



Imaginário em Tolkien

A palavra “imaginário” tem muitos sentidos possíveis. Aqui nos interessa perguntar que sentido isso teria para Tolkien.

Sentido Tolkieniano: A Imaginação: atividade humana de “representar” que alcança sua melhor expressão a serviço da Fantasia.

Fantasia e criação de um “mundo secundário”

O universo de Tolkien

TOLKIEN

- John Ronald Reuel Tolkien – ou J.R.R.T. , como os amigos viriam a chamá-lo, um típico apelido da Inglaterra da época – nasceu em 3 de janeiro de 1892, em Bloemfontein, na África do Sul. Foi o primeiro filho de Mabel Suffield Tolkien e Arthur Reuen Tolkien.
- Em 1894 nasceria seu irmão Hilary Arthur Reuel, e em Abril de 1895 Mabel voltaria com os dois filhos para Birmingham, onde residia a família Suffield. Arthur Tolkien, que iria reunir-se `a família mais tarde, faleceu de febre reumática em 1896.
- Tempos difíceis, tempos luminosos: Birmingham, Sarehole (pequeno vilarejo `as margens da cidade, onde residiram por quatro anos que Tolkien consideraria, mais tarde, como o período idílico de sua infância), novamente vários bairros de Birmingham...
- O catolicismo: My own dear mother was a martyr indeed, and it is not to everyone that God grants so easy a way to his great gifts as he did to Hilary and myself, giving us a mother who killed herself with labour and trouble to ensure us keeping faith.
- As línguas, a botânica, a caligrafia e os contos-de-fada.
- Mabel morreu após uma série de complicações de saúde, em novembro de 1904. Ronald e Hilary tinham respectivamente 13 e 11 anos.
- Padre Francis Morgan. Escola King Edward.
- Escola de estudos clássicos em Exeter, uma das faculdades da universidade de Oxford.

- Rugby, cerveja e sociedades de amigos literatos.
- Edith.
- Duas criaturas. O don e o estranho.

ALGUMAS FONTES

- A principal, a maior, a mais evidente: a língua.
- Amores sucessivos e sobrepostos: Apaixonou-se sucessivamente pelo latim, pelo grego, pelo alemão e, simultaneamente e cada vez mais, pelas línguas desaparecidas, especialmente o celta, o gótico, o finlandês arcaico, o inglês arcaico da Inglaterra central (West-midland Middle English) e todos os dialetos do Anglo-Saxão e demais formas do inglês médio (Middle English).

- Um calafrio curioso:

Eala Earendel engla beorhtast

Ofer middangeard monnum sende

“Salve Earendel, mais brilhante entre os anjos/por sobre a terra média enviada ante os homens.”

“Hail Earendel, brightest of stars/above the middle-earh sent unto men”

(Parte do Crist de Cynewulf, um grupo de poesias religiosas saxãs.)

- O professor de Anglo-Saxão em Oxford.
- O inventor de línguas. “Strange as it may seem, it was undoubtedly the source of that unparalleled richness and concreteness which later distinguished him from all other philologists. He had been inside language.” Westron (Common Speech), Quenya/Sindarin, Adûnaic, infinitas variantes... · Uma Mitologia. “Do not laugh! But once upon a time (my crest has long since fallen) I had a mind to make a body of more or less connected legend, ranging from the large and cosmogonic to the level of romantic fairy-tale – the larger founded on the lesser in contact with the earth, the lesser drawing splendour from the vast backcloths – which I could dedicate simply: to England; to my country. It should possess the tone and quality that I desired, somewhat cool and clear, be redolent of our “air” (the clime and the soil of the North West, meaning Britain and the hither parts of Europe; not Italy or the Aegean, still less the East) and, while possessing (if I could achieve it) the fair elusive beauty that some call Celtic (though rarely found in genuine ancient Celtic things), it should be “high”, purged of the gross, and fit for the more adult mind of a land long steeped in poetry. I would draw some of the great tales in fullness, and leave many only placed in the scheme, and sketched. The cycles should be linked to a majestic whole, and yet leave scope for other minds and hands, wielding paint and music and drama. Absurd.” · The Book of Lost Tales: título dado por Tolkien ao caderno no qual começou a esboçar aquilo que viria a se tornar o Silmarillion.
- Os Inklings. C. S. Lewis, que se tornaria autor das “Narnia Chronicles”. Os “Coalbiters”.

