swedish welfare state and Ekman's arguably "a-national"⁷¹ films that seldom exploit the national features as natural landscapes but depicts cities instead. The approach is enlightening in dealing with the early titles by Bergman to which such a tendency also applies in most cases.

Erik Hedling's article, "Ingmar Bergman and Modernity: Some Contextual Remarks"⁷² discusses the critical attitude towards the frustrated Swedish welfare state shown by Bergman,

⁶⁷ Qvist classifies the films that do not fall into any of the above-mentioned subcategories as "övriga filmer" ("other films") (Ibid., 36) to which Bergman's titles are thought to belong because of its themes that differ from those of typical "archipelago films". In the similar way, Qvist points out in several parts in the book that the genre and Bergman's films have a commonality despite the latter's deviating character.

⁶⁸ Bengt Bengtsson, *Ungdom i fara* (Diss. Stockholm: Univ., 1998), 75-76, 128-129. The mentioned titles are *Crisis* (*Kris*, 1946), *It Rains on Our Love* (*Det regnar på vår kärlek*, 1946), *Port of Call* (*Hamnstad*, 1948), and *Prison* (*Fängelse*, 1949).

⁶⁹ Bengt Bengtsson, "Youth problem films in the post-war years", in *Swedish film: an introduction and reader*, ed. Maria Larsson and Anders Marklund, (Lund: Nordic Academic Press, 2010), 147. The chapter is a translation of the excerpt from the Swedish dissertation.

⁷⁰ Bengtsson, *Ungdom i fara*, 40-47.

⁷¹ Fredrik Gustafsson, *The man from the third row: Hasse Ekman, Swedish cinema, and the long shadow of Ingmar Bergman* (New York: Berghahn Books, 2017), 19.

⁷² Erik Hedling, "Ingmar Bergman and Modernity: Some Contextual Remarks" in *Swedish Film: An Introduction and a Reader*, 219-228. Like Bengtsson, Hedling reads the depiction of public institutions as symbols for the authority's suppression, while he also pays attention to the objects as train or telephone as ominous metaphors for modernity.

whose individual filmic landscape was much more frequently focused on.⁷³ In relation to popular culture, the same author's discussion about the use of jazz music in the director's films is also worth mentioning. According to Hedling, Bergman's view on jazz is fairly conservative, reflecting "the dubious status of jazz [that] was retained well into the post-war years as a means of signifying estrangement, illicit youth rebellion and some kind of sexual depravity" in the Swedish society.⁷⁴ The author's observation about the non-Swedish names of the characters who present affinity with jazz testifies how Bergman's films follow the familiar narrative pattern of Swedish popular film that estranges "foreignness", which will be seen later.

As Hedling points out,⁷⁵ less attention has generally been paid to early works by Bergman including his comedies that my study focuses on. Moreover, most of the previous discussions are strongly coloured by auteurism,⁷⁶ as exemplified by recent contributions by Luciano De Giusti, who examines the narrative form of Bergman's debut title,⁷⁷ or by Arianna Salatino,⁷⁸ Lucilla Albano,⁷⁹ and Arne Lunde,⁸⁰ who examine the meaning of comedies in Bergman's individual filmography.

To sum up, two strands of the post-war Swedish film productions can be recognised: the ambitious films targeted to the "elite audience" and the popular films that the aforementioned two genres characterise. Here, I would like to emphasise that these two were not completely separated from each other, as Bergman's works, which have been discussed chiefly in the former context, were also related to the latter. Nonetheless, his earlier works including his

⁷³ See also his discussions about the landscape in Bergman's films as social critique toward the Swedish welfare state. (Erik Hedling, "The welfare state depicted: Post-utopian landscapes in Ingmar Bergman's films", in *Ingmar Bergman revisited: performance, cinema and the arts*, ed. Maaret Koskinen (London: Wallflower, 2008), 180-193.)

⁷⁴ Erik Hedling, "Music, lust and modernity: Jazz in the films of Ingmar Bergman", *Journal of Scandinavian Cinema*, 4, no.2 (2011): 89-99.

⁷⁵ Hedling, "Ingmar Bergman and Modernity: Some Contextual Remarks", 221.

⁷⁶ An older example is Hugo Wortzelius's article which discusses the 40s titles in relation to the development of the director's career. (Hugo Wortzelius, "Bergman i backspegeln", in *Svensk filmografi 4, 1940-1949*, ed. Lars Åhlander (Stockholm: Svenska filminstitutet, 1980), 716-720.)

⁷⁷ Luciano De Giusti, "Notes on young Bergman's narrative form: Kris", *North-West Passage*, 8 (2011): 47-55.

⁷⁸ Arianna Salatino, "Sommarnattens leende or 'Unresigned Humour' in Bergman's Cinema", *North-West Passage*, 8 (2011): 103-114.

⁷⁹ Lucilla Albano, "Sommarnattens leende: Motives, Themes, Figures", *North-West Passage*, 8 (2011): 93-101.

⁸⁰ Arne Lunde, "Through a laugh darkly: Comedy in the films of Ingmar Bergman", *Journal of Scandinavian Cinema*, 4, no. 3 (2014): 239-253. Although the discussion in this article is made from auteurist perspective, his forthcoming work, *Early Bergman as Auteur Inside the Swedish Studio System, 1944-1960*, is expected to contextualise Bergman's works in the Swedish film industry. (See, "Arne Lunde", UCLA Scandinavian Section, accessed May 9, 2018, <http://scandinavian.ucla.edu/person/arne-lunde/>.) The same issue of the journal also includes, Torben Grodal, "Two Nordic existential comedies: *Smiles of a Summer Night* and *The Kingdom*", *Journal of Scandinavian Cinema*, 4, no.3 (2014): 231-238.

comedies are still likely to be discussed from auteurist/art-cinema perspective, despite their tight bond with popular culture. The reason why my study takes a star studies approach is that I believe that the gap between these two types of films can be bridged by focusing on actors who function as inter-texts between various films, as will be discussed in the next chapter.

Literature review 2: Film Stars

1. Star studies

Star studies is an expanding field in cinema studies in recent years, as *Star studies: A critical guide* maps out.⁸¹ Initiated by early writings, such as Edgar Morin's *The stars*,⁸² the field was established by Richard Dyer with his *Stars*, on which my study theoretically and methodologically heavily depends. The groundbreaking aspect of Dyer's work is that he understands a star as a certain "image" as "a complex configuration of visual, verbal and aural signs"⁸³ which resign not only within filmic texts but also within other media texts. A star's complex image, which is understood as "*structured polysemy*",⁸⁴ is constructed on the ground of social types which conceptualise certain values in a given society, thereby bestowing the stars the ideological function.⁸⁵ It is worth highlighting that stars reinforce the dominant values by not simply reiterating them, but by embodying "the contradictions within and between ideologies".⁸⁶

Dyer also considers the relationship between the total image of a star and the character s/he plays in a certain film by using the term "fit". When "fit" is "selective", a certain aspect of a star's image is emphasised having others toned down, while the "perfect fit" means that a star's image completely coincides with the features of the character.⁸⁷ However, the fit is in most cases "problematic", because of "[t]he contradictory and polysemic nature"⁸⁸ of a star's image. Dyer argues that the incompatibility between a star and a character is articulated but in the state of "masking" or of "pseudo-unification"⁸⁹ on account of other factors, such as the narrative structure of a film.

⁸¹ Martin Shingler, *Star studies: a critical guide* (Basingstoke: Palgrave Macmillan, 2012).

⁸² Edgar Morin, *The stars*, trans. Richard Howard (Minneapolis: University of Minnesota Press, [1962]2005).

⁸³ Dyer, 34.

⁸⁴ Ibid., 63. Italics in the original.

⁸⁵ Ibid., 47-59.

⁸⁶ Ibid., 34. This is related to stars' "charisma" (Ibid., 30) which to some degree corresponds with Max Weber's notion of political charisma. By applying the Weberian argument about charismatic appeal that functions effectively "when the social order is uncertain, unstable and ambiguous", Dyer understands that star charisma is related to "specific instabilities, ambiguities and contradictions in the culture". (Ibid., 31)

⁸⁷ Ibid., 127-129.

⁸⁸ Ibid., 129.

⁸⁹ Ibid., 131.

In contrast to Dyer, John O. Thompson's chapter in the anthology *Stardom: Industry of desire* encourages the awareness of the "gap"⁹⁰ between a star and a character. His discussion, which deploys the semiotic technique called the commutation test, evokes the thoughts about the possible change caused by substituting an actor for another. According to Thompson, who regards "a film performance as a bundle of distinctive features",⁹¹ the substitute for a whole actor may not be different from that for a certain feature such as hair colour, because the signification of the feature is dependent on the narrative of a film.⁹² His discussion about what feature makes a star and a certain role incompatible⁹³ greatly inspired my analysis of the relationship between Dahlbeck's image and her roles, along with Dyer's "fit".

The same anthology includes other approaches to stars that Dyer's *Stars* produced.⁹⁴ Among them is "The emergence of the star system in America" by Richard deCordova.⁹⁵ The author expands on his investigation into the historical process of the development of the star system in the U.S. in *Picture Personalities*, where he examines the discursive practices that conditioned the emergence of the star system.⁹⁶ In introducing his discussion, the author pays attention to the two different bodies of an actor: "a body produced" and "a body producing."⁹⁷ While the former exists within the fiction film, the latter stays outside of it, which is why the actor/star does not remain "merely as a signifier"⁹⁸ but is more actively involved in making

⁹⁰ John O. Thompson, "Screen acting and the commutation test", in *Stardom: Industry of desire*, ed. Christine Gledhill, (London: Routledge, 1991), 195.

⁹¹ Ibid., 186.

⁹² Ibid., 188-190.

⁹³ Thompson explains this with an example of John Wayne, whose bundle of features is not suitable for the role of a doctor. (Ibid., 194-195.)

⁹⁴ Shingler recognises two strands of star studies that developed after Dyer's *Stars*: "a more in-depth investigation into the part played by audiences in terms of how they engage with stars" and "a more detailed examination of stardom as an industrial process". (Shingler, 23) Among the pieces included in *Stardom*, a chapter by Jackie Stacey belongs to the first (Jackie Stacey, "Feminine fascinations: Forms of identification in star-audience", in *Stardom*, 141-166). In relation to Therése Andersson's study that I will refer to later and cosmetic advertisements that I will examine, her approach to the audience practice is insightful, although it is not immediately pertinent to my discussion.

⁹⁵ Richard deCordova, "The emergence of the star system in America" in *Stardom: Industry of desire*, ed. Christine Gledhill, 17-29.

⁹⁶ Richard deCordova, *Picture personalities: the emergence of the star system in America* (Urbana: University of Illinois Press, 1990). The author explains the emergence of the star system by different types of knowledge about film actors that was disseminated on media. The beginning is "the discourse on acting" (Ibid., 23) that indicates the shift in the audience's interest from the mechanics of cinema to acting as human labour. This led to the appearance of "the picture personality" (Ibid., 50), who are recognised as actors across various films, and then to "the star" (Ibid., 98) who produced the knowledge not only about their professional life but also about their private life. It is worth noting that one of these was not completely replaced by another. The author writes, "[t]his transformation can best be characterised as a progressive overlaying of discourses and knowledges about particular site—the actor." (deCordova, "The emergence of the star system in America" in *Stardom: Industry of desire*, ed. Christine Gledhill, 17.)

⁹⁷ Ibid., 19.

⁹⁸ Ibid., 13.

meaning for films. His view on “the actor/star’s role in the cinema’s enunciative apparatus”⁹⁹ is enlightening especially in dealing with auteur cinema where the subject for enunciation tends to be credited to the director.

The anthology also questions the Hollywood-centricity of star studies, including a case study of three female Indian film stars by Behroze Gandhi and Rosie Thomas.¹⁰⁰ As Dyer himself suggests, most of his theorisation and methodology is applicable to stars in other places rather than Hollywood.¹⁰¹ However, the specificities in the places such as India must be respected, considering significantly different conditions for the film industry as well as ideologies and cultural traditions behind.

2. Stars in European film

As suggested above, studying stars in other film industries poses a fundamental question about the concept of stars and stardom. The anthology *Stellar Encounters: Stardom in popular European Cinema* starts from the primal question whether European stars are mere imitations of Hollywood counterparts or unique.¹⁰² As Tytti Soila maintains, national stars in European countries “have become objects of intense admiration” despite the lack of a “regular star system identical to that of Hollywood production”.¹⁰³ To deal with this, Soila adapts Miriam Hansen’s idea of “vernacular modernism”, which regards classical Hollywood cinema as the local expression of modernity, and introduces the concept of “vernacular stardom” that acknowledges “the existence of a multitude of stardom in and through an indefinite number of practices.”¹⁰⁴ These concepts are effective in reconsidering the long-held binarism of Hollywood popular cinema and European art cinema which my study problematises.

Two chapters in the anthology are related to Bergman, one of which is Koskinen’s study of Bergman in the Swedish popular press.¹⁰⁵ While she examines the auteur himself as a star, Gunnar Iversen’s contribution studies Liv Ullmann, one of his most famous collaborators. The author outlines the early image of Ullmann in Norway, where the “ordinariness” of stars

⁹⁹ Ibid.

¹⁰⁰ Behroze Gandhi and Rosie Thomas, “Three Indian film stars”, in *Stardom: Industry of desire*, ed. Christine Gledhill, 107-131.

¹⁰¹ Dyer, 3.

¹⁰² Tytti Soila, “Introduction”, in *Stellar encounters: stardom in popular European cinema*, ed. Tytti Soila, (Eastleigh: John Libbey, 2009), 1.

¹⁰³ Ibid., 2.

¹⁰⁴ Ibid.

¹⁰⁵ Koskinen, “From erotic icon to clan chief: the auteur as star”.

is evaluated higher than the glamour represented by Hollywood stars.¹⁰⁶ The admiration of “charismatic ordinariness” of Ullmann is insightful to consider Swedish film stardom where, as will be seen later, “naturalness” is regarded as best in contrast to Hollywood glamour.

Iversen’s study leaves room for considering the shift in Ullmann’s status from a Norwegian starlet to an international “auteur star”,¹⁰⁷ the latter of which was established by her being a muse of Bergman. In her article “Reception, Circulation, Desire: Liv Ullmann and the Transnational Journeys of a Scandinavian Actress”, Koskinen discusses this issue, examining the actress’s transnational career. Ullmann’s stardom that is characterised by “‘in-between-ness’ in possession of just the right mix of the ordinary and the extraordinary, similarity and difference, ‘European’ and ‘American,’ national and transnational”¹⁰⁸ can be interpreted as an example of a complex of “vernacular stardom”.

The in-depth studies of two different national stardoms are Ginette Vincendeau’s *Stars and stardom in French cinema* and the anthology *British stars and stardom*, both of which start by demarcating the countries’ star systems and stars from the Hollywood counterparts. Vincendeau and Bruce Babington commonly point out two following features in the countries’ stardoms: the closeness of film and theatre¹⁰⁹ and the specific relationships with Hollywood.¹¹⁰ Their discussions are enlightening in relation to Swedish stardom where theatre and film interacted with each other and Hollywood had an ambivalent meaning, as will be discussed later.

Furthermore, I would like to underline Vincendeau’s argument that the French stars “play a crucial bridging function between the two kinds of cinema”,¹¹¹ namely, auteur films and mainstream films. This deals with the situation after the New Wave in France but I believe that such a function of stars can also apply to the ones in Swedish film in the post-war years.

¹⁰⁶ Gunnar Iversen, “Charismatic ordinariness: Ullman before Bergman”, in *Stellar encounters: stardom in popular European cinema*, ed. Tytti Soila, 74-76.

¹⁰⁷ Maaret Koskinen, “Reception, Circulation, Desire: Liv Ullmann and the Transnational Journeys of a Scandinavian Actress”, *Journal of Transnational American Studies*, 7, no.1 (2016): 12, accessed May 9, 2018, <https://escholarship.org/uc/item/09h5b6m1>. I am aware of the same issue in the case of Dahlbeck, but the exploration of her transnational stardom is beyond the scope of this study, especially because it is after the decade in question when her star status was established even internationally along with Bergman’s auteur status. Regarding this, see Conclusion.

¹⁰⁸ Koskinen, “Reception, Circulation, Desire: Liv Ullmann and the Transnational Journeys of a Scandinavian Actress”, 12.

¹⁰⁹ Ginette Vincendeau, *Stars and stardom in French cinema* (London: Continuum, 2000), 2-10; Bruce Babington, “Introduction: British stars and stardom”, in *British stars and stardom*, ed. Bruce Babington (Manchester: Manchester University Press, 2001), 12-13.

¹¹⁰ Vincendeau, 14-22; Babington, 14-16.

¹¹¹ Vincendeau, 24.

In my view, concentrating on a Swedish star as Dahlbeck enables the gap between art film/ auteur film and popular film to be bridged.

3. Stars in Swedish film

Sweden has cultivated its own stardom and stars from the early stage of its film history. Bo Halvarson's article, "Anteckningar kring det filmiska stjärnsystemets uppkomst", gives an overview of the star cult in Sweden during the silent era.¹¹² According to the author, towards the end of the teens, Swedish film witnessed the emergence of the domestic film star cult which was kindled by newly-started film star magazines.¹¹³ Importantly, it was negatively accepted as "the unhealthy idol worship",¹¹⁴ which would tempt the young audience to the dream of luxury associated with film stars and degrade the prestigious theatre actors. This shows both the hierarchy between theatre and film and the legitimate theatre actors' considerable influence in the creation of film star cult in Sweden.

As mentioned previously, Swedish film during the 30s tends to be characterised by its popularity, and it actually produced many public favourites including various types of actresses.¹¹⁵ Tytti Soila's *Kvinnors ansikte: Stereotyper och kvinnlig identitet i trettioalets svenska filmmelodram* examines the stereotypes assigned to them.¹¹⁶ The author demonstrates how these stereotypes¹¹⁷ can be read as an expression of the patriarchal discourses, while analysing a few subversive characters as diversions. Her detailed investigation illustrates the conventional use of certain features for the construction of a stereotypical character,¹¹⁸ which can be utilised in analysing certain characters in films during the later periods.

¹¹² Bo Halvarson, "Anteckningar kring det filmiska stjärnsystemets uppkomst", in *I offentlighetens ljus: stumfilmens affischer, kritiker, stjärnor och musik*, ed. Jan Olsson (Stockholm: Symposion, 1990), 294-299.

¹¹³ Ibid., 294-296.

¹¹⁴ "den osunda idoldyrkan" (Ibid., 297.)

¹¹⁵ Furhammar, 155-157.

¹¹⁶ Tytti Soila, *Kvinnors ansikte: stereotyper och kvinnlig identitet i trettioalets svenska filmmelodram* (Diss. Stockholm: Univ., 1991).

¹¹⁷ Qvist examines the stereotypes for the male actors such as Adolf Jahr (Ibid., 213-218), Edvard Persson, and Sigurd Wallén (Ibid., 370-372) in his *Folkhemmet's bilder*.

¹¹⁸ She pays attention to, for example, social classes, names, professions, or clothes.

With regard to the Swedish film stars in the post-war years, Per Vesterlund examines the actors in the films by the director/actor Erik “Hampe” Faustman in *Den glömde mannen*.¹¹⁹ His attention to the popular actors in Faustman’s films who were assigned the roles that differed from their established status does not seem so far from my own. However, his discussion appears to presuppose the division between low and high culture.¹²⁰ Consequently, despite his careful examination of the concept of star,¹²¹ his understanding of a Swedish film “star” seems to associate them with popular entertainment in opposition to art cinema.¹²² My study takes a different approach with help from Larsson’s observation about the ambiguous division between entertainment and art and Soila’s idea of “vernacular stardom”. Accordingly, I regard the term “star” as applicable to all prominent actors both in terms of popularity and of artistic achievement.

Two collections of star interviews from the decade for my investigation may empirically support this. While Crick Holm’s *På tu man hand med filmidoler*¹²³ deals with both “more popular” and “quality actors”¹²⁴ including Dahlbeck, Allan Beer’s *Samtal med stjärnor: 20 skådespelarintervjuer*¹²⁵ covers a wide range of “stars”: both popular and quality film actors, revue artists, an opera singer or a ballerina. This suggests that, in the Swedish practice of stardom, film and theatre intertwined with each other, thereby inducing the multiplied definition of “star” or “idol”.

