

Romanticism, sports and cinema: Bobby Jones – A *stroke* of Genius¹

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Abstract: This text starts from the hypothesis that in the representation of sports the main assumptions and categories of Romanticism constitute the dominant narratives. Romanticism allocated the language both to talk about sports and to produce the feelings about it. In the case, it will become the particular narrative of the cinema in the movie Bobby Jones – A *stroke* of Genius to map and interpret the assumptions and nucleus of romantic thought. In the biography filmed by Bobby Jones, the basic aspects of Romanticism, as the notion of Genius; the anguish of splitting; the importance of pleasure; the search for unity; authenticity; the organization and the richness of nature are present, organizing the narrative. The movie works inside a perspective of re-enchantment of the world through its message highlights sensitive aspects rather than utilitarian aspects. Sports, and here especially golf, is shown as the great end and mean of our integral human accomplishment, in the known standards of Romanticism.

Key-words: Cinema. Romanticism. Sports. Golf.

1 SPORTS ARE ROMANTIC

We start from the point of view that Romanticism is a protagonist factor in our relationship with Sports, as it highlights emotion rather than reason, as stated by Peil (2006).¹ This text explores the Cinema and the universe of golf, not in a technical analysis of a cinematographic movie, but

This article elaborates and complements considerations from other publications (PEIL and LOVISOLO, 2006) from a strategic movie in the golf course.

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interpreting the history told in the film: Bobby Jones – A stroke of Genius, from romantic assumptions. Romanticism is the common thread for our look at the movie, golf and sports, seeking to bring to light, in fact, how we notice sports and what we notice in sports.² Cinema is justified because it is a popular form of artistic expression of great impact and social representation, above all along the 20th century. Golf is an excuse and a provocation, especially because it is apparently unfavorable from the romantic point of view due to the utilitarian aspect (social relationship and commercial agreements among the athletes, for example), which seems to stand out in this sport.

2 CINEMA, NARRATIVE AND INTERPRETATION

The text is an organization of phrases which contain a discourse, i.e., the text is a sequence of phrases which presents a unity of sense when it speaks about the same object. The text is not necessarily the written or spoken word, it can be a sequence of images and even a symphony. Cinema, or more specifically, the cinematographic work called film, may be seen as a species of discourse that is done as an event, as a happening and, therefore, it is understood as meaning, i.e., as an interpretation. In fact, a great part of cinema results from the task of telling a story of life in determined circumstances or of producing a sense, or several, about an event or object.

According to Christian Metz (1980, p. 12), the film, “as a significant discourse (text)”, is a multidimensional phenomenon which interests several areas of knowledge, as Social Psychology and Sociology, where the content of films exhibits collective representations, stereotypes of different levels and ideologies, among other aspects. The film exhibits a

² In a brief characterization, it may be said that Romanticism is a dissatisfaction with the contemporary world, a restless anxiety when facing life, a preference for the strange and curious, an inclination for dream and daydream, an impulse towards mysticism and a celebration of the irrational. There is, in Romanticism, a trend for individualism in the sense of enhancing originality. Pleasure appears as a great elementary principle of life.

“cultural logic” (METZ, 1980, p. 19). The film is not only a show of the Cinema, but also of culture and social representations. In all the movies there is an explicit or implicit *philosophy*, manifested or latent, theorized or in practical state. The hypothesis which we will work with is that cinematographic narratives about sports dominate the philosophic resources of Romanticism. In that case, we will only take one movie to indicate the way for the interpretation we propose.

Both Cinema and Sports are extremely significant manifestations in our contemporary world. Cinema and Sports are among the most widely spread languages in the 20th century. Much more than the aspect of leisure, the relationship between Cinema and Sports are founded in the representations, in the senses and meanings of present modernity. At the same time, it would be difficult to talk about modernity while excluding Cinema and Sports: they did, and maybe are still doing, what we labeled as modernity. We may say that both of them have adopted the appeal to the imaginary that is constant in each one of them, coming from this a happy marriage which tries to satisfy romantic and typically current yearnings such as, in search of a controlled emotion hypothesis (ELIAS; DUNNING, 1992), as Melo confirms in (2003 and 2005), when studying the memories of Sports in the Brazilian Cinema.³