PRODUÇÃO LITERÁRIA

- Silmarillion e Lost Tales (nos quais ele trabalhou a vida inteira e que só foram publicados após a sua morte), · 1911 a 1936 :diversos trabalhos de filologia, traduções e comentários a traduções, ensaios e poemas, inclusive o “Adventures of Tom Bombadil”. Sir Gawain and the green knight; Pearl; Sir Orfeo. 1930: “In a hole in the ground there lived a hobbit”. · “Farmer Giles of Ham”: Little Kingdom- Oxfordshire e Buckinghamshire -“Worminghall” (fortaleza dos reptéis, ou fortaleza dos dragões),
- Juntando as partes. Béren e Hobbit.
- Bilbo Baggins, Bag End e o Shire. “I am in fact a hobbit, in all but size. I like gardens, trees, unmechanized farmlands; I smoke a pipe, I like good plain food (unrefrigerated), but detest French cooking. I like, and even dare to wear on dull days, ornamental waistcoats. I am fond of mushrooms (out of a field); have a very simple sense of humour (which even my appreciative critics find tiresome); I go to bed late and get up late (when possible). I do not travel much.”
- A Terceira Era de Middle-earth e a saga de Númenor.
- 1937: The Hobbit.
- 1937-1950: “I think it is plain that a sequel or successor to the Hobbit is called for. I promise to give this thought and attention. But I am sure you will sympathize when I say that the construction of elaborate and consistent mythology (and two languages), rather occupies the mind, and the Silmarils are in my heart. So that goodness knows what will happen”.
- 1949: publicação de “Farmer Giles of Ham”.
- 1950: manuscrito do Lord of the Rings. “It is written in my life-blood, such as that is, thick or thin: and I can no other.” · 1954: publicação do primeiro e segundo volumes. “This book is like lightning from a clear sky. To say that in it heroic romance, gorgeous, eloquent and unashamed, has suddenly returned at a period almost pathological in its anti-romanticism, is inadequate. To us who live in that odd period, the return – and the sheer relief of it – is doubtless the important thing. But in the history

ON FAIRY-STORIES

Este ensaio, escrito por Tolkien para uma palestra de uma série denominada “Andrew Lang Lectures”, proferido na Universidade de St. Andrew em 1938, foi publicado em 1947. O ensaio foi elaborado portanto

logo após a publicação do *Hobbit* e na época em que Tolkien iniciava o longo processo de gestação do *Senhor dos Anéis*. Nele, Tolkien apresenta um resumo de algumas de suas idéias sobre o que ele chamava de “Faerie”, sobre Fantasy e suas relações com a realidade, e sobre a imaginação criadora, ou o processo ao qual ele se referia como “sub-creation”. Aqui, vamos procurar resumir alguns dos pontos centrais do ensaio.

- Introdução.

- O que é um “conto-de-fadas”? Segundo Tolkien, não há definição apropriada do termo nos dicionários. As definições de “fairies” são ainda menos apropriadas: “supernatural beings of diminutive size, in popular belief supposed to possess magical powers and to have great influence for good or evil over the affairs of men”

- Tolkien começa então a levantar objeções a cada termo dessa definição.

