



Sunday's Child

Ingmar Bergman

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Det är en julihelg för länge sedan. Prästfamiljen Bergman firar sommar i Dalarna. Gossen Pu har nyss fyllt åtta år och lever i en både idyllisk och skrämmande värld, där storskogen är fylld av grönska och hemsk saker och tillvaron en dröm dit rösterna från de vuxnas livskonflikter ibland når.

Ingmar Bergman lät för första gången minnesbilderna från den här helgen bära ett kapitel i *Laterna Magica*. Ni återvänder han till dem i en berättelse som blev underlag för filmen *Söndagsbarn*. Denna berättelse lever sitt eget liv som barndomsroman, en klassiker som Bertil Malmbergs Åke och hans värld i sin närhet. Ingmar Bergman har själv sagt om den: "Söndagsbarn är praktiskt taget ett exakt återberättat minne. Det är det närmaste jag vågat komma någonting någon gång."

Sunday's Child Details

Date : Published 1994 by Harvill Press (first published 1990)

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Kalina says

Bergman wspomina swoje wakacje, gdy mia? 8 lat. Zabawy z bratem, relacje z r?owie?nikami, k?ótnie rodziców, niezno?ne ciotki itd. Pozornie nic si? nie dzieje, sielski nastrój kaniku?y, ale przyt?acza to wszystko relacja z ojcem. W tle nastrój z Fanny i Aleksander, tyle ?e zamiast tamtych wn?trz, sceneria szwedzkiej wsi.

Cody Lakin says

Ingmar Bergman is, without a doubt, one of the greatest filmmakers to have ever lived. Some would say THE greatest, and he has long been a serious favorite of mine.

What has always struck me the most about his films is the distilled clarity of expression. Bergman's writing is perhaps one of the more underrated aspects of his films.

Sunday's Children is a small but powerful novel, concerning a couple of days in the life of young Pu Bergman. It is a story filled with vivid imagery delivered in gorgeous prose, scattered with moments of haunting and beautiful profundity and reflection, as an older, aging Ingmar Bergman looks back upon the past and scatters the book with "flash-forwards." In this way he adds a layer to the story that would have otherwise been absent, and these passages are as memorable and hypnotic as they are emotionally devastating.

In short, this is exactly what you would imagine from the mind of the great Ingmar Bergman. What a treasure this little book is.

Yoana says

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Petja says

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Harperac says

I adoooored this book. A magnificent treasure I'll keep for the rest of my life.

It concerns a few days in the life of a young Ingmar Bergman, in a style we might now associate with recent Nobel Laureate Alice Munro. That is to say, real life being digested, pondered on, jumped back and forth in, with an overall fidelity to the lived experience of the past.

It should come as no surprise that such an excellent filmmaker should write scenes with such a visual intensity and... I almost want to say epigrammatic flair. There is in particular one scene where little Bergman (called Pu) walks his great-aunt out to the outhouse. He's sitting out there in the night, hearing her take a dump. It might not sound like it, but it was an intense passage that left a deep mark on me.

All in all, a truly valuable addition to Bergman's career.

Barawe says

Tohle by se mohlo líbit t?m, kdo mají radi knihy jako Želary.

Denz says

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Mariana Semenyshyn says

Bergman, as always, reaches my heart: deeply, precisely and unexpectedly emotionally.

Gláucia Renata says

Comprei esse livro há muito tempo e bem por acaso ao me deparar com ele numa livraria de um cinema com

programação mas alternativa, menos comercial.

A edição é portuguesa e trata-se de um relato autobiográfico, onde Bergman narra um período de sua infância que ficou marcado pelos desentendimentos entre sua mãe e seu pai, um pastor bastante severo no trato com os filhos. Faz também alguns relatos do futuro, relembrando seu pai já velho e doente, tentando resgatar o momento em que ele passou a ser um estranho. Simples e tocante, acabou me despertando a vontade de ler sua autobiografia: A Lanterna Mágica, descrita na sinopse como arrebatador.