3 ROMANTICISM, ART AND GAME

Romanticism always searches for synthesis, always searches for the articulation of the opposites, of contrast. Art, for romantics, is the great integrator able to make the great synthesis where all the plans of human manifestation can be merged. For Rosenfeld & Guinsburg (2002), the Cinema,

³ Regarding the approach between Cinema and sports, look also at: DACOSTA, L. Jogos olímpicos e cidade. In: MELO, V.; PERES, F. (orgs.) O esporte vai ao cinema. Rio de Janeiro: Ed. Senac Nacional, 2005.

when exploring possibilities in the field of conjugation of arts, tries ultimately the integral synthesis. Sports – a much more popular kind of art (WELSCH, 2001) – also dialectically integrates all nuances of human, as it is developed in antagonism and convergences. Just to illustrate, the work by Soares (1994) is mentioned, which sees the so called “malandragem” in Brazilian soccer as a kind of art. The author compares the transgression in the soccer game, i.e., the rupture with the formal rules of Sports, with the “poetic transgression” (p. 83), in which the author of the work (move), breaks the established codes using extreme creativity, staying in the formal game through another game. Schiller (1995) already told us about the game between reason and sensibility which constitutes our humanity leading to playful impulse. Schiller continues by stating that those will not be wrong in believing that for one to appreciate and do art you should follow the same path as when we play,. Thus, it is in the game that we are able to reach total human plenitude, because we reach the highest pleasure of coexistence between our sensitive aspects and our rational aspects.

Buytendijk (1977), supported by Gadamer, approximates art and game in the self-representation present in both. Who plays represents and “presents” something and, therefore, is transformed. Who plays, states Gadamer (2004) himself, has the courage to risk in transformation, and this is the great attraction of the game. Buytendijk, then, indicates that the youthful way of the one who has courage to risk is both a condition of the game and of artistic creation. We may say that the work of art for sports is the performance of the athlete, it has an end in itself and it is nonetheless a representation demanded by the game itself. Finally, Lovisolo (1997), also approximates Sports and art in the language of taste. It is common to the two manifestations. Lovisolo states that the expert in a Sport goes through similar states to those of the one who appreciates art, because that one also describes the sports’ moves in a language of taste, of beauty and emotions. We should make it clear that we will not enter the

discussion about if modern Sports are game, because it seems that if it were not, Sports would not have the capacity to attract that it obviously has. Likewise, it is not our intention to further the discussion about sports and art, but to emphasize the presence of a language which brings them close, allowing us to see in the game of mirrors and which powerfully influences the shape of our feelings and thoughts, in other words, we use the romantic language to express ourselves about art and sports.

Cinema is ideally suitable for the expression of romantic ideals due to the appeal to the imaginary which it provides. The plasticity of Sports, the beauty of Sports, is explored and at the same time demonstrated and exalted by the Cinema. As Cinema is a language which seeks to express and/or change and/or consolidate behavior, it is natural that it finds in Sports a perfect partner. The show of Sports and the show of Cinema, for their attractive powers, make a symbiotic relation effective, where the benefits are shared.

Löwy and Sayre (1995, p. 249), however, remember that there is a paradox in the presence of Romanticism in cultural mass production. Romanticism is a critical perspective of modernity, whereas the “cultural industry” – where Cinema is inserted – is a phenomenon from contemporary modernity which may contribute to the process of maintenance of inequalities in our society through the dissimulation of exploration processes, using the power of attraction of the romantic theme in favor of their interests. In agreement with Campbell (2001), in his work “The romantic ethics and the spirit of modern consumerism”, Löwy and Sayre (1995), stress the attractive power of Romanticism through dream and fantasy, highlighting that cultural production, recognizing that aspirations and needs cannot be destroyed, finds support in desire and in the imaginary aiming at attracting consumers to their works. Anyway, this reinforces that the subjective and its emotional load are the great motivator of human behavior, and Romanticism is its stepping stone.

Löwy and Sayre (1995), state that Romanticism is a vision of world in which different themes are organically integrated and the meaning of the group tends to refuse modern reification, i.e., they tend to refuse to maintain inequalities where certain realities become the absolute truth in society through the manipulation of their respective effects. This is a criterion which for the authors allows distinguishing the “pseudo-romantic” (LÖWY; SAYRE, p. 250) from the romantic. Löwy and Sayre (1995) highlight, therefore, among the mass cultural productions, Cinema, remembering that the trade mark of Romanticism present in our imaginary is amazingly illustrated in some very successful Films which can reach all social classes and groups, such as, *Star Wars* and *ET*..