- “Supernatural” é uma palavra perigosa e complexa em qualquer dos seus sentidos, e em todo caso absolutamente não se aplica a fairies. “For it is man who is, in contrast to fairies, supernatural (and often of diminutive stature); whereas they are natural, far more natural than he. Such is their doom. The road to fairyland is not the road to Heaven, or to Hell.” “Faerie contains many things besides elves and fays, and besides dwarfs, witches, trolls, giants or dragons; it holds the seas, the sun, the moon, the sky; and the earth, and all things that are in it: tree and bird, water and stone, wine and bread, and ourselves, mortal men, when we are enchanted.” Na verdade, aponta ele, a maioria dos bons contos-de-fada são sobre as aventuras dos homens no Perilous Realm. Naturalmente; pois se os elfos são verdadeiros, e existem independentemente de nossas histórias sobre eles, então também é verdade que os elfos não estão primariamente preocupados conosco, nem nós com eles. Nossas sortes são divergentes, e nossos caminhos pouco se encontram. Mesmo nas fronteiras de Faerie, esse encontro só se dá por um acaso singular, um entrecruzamento eventual de trilhas. Portanto, conclui Tolkien, a definição de fairy-story – o que isso é, ou deveria ser – não depende de qualquer definição ou reconstrução histórica da noção de fadas e elfos, e sim repousa sobre a própria natureza de Faerie, o Reino Perigoso, e dos ares que por ali sopram. Mas Faerie “não pode ser pescado em uma rede de palavras”, uma de suas qualidades é a de ser indescritível, ainda que não imperceptível.

Então, uma “história de fadas” é toda aquela que versa sobre ou faz uso de Faerie, seja lá qual fôr o seu propósito: sátira, aventura, moralidade, fantasia. Em outras palavras, ele prefere indagar dos efeitos que os contos-de-fada (assim como os fragmentos poéticos e míticos das línguas desaparecidas) continuam a exercer aqui e agora.

- Os contos-de-fada são primariamente “para crianças”? Um acidente de nossa história doméstica.

Os contos-de-fada não são para todos, pensa ele, nem para todos as crianças, nem para todos os adultos. São para aqueles que tem um apetite, um desejo por essas coisas; e esse apetite, que pode ou não se manifestar desde a infância, tende a crescer com o tempo, e não a diminuir. A crença e o apetite pelo maravilhoso são confundidas como sendo a mesma coisa, aponta ele, quando na verdade são radicalmente diferentes. A noção da “sub-criação”, a criação de um mundo secundário. Quando a “sub-criação” é bem-sucedida, diz ele, cria-se um mundo no qual a mente do leitor pode entrar. O que acontece nesse mundo é “verdadeiro”, no sentido de que está de acordo com as leis desse mundo. Seu gosto pelos contos-de-fada nada tinha a ver com uma “vontade de acreditar”, e sim com uma “vontade de saber”. Os contos-de-fada não tem a ver primariamente com a plausibilidade, e sim com a desejabilidade. O que, então, os contos-de-fada tem a oferecer? Tolkien cita a Fantasia, a Recuperação, Escape e Consolação – coisas de que o adulto necessita tanto quanto, ou até mais, do que as crianças. Fantasia. A Fantasia, para Tolkien, é uma palavra que abarca a Imaginação (capacidade de formar representações de coisas que não estão presentes), a Sub-criação (a capacidade de dotar criações idealizadas da consistência interna da realidade), e a qualidade de estranheza e fascínio que caracteriza o conto-de-fada. Assim, a fantasia seria não a mais baixa, mas a mais alta expressão da Arte, e a mais potente – quando realizada.

Nas artes humanas a fantasia é “best left to words”, ou seja, a sua mais potente forma de expressão é a narrativa. A “sub-criação”, a criação de um mundo secundário, é arte élfica por excelência. É radicalmente distinta da Magia ou do Feitiço. O melhor nome para essa arte é Encantamento. A Fantasia é uma atividade humana natural. Ela certamente não destrói nem insulta a razão, nem diminui o desejo ou obscurece a percepção da verdade científica. Ao contrário. Quanto mais clara e aguçada a razão, melhor a fantasia que ela produzirá. Se os homens não fossem mais capazes de perceber a verdade (fatos e evidências), a Fantasia adoeceria e morreria, tornando-se mórbida ilusão.