¹¹⁹ Per Vesterlund, *Den glömde mannen: Erik “Hampe” Faustmans filmer* (Diss. Stockholm: Univ., 1999), 125-164. Although Vesterlund mentions the frequency in which Dahlbeck appeared in Faustman’s films (Vesterlund, 145), he does not develop particular discussion on her roles but shortly mentions her in certain parts of his book. For example, the author contrasts Dahlbeck as “the Swedish film’s Great Mother” (“den svenska filmens urmoder”) (Ibid., 141) with Gun Wållgren, who repeatedly played childless women. His observation about Wållgren as Dahlbeck’s “direct opposition” (“raka motsats”) (Ibid.) is correct in that point, but also seems to be affected by Dahlbeck’s familiar image as mother. For, both had the role type of erotic women in common and their images were overlapping at a certain point, as is shown by the fact that Wållgren was one of the other proposals for the role of the jazz girl Dahlbeck played in *Eva*. (The screenplay with notes presumably by the director Gustaf Molander, SF’s archive at SFI)

¹²⁰ Ibid., 125.

¹²¹ Ibid., 125-135.

¹²² Indeed, a certain hierarchy of value in Swedish film at that time (Ibid., 125) needs consideration in tackling a concept of “Swedish film star”, but I believe that the ambiguous boundary between entertaining and art films that I mentioned above also applies to the actors. For example, Vesterlund argues that Birger Malmsten has never been treated as an idol except that his “popularity as a juvenile lead is sometimes commented on” (“popularitet som den förste älskare ibland påtalats”) (Ibid., 140). However, considering that Malmsten frequently appeared on *Filmjournalen* as a leading star of Bergman’s films that contributed to the formation of the star cult, as mentioned before, I do not find a decisive reason to minimise his status as a popular star.

¹²³ Crick Holm, *På tu man hand med filmidoler* (Stockholm: Medén, 1947).

¹²⁴ “folkligare”, “kvalitetsaktörer” (Vesterlund, 144.)

¹²⁵ Allan Beer, *Samtal med stjärnor: 20 skådespelarintervjuer* (Stockholm: Geber, 1953).

Like Vesterlund, who studies several actors in Faustman's film, Bengtsson shortly overviews the five actors typecast as young rebels in the "youth problem films".¹²⁶ By contrast, Larsson analyses the image of a single star, or the actress-turned-director, Mai Zetterling, more in detail in *Skenet som bedrog: Mai Zetterling och det svenska sextiotalet*.¹²⁷ Because of the proximity of the study subject, her study became my direct reference in selecting the material, while her observation about *Filmjournalen* inspired my discussion, as previously mentioned.

The historical importance of *Filmjournalen* in Swedish popular culture has proposed the following two studies. *Vill ni se en stjärna? Kön, kropp och kläder i Filmjournalen 1919-1953* by Eva Blomberg investigates how the representations of stars¹²⁸ in the magazine contributed to the formation of ideals in Swedish society under modernisation. The following three pairs of key concepts that the author discusses are helpful in analysing the contradiction in the image of a Swedish star: "natural/unnatural", "Swedish/foreign", and "Råsunda/Hollywood".¹²⁹ The first deals with stars' personality and acting style and evaluates "natural" as best in opposition to "unnatural", or "artificial or affected". In the second, what is "foreign" indirectly defines what is "Swedish". Blomberg argues that this is relevant to a star as a person, but the same ethnic strategy is commonly found in the filmic texts as will be seen later. Therefore, the concepts are pertinent even to the characters that the stars play. The third discusses the symbolic places for the Swedish and American film industries. Here, the ambivalent connotation of Hollywood is worth mentioning. While it "can contain everything about self-realisation, career possibilities, wealth, and beauty", it can also mean "danger, sexuality, and bigotry".¹³⁰

The problem with Blomberg's study is the negligence of the immediate impact of films on the image of stars, which depends on the author's focus on the meaning of the film-related mass media. The same is the case with *Beauty Box - Filmstjärnor och skönhetskultur i det*

¹²⁶ Bengtsson, 258-261.

¹²⁷ Maria Larsson, *Skenet som bedrog: Mai Zetterling och det svenska sextiotalet*, 27-57.

¹²⁸ In a similar way to Vesterlund, Blomberg mentions the issue of how to define a "star" in the Swedish film industry where few of the actors are related to the same glamour of Hollywood stars. (Blomberg, 39.) Consequently, the author in most cases uses the term "artist" instead of "star" ("stjärna") to refer to Swedish actors throughout the book. I myself apply the term "star", for the above-explained reason, even when I mention others' researches including Blomberg's.

¹²⁹ Blomberg, 44.

¹³⁰ "kan inrymma allt av självförverkligande, karriärmöjligheter, rikedomar och skönhet", "farlighet, sexualitet och bigoteri." (Ibid.)

tidiga 1900-talets Sverige by Therése Andersson.¹³¹ The author analyses how Hollywood beauty culture was represented in the Swedish popular press so that it would not conflict with the local, traditional concept of femininity, thereby building a standard for female beauty in modern Swedish society. However, her discussion centres on the relationship between Hollywood film stars and the Swedish female audience. Consequently, the influence of Hollywood stars on the Swedish counterparts are seldom examined. The further study is expected concerning the alternative discourses forged by Swedish film stars by shifting Hollywood's beauty culture into their own stardom.

From these previous research, it is difficult to draw a general picture of the Swedish film stardom. Since the investigation into this issue is beyond the scope of this study, my analysis of Dahlbeck's stardom assumes that Swedish film produced a certain kind of stars and star system during the 40s and 50s.¹³²

¹³¹ Therése Andersson, *Beauty Box: filmstjärnor och skönhetskultur i det tidiga 1900-talets Sverige*. (Diss. Stockholm: Stockholms universitet, 2006).

¹³² Blomberg, 148; Furhammar, 188; Larsson, 27.

Method and material

On the whole, my method was text-reading. Using Dyer's theory and methodology, I took two different approaches and divided my analysis into two parts. First, I attempted to conceptualise the total image of Dahlbeck by reading different media texts, both filmic and extra-filmic. I referred to previous research by scholars such as Blomberg, Qvist,¹³³ and Soila,¹³⁴ and deconstructed Dahlbeck's image to three pairs of concepts: "Swedish" contra "international", "good wife/mother" contra "vamp", and "intelligent" and "independent". In some parts, I also dealt with the gap between her image and the characters with special attention to other films than three Bergman titles. In the second part, I analysed the relationship between the actress's image and the three characters, paying attention to the narrative of each film. Due to the scope of my study, I limited myself to analysing only the significations of the characters and did not examine the actress's performances.¹³⁵

As for the material, the exact equivalences to Dyer's four groups of media texts ("Promotion", "Publicity", "Films", and "Criticism and commentaries")¹³⁶ were hard to find, because of the different conditions for the film industry in Sweden from that in Hollywood.¹³⁷ At the same time, the differences between these categories themselves were not free from problems.¹³⁸ Therefore, the following illustrates my material according to the media forms, pointing out the approximate correspondence with these categories. As previously mentioned, I directly referred to Larsson with regard to the actual selection of material.¹³⁹

One of my major sources was the magazine *Filmjournalen (FJ)*¹⁴⁰ and its successor *Bildjournalen (BJ)*,¹⁴¹ whose coverage of mixed contents can be considered both as

¹³³ Qvist, *Folkhemmets bilder* and *Jorden är vår arvdel*.

¹³⁴ Soila, *Kvinnors ansikte*.

¹³⁵ Dyer investigates the performances of stars, emphasising that both the star's image and the characters are present on screen only by being enacted by the stars. (Dyer, 132-150.)

¹³⁶ Dyer, 60-63.

¹³⁷ The degree of the studio's control on the image of a certain star is quite uncertain in the Swedish case. Therefore, the difference between "promotion", which is "produced as part of the deliberate creation/manufacture of a particular image" and "publicity", which is "what the press finds out" and is characterised by "its apparent or actual escape from the image that Hollywood[sic!] is trying to promote" is rather vague.

¹³⁸ The boundary between two above-mentioned categories is ambiguous even in Hollywood's case. For example, Robert C. Allen and Douglas Gomery points out the considerable influence of "promotion" on "publicity" where the former can manipulate the press that is in charge of the latter. (Robert C. Allen and Douglas Gomery, *Film history: theory and practice*. 1. ed. (New York: Knopf, 1985), 178.)

¹³⁹ Larsson, 29.

¹⁴⁰ Hereafter, I will use the abbreviations in parentheses when mentioning each source in the text.

¹⁴¹ *Filmjournalen* changed its name into *Bildjournalen* from 1954.

“promotion” and “publicity”. Tabloids, chiefly *Expressen* (*Ex*) and *Aftonbladet* (*AB*), and newspapers, such as *Dagens Nyheter* (*DN*) and *Svensk Dagbladet* (*SvD*), belong to the same categories. The reviews of films as “criticism and comments”¹⁴² were also taken from these materials. I did not execute a comprehensive research on *Veckojournalen* (*VJ*), which Larsson surveys, because of the lack of information on Dahlbeck.¹⁴³ The sporadic magazine articles found in the clip archive at the Swedish Film Institute (SFI clip archive) were also examined. In search of marketing-related texts as “promotion”,¹⁴⁴ the organ for cinema owners *Biografägaren* (*BÄ*), SF’s promotion magazine *Filmnyheter* (*FN*),¹⁴⁵ and the press material in the Swedish Film Institute’s archive (SFI archive), as well as the five printed advertisements with Dahlbeck were surveyed.

As for the quantity, I looked through all issues of *FJ* and of *BÄ* from 1946 to 1956 with some complementary issues from earlier years and all articles in tabloids and newspapers containing the words “Eva Dahlbeck” from 1942 to 1956 found on the digital database of the National Library of Sweden.¹⁴⁶ Regarding “films”, I saw thirty-one titles featuring Dahlbeck from 1942 to 1956.¹⁴⁷ All titles with some exceptions¹⁴⁸ were taken into consideration in the first half of the analysis, while the latter half focused solely on three titles by Bergman, *Waiting Women*, *A Lesson in Love*, and *Smiles*.

¹⁴² According to Dyer, this is “what was said or written about the star in terms of appreciation or interpretation by critics and writers” and can be understood as a response to the promoted star’s image. Just as the spokesperson for the audience, the critics shape “‘public opinion’ about a star” (Dyer, 63.), but this is not always in accordance with what “promotion” wants. Dyer argues that this gap also contributes to the contradictory character of a star’s image, which can be exemplified by Dahlbeck’s case, as will be discussed later.

¹⁴³ I particularly looked through all issues in 1946, the year of Dahlbeck’s breakthrough, and will mention some of the articles including the reviews in the same magazine found in SFI archive.

¹⁴⁴ Larsson also names *Biografbladet*, which started as “a magazine in the first place with film distributors and cinema owners as target group” (“en tidskrift med filmförläggare och biografägare i första hand som målgrupp”) (Ibid., 29), but I excluded it in principle, because its target readers have changed into more serious readers as academics or critics at the time period for my investigation.

¹⁴⁵ The magazine contains interviews and featured articles which I will also examine.

¹⁴⁶ Among them, I excluded the articles dealing with radio theatre from the objects for my research. Regarding this, see Conclusion.

¹⁴⁷ I excluded the following four titles where Dahlbeck participated as an extra or as a voice cast: *Bambi* (David Hand et al., 1942), *Count Only the Happy Moments* (*Räkna de lyckliga stunderna blott*, Rune Carlsten, 1944), *Just among Us Thieves or A Can of Pineapples* (*Oss tjuvar emellan eller En burk ananas*, Olof Molander, 1945), and *Black Roses* (*Svarta rosor*, Rune Carlsten, 1945). Additionally, *The Key and the Ring* (*Nycklen och ringen*, Anders Henrikson, 1947) and the Swiss-British production *The Village* (Leopold Lindtberg, 1953) were excluded because of the difficulty in access. Furthermore, as I touched on in the introduction, the two films after *Smiles*, *Tarp’s Elin* (*Tarps Elin*, Kenne Fant, 1956) and *Last Couple Out* (*Sista paret ut*, Alf Sjöberg, 1956), are also excluded, even though they were released during the decade between 1946-1956.

¹⁴⁸ In addition to the above-mentioned titles, I excluded *Each His Own Way* (*Vår sin väg*, Hasse Ekman, 1948), because Dahlbeck’s role as a friend to the heroine does not exhibit distinctive features as a character but, rather, only functions as a support for the development of the narrative.

Analysis of Eva Dahlbeck's stardom

1. Course of career: From actress to writer¹⁴⁹

This section will trace Dahlbeck's career focusing on the decade from 1946 to 1956 and thereby overviewing her various film roles and certain aspects of her image. Dahlbeck started her acting journey at the Gösta Terserus' acting school before attending the Royal Dramatic Theatre's acting school in 1941.¹⁵⁰ The year after, she screen-debuted with a small role of a tragically destined peasant girl in *Ride Tonight!*. Although certain expectations for this debutant can be observed,¹⁵¹ the critics' interests were rather modest. It was her performance as the wife of the protagonist in *The Serious Game* (*Den allvarsamma leken*, Rune Carlsten, 1945) that heralded the rise of new talent.¹⁵² The critical acclaim given to Dahlbeck's nuanced creation of the role made a good contrast to the bitterly criticised performance of the leading actress, Viveca Lindfors,¹⁵³ who was probably the largest female Swedish star at that time.

As a result, her breakthrough performance in *Brita* in 1946 did not come as a complete surprise among critics. Nonetheless, their almost anonymous enthusiasm was overwhelming. Her realistic performance was praised with comments such as "natural",¹⁵⁴ "amazing genuineness",¹⁵⁵ or "ordinarily warm",¹⁵⁶ and her competence as a "character actress"¹⁵⁷ was associated with the intelligent and independent personality that was to be emphasised

¹⁴⁹ In addition to other sources, I referred to Per Olov Qvist, "Eva Dahlbeck", Svensk filmdatabas, accessed May 9, 2018, <http://www.svenskfilmdatabas.se/sv/item/?type=person&itemid=61299#biography>; Tytti Soila, "Eva Elisabeth Dahlbeck", Svenskt kvinnobiografiskt lexikon, accessed May 9, 2018, <https://skbl.se/sv/artikel/EvaElisabethDahlbeck>; Ulrika Holgersson, *Hembiträdet och spelfilmen: stjärnor i det svenska folkhemmets 1930- och 40-tal* ([Göteborg]: Makadam, 2017), 237-241.

¹⁵⁰ She already performed on stage at the theatre as a student before her official contract from 1944 to 1964. (Eva Dahlbeck's biography in SFI clip archive.)

¹⁵¹ *BÄ* introduced Dahlbeck as a "student at the Royal Dramatic Theatre and a new name within film" ("elev vid Dramatiska teatern och ett nytt namn inom filmen") ("Filmbyrånytt", *Biografägaren*, no.13-14, 1942, 18) and included an advertisement with her portrait (*Biografägaren*, no.16-17, 1942, 35). According to Holm, it was Lars Hanson, one of the most prestigious actors in Sweden, who recommended Dahlbeck to the director Molander, which also suggests that her talent was already acknowledged then. (Holm, 64)

¹⁵² Several showed assumptions for the actress's success in the future. See, for example, Bang, "Den allvarsamma leken", *Dagens Nyheter*, December 24, 1945; Georg Svensson, "Den allvarsamma leken", *Bonniers Litterära Magasin*, no.1, 1945. (Both in SFI archive.)

¹⁵³ See, for example, Robin Hood, "Den allvarsamma leken", *Stockholms Tidningen*, November 27, 1945; Filmson, "'Den allvarsamma leken' på Grand", *Aftonbladet*, November 27, 1945 (Both in SFI archive.)

¹⁵⁴ "naturlig" (See, above all, Bang, "Saga: 'Brita i grosshandlarhuset'", *Dagens Nyheter*, February 5, 1946 (SFI archive.))

¹⁵⁵ "förbluffande äkthet" (Lill, "Saga: Brita i grosshandlarhuset", *Svenska Dagbladet*, February 5, 1946 (SFI archive.))

¹⁵⁶ "vardagligt varm" (Filmson, "'Brita i grosshandlarhuset' på Saga", *Aftonbladet*, February 5, 1946 (SFI archive.))

¹⁵⁷ "karakärsskådespelerska", *Ibid.*

throughout her career. Dahlbeck was awarded with a Charlie¹⁵⁸ for the best leading actress. This was reported by *SvD* with a photo of the actress showing the trophy to Victor Sjöström, the legendary figure in the Swedish film industry, reinforcing the impression of her authenticity as an actress.¹⁵⁹

In addition to the approval of the critics, Dahlbeck also gained public recognition.¹⁶⁰ The actress appeared on the front covers of *FJ*,¹⁶¹ which meant “the acknowledgement of the status”,¹⁶² and won the first stage of readers’ poll for the most popular actors.¹⁶³ In the final result, she came in fifth place within the category of the Swedish actresses.¹⁶⁴ The long-established popularity of the others¹⁶⁵ explains how rapidly Dahlbeck became a public favourite.

From 1946 to 1948, Dahlbeck appeared in as many as nine films. In 1946 after *Brita*, she co-starred with the long-established star Sture Lagerwall in the romantic comedy *Love on Skis* (*Kärlek och störtlopp*, Rolf Husberg, 1946) and played the role of a young ambitious journalist. She also worked with the popular and respected star/director Hasse Ekman in his *Encounter at Night* (*Möte i natten*, Hasse Ekman, 1946), playing a quick upper-class girl. However, the critics’ expectations for Dahlbeck were too large to be met with these films. Stig Almquist, an early admirer of the actress, expressed his disappointment the following year: “After »*Brita in the Merchant’s House*» Eva Dahlbeck’s talent was neglected”.¹⁶⁶ This dissatisfaction was due to the smaller roles that she was playing rather than to her

¹⁵⁸ A film award grounded by *Aftonbladet*. Dahlbeck’s winning the award was anticipated by *FJ*. (“Vem får ‘Charlie’ i år?”, *Filmjournalen*, no.20, 1946, 9.)

¹⁵⁹ “Charlie för bästa kvinnliga rollen”, *Svenska Dagbladet*, May 26, 1946, 13.

¹⁶⁰ For example, *Svensk Damtidning*, which does not specialise in film, introduced the actress with the article, “Now people talk about Eva Dahlbeck”. (“Nu talar man om Eva Dahlbeck”, *Svensk Damtidning*, no.8, 1946, 15.)

¹⁶¹ She appeared on the front cover in 1946 (no.8 and no.23), in 1947 (no.50), and later in 1949 (no.43) and in 1950 (no.45).

¹⁶² “ett erkännande av status” (Blomberg, 65.)

¹⁶³ Regarding the result of the first stage, see “Årets stjärnor leder”, *Filmjournalen*, no.12, 1946, 18.

¹⁶⁴ The top five actresses with the gained votes in the final result were Viveca Lindfors with 8862 votes, Inga Tidblad 3112 votes, Annalisa Ericsson 2736 votes, and Sickan Carlsson 2001 votes, and Dahlbeck 1974 votes. (*Filmjournalen*, no.18, 1946, 15.)

¹⁶⁵ Among other four, Lindfors, Tidblad, and Carlsson were presented as public favourites already in 1943. (Blomberg, 135.)

¹⁶⁶ “Efter »*Brita i grosshandlarhuset*» är Eva Dahlbecks talang försummad” (Stig Almquist, “Begåvade skådespelare tvingas bli drängar åt dumheten”, *Filmjournalen*, no.16, 1947, 7.)

performances, which can also be seen in Ingrid Arvidsson's reaction to *Encounter at Night* where she described Dahlbeck as "all too good a character actress for such vapid roles".¹⁶⁷

Therefore, the news of her coming leading role in *Only a Mother* garnered much attention. However, the shooting was postponed, while several other planned films were not realised, either.¹⁶⁸ Among them was *Crime in Sun* (*Brott i sol*, Göran Gentele, 1947). It was reasonable that *FJ* named Dahlbeck for the role of sexy, frivolous Marguerite,¹⁶⁹ since she had a success with the same role in the theatre performance by the same director. The role of Marguerite became the starting point of Dahlbeck's several vampish roles such as the night club singer in *Two Women* (*Två kvinnor*, Arnold Sjöstrand, 1947). Her performance as a seductive jazz musician in *Eva* (Gustaf Molander, 1948), a filmatisation of Bergman's manuscript, also strengthened her erotic image. On the other hand, the freshness of her appeal was reducing because of another type of roles she repeatedly played: Swedish blond peasant girls in *The People of Simlång Valley*¹⁷⁰ (*Folket i simlångsdalen*, Åke Ohberg, 1947), *Lars Hård* (Hampe Faustman, 1948), and *The Girl from the Mountain Village*¹⁷¹ (*Flickan från fjällbyn*, Anders Henrikson, 1948). The reviewers wrote "all too familiar"¹⁷² or "routines",¹⁷³ which suggests that the actress's performances were losing the novelty.