Thus, we seek through the interpretation of a cinematographic work, to explain the strong romantic presence when we talk about sports.

4 GOLF AND ROMANTICISM: BOBBY JONES – A STROKE OF GENIUS

Synopsis: Robert “Bobby” Tyre Jones Jr. was maybe the most talented golf player from the history of this sport. Battling a disabling illness and a volcanic temper, Jones overcame a series of defeats to reach the highest point in the sport becoming at 28, the only man in history to win the coveted golf Grand Slam. But it was his devotion to his wife Mary that led him to do the amazing declaration which shocked the world, in this inspiring real story about one of the greatest icons of the sport. [...] His ability made him a star, but it was his passion which made him a legend. (Bobby Jones: Stroke of genius – 2003)

The Royal and Ancient Golf Club of St. Andrews, Scotland, 1936. This is the background for the beginning of

the biography of Bobby Jones and a landmark in his life. There a transformation occurred. Jones, at that moment, feels completely accepted and integrated to that community which receives him like an idol, after all, as Angus says – his British *caddie* and also one of the mediators between Jones and the transformation – “[...] your game is always good here!”⁴ The calm feeling of belonging (a central value for Romanticism, together with authenticity) that Jones enjoys at this moment, leads him to give the first stroke in this tournament, almost a rite of passage, and he, then, goes back to his childhood...

Georgia, Southern USA, early 29th century. Bobby is a sick child and overprotected by his mother who at the same time shows she is a great encourager and stimulator of her son’s capacities, mainly literary knowledge. Bobby receives from the mother the nickname Tiger, due to the year he was born in the tradition of the Chinese horoscope: “The tiger is courageous and strong!”. The father, a kind of straight-forward man, is a lawyer who works for a large North American soft drink company and plays golf in the course next to his house with commercial partners, showing the utilitarian aspect he already did a partnership with the pleasing aspect in the social behavior of that time. Bobby was frequently taken together in the walks by the course during the game of golf, with the intention of taking part in the exercise that would be good for his health. The paternal grandfather, a puritan figure, regrets this *passion* for Sports, which even disregarding the day that should be dedicated to God. The puritan moral of his grandfather questions even the fact that his son was doing well in business because of “[...] a game!”. The grandfather expects Bobby to have a brilliant career in law. In the midst of all those influences, Bobby Jones, since he was very young, feels attracted to golf and demonstrates determination in learning the Sport. *Tiger* knows what he wants and between the mysticism of the mother, the incentive of the father and the notion of duty from the puritan moral imposed by the

⁴ Caddie, the same as carrier of clubs.

grandfather, Bobby forges his personality, mixing all those aspects.

Bobby grows and, adolescent, he starts taking part in adult tournaments where he meet Vardon, winner of five British open tournaments who, later on, will also give his contribution along Jones path. O. B. Keeler, sports journalist, observes the boy touch his lucky clover and hit the ball at the beginning of the game: “What a divine *swing!*”. The *swing* gesture is one of the most characteristic of Golf. No one has a *swing* as another. Keeler notices it as divine for the plasticity, lightness and effectiveness of Bobby’s gesture. Only someone who was completely integrated with the game could have a *swing*, a balance like that. Someone who was naturally there and would let the divine, the absolute speak through him. But the temperamental boy with the “face of an angel and a terrible temper” still had a lot to live and learn before he could really understand what it means to be in the golf course and in the course of life. For him, it was not enough to have the admiration of the public, he needed to win! However, Jones geniality starts to be recognized. It may come from the divine will or from building influences; however, the genius is born in the eyes of the others.

Bobby grows, now he is a university student, and we will start calling him Bob Jones. Walter Hagen appears, a broke English lord who became a professional golf player. The character of Hagen makes a counterpoint to the character of Jones. Jones never became a professional, whereas Hagen needed to make bets gambling outside the tournaments to be able to survive. He is one of the mediators in Bob’s process of maturing. Hagen personifies very much the bohemian personality, whereas Jones characterizes more the puritan aspect. Despite the need to earn money, Hagen stays faithful to bohemian principles and, therefore, to romantic pleasure. Women, booze, nights out and golf are part of his life. The money he earns is not for accumulating. Hagen wants to enjoy the best in life and this may come from golf, which he loves. What could be better? Brooks (2001) recalls that for