- A Recuperação (Recovery), que inclui o sentido de “cura”, é, diz Tolkien, uma re-conquista; reconquista de uma perspectiva clara. A fantasia proporciona essa recuperação, na medida em que renova o nosso olhar sobre o mundo. Na verdade, os contos-de-fada lidam primariamente com as coisas simples e fundamentais da vida, apenas tornadas mais luminosas. É neles que aprendemos a potência das palavras, e a maravilha das coisas, como pedra, ferro e madeira, árvore e folha, casa e fogo, vinho e pão. Escape. Tolkien levanta severas objeções ao sentido que os críticos dão a essas palavras. Escape do que? Do “mundo

real”, dizem os críticos. Mas, diz ele, a expressão “vida real” carece de rigor, quando assim empregada. A noção de que carros possam ser mais “vivos” do que dragões ou centauros é curiosa; que sejam mais “reais” do que cavalos é pateticamente absurdo. Quão vivo, quão real é uma propaganda de cigarros comparada a um carvalho, pobre sonho dos escapistas...

201 From a letter to Rayner Unwin 7 September 1957

(On 4 September, Tolkien was visited by representatives of the American company which was interested in making an animated film of The Lord of the Rings. He was given a copy of the synopsis of the film, which he agreed to read.) You will receive on Monday the copy of the “Story Line” or synopsis of the proposed film version of the Lord of the Rings.... An abridgement by selection with some good picture-work would be pleasant & perhaps worth a good deal in publicity; but the present script is rather a compression with resultant over-crowding and confusion, blurring of climaxes, and general degradation: a pull-back towards more conventional “fairy-stories”. People gallop about on Eagles at the least provocation; Lôrrien becomes a fairy-castle with “delicate minarets”, and all that sort of thing. But I am quite prepared to play ball, if they are open to advice – and if you decide that the thing is genuine, and worthwhile.

202 From a letter to Christopher and Faith Tolkien 11 September 1957

....A backwash from the Convention was a visit from an American film-agent....who drove all the way in a taxi from London to see me last week, filling 76 S(andfield) with strange men and stranger women – I thought the taxi would never stop disgorging. But this Mr. Ackerman brought some really astonishingly good pictures (Rackham rather than Disney) and some remarkable colour photographs. They have apparently toured America shooting mountain and desert scenes that seem to fit the story. The Story-Line or Scenario was, however, on a lower level. In fact bad. But it looks as if business might be done. Stanley U. & I have agreed on our policy: Art or Cash. Either very profitable terms indeed; or absolute author’s veto on objectionable features or alterations.

207 From a letter to Rayner Unwin 8 April 1958

(Negotiations were proceeding with the American film company. The synopsis of the proposed film of The Lord of the Rings was the work of Morton Grady Zimmerman.)
Zimmerman – “Story-Line”

Of course, I will get busy on this at once... Thank you for the copy of the Story-line, which I will go through again. I am entirely ignorant of the process of producing an “animated picture” from a book, and of the jargon connected with it. Could you let me know exactly what is a “story-line” and its function in the process?

It is not necessary (or advisable) for me to waste time on mere expressions if these are simple directions to picture-producers. But this document, as it stands, is sufficient to give me grave anxiety about the actual dialogue that (I suppose) will be used. I should say Zimmerman, the constructor of this s.l. is quite incapable of excerpting or adapting the “spoken words” of the book. He is hasty, insensitive, and impertinent.

He does not read books. It seems to me evident that he has skimmed through L.R. at a great pace, and then constructed his s.l. from partly confused memories, and with the minimum of references back to the original. Thus he gets most of the names wrong in form – not occasionally by casual error but fixedly (always Borimor for Boromir); or he misapplies them: Radagast becomes an Eagle. The introduction of characters and the indications of what they say have little or no reference to the book. Bombadil comes in with “a gentle laugh”!.... I feel very unhappy about the extreme silliness and incompetence of Z and his complete lack of respect for the original (it seems willfully wrong without discernible technical reasons at nearly every point). But I need, and shall very soon need very much indeed, money, and I am conscious of your rights and interests; so that I shall endeavour to restrain myself, and avoid all avoidable offence. I will send you my remarks, particular, and general, as soon as I can; and of course nothing will go on to Ackerman except through you and with at least your assent.