It was her compelling role-creation in *Only a Mother* that helped Dahlbeck retrieve the reputation as a character actress. The delayed shooting finally started in the early summer of

¹⁶⁷ "alldeles för bra karaktärsskådespelerska för så menlösa roller" (Ingrid Arvidsson, "Leka med elden", *Veckojournalen*, no.41 (1946) (SFI archive).) Another example is Lill in *SvD*, writing that Dahlbeck acted "as if she thought the role was not something to waste powder and shot on." ("som om hon tyckte rollen inte var något att spilla krut på.", Lill, "Saga: Möte i natten," *Svenska Dagbladet*, October 1, 1946 (SFI archive).) See also Stig Almqvist, "Saga: Möte i natten," *Afton Tidning*, October 1, 1946 (SFI archive).

¹⁶⁸ Dahlbeck was cast for the leading role in the film already in April 1947. (See, for example, "TEATER MUSIK-FILM", *Dagens Nyheter*, April 27, 1947, 4.) The shooting was postponed because of the cost problem, which was regretted by *FJ*'s journalist in the short interview with the actress. (Marco Polo, "5 minuter med EVA DAHLBECK", *Filmjournalen*, no.22, 1947, 21.) Other planned films were a comedy *Ung och kär* and a filmatisation of Bernhard Nordh's novel *Starkare än lag*, both of which were produced with other actresses in later years. (See, for example, "Filmnytt från Europafilm!", *Filmjournalen*, no.20, 1946, 22-23; "Philippe den Magre", *Filmjournalen*, no.12, 1948, 4.) In an interview in 1948, Dahlbeck talked about the coming shooting of the latter, and the reason for the cancellation is unclear. (Markel, "5 minuter med EVA DAHLBECK", *Filmjournalen*, no.13, 1948, 9)

¹⁶⁹ See, for example, "Philippe den Magre", *Filmjournalen*, no.7, 1947, 18. The actual role went to Gunnel Broström, who entered the Royal Dramatic Theatre's acting school together with Dahlbeck and Gentele.

¹⁷⁰ Hereafter referred to as *Simlång*.

¹⁷¹ Hereafter referred to as *Mountain*.

¹⁷² "alltför välbekanta" (Jerome, "Anglais: Flickan från fjällbyn", *Dagens Nyheter*, December 27, 1948 (SFI archive)).

¹⁷³ "Eva Dahlbeck agerar på gammal rutin" (Monty, "FLICKAN FRÅN FJÄLLBYN på Anglais", *Aftonbladet*, December 27, 1948.); "hennes rutin räckte" (BERTON, "Flickan från Fjällbyn", *Aftontidningen*, December 27, 1948.) (Both in SFI archive)

1949 and evoked high expectations for the leading actress.¹⁷⁴ Dahlbeck herself seemed to be very engaged in the task, as *AB* reported: “[O]ne gets a feeling that she has grown into her role so that she simply *is* Rya-Rya.”¹⁷⁵ As a result, her performance of this strong-willed peasant mother was rewarded by critics’ whole-hearted praise. For example, Harry Schein wrote:

“The prostitute-lingo she earlier exploited, which one gradually began to get tired of, is now fully disappeared. Instead, we meet a deeply mature, artistically disciplined, but simultaneously imaginative empathy in the difficult leading role that inspires the largest respect.”¹⁷⁶

The role resulted in her winning the best female actress of the year in an audience poll held by *FJ*¹⁷⁷ as well as a Swedish Film Society’s plaque in 1951.¹⁷⁸

Thus, by the beginning of the 50s, Dahlbeck established her status as “one of Swedish film’s top names”.¹⁷⁹ Around this time, she played the title role in Sandrew’s big-budget musical *Beautiful Helen* (*Sköna Helena*, Gustaf Edgren, 1951), decorating the tabloids’ and *FJ*’s coverage with her glamorous looks. (Fig.2)¹⁸⁰ Dahlbeck also began to play mothers frequently after her first mother-role Rya-Rya: a young mother to seven children in *Saucepan Journey* (*Kastrullresan*, Arne Mattsson, 1950), a middle-aged mother to a grown-up child in

¹⁷⁴ The coverage of *FN* implies SF’s assumption for the actress’s success. Dahlbeck appeared in the magazine earlier in relation to *Eva* and to *Women in White* (*Kvinna i vitt*, 1949) (“Filmnyheter bildnyheter”, *Filmnyheter*, no.3, 1949, 11.). The article titled “The woman of the year in Swedish film” (Barbro Boman, “Årets kvinna i svensk film”, *Filmnyheter*, no.9-10, 1949, 8-10) includes her picture from *Eva*, although she was not mentioned in the text, which alludes to the possibility that Dahlbeck’s role in *Only a Mother* would be “the woman”. The next number presents *Only a Mother* with three pictures of Dahlbeck that is followed by another one from *Women in White*. This implies the importance of Dahlbeck as the star of SF during the year, which can also be read from the fact that she was given the leading role in *Fiancée for Hire* (*Fästmö uthyres*, 1950) directly after and became the cover girl of the Christmas issue of the magazine. (*Filmnyheter*, no.20, 1949.)

¹⁷⁵ “...man har en känsla av att hon växt in i sin roll så att hon helt enkelt *är* Rya-Rya.” (“Statare staterar kring Rya-Rya”, *Aftonbladet*, July 10, 1949, 9, emphasis in the original.)

¹⁷⁶ “Hennes tidigare patenterade fnaskjargong, som man så småningom började bli led på, är här helt försvunnen. I stället möter vi en djup mognad, en konstnärligt disciplinerad men samtidigt fantasifull inlevelse i den svåra huvudrollen som inger den största respekt.” (Harry Schein, “BARA EN MOR”, *Bonniers Liteära Magasin*, no. 10, 1949 (SFI archive)).

¹⁷⁷ “FILMPUBLIKEN HAR SITT VAL”, *Filmjournalen*, no.24, 1950, 16-17.

¹⁷⁸ See for example, *Biografägaren*, no.5-6, 1951, 2. The Swedish Film Society (Svenska Filmsamfundet) is the origin of the Archival Film Collections of the Swedish Film Institute. (See “History of the archive”, Swedish Film Institute, accessed May 9, 2018, <http://www.filminstitutet.se/en/learn-more-about-film/archival-film-collections/history-of-the-archive/>.)

¹⁷⁹ “ett av svensk films toppnamn” (Arne Sellermark, “Evas tycken”, *Filmjournalen*, no.32, 1952, 7.)

¹⁸⁰ “SKÖNA HELENA”. *Aftonbladet*, May 21, 1950, 13.

Submarine No 39 (*Ubåt 39*, Hampe Faustman, 1952) and in *Shadow* (*Skuggan*, Kenne Fant, 1953),¹⁸¹ and more symbolically, the mother of Jesus in *Barabbas* (Alf Sjöberg, 1953).



Fig.2



Fig.3

Her collaborations with Bergman started around this time, firstly on stage with *The Threepenny Opera* (*Tolvskillingsoperan*) in 1950.¹⁸² While the performance itself was unsuccessful, the actress's creation of the prostitute, "the demoniacal Krog-Jenny",¹⁸³ was much appreciated and became one of her most iconic roles (Fig.3).¹⁸⁴ Their first film, *Waiting Women*, where Dahlbeck and her co-star Björnstrand exhibited the brilliant chemistry, was followed by additional successes with *A Lesson in Love* and *Smiles*. In the latter, Dahlbeck played a witty and glamorous theatre actress and was highly acclaimed both inside and outside of Sweden. She was awarded for the best female actress in a leading role by *Folket i bild* and chosen for the best actress of the year by the English film journal *Films and Filming*.¹⁸⁵

¹⁸¹ Interestingly enough, these roles were much older for her actual age, as *FJ* made a joke of *Submarine No 39*. ("Familjetrassel i filmvärlden", *Filmjournalen*, no.40, 1952, 22.)

¹⁸² It was an opening performance at the theatre Intiman, which was newly opened by Lorens Marmstedt. Judging from his mention, Dahlbeck seemed to be one of the large drawing cards among other well-known actors. (Tigram, "Scenglimtar", *Svenska Dagbladet*, September 3, 1950, 11.)

¹⁸³ "den demoniska Krog-Jenny" (Ivar Haerie, "Brecht, Bergman, Marmstedt", *Expressen*, October 10, 1950, 5.)

¹⁸⁴ The front cover of *Filmjournalen*, no.45, 1950. *Ex* named Dahlbeck's performance as one of the role-creation the audience most appreciated at theatres in Stockholm during the season. (Lasse Klefelt, "Nöjesfronten om Folke Walder", *Expressen*, January 8, 1951).

¹⁸⁵ "13 FIB-priser till svensk film", *Folket i Bild*, no.12, 1956, 8-9, 38. In the same issue, Bergman celebrated Dahlbeck and Harriet Andersson, who was awarded for the best female supporting role in *Smiles*. (Ingmar Bergman, "Kära Eva och Harriet...", *Folket i Bild*, no.12, 1956, 12, 39.) Regarding *Films and Filming*, see Gunnar Tannefors, "Film: Beröm åt EVA DAHLBECK", *Din tidning*, no.6, 1957 (SFI clip archive).

By that time, the actress was associated with Bergman so strongly that one of the reviewers even got bored with seeing the pair Dahlbeck-Björnstrand in *Journey into Autumn* (*Kvinnodröm*, 1955), another title by the director featuring the actress.¹⁸⁶ In addition, Dahlbeck's not joining Bergman's coming film *The Seventh Seal* (1957) was accepted as a little surprising, which shows how Dahlbeck was regarded as a member of the Bergman ensemble.¹⁸⁷ A good professional friendship between Dahlbeck and Bergman made two more films, *Brink of Life* (*Nära Livet*, 1958) and *All These Women* (*För att inte tala om alla dessa kvinnor*, 1964).

Dahlbeck's appearances in Swedish film after 1956 became more and more sporadic.¹⁸⁸ The main reason was that she became more engaged in writing which eventually became her new profession. The first step for Dahlbeck towards becoming a professional writer was the first prize she won with her play *These My Smallest* (*Dessa mina minsta*) in the Nordic Dramatist Contest in 1955. She officially debuted as a dramatist when her third play *Good Luck, Abisag* (*Lycka till, Abisag*) was performed at the Royal Dramatic Theatre in 1956. Although it got a rather cold reception,¹⁸⁹ she continued writing. She also wrote a screenplay for *Yngsjö Murder* (*Yngsjömordet*, Arne Mattsson, 1966), but her main expression of writing came in the form of novels. Dahlbeck left the Royal Dramatic Theatre in 1964 and quit acting with her last film *Tintomara* (Hans Abramson, 1970), before turning into a full-time writer.

2. Analysis of Dahlbeck's star image

According to Dyer, several elements in a star's image are often "in *opposition* or *contradiction*, in which case the star's image is characterized by attempts to negotiate, reconcile or mask the difference between the elements, or simply hold them in tension", and the image is not fixed but has "temporal dimension".¹⁹⁰ The different advertisements with Dahlbeck from the different periods summarise such characteristics of a star image, while

¹⁸⁶ KA, "Capitol: Kvinnodröm", *Sydsvenskan*, December 6, 1955 (SFI archive).

¹⁸⁷ "Kärleken segrar (som vanligt) i nya Ingmar-filmen", *Filmjournalen*, no.35, 1956, 4-5. Dahlbeck herself earlier joked about her possible role of a witch in the film, since she played the one on stage around the same time. ("Ingmar Bergman på térast: funderar på en medeltidsfilm", *Expressen*, July 26, 1954, 8.)

¹⁸⁸ This was partly because she began to join the foreign productions, beginning with the American-Swedish *A Matter of Morals* (1960).

¹⁸⁹ See, for example, "Knappast Abisag", *Aftonbladet*, October 26, 1956. The review compared Dahlbeck with another actor-dramatist Erland Josephson, who was newly invited to the same theatre, writing: "Erland Josephson is a poet, Mrs. Dahlbeck is, in any ways, not one yet." ("Erland Josephson är en diktare, fru Dahlbeck är det i varje fall inte ännu.")

¹⁹⁰ Dyer, 64. Italics in the original.

they also ensure the familiarity of her image at a given time. As Judith Williamson demonstrates with the example of Catherine Deneuve and Chanel No.5, the advertisement is dependent on “an already-structured external system” which the sign on it “refers back to”.¹⁹¹ Therefore, the meaning of the ad and the meaning of Dahlbeck functioned as “*fait accompli*”¹⁹² to the Swedish viewers at that time.

In 1946, Dahlbeck appeared in an advertisement for the throat pastille Meditol (Fig.4) and for the shampoo Ami-Rose (Fig.5).¹⁹³ Both present her as the new big name in the Swedish film but in the clearly different ways. In the first advertisement, Dahlbeck is portrayed as friendly with a large smile, recommending the product’s good effect for her voice which is an essential resource for her profession. To the right of the portrait is another picture of the actress cheerfully laughing while mounted on the back of her husband,¹⁹⁴ gleefully symbolising her happy marriage. In addition, her approachability is associated with her Swedishness by the phrase “*our* newest big film actress”¹⁹⁵ as well as the snow mountain on the background. Thus, the image in the ad is a warm-hearted, happily married, Swedish young actress.



Fig.4



Fig.5

¹⁹¹ Judith Williamson, *Decoding Advertisements: Ideology and Meaning in Advertising* (London: Boyars, 1978), 26.

¹⁹² Ibid., 25. Italics in the original.

¹⁹³ As for the Meditol ad, see, for example, Filmjournalen,

¹⁹⁴ The picture was taken during the shooting of *Love on Skis*, to which her husband accompanied the actress, and was circulated on the media. (“Årevår”, *Aftonbladet*, April 3, 1946, 1; “Äntligen soll!” *Expressen*, April 6, 1946, 13.)

¹⁹⁵ “*vår nyaste stora filmskådespelerska*”, emphasis mine.

In contrast, the Ami-Rose ad shows Dahlbeck with “one of the coiffures in the latest American style.”¹⁹⁶ The actress casts her eyes diagonally upward in the spotlight against the black background, beaming an aura of sophistication and mystery. The text connects her beauty with Americanness of her hairstyle: “Don’t you think it suits her beautiful blond hair!”¹⁹⁷ Here, we can see an up-and-coming film star whose beauty shines out with her impeccably-groomed, American-styled hair, evoking the viewer’s admiration rather than affinity.

In 1951, Dahlbeck became the face of the sewing machine Elna (Fig.6).¹⁹⁸ Here, the actress is pictured in a red dress and shows how she is able to cope with both her job and housework by using the product. Therefore, her image in the ad is a smart housewife effectively managing a happy family life despite being a busy working woman. In 1954, Meditol again used Dahlbeck (Fig.7)¹⁹⁹ with the portrait revealing the temporal shift in the actress’s image. She can be seen looking upward with a self-assured smile on her face, giving an impression of being an independent, aspiring woman. The ad describes potential consumer of the product as “the people with judgment and taste” with the first four words in larger bold characters,²⁰⁰ evoking the actress’s association with intelligence.



Fig.6



Fig.7

¹⁹⁶ “en av frisyerna i nyaste amerikanska stil”

¹⁹⁷ “Tycker ni inte att den klär hennes vackra, blonda hår!”

¹⁹⁸ See, for example, *Veckojournalen*, no. 39, 1951.

¹⁹⁹ See, for example, *Svenska Dagbladet*, October 29, 1954, 14.

²⁰⁰ In the original Swedish, it is the first three words (“Folk med omdöme”) that were written in bold characters.

However, Dahlbeck's sensible and mature manner is countered by the Lux soap advertisement in 1956 (Fig.8),²⁰¹ which presents Dahlbeck with impressively long eyelashes and shining blond hair. Here, the emphasis on her glamour is obvious, compared to the earlier Ami-Rose ad.²⁰² The caption introduces her as "one of Sweden's film stars who most attract attention"²⁰³ and names the production company SF, underlining her status as a studio-employed film star. There is no association with the U.S. or Hollywood, but the rhetoric used here is similar to cosmetics advertisements during the 30s that represented the Hollywood stars as a role model for a modern woman who takes good care of her appearance:²⁰⁴ "Eva Dahlbeck has it — You can also have it!"²⁰⁵ Therefore, here, it can be interpreted that Dahlbeck is placed in the same position as the Hollywood icons.



Fig.8

²⁰¹ See, for example, *Svenska Dagbladet*, May 22, 1956, 10.

²⁰² The copy in the Ami-Rose ad, "fresh as a spring" ("fräsch som våren"), shows the same tendency as the one in the media discourses that likened Dahlbeck to the nature that will be seen later. This implies that her sophisticated beauty was not completely at odds with her Swedishness at that time.

²⁰³ "en av Sveriges mest uppmärksammade filmstjärnor"

²⁰⁴ Andersson analyses how Lux soap as well as Max Factor presented Hollywood film stars as beauty experts and made the Swedish women involved in the consumption of these beauty products through their advertisements directly addressing and thereby putting them and stars on the same level. (Andersson, 85-91.) The author's example of the 30s ad for Lux soap clearly shows how Dahlbeck in the 50s ad plays the same role as a Hollywood star did in earlier years: "Out of 694 Hollywood's actresses, 686 also use Lux Toilet Soap for skin care... Even You will like its cream-like suds." ("Av Hollywoods 694 skådespelerskor använda också 686 Lux Toilettvål för hyns vård... Även Ni kommer att tycka om dess läckra gräddaktiga lödder.") (Ibid., 88).

²⁰⁵ "Eva DAhlbeck har det — Ni kan också få det!"

These advertisements demonstrate two strands of the actress's image and its temporal dimension. On one hand, she is an approachable Swedish actress in a happy marriage who gradually grows into a smart independent Swedish working woman who balances her work and family life. On the other, she is a promising film star with sophistication and beauty parallel to that of a glamorous Hollywood star yet through a successful career within the Swedish film and theatre industry.

Here, we can observe the blend of contradicting aspects: Dahlbeck is "Swedish" and "American/Hollywood", "friendly" and "idolised", "practical" and "glamorous", and a "homey" and "working" woman. All these aspects construct Dahlbeck's star image, together with another important element which is not as positive as others exploited by the ads. The steady oscillation between these conflicting aspects characterises her star image throughout the decade. In the following, I will conceptualise her image into two pairs of contradicting aspects, "Swedish" contra "international" and "good wife/mother" contra "vamp", and one additional pair of similar aspects, "intelligent" and "independent". However, all the elements intertwine with each other and cannot be completely separated.

2.1. "Swedish" contra "international"

As seen above, Blomberg notes that the "foreign" indirectly defines the "Swedish" in *FJ*'s rhetorics in describing stars. According to Qvist, the contrast between "Swedish" and "foreign", or "non-Swedish", is common to the narrative of popular films as a mediator of the Folkhemmet ideology which attempts to reinforce the dominant values and to set a clear boundary between them and what diverges from them.²⁰⁶ There, "Swedish" as centre of the society to which norms and ideals are drawn is regarded as positive, while "foreign/non-Swedish" as periphery is given a negative meaning.²⁰⁷ Blomberg's other key concepts, "natural"/"unnatural", explains that these contrasting values bestowed to "Swedish"/"foreign" are common even in film-star-related media discourses. According to the author, "naturalness" is a new standard to characterise Swedish stars that emerged in the 30s, and it was evaluated higher than the "unnaturalness" of Hollywood, thereby gaining "a nationalistic

²⁰⁶ Qvist, *Folkhemmets bilder*, 291. With regards the ethnic strategy, it is not an issue restricted in the 30s productions that Qvist directly tackles. In addition to his own argument about the significance of film as mass culture as the mediator of an ideology from the 30s to the 50s (Ibid., 287), Nils-Hugo Geber's article is worth mentioning in relation to the issue in the film productions in later years. (Nils-Hugo Geber, "Den problematiska 'svenskheten': Anteckningar om etniska strategier i svensk film och TV", *Filmhäftet*, no.1 (1986): 4-14.)