bohemians, in a condition of characters who contest the bourgeoisie costumes, the aristocracy, from where Hagen came, at least he aspired some greatness, therefore, he was not mediocre. Ironic and egocentric, Hagen provokes when people press him for the time to start the game: “Geniuses deserve patience!”. One of the most typical resources of Romanticism is irony. Through a posture of scorn, the romantic shows the lack of imagination of those who are attached to the rules. According to Paz (1984), irony is the great invention of Romanticism, because it declares the love for contradiction that each one of us is and the awareness to such contradiction. Hagen knows he is contradictory. He knows that he has lived and seen a lot, he knows where he comes from and where he is, he is aware of that, finding in irony and in an anarchic posture, his safety valve. The notion of time for romantics totally diverges from the utilitarian thought where quantity is important. The romantic stresses much more the “*dolce far niente*”, in each thing having its own time. “Break the clocks!” (ROSENFELD; GUINSBURG, 2002, p. 283) is one of the fundamental metaphors of Romanticism. The Genius is different from common mortals, he is especially endowed and he is not refrained by rules, therefore, he deserves patience.

The character of the Genius is emblematic for Romanticism, because it is a symbol and contains all its principles. Jones questions Hagen’s *swing*: “[...] looks like a duck!”. Hagen, just like Bob Jones, is authentic and makes his game personal and not transferable. He is not guided by any model and to be original, he does not need perfection in its classical sense. He is naturally in the course, hence the beauty, which Geniuses cannot give up, appears in the *swing*, not perfectly technical, but perfectly integrated to the whole of the game. The *swing*, as the stroke of a brush, belongs to each one and it only matters that it is authentic, creative, proper and integrated to the artist and in his own time.

The game goes on, Hagen wins the young Bob. After the game, in hole 19,⁵ Hagen impressed by the performance and talent of the young man, asks Jones why he plays. Jones answers: "Because I love it and I want to win!" Hagen, not without a bitter tone, makes a counterpoint: "I play for the money, because I need to win!". A consciousness of the alienation of a part of himself, as someone who has sold his soul to the devil and who thinks it is too late to recover it, is one of the themes of Romanticism. The consciousness of splitting is painful. Hagen seems to see in Bob that previously lost other self. It is ironic for Hagen, as it is contradictory, that he has to play for money. Hence, then, his self-irony. This way, it is possible to live. Bob, in turn, has not yet awakened for the contradictions of life, but this moment is coming.

Bob has already met Mary, his future wife. Mary's father, initially suspicious of the boy who was not a catholic, is excited when he discovers that the son-in-law is the promising golf player Bob Jones. It should be noticed that the ice was broken not by the promise of a successful lawyer, but already for the current performance of the amateur athlete. We should not forget the enchantment and the attraction that the sports exert in each one of us. With Bob's father-in-law, it was no different. The courage to risk, typical of sports, is an attraction for those who keep the soul youthful. All sports, are game. Gadamer (2004) speculates that one of the main attractions of the game is in the risk. The risk is a dream: it is the daydream of wishing for the highest, the best. To live the sport is a creative adventure facing the unexpected. In the courage to risk a difficult move, there is the risk of failing, but also of success in a genius move which differentiates the *star* (the creative Genius of sports) from the common player, besides making us vibrate with the plastic beauty shown. It is the boldness in testing limits. The courage to play, at the same time as effectiveness is not forgotten, it is what enchants most of us. Mary's father will be seduced, his resistance broken.

⁵ The game of golf is made of 18 holes. It is usual the denomination of "hole 19" for the meeting between participants after the game, usually in a bar.