210 From a letter to Forrest J. Ackerman (June 1958)

(Tolkien’s comment on the film ‘treatment’ of The Lord of the Rings.)

I have at last finished my commentary on the Story-line. Its length and detail will, I hope, give evidence of my interest in the matter.... The commentary goes along page by page, according to the copy of Mr Zimmerman’s work.... I earnestly hope that someone will take the trouble to read it. If Z and/or others do so, they may be irritated or aggrieved by the tone of many of my criticisms. If so, I am sorry (though not surprised). But I would ask them to make an effort of imagination sufficient to understand the irritation (and on occasion the resentment) of an author, who finds, increasingly, as he proceeds, his work treated as it would seem carelessly in general, in places recklessly, and with no evident signs of any appreciation of what it is all about....

The canons of narrative art in any medium cannot be wholly different; and the failure of poor film is often precisely in exaggeration, and in the intrusion of unwarranted matter owing to not perceiving where the core of the original lies. Z...has intruded a ‘fairy castle’ and a great many Eagles, not to mention incantations, blue lights, and some irrelevant magic (such as the floating body of Faramir). He has cut the parts of the story upon which its characteristic and peculiar tone principally depends, showing a

preference for fights; and he has made no serious attempt to represent the heart of the tale adequately: the journey of the Ringbearers. The last and most important part of this has, and it is not too strong a word, simply been murdered.

(Some extracts from Tolkien's lengthy commentary on the Story Line:)

2. Why should the firework display include flags and hbbits? They are not in the book. 'Flags' of what? I prefer my own choice of fireworks. Gandalf, please, should not 'splutter'. Though he may seem testy at times, has a sense of humour, and adopts a somewhat avuncular attitude to hobbits, he is a person of high and noble authority, and great dignity. The description on I p.239 should never be forgotten.

NOTA: Abandonando temporariamente esta carta, vamos buscar em outras cartas e textos de Tolkien algumas observações sobre a natureza, a localização e a nomenclatura relativa a Middle-earth.

(Da carta 211, a Rhona Bear)

I have, I suppose, constructed na imaginary time, but kept my feet on my own mother-earth for place. I prefer that to the contemporary mode of seeking remote globes in 'space'. However curious, they are alien, and not lovable with the love of blood-kin. Middle-earth (o termo: nota nossa) is not my own invention. It is a modernization or alteration (NED 'a perversion') of an old word for the inhabited world of Men, the oikoumenê: middle because thought of vaguely as set amidst the encircling Seas and (in the northern imagination) between ice of the North and the fire of the South. O. English middan-geard, medieval E. midden-erd, middle-erd. Many reviewers seem to assume that Middle-earth is another planet!

(Da carta 294, a Charlotte e Denis Plimmer)

Aqui, Tolkien está retornando suas correções do esboço de uma entrevista feita pelo casal)

Middle-earth...corresponds spiritually to Nordic Europe. (segue o comentário de Tolkien sobre essa afirmativa, presente no esboço dos Plimmer) Not Nordic, please! A word I personally dislike; it is associated, though of French origin, with racist theories. Geographically Northern is much better. But examination will show that even this is inapplicable (geographically or spiritually) to 'Middle-earth'. This is an old world, not invented by me, as reference to a dictionary such as the Shorter Oxford will show. It means the habitable lands of our world, set amid the surrounding Ocean. The action of the story takes place in the North-west of 'Middle-earth', equivalent in latitude to the coastlands of Europe and the north shores of the Mediterranean. But this is not a purely 'Nordic' area in any sense. If Hobbiton and Rivendell are taken (as intended) to be about the latitude of Oxford, then Minas Tirith, 600 miles south, is at about the latitude of Florence. The Mouths of Anduin and the ancient city of Pelargir are at about the latitude of ancient Troy.

Retornando à carta 210, ao produtor Ackerman, com os comentários de Tolkien sobre o Story-line.