²⁰⁷ Ibid., 287-291.

tone and functioned as a distinguishing instrument”.²⁰⁸ Therefore, “natural” contra “unnatural” roughly corresponds with “Swedish” contra “foreign” including “Hollywood”. In addition to this, as touched on above, “Hollywood” had an ambivalent meaning, representing “both image of threat and image of ideal”.²⁰⁹

In relation to this, the apparent international-/Hollywood-consciousness of the Swedish film industry and media from the 40s to the early 50s is worth discussing. The presence of the three Swedish-Hollywood actresses, Greta Garbo, Ingrid Bergman, and Signe Hasso, followed by Viveca Lindfors in 1946, conjured the expectation for another international star among the new generation of actresses.²¹⁰ Simultaneously, the fear of losing valuable talents was also a concern.²¹¹ “Those who America is not allowed to steal” was the title, for instance, for an article from 1950 presenting seven actresses including Dahlbeck.²¹² Therefore, the contradiction between “Swedish” and “international”²¹³ in her image found in the above-examined ads partly reflected such a climate.

In earlier years, Dahlbeck’s blond appearance was frequently linked with her Swedishness: “[b]eautiful as a day — with dark eyes in a whitely shining blondness... It’s a genuine Swedish appearance”.²¹⁴ As the first phrase shows, it was not rare that the actress was likened to nature in this context. Arne Sellermark also wrote: “With her eyes dimly shimmering in blue in the shining blondness, she was beautiful as a Swedish summer night.”²¹⁵ These present the obvious similarity to the descriptions of film stars by the Swedish

²⁰⁸ “en nationalistisk klang och fungerade som ett särskiljande instrument” (Blomberg, 132.)

²⁰⁹ “både hotbilder och förebilder” (Ibid., 137.)

²¹⁰ See, for example, “I likhet med”, *Biografägaren*, no.1 (1947): 5; “Talangscouter från USA på stjärnjakt”, *Expressen*, February 12, 1947, 11; “Vem blir nya Ingrid eller Greta?”, *Expressen*, August 12, 1949; Casper, “Filmglimtar”, *Svenska Dagbladet*, September 11, 1949, 5.

²¹¹ See, for example, Paul Patera, “Vad är det för fel på våra flickor?” *Filmjournalen*, no.27, 1952, 5; Olle Hellbom, “Är stjärnimporten från Sverige slut?”, *Filmjournalen*, no.2, 1953, 15-17; “Svenskorna i utlandet”, *Biografägaren*, no.3, 1956, 9, 18.

²¹² “Dem som Amerika inte får stjåla.” *Filmjournalen*, no.13, 1950, 8-9. The other actresses were Margareta Fahlén, Maj-Britt Nilsson, Doris Svedlund, Inga Landgré, Gaby Stenberg, and Ingrid Thulin.

²¹³ To unify the above-discussed concepts, “foreign” and “Hollywood”, I deploy the term “international” in contrast to “Swedish”.

²¹⁴ “Vacker som en dag — med mörka ögon i en vitlysande blondhet, ... Det är äktsvenskt utseende.” (Stig Almquist, “En av dem heter Eva...”, *Filmjournalen*, no.7, 1946, 7.) An earlier example is: “Now she is an artless Swedish bright Lucia, a blond beauty...” (“Nu är hon en okonstlad svensk ljus Lucia, en blond skönhet...”) (“Sen sist: Nya linjer”, *Aftonbladet*, November 26, 1942, 15.)

²¹⁵ “Med sina dunkelt blåskimrande ögon i den glänsande blondheten var hon vacker som en svensk sommarkväll.” (Arne Sellermark, “Blad ur Eva Dahlbecks dagbok”, *Filmjournalen*, no.51-52, 1947, 22. See also: “Eva Dahlbeck swept into her scenes as the spring itself!” (“Eva Dahlbeck svepte in i sina scener som våren själv”) (Excerpt from the review of *The Serious Game* in *Aftonidningen*. Film A.B. Lux’s press material, SFI archive); “Eva Dahlbeck’s smile’s sunshine beams over the whole” (“över det hela lyser Eva Dahlbecks leendes solsken” (Ingrid Arvidsson, “Leka med elden”, *Veckojournalen*, no.41, 1946, SFI archive).

popular press in the 20s and 30s that Andersson observes.²¹⁶ The discourses they reproduced were, namely, those in the national romanticism at the turn of the century where the idealised Nordic femininity was defined by metaphors with nature.

Dahlbeck's Swedishness associated with nature was presumably strengthened by visual images from her films. *Simlång* and *Mountain*, whose lively depictions of Swedish nature attracted praise, were presented in *FJ* with the pictures of the actress in simple peasant clothing lying on the grass or standing barefoot in the river under the glittering sunshine.²¹⁷ Likewise, the photos from the shooting of *Lars Hård* showed the actress as a peasant girl in an overall with her blond hair in pigtails in the countryside landscape.²¹⁸ In *FJ*, these images reappeared a few years later in the mid-summer and summer issues, staging the bright and romantic atmosphere of the beautiful Swedish summer.²¹⁹

Such Swedishness of Dahlbeck was keenly connected with the concept of "naturalness". For example, Carl Björkman wrote: "Eva Dahlbeck... a natural Swedish girl who does not seem to have any international aspiration."²²⁰ Blomberg argues that "naturalness" also deals with film stars' acting styles with examples suggesting that uncontrivedness in acting was highly appreciated in the 30s.²²¹ However, in Dahlbeck's case, her naturalness did not conflict with her skilfulness. For instance, Bang in *DN* wrote, "she is natural — a naturalness that presupposes a real acting talent".²²² Almquist acknowledges the coexistence of unpretendedness and solid acting skills in Dahlbeck more clearly:

"Eva Dahlbeck has not only an exquisite and extraordinarily nuanced manner to »be her self» in every situation...the beautiful and »natural» Eva Dahlbeck owns dramatic temperament and dramatic expertness as well."²²³

²¹⁶ Andersson, 125-126.

²¹⁷ "Bland skådisar och tattare hos Folket i Simlångsdalen", *Filmjournalen*, no.36, 1947, 16-17; "Eva Dahlbeck i bäcken byker!" and "Vildmarkspuss med komplikationer", *Filmjournalen*, no.32, 1948, 12-14.

²¹⁸ "Med Georg Fant som Lars Hård i Jarlabankes backar", *Aftonbladet*, July 25, 1947, 9; "Hett i starten för 'Lars Hård'", *Expressen*, July 25, 1947, 11; "Lars Hård - Porträtt av ohängd slyngel?", *Filmjournalen*, no.41, 1947, 16-17.

²¹⁹ "Midsommaraften plockar jag...", *Filmjournalen*, no.25-26, 1950, 26-27; "Möte i julinatt", *Filmjournalen*, no.27, 1950, 8-9.

²²⁰ "Eva Dahlbeck...en naturlig svensk flicka, som inte verkar ha några internationella aspirationer." (Carl Björkman, "Svensk trio", *Veckojournalen*, no7, 1946, SFI archive.)

²²¹ Blomberg, 132-133.

²²² "hon är naturlig —en naturlighet som förutsätter en verklig skådespelarbegåvning" (Bang, "Brita i grosshandlarhuset", *Dagens Nyheter*, February 5, 1946 (SFI archive).)

²²³ "Eva Dahlbeck har inte bara ett förtjusande och ovanligt nyanserat sätt att i varje situation »vara sig själv»... den vackra och »naturlig» Eva Dahlbeck därtill äger dramatiskt temperament och dramatisk skicklighet." (Stig Almquist, "En av dem heter Eva...", 7.)

In addition, the authenticity of naturalness of Dahlbeck's performances was explained by her personality. A good example is the report from the Charlie gala which emphasises her unpretentiousness in contrast with her excellent acting skills worthy of honour:

“Her blond hair fell freely and *naturally around a face without a make-up*...more than her talents, one remembers her friendly smile, since it did not seem filmic but gladly *natural*”.²²⁴

However, Dahlbeck's prominence in Swedish film symbolised by the award, which was regarded as the Swedish Oscar,²²⁵ also evoked the phrase as “our next big international star”.²²⁶ This did not remain a mere compliment but soon assumed a realistic character. About a week after the premiere of *Brita*, *SvD* reported that “scouters” from three American production companies obtained Dahlbeck's photos.²²⁷ A month after, the CEO of Paramount's European branch was allegedly planning to form a contract with her.²²⁸ Dahlbeck's memorable performance in *The Serious Game*, whose leading actress Lindfors had left for Hollywood,²²⁹ also accentuated Dahlbeck's potential as a new international Swedish star.

Thus, Dahlbeck's internationality at first meant the high standard of her acting talent. However, it was soon connected with the glamour of Hollywood stars which was in conflict with her “natural” Swedishness. For example, the journalist at the shooting of *Love on Skis* exaggerated how Dahlbeck “with the waving ticket to Hollywood” was meticulously made up: “I didn't see her during the whole morning, for she was combed and brushed and made up and powdered...with several hours' carefulness”.²³⁰ The picture of Dahlbeck in *AB*'s article on “the new Ingrid Bergman” in 1949 also seemed to emphasise the artificiality of her beauty:

²²⁴ “Hennes blonda hår föll fritt och naturligt kring ett osminkat ansikte...mer än alla hennes talanger minns man hennes vänliga leende, ty det verkade inte filmiskt utan glatt naturligt”. (“Brev till Eva”, *Veckojournalen*, no.23, 1946, 27, emphasis mine.)

²²⁵ Ibid.

²²⁶ “vår nästa stora internationella stjärna” (Robin Hood, “Brita i grosshandlarhuset”, *Stockholms-Tidningen*, February 5, 1946 (SFI archive))

²²⁷ “Hollywood håller ögonen på Eva Dahlbeck?”, *Svenska Dagbladet*, February 12, 1946, 9.

²²⁸ “Eva Dahlbeck till Hollywood?” *Svenska Dagbladet*, March 24, 1946, 16; “Måndagens filmpremiärer”, *Dagens Nyheter*, March 24, 1946, 13; “Eva Dahlbeck i tur för Hollywoodtripp”, *Expressen*, March 23, 1946, 17.

²²⁹ Stig Almqvist, “Två Hollywoodaktuella svenska damer porträtteras av Stig Almqvist: Viveca Lindfors Flodvåg och vulkan, Eva Dahlbeck Källklar och rustik”, *Biografägaren*, no.9-10, 1946, 30-31, 68, 97. See also, “Adjö eller på återseende, Viveca!” *Expressen*, April 7, 1946, 1.

²³⁰ “med Hollywoodbiljetten vinkande”, “Henne såg jag inte till på hela förmiddagen, för hon kammades och borstades och sminkades och pudrades...med flera timmars noggrannhet.” (“Kamera tagning...”, *Expressen*, April 22, 1946, 18.)

Sandwiched between Anita Björk and Maj-Britt Nilsson, who have warm smiles on their faces, Dahlbeck on the photo is engrossed in drawing on her eyebrow.²³¹ Compared to the above-cited report of the Charlie gala, it is obvious how rapidly her image was affected by the concept “Hollywood”.

Such a shift was also related to the characters Dahlbeck played. In 1948, the CEO of Wivefilm, the production company of *Two Women*, alluded to a Hollywood offer.²³² There, Hollywood was apparently associated with her role of a night club singer that evoked the phrase, “a Swedish Jane Russell”.²³³ As this typifies, Dahlbeck’s eroticism was often linked with international sex symbols. In 1950, *Ex* reported her own discontent with being regarded as “Swedish film’s Lana Turner or Ava Gardner”.²³⁴ The year after, Dahlbeck’s name was mentioned as a proposal for a German film producer in search of a Swedish actress on account of her being not so unlike Hildegard Knef, the leading star in *The Sinner* (*Die Sünderin*, Willi Forst, 1951).²³⁵ The film caused debates partly because of the heroine’s prostitution and nudity,²³⁶ which explains the connotation given to Dahlbeck. It is also worth mentioning that Dahlbeck’s eroticism was juxtaposed with her Swedishness, as the caption to the caricature in *AB* in 1947 summarises: “Despite her blond Nordic type, she now creates one full-blooded woman type after another.”²³⁷

The connection between “internationality” and “vamp” was also enacted by her roles as foreign women. In the newsreel *Terra’s Window No.3* (*Terras fönster Nr3*, Olle Ekelund, 1950), she sings a French chanson in a black outfit with her hair dyed dark. More explicitly vampish is the German cabaret singer in *In the Arms of the Sea* (*Bärande hav*, Arne Mattsson, 1951), who is also dressed fully in black with dark, almost black, hair. The woman is exactly

²³¹ “Vem blir den nya Ingrid Bergman?” *Expressen*, August 10, 1949, 1. It is also interesting that the text by Barbro Flodquist claims that Nilsson, the “talented and sweet film girl” (“begåvad och söt filmflicka”), is “the type Hollywood wants” (“den typ som Hollywood vill ha”) who “can unite Ingrid Bergman’s pure freshness with real acting.” (“kan förena Ingrid Bergmans rena fräschhet med riktigt skådespeleri.”) In other words, Dahlbeck’s well-constructed beauty was not perceived as something with which a Swedish actress should appeal Hollywood. (Barbro Flodquist, “Maj-Britt, Anita, två Evor, blivande Hollywood-stjärnor?”, *Expressen*, August 10, 1949, 9.)

²³² “Eva Dahlbeck till Hollywood,” *Svenska Dagbladet*, June 11, 1948, 12. See also “Svenska filmer sålda,” *Expressen*, June 14, 1948, 7.

²³³ “en svensk Jane Russel” (“Mellan tagningarna,” *Biografägaren*, no.1, 1947, 19.)

²³⁴ “svensk films Lana Turner eller Ava Gardner” (Kid Bruncrona, “Mitt i strömmen”, *Expressen*, August 1, 1950, 8.)

²³⁵ “Eva Dahlbeck följer Zarah och Kristina”, *Aftonbladet*, March 12, 1951, 6.

²³⁶ Robert Dassanowsky, *Austrian cinema: a history* (Jefferson, NC: McFarland, 2005), 140. See also, “The Scandal surrounding *The Sinner* [*Die Sünderin*] (1951)”, German History in Documents and Images, accessed May 9, 2018. http://germanhistorydocs.ghi-dc.org/sub_image.cfm?image_id=993.

²³⁷ “Trots sin blonda nordiska typ gestaltar hon numera den ena blodfulla kvinnotypen eller den andra.” (“I rampljuset: Eva Dahlbeck”, *Aftonbladet*, November 21, 1947, 9.)

a “full-blooded” type who gets jealous when her Swedish lover dances with a Swedish nurse. Later, her dark hair turns out to be a wig, but the blond woman seducing the man in a thin nightgown showing her bare legs makes a sharp contrast to the young brunette Swedish nurse with whom he eventually falls in love. The dark hair, whether real or fake, of these two foreign women can be seen as an attribute of non-Swedishness linked with vampishness in contrast to Dahlbeck’s own blond hair that reinforced her Swedishness. Simultaneously, the sexy German singer’s loss of her Swedish lover can also imply the unhappy outcome of the deviation from the Swedish moral values.

Despite the news and rumours,²³⁸ Dahlbeck had not accepted any offers from other countries until she played a leading role in the Swiss-British *The Village* (1952). Interestingly enough, the actual participation in an international production seemed to alleviate the conflict between her Swedishness and internationality. Dahlbeck played a Polish housewife who takes care of refugee children with no glamour that was connected to her internationality earlier. *Ex*, which had not been unwilling to over-eroticise Dahlbeck, proudly delivered the news about the actress who was now recognised as “Swedens[sic!] topranking[sic!] star” by the British newspaper, Daily Herald.²³⁹ Thus, her internationality regained a positive character as a guarantee for the high standard of a Swedish film actress, and, as is obvious in her non-Swedish role, the national ideal found in earlier discourses did no longer matter. Furthermore, the motherly character did not necessarily alienate her as “foreign”, since Dahlbeck also represented a Swedish mother, which will be discussed later.

The global success of *Smiles* also seemed to consolidate the actress’s internationality, without causing conflict with her Swedishness. Dahlbeck accompanied Carl Anders Dymling to the premiere in London as the face of Swedish film which now proved its quality of international standard.²⁴⁰ It is not surprising that the Lux Soap ad emphasised her glamorous image, considering her role in the film, an acclaimed actress in luxurious clothing, and her

²³⁸ In addition, there was another rumour with regards the German producers, who wished Dahlbeck for the leading role for a few planned films. (“En del om Eva”, *Expressen*, July 7, 1951, 9.)

²³⁹ “Svensk star nr1?” *Expressen*, February 12, 1953, 11.

²⁴⁰ See for example, DV, “‘Sommarnattens leende’ i London”, *Dagens Nyheter*, September 21, 1956, 15; “Leende i London”, *Dagens Nyheter*, September 22, 1956, 12; K.G.B. “Times lovordar ‘Sommarnattens’”, *Svenska Dagbladet*, September 22, 1956, 11.

status as the top Swedish actress, who was now comparable to other international stars in her own right, not just an imitation.²⁴¹

Thus, the oscillation between “Swedish” and “international” in Dahlbeck’s image demonstrates more than a simple dichotomy. Her Swedishness was first defined by her beauty associated with Swedish nature and by “naturalness” as the prime value. Her internationality was, on the other hand, characterised by “unnaturalness” which was placed lower than “natural” Swedishness. Simultaneously, “international” assumed a positive character as a proof for the high standard of the Swedish film industry. Dahlbeck’s non-Swedishness was also connected to the erotic excess as a deviation from the Swedish norm, which needs a closer examination in relation to the next pair of conflicting aspects.

2.2. “Good wife/mother” contra “vamp”

As the first Meditol ad and the Elna ad suggest, Dahlbeck was recognised as a “good wife/mother”, while she also enacted the role of a “vamp”, seen in *In the Arms of the Sea*. This contrast between two archetypes of woman is obvious in the series of the film characters she played. According to Soila, the woman types in the 30s Swedish film productions reflect the triad view in the 1800s middle-class values that classify women into mother/wife and both upper-class and lower-class women as objects for male desire.²⁴² Dahlbeck’s contradicting image was thought to be created by the film roles following this tradition as well as by the interaction between her “private” life²⁴³ and her work in theatre.

Dahlbeck’s “private” life was characterised by her “extraordinarily harmonious marriage”²⁴⁴ throughout her career. The actress married with Sven Lampell, a flying officer also known as a swimmer, in 1944 and became a mother to their son, Thomas, in the end of

²⁴¹ In addition, it is worth mentioning that Dahlbeck’s eroticism tightly connected with her internationality, or non-Swedishness was associated with her Swedishness in relation to the so-called “Swedish sin”. In 1952, *FJ* interviewed four Swedish actors including Dahlbeck in attempt to protest to the American *Variety*’s accusing reaction to erotic representations in Swedish theatre and film. The coverage arranged the still from *Only a Mother*, where the actress washes the clothes, leaning down and showing her cleavage, with other stills from, above all, *One Summer of Happiness* (*Hon dansade en sommar*, Arne Mattsson, 1951), which caused debates with its nudity. (Mons Mossner, “Vi protester mot: critic för omoral utmanande reklam”, *Filmjournalen*, no.7, 1952, 14-15, 26-28.) It was also reported that Dahlbeck’s dresses in *Beautiful Helena* were judged as too sexy by the American actress June Havoc. (“Nakna sanningen”, *Expressen*, January 4, 1952, 8.) Regarding this issue, see Conclusion.

²⁴² Soila, *Kvinnors ansikte*, 50-51.

²⁴³ Regarding the “private” life of Dahlbeck, I agree with Blomberg, who understands a star’s “private” life as the one that is presented in a media construction, not as the real private life for the star herself experiences. (Blomberg, 148.) Therefore, Dahlbeck’s “private” life that I discuss here is the one which can be observed in the media discourses including the actress’s own remarks in interviews.

²⁴⁴ “ovanligt harmoniskt äktenskap” (G. Hemming-Sjöberg, “1950 års bästa”, *Filmjournalen*, no.23, 1951, 28.)

the year.²⁴⁵ According to Blomberg, the conflict between marriage and work was represented as a common problem for actresses during the war time,²⁴⁶ and Dahlbeck was no exception as far as the first few years after the marriage were concerned. When she drew the critics' attention with *The Serious Game*, the rumours began that the actress would leave her work in Stockholm to become a full-time housewife,²⁴⁷ because her husband had been assigned to the Kalmar Air Force Wing. A year later, the difficulty with working and raising a baby simultaneously in the different cities was expressed by the actress, though with her optimistic remarks reducing the seriousness of the problem.²⁴⁸ Her struggle for being both an actress and a mother to a baby was slightly visible around that time,²⁴⁹ but the discourses problematising the marriage for Dahlbeck were short-lived. As the actress Gaby Stenberg's remark in the early 50s suggests, Dahlbeck was recognised as an exemplary case who could manage both her family and professional life.²⁵⁰

A good relationship between Dahlbeck and her husband Lampell can be observed all through the decade in question. In 1946, the photo of the couple in the audience of a Swedish swimming championships appeared in the media²⁵¹ as well as the snapshot in the Meditol ad, emphasising their affection towards each other. Moreover, the story about their first meeting at a student literary club suggested that the actress shared her intellectual and artistic interests in literature with her husband.²⁵² Although the "intelligence", another aspect of Dahlbeck's image, was integrated into her status as a wife, it was her warmth and femininity that was accentuated in the stories about Mrs. Lampell, making a good contrast to the clear-sighted actress Dahlbeck. The duality of "the clear, cold, analysing, and the soft, warm, feminine"²⁵³

²⁴⁵ See, for example, Soila, "Eva Elisabeth Dahlbeck", *Svenskt kvinnobiografiskt lexikon*.

