



Skugg-gömmen

Maria Gripe

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Skugg-gömman skiljer sig något från de första tre böckerna i serien, framförallt för att man som läsare får byta perspektiv från Berta till Caroline. För första gången får man följa med i Carolines tankegångar. Flickorna har nu även blivit några år äldre, vilket Maria Gripe skickligt skildrar genom mer vuxna tankar och funderingar. I Skugg-gömman har Caroline flyttat till Stockholm där hon utbildar sig till skådespelare.

Skugg-gömman Details

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Author : Maria Gripe

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From Reader Review Skugg-gömman for online ebook

Isilme says

I love this book, like every book in this series!

I love that we got to see through Carolin's eyes in this one! She is so lovely and interesting! All the characters are wonderful!

So, if you are looking for books with a lot of amazing personalities I highly recomend this series.

Monica says

(Eftersom denna bokserie, till skillnad från många av Maria Gripes andra böcker, aldrig översattes till engelska skrivs recensionen på svenska.)

I denna sista del av Skuggserien följer läsaren främst Carolines liv som skådespelerska i Stockholm. Historien berättas dels från tredje person och dels som brev skrivna från Caroline till alter egot Saga och vice versa. Boken skildrar väl Carolines utveckling som skådespelerska och ung kvinna, men skildrar även livet i Stockholm för de olika samhällsklasserna under tidigt 1900-tal. Jämställdhet är också ett centralt tema i boken, då Caroline som första kvinna i Sverige försöker slå genom som regissör och känner sig nödgad att (återigen) klä ut sig till man. Då boken är skriven på 80-talet, och inte nu, och därmed undsluppit alltför mycket historisk revisionism, ger den en hyfsat bra bild av Sverige och Stockholm förr. En bra bok, och bra avslut på skuggserien.

Helena Dahlgren says

"Verkligheten är underbarare än dikten. Det är ingenting nytt, det har hon alltid vetat. Men man glömmer det ibland, för det kan gå långa tider innan verkligheten på detta sätt gör sig påmind.

Men nu för den det plötsligt för henne."

<3

(Omläsning.)

Christina says

(Translation of title: Shadow-hide)

The idea of this book is that we follow Carolin's investigation of life and faith and follow her training to become an actress. This means that this book is narrated by Carolin - parts of it even in first person. This also means that we get Carolin's attempts to write a movie script throughout the book and also Carolin's letters to the other half of her, Saga. Some of these interrupt the flow of the book, unfortunately.

In the beginning of the book we meet Carolin in Stockholm. She is living on her own after her mother Ida

(Lydia) left her to go back to Rosengave and be with Arild and Rosilda, Carolin's half sister and brother. Carolin is working hard to become an actress and we follow her struggles with herself and the characters she plays - as well as her evolving friendship with Ingeborg, Berta's friend from an earlier volume, and some boy trouble. Also her attempt to come to terms with her mother slowly transforming back into Lydia Stenstierna and thereby hiding away Carolin's mother Ida.

There were actually a few parts of the book that annoyed me. First of, a couple of mistakes like *Saga* being written *Sara* at one point and suddenly Carolin never entered Lydia's apartment before she knew Lydia was alive - although she did so in book 3 and suffered terribly guilt afterwards because of it. The book takes place during the beginning of WWI and Carolin being an actress, she is of course very interested in movies as a new way of acting. However, her constant irritation over the missing sound in the movies ('talkies' not yet been invented) and hope that there will be movies with sound one day becomes too much and actually makes parts of the book seem a bit dated. I'm not sure why this doesn't work since the discussion of other subjects from the time - especially women's right to vote - doesn't seem dated in the same way but serves to paint a picture of the time. Also, the many letters and movie scripts get to be too much. There is also a side story much like the one about Flora and her three children, Edvin, Ejnar and Edit, this time about Gerda and her two children Åke and the baby Tyra with Gerda struggling to raise her two children without her alcoholic father ruining it for them. I'm not sure either if the introduction of 'the stalker', Adam, really works - especially not the way the book ends with regard to Adam and Carolin. This seems like a plot that wasn't developed enough - or maybe shouldn't even have been there.

On the positive side, it actually works having Carolin narrating this one and Berta only being a side character. I like the other point of view and getting more of an inside scoop on what Carolin really thinks about Berta, Lydia etc. And again Gripe plays with the shadow concept when she writes that an actor is a mirror, a mirror is a shadow-hide and therefore an actor is a shadow-hide and also quotes *The Picture of Dorian Gray* about how the theater is a shadow world. This is actually my favourite part of the whole series - how Gripe uses her shadow theme in all four books.

As a whole, I really like this series. My favourite is definitely book two but all four books have something to offer. Book 1 and 4 seem like the frame for book 2 and 3 since it's in book 2-3 we visit Rosengave and really dive into the big plot of the books, Lydia Stenstierna and her disappearance/apparent suicide and her later re-appearance. Book 1 is all about Berta and her relationship with Carolin and their probable sister relationship while book 4 closes off the series with Carolin having finally found her passion in life and working hard to become the very best in her field while the rest of her life more or less settles. The series works - and book 1 works better than I first thought, after having read the other volumes. A highly recommend ya series that I for one loved as a kid/teenager - and still really likes.