7. The first paragraph misrepresents Tom Bombadil. He is not the owner of the woods; and he would never make such a threat. 'Old scamp!' This is a good example of the general tendency that I find in Z to reduce and lower the tone towards that of a more childish fairy-tale. The expression does not agree with the tone of Bombadil's long later talk; and though that is cut, there is no need for its indications to be disregarded....

8 line 24 The landlord does not ask Frodo to 'register'! Why should he? There are no police and no government. (Neither do I make him number his rooms.) If details are to be added to an already overcrowded picture, they should at least fit the world described.

9. Leaving the inn at night and running off into the dark is an impossible solution to the difficulties of presentation here (which I can see). It is the last thing that Aragorn would have done. It is based on a misconception of the Black Riders throughout, which I beg Z to reconsider....

10. Rivendell was not a 'shimmering forest'. This is an unhappy anticipation of Lórien (which it in no way resembled). It could not be seen from Weathertop: it was 200 miles away and hidden in a ravine. I can see no pictorial or story-making gain in needlessly contracting the geography. Strider does not 'whip out a sword' in the book. Naturally not: his sword was broken. (Its elvish light is another false anticipation of the reforged Anduril....). Why then make him do so here, in a contest that was explicitly not fought with weapons?

11. Aragorn did not 'sing the song of Gil-galad'. Naturally: it was quite inappropriate since it told of the defeat of the Elven-king by the Enemy. The Black Riders, do not scream, but keep a more terrifying silence. Aragorn does not blanch. The riders draw slowly in on foot in darkness, and do not 'spur'. There is no fight. Sam does not 'sink his blade into the Ringwraith's thigh', nor does his thrust save Frodo's life....

15. Time is again contracted and hurried, with the effect of reducing the importance of the Quest. Gandalf does not say they will leave as soon as they can pack! Two months elapse.... At the bottom of the page, the Eagles are again introduced. I feel this to be a wholly unacceptable tampering with the tale. 'Nine Walkers' and they immediately go up in the air! The intrusion achieves nothing but incredibility and the stalling of the device of the Eagles when at last they are really needed. It is well within the powers of pictures to suggest, relatively briefly, a long and arduous journey, in secrecy, on foot, with the three ominous mountains getting nearer.

22. Lembas, 'waybread', is called 'food concentrate'. As I have shown, I dislike strongly any pulling of my tale towards the style and feature of 'contes des fées', or French fairy-stories. I dislike equally any pull toward 'scientification', of which this expression is an example. Both modes are alien to my story. We are not exploring the Moon or any other improbable region. No analysis in any laboratory would discover chemical properties of lembas that made it superior to other cakes of wheat-meal. In the book lembas has two functions. It is a 'machine' or device for making credible the long marches with little provision, in a world in which as I have said 'miles are miles'. But that is relatively unimportant. It also has a much larger significance, of what one may hesitatingly call a 'religious' kind. This becomes later apparent, especially in the chapter 'Mount Doom'....

31. I deeply regret this handling of the 'Treebeard' chapter, whether necessary or not. I have already suspected Z of not being interested in trees: unfortunate, since the story is so largely concerned with them. But surely what we have here is in any case a quite unintelligible glimpse? What are Ents?

31 to 32. We pass now to a dwelling of Men in an 'heroic age'. Z does not seem to appreciate this. I hope the artists do. But he and they have really only to follow what is said, and not alter it to suit their fancy (out of place). In such a time private 'chambers' played no part. Théoden probably had none, unless he had a sleeping 'bower' in a separate small 'outhouse'. He received guests or emissaries seated on the dais in his royal hall. This is quite clear in the book; and the scene should be much more effective to illustrate.

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31 to 32. Why do not Théoden and Gandalf go into the open before the doors, as I have told? Though I have somewhat enriched the culture of the 'heroic' Rohirrim, it did not run to glass windows that could be thrown open! We might be in a hotel. (The 'east windows' of the hall, II 116, 119, were slit under the eaves, unglazed.)

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