²⁴⁶ Blomberg, 141.

²⁴⁷ See, for example, "Hemmafru efter genombrott", *Aftonbladet*, November 28, 1945 (SFI clip archive); Stig Almqvist, "'Under eviga stjärnor' — en milstolpe", *Filmjournalen*, no.49, 1945, 5.

²⁴⁸ "But in spring we all will come back to Stockholm ... There are so many others who manage both family and job... and why will I not do that. I will at least try." ("Men till våren kommer vi till Stockholm allihopa... Det är så många andra som klarar både familj och yrke... och varför skulle jag inte göra det. Jag skall åtminstone försöka.") (Tell, "Eva Dahlbeck kommer igen", *Filmjournalen*, no.8, 1946, 21.)

²⁴⁹ See, for example, "Eva Dahlbeck vann...", *Aftonbladet*, February 6, 1946, 11; "Kring Charliefesten", *Filmjournalen*, no.23, 1946, 7.

²⁵⁰ "I admire such women who can manage both family and job as Inga Tidblad, as Eva Dahlbeck—" ("...jag beundrar sådana kvinnor som kan sköta både familj och yrke som Inga Tidblad, som Eva Dahlbeck—") (Beer, 131.)

²⁵¹ "Film- och simstjärnor", *Expressen*, August 3, 1946, 1; "Gallring behövs bland hopparna i Sim-SM!" *Aftonbladet*, August 4, 1946, 16; "På promenad med Gun Grut", *Filmjournalen*, no.33, 1946, 8.

²⁵² Tell, "Eva Dahlbeck kommer igen", 23; "Artist av format: Eva Dahlbeck", *Filmnyheter*, no.8, 1952, 6.

²⁵³ "ett klart, kallt, analyserande och ett mjukt, varmt, kvinnligt" (Tell, "Eva Dahlbeck kommer igen", 23. The similar expressions are found in Sellermark, "Blad ur Eva Dahlbecks dagbok", 22; "Artist av format: Eva Dahlbeck", 4.

was common in depicting the “real” person of the actress, though with emphasis on her role as a “highly charming Swedish mother”,²⁵⁴ which I will come back to in the next section.

After her first mother-role in *Only a Mother*, Dahlbeck’s image as “mother” became stronger both on- and off-screen.²⁵⁵ Her son Thomas, who was no longer an infant, began to appear in the media both descriptively and visually.²⁵⁶ For example, an interview in *FN* in 1949 described Thomas at four years old, drawing pictures next to his mother Dahlbeck, reinforcing the image of “mother-actress” together with a still from the film with her holding a boy.²⁵⁷ A similar interrelation between her “private” and professional life can also be found in a picture captioned “family idyll” in *FJ*²⁵⁸ and the film *Saucepan Journey* in 1950. The picture shows the actress (seemingly) in an overall and Thomas, trying to shoot with his toy gun under the sunshine. In the film whose atmosphere of a bright Swedish summer was highlighted,²⁵⁹ Dahlbeck played the role of an actress-turned-mother who wears an overall, reproducing her own image as a Swedish mother.

Other photos representing the actress as an ordinary Swedish mother are those from the culinary contest held by *AB* in the same year where Dahlbeck can be seen in a plain blouse and an apron, cooking meat balls together with her son and mother-in-law.²⁶⁰ Such a homey image which can also be seen in the *Elna* ad was reproduced in the films during the early 50s where Dahlbeck appeared as a middle-class mother. In *Journey in the Night* (*Resa i natten*, Hampe Faustman, 1955) and *Paradise* (*Paradiset*, Arne Ragneborn, 1955), she plays a warm-hearted mother to a girl as old as Thomas and to a baby girl respectively. In the films, Dahlbeck takes care of her children in simple blouses and skirts with little accessory, while she dedicatedly supports her husbands suffering from frequent dizziness or alcoholism.

²⁵⁴ “högst förtjusande svensk moder” (Sellermärk, “Blad ur Eva Dahlbecks dagbok”, 23.)

²⁵⁵ Dahlbeck’s image as mother was apparently established around 1954. The article about her appearance in a theatre performance *Nationalmonumentet* says, for example; “now she seemed fit almost very well to pose for Mother Sweden.” (“nu tycktes hon passa nästan väl bra att sitta för Moder Svea”) (“Nationalmonumentet’ på Dramaten”, *Svenska Dagbladet*, November 27, 1954, 8.)

²⁵⁶ See, for example, “YK på urpremiär”, *Dagens Nyheter*, February 28, 1954, 22; “Ronden”, *Dagens Nyheter*, April 15, 1956, 26.

²⁵⁷ Barbro Boman, “Samtal med Eva”, *Filmnyheter*, no.18, 1949, 19-21.

²⁵⁸ “familjeidyll” (“Karusellen”, *Filmjournalen*, no.36, 1950, 31.)

²⁵⁹ The press material distributed by the production company Nordisk Tonefilm proposes the catchphrases such as “A glad and splendid sunshine-story” (En glad och festlig solskenshistoria), “Immensely fun summer vacation in a house trailer” (Ogement rolig sommaresemester i husvagn), or “A summerly-happy sunshine-story” (En sommarglad solskenshistoria). (SFI archive)

²⁶⁰ “Eva hårdtränar mot kamp för kära svärmor”, *Aftonbladet*, November 14, 1950, 1; “Svärmor föll på köttbullen”, *Aftonbladet*, November 27, 1950, 18.

However, it should be noticed that the unglamorous image was actually at odds with Dahlbeck in her “private” life. In most cases, the actress with her husband and/or son in the media was elegantly-clad²⁶¹ and her own classy fashion was in accordance with her image as an upper-class woman presented in the more staged appearances. A photo in *FJ* in 1949 showed the stylish Dahlbeck in a dark-coloured fur coat and gloves,²⁶² while the actress in the similar style was found in *AB* two years later when she became a model in a fashion show of the furrier at the cinema Royal.²⁶³ Therefore, even though the actress was acknowledged as a “good wife/mother”, the visual images in the media were inclined to highlight the elegance and glamour which were not unrelated to her status as a film star. The ironical caption to the photo from the shooting of *Submarine No 39* clearly shows the gap between Dahlbeck and the role of the middle-class mother in a plain black coat and hat: “Eva Dahlbeck is well-dressed this once in a film...we are allowed to see Eva in this quite unordinary Eva-costume. The hat is from the time before Dior.”²⁶⁴

Interestingly enough, the gap between Dahlbeck and her mother-roles were not very unfamiliar. Even her acclaimed creation of Rya-Rya in *Only a Mother* made Robin Hood describe her flawlessly beautiful face as “too neat and tidy in a Hollywood way”,²⁶⁵ although it was also her make-up that emphasised “the film star’s wrinkle-free beauty”.²⁶⁶ Also, some critics pointed out the lack of the reality in the actress as a mother in *Saucepan Journey*: “Eva Dahlbeck’s Mamma Larsson [is] sweet and blond and all too free from normal mothers’

²⁶¹ “Philip den Magre”, *Filmjournalen*, no.51/52 (1946): 6; “Karusellen”, *Filmjournalen*, no.25/26, 1949, 30; “Karusellen”, *Filmjournalen*, no.6, 1950, 24; Gunilla Holger, “Här hemma”, *Bildjournalen*, no.46, 1954, 15; “Rekordslakt på Dramaten”, *Expressen*, February 11, 1956, 10.

²⁶² “Karusellen”, *Filmjournalen*, no.4, 1949, 28. The accompanying picture of Annalisa Ericsson is also worth noting. With her hair down, this public-beloved star poses in a more relaxed way, although also in a fur coat, thereby accentuating the luxurious aura of Dahlbeck.

²⁶³ *Aftonbladet*, October 22, 1951, 7. The event was reported also in “Pälsaktuellt i Stockholm”, *Dagens Nyheter*, October 14, 1951, 18; “En skunkpäls”, *Svenska Dagbladet*, October 14, 1951, 14.

²⁶⁴ “EVA DAHLBECK är för en gång skull välklädd i en film... man kan få se Eva i den här ganska ovanliga Eva-dräkten. Hatten är från tiden före Dior.” (*Aftonbladet*, June 8, 1952, 9.)

²⁶⁵ “för Hollywood-putsad” (Robin Hood, “RÖDA KVARN: Bara en mor”, *Stockholms Tidningen*, November 8, 1949). The comments on her beautiful face are found also in other reviews, for example: “Her smooth and cold beautiful face” (“Hennes släta och kallt sköna ansikte”) (Gunnar Bergman, “Bara en mor”, *Aftontidningen*, November 8, 1949); “Her face was reproached with a love from the camera man” (“Hennes ansikte var återgivet med en förälskelse av kameramannen.”) (Nils Beyer, “En vacker svensk film”, *Mariestads-Tidningen*, November 8, 1949.) (All sources in SFI archive).

²⁶⁶ “filmstjärnans rynkfria skönhet” (Harry Schein, “BARA EN MOR”, SFI archive).

nagging effort for upbringing.”²⁶⁷ Seemingly, the gap between Dahlbeck and the character in the film also dealt with her image as a “vamp”. Since the film was released two months after the premiere of *The Threepenny Opera*, where she played a prostitute, the reviewer in *Reformatorn* wrote: “pirate-Jenny - sorry, Eva Dahlbäck[sic!], is perhaps exceptionally unsuitable for the role of the mother”.²⁶⁸ This sharp reaction might reflect the morally strict character of the newspaper,²⁶⁹ but the actress’s image as “vamp” was strong enough to potentially damage her image as the “good wife/mother”.

In 1946 and 1947, Dahlbeck played an erotic, passionate woman on stage in succession, beginning with Marguerite in *Crime in Sun*. The photo of Dahlbeck lying on the sofa with her long legs bare²⁷⁰ vividly illustrates her character who is “vulgar, ...frankly sensual and sinfully beautiful.”²⁷¹ The following stage roles of a working woman in *This way to the tomb* (*S:t Antonius visar vägen*, Alf Sjöberg, 1946) or of two prostitutes in *The Condemned* (*De dödsdömde*, Alf Sjöberg, 1947) and *The Iceman Cometh* (*Si, iskarlen kommer!* Olof Molander, 1948)²⁷² established her erotic image along with the sexy night club singer in the film *Two Women*. By the release of the film, Dahlbeck was “placed on a special line: vulgar, challenging, over-erotic types”.²⁷³ However, the film role was actually a “good-bad girl” rather than a vamp who sacrifices herself because of her love for her gangster-like fiancé.

²⁶⁷ “Eva Dahlbecks mamma Larsson, söt och blond och alldeles fri från vanliga mammors tjatiga uppfostran” (Lill, “No title”, *Svenska Dagbladet*, December 17, 1950.) See also; “Eva Dahlbeck is all too girly-young to have a fifteen-old child. When will a real, tender mother-type in 38 years old show up in Swedish film?” (“Eva Dahlbeck är alldeles för flicka för att ha femtonårs barn. När kommer det en verklig, öm moderstyp på 38 år i svensk film?”) (Colomba, “Olympia: ‘Kastrullresan’”, *Dagens Nyheter*, December 17, 1950). Robin Hood, on the other hand, was not satisfied with the depiction of Mamma Larsson and her husband kissing each other too often, which might be related to Dahlbeck’s image as a sexually attractive woman. (Robin Hood, “OLYMPIA: Kastrullresan”, *Stockholms Tidningen*, December 17, 1950.) (All sources in SFI archive).
²⁶⁸ “sjörövarjenny - förlåt, Eva Dahlbäck[sic!], är väl sällsynt olämplig för rollen som mamman.” (R.I., “Film”, *Reformatorn*, December 24, 1950, 10.) The character has several nicknames besides “Krog-Jenny”.

²⁶⁹ *Reformatorn* was published by the temperance movement organisation IOGT.

²⁷⁰ See for example, “Promenaden”, *Filmjournalen*, no.39, 1946, 8; S. S-r., “NY GENERATION på Lilla Dramaten”, *Svenska Dagbladet*, September 15, 1946, 16.

²⁷¹ “vulgar...frankt sensuell och syndigt skön” (S. af Gm, “Tjernelds ‘Brott i sol’ på Lilla Dramaten”, *Dagens Nyheter*, September 15, 1946, 15.)

²⁷² Dramatens arkiv Rollboken, “S:t Antonius visar vägen”, Dramaten, accessed May 9, 2018, <http://www.dramaten.se/medverkande/rollboken/Play/560>; Dramatens arkiv Rollboken, “Den dödsdömde”, Dramaten, accessed May 9, 2018, <http://www.dramaten.se/medverkande/rollboken/Play/570>; Dramatens arkiv Rollboken, “Si, iskarlen kommer!”, Dramaten, accessed May 9, 2018, <http://www.dramaten.se/medverkande/rollboken/Play/576>.

²⁷³ “placerats i ett speciellt fack: vulgära, utmanande, övererotiska typer.” (Marco Polo, “5 minuter med EVA DAHLBECK”.)

Therefore, it was the impact of her appearance in the film²⁷⁴ and of the series of earlier roles on stage that spotlighted the actress's vampishness.²⁷⁵

Dahlbeck's on-stage image seemed to be too strong to be eliminated by her on-screen performances as natural Swedish girls, one of which was presented as a "new look"²⁷⁶ "after vamp years".²⁷⁷ The familiar still from *Lars Hård* is telling in this regard.²⁷⁸ Dahlbeck has a sensual expression on her face, but the actual role is a naive peasant girl who is deflowered by the protagonist. Such a gap between her image and the actual role can also be found in the review by Alfa, who described the scene as "almost evoking a laughter" because of its naiveness.²⁷⁹ Another example is the even more cynical reaction to her role in *Simlång*: "Eva Dahlbeck is directly misplaced. When she talks with her lover about the moon light, there is no one who takes it for a romance of love — ...No, she cannot play a peasant girl."²⁸⁰

Therefore, it was reasonable that the seductive jazz musician in *Eva* was regarded as "a role which precisely fits her",²⁸¹ even though it was the first sheer femme fatale Dahlbeck played in film. The woman is a wife to the protagonist's friend but flaunts herself wearing an underwear in front of him. In most scenes, Dahlbeck only wears a thin night gown, which made Artur Lundqvist write: "Eva Dahlbeck must become a sensation for the countryside, considering how few clothes she puts on".²⁸² As this suggests, the character's erotic excess

²⁷⁴ Dahlbeck wore a décolleté gown with a deep slit and put on make-up with extremely thin eyebrows in the film, which evoked the aforementioned association with Jane Russell.

²⁷⁵ One of the reviewers of *Two Women* wrote that the role was "perhaps a little too similar to the super-erotic vamp in *The Condemned*" ("kanske litet för lika den supererotiska vampen i *Den dödsdömda*"), which implies the strong impression of the stage-role. (BERTON, "Två kvinnor", *Aftontidningen*, November 20, 1947 (SFI archive)).

²⁷⁶ "Henrikson filmar bara utomhus", *Aftonbladet*, October 17, 1948, 9.

²⁷⁷ "efter vampären" ("Film i Funäsdalen", *Aftonbladet*, July 18, 1948, 9.)

²⁷⁸ See for example, "Nu kommer Lars Hård", *Filmjournalen*, no.9, 1948, 22. The still was used for a poster for the film. See, "Lars Hård", Svensk Filmdatabas, accessed May 9, 2018. <http://www.svenskfilmdatabas.se/en/item/?type=film&itemid=4231>.

²⁷⁹ "närmast skrattretande". The reviewer continues, "it seemed as if nobody was more conscious of this than Mrs. Dahlbeck herself." ("det föreföll som om ingen var mera medveten om detta än fru Dahlbeck själv") (Alfa, "LARS HÅRD på Royal", *Aftonbladet*, August 31, 1948 (SFI archive)).

²⁸⁰ "Eva Dahlbeck är direkt felplacerad. När hon talar med sin älskade om månskenet, är det ingen som tar det för kärleksromantik — ...Nej, bondeflicka kan hon inte spela." (A. G. B., "Folket i Simlångsdalen", *Aftontidningen*, January 18, 1948 (SFI archive)).

²⁸¹ "en roll som passar henne precis" (Robin Hood, "RÖDA KVARN: Eva", *Stockholms Tidningen*, December 27, 1948 (SFI archive)).

²⁸² "Eva Dahlbeck bör bli en sensation för landsorten, så litet som hon är klädd i" (Artur Lundqvist, "EVA", *Bonniers Literära Magasin*, no.1, 1949 (SFI archive)).

can be thought to symbolise the corruption of the city in contrast to the countryside idyll that the protagonist's lover represents.²⁸³

This elucidates the relationship between two pairs of conflicting aspects of the actress's image which was shortly mentioned above. According to Qvist, in the narratives of Swedish popular films as an intermediary of Folkhemmet ideology, "the deviators from the normality" were represented as a "threat to the system" that should "be thrust aside".²⁸⁴ Many of the erotic women Dahlbeck played on screen testify this. The most explicit is perhaps the propagandic short film *Sabotage* (Eric Johnson, 1952), where Dahlbeck played a female spy who seduces a Swedish military man to steal classified information. Although this vamp is as blond as the one in *Eva*, the actress often appeared with darker hair when she played erotic and morally suspicious women, thereby toning down her Swedishness.²⁸⁵ For instance, the unfaithful pianist in *Woman in White* (*Kvinna i vitt*, Arne Mattsson, 1949) is brunette²⁸⁶ and the cunning noblewoman in *The Chief of Göinge*²⁸⁷ (*Göinghövdingen*, Åke Ohberg, 1953) has almost black hair. In both films, Dahlbeck's characters are contrasted with the honest women who eventually win the heart of the men they love. The threatening character of these vamps are also found in the middle-class wife with dark hair in *Shadow* who seduces her present husband to publish by his name the brilliant novel that her deceased husband left.²⁸⁸

Dahlbeck seemed to have a considerable difficulty with coping with this image as "vamp". About half a year before the release of *Only a Mother*, *SvD* reported that the actress was tired of monotonously playing a "vamp and man-eater", suggesting that she was facing a serious turning point in her career.²⁸⁹ The actress herself repeatedly expressed her anger at being

²⁸³ Qvist names the film in relation to his discussion about the countryside-city dualism in the Swedish film. (Per Olov Qvist, "Bort från byn och hem igen: Storstaden i svensk film", *Filmhäftet*, no.3-4, 1986, 42.) He points out that especially the 40s production depicted the city as "the landscape of ruin" ("undergångslandskap") with pimps or gangsters as personification of the evil or the street girls as the fallen peasant girls. (Ibid., 38-39.) The jazz music related to Dahlbeck's character was also recognised as "the threat to good customs" ("Hotet mot goda seder") (Ibid., 52.), the similar argument of which can be found in the aforementioned article by Hedling. (Hedling, "Music, lust and modernity: Jazz in the films of Ingmar Bergman".)

²⁸⁴ "avvikarna från normaliteten", "hot mot systemet", "stöts bort". (Qvist, *Folkhemmets bilder*, 292.)

²⁸⁵ The connection between foreignness and vampishness/wickedness in contrast to Swedishness linked with decency is suggested by Soila. While the unfavourably represented female characters in the 30s productions are given non-Swedish names (Soila, *Kvinnors ansikte*, 59, 72), the heroines are given typically Swedish ones. (56, 58.)

²⁸⁶ That her name is Solveig of Norwegian origin may also imply her foreignness.

²⁸⁷ Hereafter referred to as *Göinge*.

²⁸⁸ It is also worth mentioning that the vamps in *Woman in White*, *Göinge*, and *Shadow* is strongly associated with their wealth/the engrossment in the luxury, while the singer in *Two Women* and the musician in *Eva* belongs to the middle-class or working class. This clarifies the archetype of a both upper-class and lower-class woman as an object for sexual desire seen in the above-mentioned observation by Soila.