HISTÓRICO DE LEITURA

"Olho para ele e penso que devia esquecer, mas não esqueço. Devia perdoar, mas não perdoava nada. Podia ter sentido um pouco de afeição, mas não consigo sentir nada. Ele é um estranho. Nunca vou sentir a sua falta. Não me refiro pessoa que está morrendo lá dentro. Na verdade, não o conheço, mas aquele homem, que desempenhou um papel na minha vida, já está esquecido e já partiu. Não, não é verdade. Gostaria de poder esquecer-lo."

"Para mim, o ódio pelo meu pai era uma doença estranha que há uma eternidade tinha feito sofrer outra pessoa - não a mim."

""Sabes, Pu, querido, a velhice é um inferno. E depois morre-se o que também não tem graça nenhuma. E toda a gente ficará aliviada e herdará uma pequena soma e alguma mobília. E dirão: Foi bom para a velhota que ela se fosse finalmente. Nunca se importou com ninguém, por isso estava sozinha! A verdade é que morreu de tanto comer.("")"

"Noé também não era um construtor qualificado, mas apenas um piloto de uma barca no Eufrates, bem-humorado e um pouco bêbado. Mas o Senhor tinha-lhe dado a faculdade de visionar, e ele tinha construído um barco espaçoso que iria passar por grandes dificuldades."

"Lembro-me que a Avó e o tio Carl criticavam ambos a nossa casa de verão, mas por diferentes razões."

Nika says

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Yuliya Yurchuk says

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Ksenya says

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Dragan Nanic says

Even better than the Best Intentions. Nice juxtaposition of two images of author's father - one from the childhood and one grown up.

Great read, still very much like his movies.

Marysya says

Camilla says

Ingmar Bergman is, with his father, one of Sunday's children. In America, it is said that the child born on Sunday is happier than other children. Not so in Sweden--they are said to be sensitive, holding special gifts that include the ability to see the dead. Bergman, a true genius, writes a tale of a summer spent in a run down old house, but as a novel. He is referred to as Pu as a child, Ingmar as an adult; I will use the separate names to distinguish in my review.

Pu is a small child, eight years old, profoundly afraid of his parents separating. He witnesses conversations that confirm his fears, freezing him. His brother Dag is rather cruel to him, and he prefers to hold his sister or play dolls with her. He is a sweet, sensitive child who doesn't want his world to fall apart. He wants to use his gifts as Sunday's child to go to a spot where a watchmaker committed suicide and ask him when he will die. This actually happens in a dream; the answer is "Always."

Death is a common theme in the book. Maj, a sort of nanny/maid that Pu is very fond of, kills herself in a

river a few years after the book takes place; Pu also sees another dead body float up. Pu often wishes people are dead, but when he thinks they are he is panic stricken. It goes deeper than simple events, though. Ingmar's father is dying in a "flashback to the future." As a priest, he should put his faith in God, but he seems to have lost his faith; he is afraid, and Ingmar is also a bit afraid.

Faith also plays an important role. Pu goes on a trip with his father, who is to give a sermon on the Day of Transfiguration. Pu states angrily that anyone who believes in God is stupid, because he feels God has been cruel to him. Perhaps he really thinks this, but it is more likely a small, childish outrage he doesn't mean. And, perhaps most importantly, as old Mr. Bergman is dying, he takes his son's hand and tries to bless him, the living and well.

Sunday's Children is really about Pu/Ingmar and his relationship with his father. Pu loves his father, and it is clear his father at least likes him more than his other son. He is fond and smiling, but suddenly he will violently hit his children, terrifying them in his rage. It makes Pu want to cry. Ingmar tries to tell his father this when he asks what he had done wrong, but his father insists he was quite mild-tempered. Perhaps because of this, Ingmar feels very little when the man dies, despite some truly tender moments together as *Sunday's Children*.

For such a little book, *Sunday's Children* really packs a punch. It's a bit slow in the beginning, but it sets the mood properly. The writing style is so easy to visualize that you can picture the book as an Ingmar Bergman film. I would highly recommend this book to anyone who enjoys deeply touching literature, or books about faith or family.