Bob arrives in Scotland for the first time (1921). He meets Vardon again who will be his opponent in the first game. When he faces the old course of St. Andrews, Bob complains about the strong wind to Angus, his *caddie*, asking him who made that course. "This course was made by the glaciers fifteen thousand years ago!". Golf was born in Scotland and the landscape forged by the action of the weather in the Scottish landscape gave origin to St. Andrews course. This whole liveliness has its own particularities and demands, just like any other course also has its own demands. The player should respect and understand those particularities, because golf game plays exactly with contingency and with our capacity to deal with them. When you are in the course, a game is never the same as the other, because each day different conditions are shown. Bob, no matter how much talent he has, still cannot understand that it is not possible to dominate the course, but rather to understand its challenge and hence win. Bob fights with St. Andrews course; he cannot find synchrony with it. He foolishly tries to fight against the sand traps which will not be overcome. Angus, with the serenity of someone who has already learned a lot, advises Bob: "You keep doing the same thing and expecting different results!", Bob cannot understand, he feels frustrated by that apparently so hostile course and, then, he gives up the game: "I hate this course!". Angus, once again, tries to show him the path to balance: "It is okay to lose, but not to give up! The day Bob Jones gave up will never be forgotten, not by them (the crowd), but by you!" There, in St. Andrews, started the necessary transformation. Bob needed to understand that true talent always works in harmony. In the harmony of opposites, that is the energy which moves the entire universe each one of us. Vardon, his opponent, with greatness, also looks for Bob and gives his contribution: "The old course has beaten you! It is his duty. They already played golf here when they thought that the earth was flat! I hope one day you will see what a great course this is!". The golf course is the real challenge and not the other player. It is the course that tests us. This is the task of the course for us to be able to discover in ourselves that

to be in the course is not to fight against it, but to be an accomplice. Bob is working toward that goal.

Some tournaments come and Bob's temperamental attitudes too, he is even suspended because of that. The disease, some say, from the nervous system, is one more pressure on the golf player. The obstacles are accumulated; however, the hero is made in overcoming them as in the romantic, folklore and popular tales. In this critical moment, Bob re-thinks his attitudes and starts being more attuned, which is reflected in his performance in the course, which becomes, steadily, more harmonious. In fact, Bob starts to better understand the game when he starts to have a better synchrony with himself. At the same time, another conflict becomes relevant. Bob feels divided between the pleasure of the game – where for him the need for victory is included – and which he thinks is his duty with the family and society. The influence of puritan tradition, inherited from his grandfather, is too big in Bob. He craved for victories, but felt guilty for being busy with a game much more based on emotion than on reason. After all, he would not even receive money to play golf, something which would be perfectly acceptable to puritans, as the pleasure of the game would then be supported by reason. His implacable grandfather: “Idleness is the father of all vices!” In the meantime, O.B. Keeler, the journalist who follows Bob and is his faithful friend, tries to mediate Bob's conflicts: “You have to convince yourself that you're the greatest player in the world!” To do so, Bob needs a liberation which comes from the grandfather himself. This puritan with restrained emotions and a strong sense of duty, out of love, lowers his defenses and sends a telegram to the grandson in a crucial moment: “Keep the ball on the *fair-way* and in the hole!”, Bob, then, wins his first big tournament.

The confrontations between Bob and Hagen continue. In one of those confrontations, Bob loses to Hagen for one stroke, in a memorable display of *fair-play*. The arbitration in golf is much more to guide than for punishment or discipline. Bob is studying how take the next shot, when he calls the

referees and announces that he had lightly touched the ball. It should be noticed that in golfing rule, this light touch counts as a stroke. In a meeting around the move, both the officials and Hagen and even the assistants, state that they have not seen the ball move, but Bob insists on his statement. To the surprise of all, he concludes: "It's the only way that I know how to play!" O. B. Keeler launches the emblematic phrase: "There are more important things than winning championship!" Bob wanted to win, he craved for this, but not at any cost.

Bob returned to St. Andrews, now more prepared for the game, knowing himself better and, thus, more receptive to the appeals of that course: "This course is very beautiful! I don't know why I haven't noticed this before!" He says to Angus, who answers: "Yeah, a real test!" Now, in 1936, when our narrative started, is when the great change happened for Bob. He starts feeling the course as a part of himself and he as a part of the course. Everything is easier. Bob admits the course's strengths and understands that he belongs to it. He no longer needs to try to dominate the course, since, the moment he is in tune with the course, it becomes a partner and it allows Bob to win. The great prize for Bob Jones at that instant was the serenity conquered as one who realizes he is a part of a larger whole. Bob can now begin the final accomplishments in golf which will allow accomplishments in others aspects of his life.

But not all conflicts are solved, mainly because they are part of life. It is through ambiguities, contradictions and the search for a synthesis that we can satisfy ourselves, that we live. Bob feels bound by the golf tournaments. He would like to answer Mary's plead for him to stop competing and take better care of his health and, of course, to pay more attention to her and the family. But Bob feels that he has a mission to accomplish in golf. Bob's story is, before being the story of a hero, that of a predestined man, a chosen one. He feels he is gifted that he should demonstrate this gift received by God in the golf course. Bob wants to be the first athlete to win four

Grand Slam titles in international golf. Then, his mission will be accomplished.