²⁸⁹ "vamp och manslukerska" (Tigram, "Scenglimtar", *Svenska Dagbladet*, April 3, 1949, 5.)

identified with these roles in her private life.²⁹⁰ For example, in the above-mentioned interview in *FN*, she revealed her irritation with night-time phone calls from unknown men with suggestive remarks which was retold five years later in the article titled “No more slut.”²⁹¹

Thus, interrelating with the contrast between “Swedish” and “international”, Dahlbeck’s image oscillated between “good wife/mother” and “vamp”. What is to be highlighted is the considerable influence of the latter’s negative character and its strong impact. Seemingly, it was another pair of aspects in her image that alleviated the clash between these two.

2.3. “Intellectual” and “independent”

Here is a caricature of Dahlbeck from 1955 (Fig.9),²⁹² when she won the first prize in the dramatist contest. On the left is (presumably) the motherly Polish woman in *The Village* taking care of children, and the right the notorious prostitute Krog-Jenny in *The Threepenny Opera*. In the middle is the actress herself writing with a typewriter. The arrangement suggests that Dahlbeck’s intelligence symbolised by her writing talent negotiated the difference between these two opposite aspects in her image.



Fig.9

Dahlbeck’s “intellectual” image was already familiar around her breakthrough with her role of Brita;²⁹³ a peasant girl with ambition and quick mind who becomes a housemaid in the rich Stockholm family and supports the prodigal son with her sensibility. The role’s

²⁹⁰ See also, G.Hemming-Sjöberg, “1950 års bästa”, 12; Arne Sellermark, “Jag känner mig förnedrad”, *Idun*, no. 45 (1956) (SFI clip archive).

²⁹¹ Barbro Boman, “Samtal med Eva”, 21; Allan Beer, “Aldrig mera slampa”, *Aftonbladet*, January 6, 1954, 13.

²⁹² “Vår tids dramatik”. *Svenska Dagbladet*, June 2, 1955, 12.

²⁹³ See for example, Almquist, “En av dem heter Eva...”; “Nu talar man om Eva Dahlbeck”, *Svensk Damtidning*.

profession, a housemaid, had arguably formed a kind of genre within Swedish film during the 30s and the 40s, a nuanced picture of which Ulrika Holgersson draws.²⁹⁴ The author introduces her discussion with one of the reviews of *Brita*²⁹⁵ and observes that Dahlbeck's creation of the heroine was received as groundbreaking among earlier depictions of housemaid-characters, who had tended to be marked by a lack of intelligence. The reviewer writes: "[T]he role presents a gifted housemaid and, therefore, probably, the first thinking maid in film."²⁹⁶

The smartness of the role was immediately associated with that of the actress herself. For instance, Lill in *SvD* wrote, "*Her Brita* is ...an ordinary Swedish girl with ambition and go-ahead spirit, only a little more assured about herself and about what she wants".²⁹⁷ As the first word suggests, the self-awareness of Brita was ascribed to Dahlbeck who enacted the character. Such an acknowledgement of Dahlbeck's good self-knowledge can also be observed in Sellermark's article where her intelligence and acting skills are juxtaposed: "It is a perfect image of the fashionable, intellectual woman: effective and self-assured in all her worry, *quick in lines*, and very conscious of what she wants herself."²⁹⁸

Dahlbeck's intelligence of a practical character was possibly linked with her down-to-earth view on life. The interview in 1946, for example, reported her indifference toward "honour and fame": "No, it's not what I want. I want an apartment which is so large that we can have guests sometimes, but it can't be too expensive, we can't afford that."²⁹⁹ Such a

²⁹⁴ Ulrika Holgersson, *Hembiträdet och spelfilmen*.

²⁹⁵ Holgersson starts from questioning such a reception of *Brita* and examines several titles of the so-called "housemaid films" ("hembiträdefilmerna") (Ibid., 15.) featuring popular film stars as a part of historical discourses related to the housemaid in Swedish society. In her chapter on *Brita* (Ibid., 242-258.), she analyses the film in relation to the countryside-city dualism mentioned above or to the conflict between tradition and modernity. Because I am more interested in the following years after the film, I do not delve into these issues in the title, but it should be noticed that the film functioned as a ground that the later media discourses on Dahlbeck were built up.

²⁹⁶ "rollen presenterar ett begåvat hembiträde och därmed förmodligen den första tänkande pigan på film." (Wo., "Bio i blickfånget", *Upsala Nya Tidning*, April 6, 1946 (SFI archive)). Here, I differentiated "hembiträde" and "piga" with the English words "housemaid" and "maid". The latter in Swedish usually used to mean a servant in the countryside household, but was also used when referring to the former in a pejorative way.

²⁹⁷ "Hennes Brita är... en vanlig svensk flicka med ambition och framåtanda, bara litet mera säker på sig själv och vad hon vill" (Lill, "Saga: Brita i glosshandlarhuset", emphasis mine.) Mikael Katz also showed the similar attitude: "Eva Dahlbeck's Brita... knows her own value and does not allow oneself to be duped." ("Eva Dahlbecks Brita... vet sitt värde och inte låter sig duperas") (Mikael Katz, "no title", *Expressen*, February 5, 1946 (SFI archive)).

²⁹⁸ "Det var en perfekt bild av den mondäna, intellektuella kvinnan; effektiv och självsäker i all sin oro, snabb i repliken och mycket medveten om vad hon själv ville." (Sellermark, "Blad ur Eva Dahlbecks dagbok", emphasis mine.)

²⁹⁹ "ära och berömmelse... nej, det är inte det jag vill ha. Jag vill ha en lägenhet, som är så stor att vi kan ha främmande ibland, men den får inte vara för dyr, det har vi inte råd med." (Tell, "Eva Dahlbeck kommer igen", 23.)

prosaic thinking is reflected even in the beauty tips by the actress in the same year.³⁰⁰ There, she emphasised a simple way of taking care of her appearance, which seemed to dissociate the actress from the glamour of a film star. This was followed by her comments on her hobbies, reading and writing, which again highlighted her intellectuality.

Dahlbeck's strong interest in writing was often mentioned already during the early years.³⁰¹ One of her first published writings was three poems that contributed to a unique issue of *FJ* in 1947 where the actors became the editors.³⁰² In the caricature that introduced the participating actors, Dahlbeck can be seen with a confident smile on her face.³⁰³ This can be interpreted as an image of a talented woman whose intelligence allows her to join the circle of famous men within the industry, including the star/director Hasse Ekman or the formidable CEO of film and theatre concern Sandrews, Anders Sandrew.

In the early 50s, Dahlbeck's engagement in writing assumed a serious role in her career and her life. For example, she published an essay titled "In front of a film camera" in *Filmboken* in 1952.³⁰⁴ Her critical analysis of film acting in comparison with theatre acting was received with a large respect as the work by "an intelligent representative for the profession".³⁰⁵ As the afore-examined caricature showed, the first prize in the Nordic Dramatist Contest in 1955 played a decisive role for consolidating her "intellectual" image. The news caught great media attention and Dahlbeck was warmly celebrated as "Sweden's most fresh female dramatist".³⁰⁶

³⁰⁰ Eva Dahlbeck, "Skönheten kommer i andra hand", *Vi damer*, no.11, 1947, 30-31.

³⁰¹ Already before stage-debuting, Dahlbeck performed a revue song she wrote in the youth revue at Folk Teatern arranged by AB. ("Blanche-succés för flicka i 'Vi som vill opp'", *Aftonbladet*, April 30, 1944, 11.) In 1944 when she performed in Kar de Mumma revue, it caught attention that the actress again wrote her own numbers and AB reported it: "...even this time she triumphed both as a singer and a writer." ("även den här gången segrade hon både som sångerska och författare.") (Ibid.) Regarding the revue, see also, S. af Gm., "Vårens Kar de Mumma", *Dagens Nyheter*, April 28, 1944, 14; E.W.O., "Kar de Mumma skämtar på Blanche", *Svenska Dagbladet*, April 28, 1944, 15; PGP, "Kar de Mumma på Blanche", *Aftonbladet*, April 28, 1944, 11. Other early mentions about her interest in writing are, for example, Mr. Pigg, "Go'aften", *Expressen*, December 5, 1945, 18; Tell, "Eva Dahlbeck kommer igen", 23.

³⁰² Eva Dahlbeck, "Tre dikter", *Filmjournalen*, no.7, 1947, 10. Around this time, Dahlbeck seemed to be easily associated with writing. When the actress Birgit Tengroth published her first novel *Thurst* (*Törst*) by a pseudonym Eva Lavell in the same year, Dahlbeck was first speculated to be the author because of her actual name Eva Lampell. See for example, "Krönikan av Flips", *Aftonbladet*, September 7, 1947, 5; "Känd skådespelerska avslöjas som skribent", *Hudiksvalls Tidning*, September 12, 1947, 5.

³⁰³ "Skådespelare som blev redaktörer", *Filmjournalen*, no.7, 1947, 7.

³⁰⁴ Eva Dahlbeck, "Framför filmkameran", in *Filmboken: en bok om film och filmskapare. Bd 1*, ed. Hugo Wortzelius and Nils Larsson, (Uppsala: Orbis, 1951), 300-309. The draft was firstly published in *Biografbladet* in 1951. (Eva Dahlbeck, "Framför filmkameran", *Biografbladet*, no.1, 1951, 15.)

³⁰⁵ "av en intelligent företrädare för yrket" (Arne Sellermark, "Evas tycken", 7.)

³⁰⁶ "Sveriges färskaste kvinnliga dramatiker" ("Äldres ansvar för yngre temat i belönad debutpjäs", *Dagens Nyheter*, June 1, 1955, 16.) See also, "Sensationellt resultat av dramatikertävlingen", *Svenska Dagbladet*, June 1, 1955, 1, 11; Gunilla Holger, "Här hemma", *Bildjournalen*, no.24 (1954): 14.

However, the actress's smartness was not always a positive feature in her films. Namely, Dahlbeck's "intellectual" aspect was expressed as the cunningness in many of the vampish characters she played: the jazz musician in *Eva* who tempts the protagonist to make the murder of her husband look like a gas leak accident: the wife in *Shadow* who urges the hesitating protagonist into plagiarism: the female spy in *Sabotage* who steals the confidential information by seducing the military man: the noblewoman in *Göinge* who outwits not only the rather naive hero but also the artful rebel. All these women are smart and actively take actions, thereby overwhelming men.

It was not only the vamps but also the morally favourable women she played who could play a superior role to men. Early on in her career, Dahlbeck played several characters who solved problems instead of the men who had caused them, seen in the character of Brita: When the son in the family gets drunk and carelessly spends away the money that was to support his poor friend, Brita secretly gives him her own salary because of her love for him.³⁰⁷ Likewise, the journalist in *Love on Skis* helps the protagonist through her shrewdness. Even the rather trivial upper-class girl in *Encounter in the Night* saves the hero who is suspected as a murderer by her quick-thinking.

Other characters who are "independent" from men are the Swedish peasant girls in *Simlång* and *Mountain*, who strive for their hope to move to America without necessarily depending on their lovers. However, their activeness is not simply given a positive meaning. As Qvist mentions, the hope to emigrate to America is equal to abandon the heritage, namely, the Swedish land,³⁰⁸ and can be negatively contrasted to the characters who choose to stay because of their strength that can endure the hardships.³⁰⁹ At the same time, being bound to the land means the lack of freedom.³¹⁰ Therefore, it is possible to interpret these women's active engagement in the attempted emigration as that in the emancipation from the tradition.

Rya-Rya in *Only a Mother* might best embody this oscillation between the emancipation and the tradition. In the film that centres on the theme of individualism contra collectivism, the heroine's hard life in the peasant community is characterised by her struggle to break the

³⁰⁷ Bengtsson observes that the character of Brita plays a function that "make[s] the youth enter the Folkhemmet project though impressing on them the ideal of conscientiousness in the middle-class normality". (Bengtsson, *Ungdom i fara*, 170). This shows how Dahlbeck playing Brita was assigned the mediator-role thereby making herself belong to the centre in similarity with in Bergman's films that I will discuss later. (see, 57)

³⁰⁸ Qvist, *Jorden är vår arvedel*, 142.

³⁰⁹ Ibid., 176.

³¹⁰ Ibid., 160.

convention. As discussed by Gunnar Lundin and Rochelle Wright,³¹¹ Rya-Rya's naked bathing can be understood as a deviation from the norm in the estate-workers' collective, which results in her being ostracised and in an unwanted marriage. Her rejection to milking work can be read as "a wish to change"³¹² the conventional burdensome labour, which symbolises the character's progressiveness in the traditional society that is now "a vanished way of life".³¹³ Therefore, by enacting Rya-Rya, Dahlbeck embodied a rebellion against the tradition. However, the character also presents ambivalence in relation to her position as a woman. While she longs for a romantic love outside her unhappy marriage, Rya-Rya "retreats completely in her maternal role"³¹⁴ in the end by devoting her life to her four children.³¹⁵ Here, it is worth attention that it is not only the tradition of the peasant society but also of the woman's role that the character is in conflict with.

After the film, Dahlbeck played several modern working women in succession: a secretary who becomes a manager to a factotum-company in *Fiancée for Hire* (*Fästmö uthyres*, Gustaf Molander, 1950): a novelist living in Paris in *Knave of Hearts* (*Hjärter knekt*, Hasse Ekman, 1950): a teacher in *Defiance* (*Trots*, Gustaf Molander, 1952): a fortune-teller in *The Women's House* (*Kvinnohuset*, Hampe Faustman, 1953): and a manager to the photo studio in *Journey into Autumn*. While these characters seemed to strengthen her "independent" aspect, they could explain how the conflicting aspects in Dahlbeck's image could be balanced in relation to their features as a woman. The characters³¹⁶ are represented as more attractive than the mother-characters in *Submarine No 39* or *Journey in the Night* that are marked by their less sexual attraction which drives their husbands into infidelity. By contrast, they are less erotic than two working women in earlier titles, the night club singer in *Two Women* and the pianist in *Woman in White*. In addition, all the other characters apart from the one in *Fiancée for Hire* remain single, which again emphasises their independence from men. At the same time, this can mean the appropriate narrative solutions for the moral deviation of the three working

³¹¹ Gunnar Lundin, *Filmregi Alf Sjöberg* (Diss. Lund: Univ., 1979), 89-90; Rochelle Wright, "Realism Refined and Retouched: Alf Sjöberg's *Bara en mor*", in *Stage and screen: studies in Scandinavian drama and film: essays in honor of Birgitta Steene*, ed. Ann-Charlotte Gavel Adams and Terje I. Leiren (Seattle: DreamPlay Press, 2000), 180-181.

³¹² "en vilja till förändring" (Lundin, 94.)

³¹³ Wright, 178.

³¹⁴ Wright, 187.

³¹⁵ The character had another baby who was killed in an accident caused by her husband.

³¹⁶ The pessimistic, unglamorous fortune-teller in *Women's House* might seem exceptional in this context. However, the character's divorced husband reveals that she was very attractive in her youth when she had an affair with another man. Therefore, her loss of attraction is not a result of her entering domestic life but of her moral deviation, unlike the above-mentioned less attractive housewives.

women in *Knave of Hearts*, *The Women's House*, and *Journey into Autumn*, who experienced/is experiencing extra-marital relationships.

Such an ambivalence also marks Dahlbeck's "independent" aspect on account of her own status as a working woman that is often paired with her "intellectual" image. As the above-mentioned duality of the actress clearly shows, the media discourses on Dahlbeck seemed to contrast her intelligence with her wifeness and motherhood. Holgersson reads this as the expression of the trouble caused by Dahlbeck's double status as a working woman and a wife/mother, naming the interview in 1946.³¹⁷ The interviewer, describing Dahlbeck with her son on her knees as "no hard intellectual type",³¹⁸ clearly places the role of a good mother/wife higher than an intelligent and independent working woman.³¹⁹ This kind of rhetorics trying not to alienate Dahlbeck as a modern working woman by connecting her with the traditional role of a wife and mother is also found in later years. For example, an article in *FN* from 1952 says: "[E]ven if one knows that the last line she would say would be 'that wife and mother is my dearest role is obvious', one could believe it when one meets her in this capacity [as wife and mother]".³²⁰

Thus, the "intellectual" and "independent" image of Dahlbeck functioned to some degree as a mediator between the conflicting aspects, "good wife/mother" and "vamp", or "homey housewife" and "working woman". However, both aspects had ambivalent meanings and, therefore, the contradictions in the actress's total image were retained.

To sum up, Dahlbeck's star image and its temporal shift can roughly be summarised as the following. The conflict between "Swedishness" and "internationality" was gradually solved towards the end of the decade in question, because of the actress's successful career within the Swedish film industry which eventually became internationally recognised. The negative connotation of her "internationality" was not unrelated to another aspect "vampishness" which was persistently in conflict with her status as the "good wife/mother". The actress's

³¹⁷ Holgersson, 241.

³¹⁸ "ingen hård intellektuell typ" (Tell, "Eva Dahlbeck komemr igen", 23.)

³¹⁹ As Holgersson also mentions (Ibid.), the following comment by the interviewer who celebrates the warm-heartedness of Dahlbeck being on time for her husband's handball match shows the higher evaluation of the actress's wifeness even more clearly: "I don't believe an actress can work her way forward on intellectualism." ("Jag tror inte en skådespelerska kan arbeta sig fram på intellektualism.") (Tell, "Eva Dahlbeck komemr igen", 23.)

³²⁰ "även om man vet att den sista replik hon skulle fälla vore »att maka och mor är min käraste roll är självklart» så kunde man tro det när man möter henne i denna egenskap." ("Artist av format: Eva Dahlbeck", 5.)

“intellectual” and “independent” image helped the conflict alleviate to some degree, but both aspects could have also alienated her as a deviator from the tradition in several ways.

Therefore, although the contradiction between various aspects became less explicit in later years, the tension between them had not completely disappeared. Considering this oscillation and ambivalence that characterised Dahlbeck’s image, the rather banal caption accompanying Sellermark’s article in 1947 might cleverly describe her: “the difficult-to-catch thing which is called Eva Dahlbeck.”³²¹

3. Analysis of character 1: Karin and Marianne

In the above, I analysed the complex image of Dahlbeck that was constructed by various contradicting aspects. The last two sections will, in turn, examine how these aspects were related to three characters she played in Bergman’s comedies in an attempt to show why they were thought to fit the actress very well. In so doing, I will pay attention to the narrative structure of the films as well as the ideological function of the characters. Firstly, this chapter will deal with two characters, Karin and Marianne, highlighting the commonality in the constructions of them.

3.1. Karin (*Waiting Women*, 1952)

Waiting Women centres around the wealthy Lobelius family and its five couples. Dahlbeck plays Karin, who is married to Fredrik, who runs the family company, and a mother to two sons. The film consists of a frame story that depicts the long dialogue between women who are waiting for the men in the summer house and of three episodes that enact the three women’s stories. Karin appears in the frame story and the two episodes, the last of which is her own story. She is characterised by her multi-facetedness and her different face is displayed in each episode.

The frame story opens with Karin and Märta, who is married to Fredrik’s young brother Martin, calling their children. Karin, who affectionately scolds and chases them into the house, wears a relaxing light-coloured dress and a white cardigan, and is presented as a neatly-groomed housewife. When her children wake up during the women’s conversation, she tenderly smiles to them, which epitomises her status as a good mother. Even when the men

³²¹ “det svårfångade ting som heter Eva Dahlbeck” (Sellermark, “Blad ur Eva Dahlbecks dagbok”, 22.)

finally arrive at the house and all the adults begin dancing merrily, she does not forget about her sons and lets them join the dance. Thus, Karin in this episode does not seem so different from Mamma Larsson in *Saucepan Journey*, a middle-class mother who effectively takes care of her children with her sunny disposition. In addition, the milieu, a summer house on the island, strengthens the image of Karin as a caring Swedish mother.

However, in Märta's story, which details her romance with Martin in Paris, Karin appears as a completely different type of woman. When Märta gladly comes home to Martin with the news of her pregnancy, she meets him with his two elder brothers and their wives, one of whom is Karin in an elegant outfit, casting cold eyes on her. Here, she is depicted as an aloof upper-class woman, together with her husband Fredrik, who authoritatively orders Martin, the black sheep in the family, to end his Bohemian life. When Karin says goodbye to Märta, she sends a criticising look at her, as if she dismisses this young Swedish girl leading a rather frivolous life in Paris. Here, Karin is represented as an unsympathetic character from Märta's perspective.

In her own story, in turn, Karin gives a much softer impression. The episode begins with a party where the family is celebrating the company's fifty-year anniversary. There, Karin shows sympathy for Martin and his lover Märta. She calms down the upset brother-in-law, removing the dust on his shoulder like an attentive mother. As the conversation with her husband in the following scene discloses, Karin wishes Martin a decent life suitable for his birth.³²² Her attitude towards the younger couple is worth attention, which I will come back to later.

At the party, Karin behaves as an obedient wife who quickly reacts to her husband calling her. On the other hand, her outfit, a rose-patterned halterneck gown showing her cleavage and bare back emphasises her sexual attraction, compared to the other two women covering their shoulders.³²³ When the couple leave the house, Karin's attitude towards Fredrik turns out to be ambivalent, too. Karin drives her husband home, which implies both that she follows his order and that she physically steers him. She beams a sensual aura in the car, dimly lit in the darkness with her eyes narrowed, while her way of wittily responding to her tipsy husband

³²² It is also worth noting that Karin articulates her suspect about Märta's morality, arguing that "she seems not to have the best of reputations" ("hon lär inte ha det bästa ryktet") against Fredrik, who thinks that "she looked nice." ("hon såg trevlig ut.")

³²³ This is criticised by Fredrik, who argues that a woman of Karin's age should have more clothes on her.

gladly babbling on in the back seat resembles a mother dealing with her child's baby talk.

Thus, Karin at this moment is a sexy and manoeuvring yet motherly and obedient wife.

When they arrive at their apartment, Karin notices a pram at the entrance and pushes it into the elevator, reminding the viewer of the fact that she is a mother. The pram in the narrow elevator can be read as a metaphor of Karin's strong motherhood that allows her control over her husband who is consistently the weaker of the two in a power game. In contrast to Fredrik, who pretends in vain to be calm to handle the situation when they get stuck in the elevator, Karin stays cool, mischievously chuckling over his upset. She humorously calls her husband by "Little Fredrik" and steadily behaves just as a mother who soothes her child in panic.

While she teases her husband, Karin also discloses her vampish side, bluntly affirming her husband's wonder if she has ever been unfaithful to him. She talks about her adultery in an extremely frank manner and her attitude is bewildering enough to evoke the viewer's suspicion that she hides a face of vamp behind her mask of a virtuous upper-class wife. Even though she briefly denies her infidelity as soon as she is certain about her husband's dismay, it is not certain for the viewer at that point whether she is saying the truth or not. In addition, when she points out Fredrik's affair with a young American girl called Diana, Karin appears quite vampish with her cat-like eyes glaring upward at her husband. Telling Fredrik that she gained the list of his mistresses, she now seems to be a calculating woman who is not in line with her as the warm-hearted mother in the frame story. Also, Karin's eroticism continues to dominate the scene where she massages the feet of her husband whose reaction resembles that of sexual pleasure.

However, after successfully reminding Fredrik of her attraction as a woman, Karin retrieves her identity as a sexy, but tame and chaste wife. Satisfied with his proposal to travel together, she divulges her lie about the list in a sweet voice, which now convinces the viewer that her own adultery was also an invented story. Her deep love for her husband is, ironically enough, proved by her very first upset on the verge of crying when he gets a business phone call and gives up the idea of traveling with his wife.

Considering these different facets of the character presented in each episode, it is obvious that the various contradicting aspects in Dahlbeck's star image are exploited in the construction of Karin. In the frame story, she is a Swedish good wife and mother, whereas in

the Paris episode she is a haughty upper-class woman. In the elevator, she is both a sexy, manipulating vamp and an obedient, loving wife. In each episode, a certain aspect of Dahlbeck's star image is selectively foregrounded while others are toned down, with Karin displaying a different face that is not in line with each other. In my view, one of the reasons why Karin nevertheless can sustain the unity as a character is the structure of the film. The kaleidoscopic image of the actress can coexist in one character because the character is fragmented in several episodes.

At the same time, it is worth attention that the appearance of Karin in Paris and in the elevator resembles that of Dahlbeck in her "private" photos. The images of the finely-clad actress and her husband in the media are not far from that of the upper-class couple David and Karin in the film, which makes Karin close to the image of "Eva Dahlbeck". Paradoxically enough, this proximity between Karin and Dahlbeck, whose extremely good relationship with her husband was well-known, could have caused a gap between them, because of Karin's suggested infidelity. What seems to solve this problematic fit is simply the fact that Karin is not adulterous after all.

Despite her sexual attraction and her suggested unfaithfulness, which is not true, Karin is a faithful wife who only wishes to recover the romance with her beloved husband, thereby temporarily becoming free from the duty of a wife and mother. However, her wish ends up being an ephemeral dream because of her husband who eventually prioritises his work over her. Thus, the film's narrative consistently constrained Karin within the system of marriage as the condition for the sustenance of society. In this sense, the character obviously belongs to the centre seen in the discussion by Qvist.

This seems to invalidate Dahlbeck's "international" and "vampish" aspects as a deviation from the norm. In other words, in Karin's construction, the actress's eroticism is highlighted but does not conflict with her being a good wife and mother on account of the character's accordance with the dominant values. In relation to this, the fact that Diana, with whom Fredrik had an affair, is American is insightful. Dahlbeck's sex appeal itself could retain her "internationality", as the scene evoked an association with American sex symbols by one of

the reviewers.³²⁴ Nonetheless, the character can be read as a representative for good Swedish moral in contrast to that of an American girl.

Karin's aforementioned attitude toward Märta and Martin also plays an important role to solidify the ideological function of the character that is linked with "traditional Swedish values and the notion of honour".³²⁵ According to Qvist's model, the foreignness as a deviation is also applied to place; a foreign country as periphery/negative contra Sweden as centre/positive.³²⁶ Karin's blaming attitude towards Märta living flippantly in Paris³²⁷ and her wishing Martin for a decent life back in Sweden seems to be in line with it. Furthermore, Karin can also be related to a mediator-character who puts the youth back in the right truck in the "youth problem films" that Bengtsson points out.³²⁸ Karin, who calls still-unmarried Märta as Martin's wife, suggests the appropriateness of the marriage for the young couple, even though the narrative of the film shows a sympathetic attitude toward Märta's own decision to give a birth to an illegitimate child.³²⁹

Therefore, Karin's ideological function balances potentially negative aspects in Dahlbeck's star image with positive ones, while the structure of the film makes the inconsistency between the different facets of the character less visible. The same strategy also applies to the construction of Marianne in *A Lesson in Love*.

3.2. Marianne (*A Lesson in Love*, 1954)

In much the same way as Karin, Marianne is a wife to an unfaithful husband David, a woman's doctor,³³⁰ and a mother to two children, one of whom is a teen-age girl Nix, who is having trouble with accepting conventional femininity. The difference between the two characters is that Marianne is, unlike Karin, who has never been adulterous, actually having

³²⁴ Comparing Dahlbeck to Marilyn Monroe, Mae West or Jane Russell, Monika Briloth in *BJ* wrote that Dahlbeck's sex appeal is an American type in that "she exaggerates, makes her act mannered, and makes fun of herself and the whole vamping". ("Hon överdriver, manierar och driver med sig själv och hela vampriet.") (Monika Briloth, "Synligt och löjligt", *Bildjournalen*, no.19, 1953, 37.)

³²⁵ "traditionella svenska värden och hedersbegrepp" (Bengtsson, 47.)

³²⁶ Qvist, *Folkhemets bilder*, 291.

³²⁷ The sexually intimate and intense atmosphere in the cabaret with cancan dancers that Märta visits with her American lover(?) seems to define the foreignness of the place.

³²⁸ Even though Bengtsson identifies the mediator-characters ("medlarfigurer") with "substitute-father-characters" ("faderssubstitutsfigurer"), Karin's role precisely fits the model of their function that "promotes the alliance of love, controls the process of maturity, and brings them back who have ended up on the side." ("befrämjar kärleksallianser, styr mognadsprocessen och återför dem som hamnat vid sidan om.") (Bengtsson, *ibid.*)

³²⁹ As touched on earlier, Bengtsson points out the sympathetic attitude toward the characters with "outsider status" (Bengtsson, "Youth Problem Films in the Post-War Years", 155) presented in Bergman's early works which is common to the youth problem films.

³³⁰ David is referred to as "kvinnoläkare" throughout the film.

an affair with her previous fiancé, the sculptor Carl-Adam. Nevertheless, just like Karin, Marianne is a good wife who searches for her happiness in a marriage. Although she experiences a temporal moral deviation, Marianne is taken back to the original marriage, thereby sustaining a status quo.

Marianne is also a multi-faceted character and each facet is again presented separately, since the narrative of the film is fragmented by using flashbacks from different perspectives. The frame story deals with David's journey from Stockholm to Copenhagen with Marianne joining him on the train and Carl-Adam joining them in Malmö, where they take a boat to the destination. Four flashbacks are inserted during the train journey.

First, Marianne appears as an unknown attractive woman in a train compartment where David acquires a seat. She asks David and another man for a light for her cigarette, explicitly flirting with the latter. The fact that Marianne is David's wife is not uncovered until the co-passenger, who insolently tries to seduce her, leaves the seat after Marianne slaps him outside the compartment.³³¹ In other words, Marianne is portrayed as a virtuous woman despite her sexual attraction already before the cynical conversation between her and David about women's virtue that finishes with David saying, "my darling wife".

Before this, the first flashback from David's perspective is inserted. There, Marianne does not appear herself³³² but her daughter Nix speaks for her as one of the "all poor women" who are not meant to "live without men".³³³ Interestingly, in Nix's narration, Marianne is represented less as a mother than as a woman, or a female, which the daughter abhors. Therefore, this flashback presents Marianne as a woman who engages in "pottery of love",³³⁴ traveling to Copenhagen to meet her lover and leaving her children alone at home.

The second flashback from Marianne's perspective also represents her as a woman rather than as a mother with emphasis on her vampishness as a threatening feature. The sequence opens with Marianne's cross-examining David, who is in a relationship with a young patient. In the first shot, angry and jealous Marianne appears in black with a backlight making her blond hair seem much darker, resembling the full-blooded vamps Dahlbeck played in other films.

³³¹ This is suggested by the man's rubbing his cheek marked by a hand.

³³² This is because the flashback cannot represent Marianne on the train, whose identity is not revealed at this moment, while it also makes it possible to give another picture of the character by her being narrated by a third person.

³³³ "stackars alla kvinnor", "leva utan män"

³³⁴ "kärlekspyssel"

In the next sequence, Marianne reveals David's affair by pretending to be a maid and entering the hotel room herself. The character's fashion here makes her less vampish than in the preceding scene: She wears dark suits but white gloves, hat and scarf, as if they argue her moral correctness. Nevertheless, her snake-skin handbag evokes association with both vampishness and cunningness. Dahlbeck used the same bag in *Knave of Hearts* and *Journey into Autumn*, where she played working women who experienced/is experiencing an extramarital relationship.³³⁵ This suggests how the creation of Marianne in this sequence is close to Dahlbeck's other independent women with an amorous overtone.

By contrast, in the third flashback which reenacts the wedding day for Marianne and Carl-Adam fifteen years earlier, Marianne's vampishness is toned down. When David visits the apartment of the bride who is late for the wedding, young girlish Marianne bursts into tears and expresses her unwillingness to marry Carl-Adam like a little child throwing a tantrum. Such an extremely comic scene, which is quite rare for Dahlbeck, seems to deprive the actress of her eroticism together with her boyish outfit in the following scene, a black simple sweater and loose pants. Nevertheless, Dahlbeck's erotic aspect is exploited to accelerate the humour of this sequence. The conversation between Marianne and David informs the viewer of the fact that she, as a model, becomes nude for the sculptor Carl-Adam and that David also has seen it several times, as well as of a certain intimate interaction between Marianne and David. Even in the most slap-stick sequence where Marianne and Carl-Adam are quarrelling, Marianne tucks her pants high up, showing her bare leg with a scar that she got in climbing on a Christmas tree. Considering the scarce meaning of this anecdote in the narrative, it seems as if the scene intentionally discloses the kinship between the character and the actress Dahlbeck, who was famous for her erotic appeal.

The flashback tells that one of the reasons why Marianne rejected Carl-Adam was her discontent with taking care of the housework for him. The fourth flashback shows older Marianne who is now married to David and has become a housewife with two children, apparently against her original wish. The sequence is introduced by Marianne in the frame

³³⁵ Even though my intention here is not to ascribe the authorship of the character or her own star image to Dahlbeck, her use of clothes is worth attention. Dahlbeck herself emphasised the importance of the clothes in role creations (Dahlbeck, "In front of a film camera", 308) and she was paid 1000 SEK extra for her costumes in *A Lesson in Love*, which implies the actress's high degree of autonomy in the creation of the role. (The contract dated July 24, 1953, SF's archive at SFI) Simultaneously, that actors often prepare the costumes on their own was the tradition in Sweden (Blomberg, 206-211), and therefore, this evokes a general question about the film star's authorship of their own image (Dyer, 153) in Sweden.

story, expressing her reluctance to talk about a divorce from David to his parents who have been married for fifty years. As if the parents' long relationship symbolises a happy Swedish marriage, the flashback opens with a sunny Swedish summer day when Marianne and David (before his infidelity) are spending their holiday at his parents' house to celebrate his father's birthday.

In accordance with the setting, Marianne's fashion is quite modest compared to her more elegant style elsewhere. She first appears in a white negligee in the bed, emphasising her status as a virtuous wife, while she wears a plain light-coloured dress when the family goes on a picnic. When the couple have left the others to take a walk in the forest, Marianne appears with her head covered with a white shawl which resembles a bride's veil. With the glittering sunshine and the forest that portray a beautiful Swedish summer, Marianne is represented as if she is an ideal Swedish wife.

Her compliance with David's mother also implies how Marianne is integrated into the traditional Swedish family system which the former symbolises for. She tells the daughter Nix, who complains over the grandmother's advice to put on a dress, to "do as Grandma says",³³⁶ as if she shares the traditional view on femininity with her mother-in-law. However, even though this flashback seems to represent Marianne as a wife and mother in accordance with tradition, it also presents the ambivalence of the character. Marianne, who claims that she has "been too much mommy",³³⁷ does not actually show her motherly aspect so much in this flashback as well as throughout the whole film. Compared to David, who persuades Nix into wearing a dress and stops her fighting with her younger brother, or to the grandfather to whom the girl opens her heart, Marianne has much fewer interactions with her children. In relation to this, the sequence in the forest where she and her husband are talking on the ground is worth attention. There, Marianne in a sweet voice appeals to David for another baby. However, the reaction of Marianne, saying that just talking about the baby gives her goose bumps on her arms, alludes to not only the joy of motherhood but also sexual pleasure. David's following line also connects Marianne's motherhood and her excess of female sex: "If you got as you wanted, we would have ten babies."³³⁸ In this way, Marianne's

³³⁶ "gör nu som farmor säger"

³³⁷ "varit alldeles för mycket mamma"

³³⁸ "Om du fick som du ville skulle vi ha tio ungar."

extreme motherhood which coexists with her eroticism consequently emphasises her status as a woman than as a mother.

Back in the frame story, Marianne articulates her boredom with playing a role of a wife, which is interpreted by David as the wish to be a woman and a mistress. Marianne's affair with Carl-Adam seems as an apparent moral deviation but, considering the fact that he was a possible husband to her, it can be interpreted as her attempt to recover the system of marriage with another partner rather than to diverge from it. In this sense, even though Marianne's status as a woman is more emphasised than that as a mother, she is, in the same way as Karin, hopes to sustain the pre-existing system. Her answer to David's question epitomises this:

David: What do you wish most of all?

Marianne: To have what I have. That nothing will be changed.³³⁹

Since Carl-Adam is an emotional artist who likes drinking and does not believe in marriage, he is obviously not a proper partner for Marianne, who wishes to fulfil marriage instead of continuing "a parody" of it. Therefore, Marianne is after all brought back by David to her original marriage which is now suggested to become a real one.³⁴⁰ The angel in the last scene who enters the hotel room where the reconciled couple is sitting on the bed implies that they will have another baby. In this regard, the film's narrative again presents the proximity to Qvist's model of the popular film narratives where "those who strengthen the system's stability"³⁴¹ are regarded as most important. For, undoubtedly, the reunion of Marianne and David contributes to the "establishment of appropriate couple relation, of the physical reproduction, namely childbirth".³⁴²

Thus, similarly to Karin, the contradicting aspects of Dahlbeck's star image are unified in Marianne without making the clash between them visible, because of the structure of the film which divides the character into several facets. Likewise, the ideological function of the character prevents the erotic aspect of Dahlbeck's image from assuming a negative

³³⁹ David: Vad skulle du önska dig mest av allt? /Marianne: Att få ha det som jag har det. Att ingenting förändras.

³⁴⁰ Hedling also points out that "the wife has to succumb to the simple rules of patriarchy" (Hedling, "Music, lust and modernity", 95). The author analyses that the jazz music played at a Copenhagen bar drives Marianne, who sees David dancing with an unknown Danish girl, into outrage which is soothed down by David, who thereby succeeds in persuading Marianne back into the marriage.

³⁴¹ "de som stärker systemets stabilitet" (Qvist, *Folkhemets bilder*, 292.)

³⁴² "...etablerandet av lämpliga parrelationer, av den fysiska reproduktionen, dvs barnfödande." (Ibid.)

connotation that was often attributed to the vampish characters she played in other films, despite the emphasis on her eroticism which even pervades Marianne's motherhood.

At the same time, both characters call attention in relation to Dahlbeck's "independent" aspect. Even though Marianne was described as an "intelligent and independent wife",³⁴³ she is not exactly compatible with it, just as Karin. Both characters can be understood to be "intelligent", considering their witty remarks and quick-thinking that discloses their husbands' infidelity as an expression of their incompetence in a family life. However, both women are dependent on their husband both financially and mentally. They are upper-class housewives and eventually reconcile with their husbands because of their affection for them.³⁴⁴ Both characters' dependence on their husbands as well as their passivity which allows them to be forced back to the pre-existing system is actually at odds with Dahlbeck's independent aspect which characterised many other roles she played.³⁴⁵ It is in this point that another character Desirée differs from Karin and Marianne, as will be seen in the last section.

4. Analysis of character 2: Desirée (*Smiles of a Summer Night*, 1955)

Smiles deals with the exchange of partners among three upper-class couples at the turn of the century. Dahlbeck plays the acclaimed theatre actress Desirée Armfeldt, who was once a mistress to the lawyer Fredrik Egerman, and a mother to a little boy Fredrik, whose biological father is presumably the former. Thus, Desirée is, unlike Karin and Marianne, a working single mother. She is presently having a relationship with the military man Count Malcolm, married to Charlotte. Fredrik is, in turn, now married to Anne, who is as young as his son Henrik, but their marriage is not complete because of the young wife's hesitation in sex. Fredrik visits Desirée to ask her to help him persuade Anne, who gets to know their previous relationship and is jealous over the actress. Desirée, aiming to retrieve Fredrik, invites the two couples, Egerman's and Malcolm's, to the holiday at her mother Mrs. Armfeldt's mansion. After a summer night at the mansion, the six characters find the right partners; Desirée and

³⁴³ "(hans) intelligenta och och självständiga hustru" (SF's press material, SFI archive)

³⁴⁴ Marianne's remark that she feels empty during David's absence clearly explains her mental dependence on David.

³⁴⁵ In this sense, Karin and Marianne are actually less independent even than an ordinary housewife in *Resa i natten* or *Paradiset* who takes voluntary actions to tackle the above-mentioned problems that their husbands are suffering.

Charlotte secure Fredrik and Malcolm respectively, and young Anne and Henrik decide to run away together.

What differentiates Desirée from Karin and Marianne is not only that she is a single working mother but also that she is not fragmented because of the linear narrative of the film. As a result, certain aspects in Dahlbeck's star image are much more selected in the construction of Desirée. First, Desirée is not a "wife" while she is more a "vamp" who is having an affair with a married man. The amorous disposition of the character is consistently emphasised in the film, beginning with her first appearance on stage where she plays the countess who argues that "love is an incessant game" and that "women have right to commit sin against their husbands".³⁴⁶ In the following meeting with Fredrik in the dressing room, Desirée behaves in an exaggeratedly coquettish manner, inviting him to see her bathing naked. Her suggested promiscuity³⁴⁷ as well as her present extra-marital relationship with Malcolm is eloquent of how Dahlbeck's vampish aspect is exploited to the maximum in the construction of Desirée.

In relation to this, Desirée's "internationality" is also worth mentioning. She plays a French countess on stage and is called "Mademoiselle Armfeldt", while she sings in German later in the pavilion at her mother's mansion. Although this might be an expression for the cosmopolitan atmosphere during the turn of the century and for the Desirée's cultural sophistication as an artist, it is apparent that the overall conception of the character is precisely in line with the image of Dahlbeck, considering her career thus far.

As Anne's and Charlotte's jealousy towards her explains, Desirée is regarded as a deviator who threatens the norm that these two faithful wives embody.³⁴⁸ Her deviation is characterised not only by her sexual attraction, but also her being "strong and independent",³⁴⁹ as Charlotte describes her. As articulated by this line, Dahlbeck's "independent" aspect is accentuated in Desirée, perhaps more explicitly than ever. Several signs in the film assure Desirée's both financial and mental independence. Her wealth that her

³⁴⁶ "kärleken är ett oavlatligt spel", "(Vi) kvinnor har rätt att begå många försyndelser mot våra män"

³⁴⁷ When Desirée talks with her mother Mrs. Armfeldt about her decision to part from Malcolm, who threatened her with a poker, Mrs. Armfeldt doubts if there was a reason for him to do so. The following exchange of lines between two women discloses the implication of the old mother's remark: Desirée: For this once I was really innocent. / Mrs. Armfeldt: Then it must have been quite early in the evening. ("För en gångs skull var jag verkligen oskyldig." / "Då måste det i så fall ha varit ganska tidigt på kvällen.")

³⁴⁸ The music used in the scene showing Anne's and Charlotte's conversation gives a strikingly ominous impression, thereby expressing the two women's fear for Desirée, whom "all men will be drawn to" ("all män dras till").

³⁴⁹ "den där starka och självständiga Desirée"

position as a prominent theatre actress allows her is proved by the fact that she can support herself and her son and by her fashion as luxurious as that of the upper-class wives Anne and Charlotte. Desirée's own remark also testifies her independence: When Fredrik proposes a genuine pearl neckless as a reward for helping him, Desirée bluntly responds, "I have one, as many as I want."³⁵⁰ At the same time, theatre means much more than a profession for the actress and enables her to overcome her ultimate loneliness, which is expressed by her reaction against Fredrik's criticism that she has no other friends than herself: "I have theatre, my dear sir! Theatre is my life... I don't need to ask any person for help with anything, except for tying my corset!"³⁵¹

That her economic and mental independence is supported by her quick-thinking needs no explanation, considering that the whole plot of the partner exchange is driven by Desirée's intrigue. Her practical and calculating nature is reflected in her astuteness that makes her require the reward for helping Fredrik and her strong desire for the benefits in this world not in heaven. The reason she left Fredrik, who was incompetent to secure her future with marriage, also informs the viewer of Desirée's practicality. However, such a personality of the character can be negatively interpreted as self-indulgence, as Charlotte's remark clarifies: "Probably, she has never loved. She loves only herself!"³⁵² Therefore, Desirée's intelligence that enables her independence can bear an unfavourable connotation in the similar way to, for example, the cunning noblewoman in *Göinge*, or the novelist in *Knave of Hearts*.³⁵³

Thus, the aspects in Dahlbeck's image that could affect the conception of the character negatively, namely, "international", "vamp", "intelligent" and "independent", actively contributes to the construction of Desirée. Although Desirée as a single mother does not dispose of the "mother"-aspect in Dahlbeck's image, her motherhood is even less visible than that of Marianne. Her son Little Fredrik appears three times in the film; in Desirée's apartment where the lawyer Fredrik first sees him, in the garden of Mrs. Armfeldt's mansion, and in Desirée's room in the mansion. Desirée shortly interacts with him in the first and third scene where she holds him up or tuck him up in the bed. Nonetheless, Desirée's remark links

³⁵⁰ "Det har jag så många som jag vill ha."

³⁵¹ "Jag har teatern, min bästa herre! Teatern är mitt liv... Jag behöver inte någon människa om hjälp med någonting, utom att snöra korsetten!"

³⁵² "Antagligen har hon aldrig älskat. Hon älskar bara sig själv!"

³⁵³ See, 50-51.

her affection for Little Fredrik immediately with her independence that is close to self-indulgence: “The kid is *mine*, nobody else’s!”³⁵⁴

Despite all these factors that might represent Desirée as an unfavourable deviator, the film narrative consistently seems to evaluate her positively. What enables this is other signs that testify the authenticity of Desirée’s love both for her son and for Fredrik. Even though the immediate representations of her motherhood are scarce in the film, Desirée’s reaction to the lawyer’s words is telling enough. As soon as she hears Fredrik’s words (“You’re not fit to have a child!”),³⁵⁵ she gives him a slap on the face and her outrage makes a striking contrast to her earlier humorous tone. Her love for Fredrik, in turn, is expressed by her anguish in listening to Fredrik in her dressing room, who talks about his affection for Anne. In addition, Desirée herself confesses her love for him in front of her old mother, though pretending to be indifferent.

Her intrigue is another decisive factor that allows Desirée to bear a positive meaning, since the invitation to Mrs. Armfeldt’s mansion results in Desirée’s active participation in recovering the appropriate order in the complex relationships between three men and three women. Even though the marriage between Fredrik and Anne is legitimate, its dysfunction in terms of physical reproduction is evident, considering the wife’s retained virginity. Therefore, the termination of the incomplete marriage between the two can be seen as a desirable consequence. However, it is worth mentioning that this is brought about by Anne violating the moral code, namely, her union with his husband’s son Henrik. By contrast, Desirée, whose amorousness has been contrasted with the young virgin wife Anne, contributes to the recovery of the favourable moral order by retrieving Fredrik.³⁵⁶ Although it is not confirmed clearly, the film narrative seems to guarantee that Fredrik is the father to Little Fredrik. Therefore, the reunion of Desirée and Fredrik suggested in the ending, not if patently, means the recovery of the pre-existing marriage and family system. In other words, Desirée takes back Fredrik, who was alienated from the appropriate marriage that leads to childbirth, into the nuclear family as a fundamental component of a modern society.³⁵⁷ At the same time, Desirée’s retrieving of

³⁵⁴ “Ungen är min, ingen annans!”

³⁵⁵ “Du passar inte att ha barn!”

³⁵⁶ Salatino points out this “reversal of roles among the characters”, although she does not acknowledge “faithfulness and mother love” in Desirée in the early stage of the film, which is in my opinion a simplification of the character. (Salatino, 109.)

³⁵⁷ It is also telling that his son Henrik, whose mother is deceased and can no longer form a nuclear family based on the biological bond with his father and stepmother, leaves Fredrik and thereby allows him to recreate another one.

Fredrik and leaving Malcolm consequently strengthens the bond between the latter and Charlotte, making them into the ideal couple in a legitimate marriage whose dysfunction caused by the husband's infidelity is now removed.

Thus, despite her moral deviation with her sexual excess, Desirée actively contributes to the maintenance of the status quo. Her independence and intelligence as well as vampishness which can possibly transform her into a threat to the dominant values, paradoxically enough, allows her to reinforce them. Consequently, the potentially negative aspect in Dahlbeck's image as "vamp" that is highly selected in the construction of Desirée can be balanced with the positive one, "good wife/mother", which is actually dampened to a higher degree in the character.³⁵⁸ At the same time, Dahlbeck's "independent" aspect that was almost missing in Karin and Marianne is extremely foregrounded in Desirée. However, this does not necessarily make Desirée less favourable as a character, since her ideological function is more powerful than that of Karin and Marianne, who only passively contribute to sustaining the pre-existing system. Therefore, Desirée does not reconcile the tension between various aspects in Dahlbeck's image, but rather, succeeds in masking it, though in a different way from Karin and Marianne.

The analysis above illustrates that the characters Dahlbeck played in Bergman's films effectively exploit the actress's established image. In this sense, the comment following the citation in the introduction of this thesis seems to be an accurate observation: "...everything was Eva Dahlbeck from the beginning. But it is Ingmar Bergman who has enticed multifacetedness in her and taken advantage of her possibilities."³⁵⁹ However, what we should not overlook is the whole dynamism behind what tends to be celebrated as the genius's achievement. The interaction between various media texts that created the image of Dahlbeck as the star does not allow the construction of these characters to be ascribed merely to Bergman. To the same degree, we cannot misunderstand that the image simply originated from Dahlbeck as the individual actress.

³⁵⁸ It should nonetheless be noticed that the sexually attractive women she played in Bergman's films might have been regarded as an extension of a series of vamps in her preceding career. In an interview in 1956, Dahlbeck again articulated her frustration, ironically playing an inconsiderate movie fan; "if now Eva Dahlbeck is the loose and charming lady in Ingmar Bergman's films, then come and let us live it up on her!" ("om nu Eva Dahlbeck är den vidlyftiga och charmanta damen i Ingmar Bergmans filmer, så kom och låt oss leva loppa med henne!", Arne Sellermark, "Jag känner mig förnedrad" (SFI clip archive).) Therefore, as I argue in the above, the characters in Bergman's films do not necessarily solve the potential problem of the actress's erotic image but only exploits it more effectively than other more directly vampish characters.

³⁵⁹ "Men det är Ingmar Bergman som lockat fram mångsidigheten i henne och tagit tillvara hennes möjligheter." ("Hon är en verklig Eva", 12.)

Conclusion

“...to map out a person’s work is after all a less intricate enterprise than to map out a person. One has wondered, guessed, listened, put together, and drawn conclusions, without actually coming longer than to an impenetrable mystification...Ingmar once stamped the signature “pansarskeppet kvinnligheten” on my personage, an epithet which I seemingly succeeded in living up to in the roles that he assigned me, but which I privately have considerable difficulties with fulfilling.” (Eva Dahlbeck)³⁶⁰

In this thesis, I investigated the process whereby Eva Dahlbeck’s star image was created as well as the aspects that constructed it, focusing on the decade between 1946 and 1956. In addition, I also examined the relationship between her image and three different characters in the films by Ingmar Bergman. My research on various media texts related to Dahlbeck revealed the oscillation and the tension between conflicting aspects that characterised her image. On one hand, it exemplified Eva Blomberg’s observation about Swedish film stars’ involvement in the formation of ideals, presenting a model for Swedishness, for traditional femininity, or for a modern working woman. On the other hand, Dahlbeck embodied the negative concepts, such as foreignness, erotic excess, or an individual’s independence that can threaten social conventions, through her roles in the films whose narratives were in line with Per Olov Qvist’s model of Swedish popular films as a mediatory of the welfare state ideology. By analysing her image with attention to its temporal shift, my discussion illustrated how the actress’s appearances on screen, on stage, and in other media intertwined with each other to create a total image of the star “Eva Dahlbeck”.

The analysis of the characters Dahlbeck played in Bergman’s films revealed that various aspects of her image were effectively exploited in their constructions. It seemed that they thereby contributed to the negotiation of the conflicts in the actress’s image, but such a seeming effect depended either/both on the structure of the films or/and on the ideological functions that the film narratives conferred on the characters. In other words, the films

³⁶⁰ “...att kartlägga ett människoverk är trots allt ett mindre intrikat företag än att kartlägga en människa. Man har undrat, gissat, lyssnat, lagt ihop och dragit slutsatser, utan att egentligen komma längre än till en tätande mystifikation... Ingmar präglade en gång signaturen “pansarskeppet kvinnligheten” på min person, ett epitetsom jag tydligen lyckades leva upp till i de roller som han tilldelade mig, men som jag privat har avsevärda svårigheter att motsvara.” (Eva Dahlbeck, “Några funderingar kring en arbetskamrat på väg att kanoniseras”, *Chaplin*, 30, no.215/216 (1988): 116.)

skilfully masked the inconsistency of the characters or the contradiction between them and Dahlbeck's image, thereby appearing to succeed in concretising the total image of the actress into the characters. Therefore, it can be concluded that these characters who induced the nickname "Pansarskeppet kvinnligheten", which has tended to link the actress with the auteur Bergman, could be situated in the dynamism that various media texts formed. What this reminds us of is a rather self-evident, but nonetheless often overlooked fact that Bergman, who materialised a very individual filmic landscape after the mid-50s, developed his career in an immediate interaction with the contemporary Swedish film industry and its star cult.

Because of the scope of the study, my analysis of Dahlbeck's stardom leaves much room for further investigations. One of the points to consider is its transnational aspect. I mentioned Swedish film's strong concern for the international market or for Hollywood in my discussion. However, a more detailed examination would be required to grasp the whole interaction between the Swedish film industry and the American counterpart in the post-war years. As an influential phenomenon, the so-called "Swedish sin" is worth mentioning in this context. Dahlbeck's relevance to the phenomenon can offer the example of how the American concept of "Swedishness" as a deviation from the country's morality could affect the Swedish equivalence that differentiated her eroticism as foreign by linking it with American sex symbols.³⁶¹

The actress's erotic image that was revealed to be unexpectedly strong suggests other possibilities for future studies. Firstly, it calls for the scrutinisation of the interrelation between film and theatre in creating Swedish film stardom. The fact that Dahlbeck's image as "vamp" originated from her on-stage roles is telling in this regard. Theatre performances which required the actress's repeated physical presence, seemingly, had a considerable impact on her image to the degree that it could affect the reception of her on-screen roles. I could not consider the overall influence of her theatre career on her film counterpart but only discuss all too visible impact of her vamp roles on stage. Even though my study could not delve into the influence of the other types of Dahlbeck's theatre roles, which was not as conspicuous as that of vamp roles, I believe that my study succeeded in offering an example of the relationship between theatre and film in Swedish film stardom. In relation to the influence of theatre, another channel for Swedish film stars to make their presence closer to the audience, namely,

³⁶¹ See footnote 240.

radio theatre, may also be worth consideration regarding the specificities of Swedish film stardom.

Secondly, that the discourses on Dahlbeck's eroticism were found mainly in tabloids poses a question about different fields for star-related-discourse-making. As Blomberg's and Therése Andersson's studies show, *FJ* played a significant role in the Swedish stardom and/or in norm-building. By contrast, Dahlbeck's case demonstrated that the discourses which emphasised her "internationality" and "vampishness" that tended to alienate her from the norm were scarce in the magazine. Since the star image is constructed not only by positive discourses but also negative ones, I believe that such a difference from *FJ*'s paradigm is worth attention in tackling Swedish film stardom in general terms. In addition, it must also be mentioned that I could not examine Dahlbeck's star image in a wider social context during the decade. A more comprehensive study on Swedish post-war film stardom would be required to explore the relationship between Dahlbeck's image and women's social roles in post-war Sweden or the conflict between her image as the "good wife/mother" and a "vamp" in contemporary Swedish society.

Finally, there is still room for examination of the concept, "Pansarskeppet kvinnligheten". In this thesis, I focused on its inception by concentrating on the decade 1946-1956 and did not execute an extensive research on the media texts related to Dahlbeck after 1956. However, I believe that the shift in her status from a Swedish popular star to an international auteur star will offer another insight into the country's film star cult. In addition, it also encourages a reconsideration of the myth about the auteur Bergman which he himself was actively engaged in creating. While the prevalence of Dahlbeck's nickname reminds us of Bergman's impact on popular culture, the large dimension of her stardom which my research revealed suggests how such a myth about the auteur affected the understanding of it.

In relation to this, the above-cited text written by Dahlbeck, who thereby celebrated Bergman's seventieth birthday in 1988, is intriguing. There, Dahlbeck problematised the canonisation of the auteur through the media, while she suggested her own difficulty with dealing with the concept of "pansarskeppet kvinnligheten", which now seemed to have become a part of the mystification of the director. The text appears to give us a glimpse of the author Dahlbeck who discloses the essence of a star's image as a construction, pointing out that Bergman is also involved in the process of image-creating. In addition, Dahlbeck reveals

that she herself to some degree exploited Bergman to design one of the characters in her novel.³⁶² This invites us to reflect on the switch in Dahlbeck's status from an actress who tends to be regarded subject to the director to an author who has deprived the director of his previous authorship.³⁶³ Such a discussion might give another perspective on the stardom of this actress-turned-writer.

To conclude, I hope that my study is convincing enough as an attempt to give a more nuanced understanding of the auteur Bergman, and, more importantly, of Eva Dahlbeck, who played an indispensable role not only in his films but also in the history of Swedish film as one of the stars shining in post-war Sweden. Furthermore, I hope that this thesis will contribute to the further development of the study on Swedish film stars, one of the most fascinating facets of the country's rich film culture.

³⁶² Dahlbeck, "Några funderingar kring en arbetskamrat på väg att kanoniserats", 119.

³⁶³ Koskinen's discussion about the adaptation process of Alexander Ahndoril's novel *Regissören/The Director* (2006/2008) is pertinent to the reverse of the position of the exploiting and the exploited in the fictional creation. (Maaret Koskinen, "Multiple adaptation processes: The case of Alexander Ahndoril's *The Director* and its predecessors in feature film, television documentary and popular print media", *Journal of Scandinavian Cinema*, 5, no.1 (2015): 35-47, accessed May 9, 2018, doi: 10.1386/jsca.5.1.35_1.)

Filmography

Films with Dahlbeck

Barabbas (Alf Sjöberg, 1953)

Beautiful Helen (*Sköna Helena*, Gustaf Edgren, 1951)

Brita in the Merchant's House (*Brita i Grosshandlarhuset*, Åke Ohberg, 1946)

The Chief of Göinge (*Göinghövdingen*, Åke Ohberg, 1953)

Defiance (*Trots*, Gustaf Molander, 1952)

Encounter at Night (*Möte i natten*, Hasse Ekman, 1946)

Eva (Gustaf Molander, 1948)

Fiancée for Hire (*Fästmö uthyres*, Gustaf Molander, 1950)

The Girl from the Mountain Village (*Flickan från fjällbyn*, Anders Henrikson, 1948)

In the Arms of the Sea (*Bärande hav*, Arne Mattsson, 1951)

Journey in the Night (*Resa i natten*, Hampe Faustman, 1955)

Journey into Autumn (*Kvinnodröm*, 1955)

Knave of Hearts (*Hjärter knekt*, Hasse Ekman, 1950)

Lars Hård (Hampe Faustman, 1948)

A Lesson in Love (*En lektion i kärlek*, Ingmar Bergman, 1954)

Love on Skis (*Kärlek och störtlopp*, Rolf Husberg, 1946)

Only a Mother (*Bara en mor*, Alf Sjöberg, 1949)

Paradise (*Paradiset*, Arne Ragneborn, 1955)

The People of Simlång Valley (*Folket i simlångsdalen*, Åke Ohberg, 1947)

Ride Tonight! (*Rid i natt!*, Gustaf Molnader, 1942)

Sabotage (Eric Johnson, 1952)

Saucepan Journey (*Kastrullresan* (Arne Mattsson, 1950)

The Serious Game (*Den allvarsamma leken*, Rune Carlsten, 1945)

Shadow (*Skuggan*, Kenne Fant, 1953)

Smiles of a Summer Night (*Sommarnattens leende*, Ingmar Bergman, 1955)

Submarine No 39 (*Ubåt 39*, Hampe Faustman, 1952)

Terra's Window No.3 (*Terras fönster Nr3*, Olle Ekelund, 1950)

Two Women (*Two kvinnor*, Arnold Sjöstrand, 1947)

The Village (Leopold Lindtberg, 1953)

Waiting Women (*Kvinnors väntan*, Ingmar Bergman, 1952)

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The Women's House (*Kvinnohuset*, Hampe Faustman, 1953)

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Crime in Sun (*Brott i sol*, Göran Gentele, 1947)

One Summer of Happiness (*Hon dansade en sommar*, 1951)

Sawdust and Tinsel (*Gycklarnas afton*, 1953)

The Seventh Seal (*Det sjunde inseglet*, 1957)

The Sinner (*Die Sünderin*, Willi Forst, 1951)

Tintomara (Hans Abramson, 1970)

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Films with Dahlbeck (Not mentioned in my discussion)

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Count Only the Happy Moments (*Räkna de lyckliga stunderna blott*, Rune Carlsten, 1944)

Each His Own Way (*Var sin väg*, Hasse Ekman, 1948)

Just among Us Thieves or A Can of Pineapples (*Oss tjuvar emellan eller En burk ananas*,
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Newspaper & Magazine articles

Due to the large number of articles, I categorised them according to the relevant topics.

Regarding the articles within a category, those with authors' names come first in alphabetical order. Others are written as the following: "article title". Newspaper/Magazine (in alphabetical order), Date/No. (in chronological order).

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Stockholms universitet/Stockholm University
SE-106 91 Stockholm
Telefon/Phone: 08 – 16 20 00
www.su.se