The predestined Bob Jones is a Genius of sports. The Genius is a kind of heaven sent, a messiah, who is there to show humanity where it is possible to get. The Genius is misunderstood and, therefore, a lone. Bob in fact is alone in his perception of what he should do and needs to do. Not even his wife can fully understand. Bob needs to work hard for them to understand the way he is. He declares: “All I ever wanted was to be a normal person!” This is exactly what will never happen to a Genius. He came to make a difference and not just to be one more person. Bob would like to be under the norm. Maybe he would not be so anguished. But for the Genius to be able to accomplish his task of demonstrating the organicity of the universe through his unique performance, he ironically feels split and suffers. But the Genius is not only made of anguish. When he lets intuition flow, the synthesis occurs and he is redeemed for everything. It is when the chosen one can show that balance, in the sense of harmony between the opposites, is possible. At that moment, the Genius and all of us enjoy a huge pleasure which compensates the bitterness and the mismatches: in one more game against Hagen, Bob finds himself in a tough spot in a sand trap – one of the great challenges of golf. He studies the shot; he thinks, concentrates and hits the ball. Brilliantly the ball emerges from the *bunker* and goes straight to the hole. The *stroke of genius* is a synthesis and redemption!

Rybczynski (2000), supports that the word professional used to be used to mean a person who was paid to do a determined activity, as opposed to an amateur. Today, the *professional* is increasingly understood as someone with a high degree of effectiveness. On the other hand, the author continues, the amateur, a word which means literally the one who loves, has been demoted to a simple beginner, or someone with some practice. Usually, there is no longer a sense of praise.

Golf is one of a few sports that currently brings Amateur Bylaws in its book of rules. These bylaws have the objective of regulating the status of an amateur player, generically defining those as “[...] the one who plays golf as a non-paid and non-profitable sport.”⁶ If we get into the detail of this statute, we will be able to notice the importance that is given to the issue of amateurism and of professionalism for the members of this sport. At the time when this movie about the life of the athlete Bob Jones happened, the tension in the conflict between professionalism /amateurism was more polarized than nowadays. There was more prejudice against an athlete who became professional. In a passage in the movie, Hagen is prevented from using the facilities of a golf club in England, because he is a professional player. Hagen, as always a teaser, argues that, then, he will leave his two cars in front of the club, because one of them is his wardrobe and the other his bedroom! Once more, the bohemian Hagen uses irony as a kind of defense.

In another moment, a man looks for Bob after a game and he proposes that Bob becomes a professional player with the promise of earning a lot of money. Bob’s reaction was strong: “Being an amateur means loving the game! Amateur comes from the Latin *amar*. If you play for money, you can no longer call it love!” The man, dissatisfied with Bob’s “lack of vision”, challenges him again in front of O. B. Keeler, who reacts: “Bob is a true amateur and a gentleman! There will never be another one like him! Money is going to ruin sport!” Bob Jones really had a very romantic vision about sports, as it was based on the taste for practice. Passion guided him. What kept Bob in golf tournaments was his passion for playing and his passion for winning, not for money, but to prove, at least to himself, that he could outdo other players and himself. Despite the puritan and, therefore, ascetic tradition, which influenced Bob so much, he was a romantic, due to his passion for the game and a romantic due to his performance in the course,

⁶ Confederação Brasileira de Golf – The Royal and Ancient Golf Club of St. Andrews. Regras de Golf. 1997.

which increasingly denounced, as he approached maturity, his innate link to golf as a whole. We should cite Campbell (2001) and Brooks (2001), when they state that the Human Being from modernity is a kind of hybrid of puritans and romantics, bourgeoisies and bohemians.⁷ Those personality traits are stressed by each person, according to individual criteria. Campbell (2001), specially stresses Romanticism as the great basis of this behavior. Therefore, Bob Jones, in the first half of the 20th century, in his idiosyncrasy, already embodied the tensions so current now in the early 21st century. Concerning O. B. Keeler's statement that money would ruin sports, we may say that this starts from a romantic point of view for judging that sports, to be sports, could not be corrupted by money, as if there was a *pure* sport by nature to which we should be faithful or to it return.⁸ Of course it is possible to say that golf, both for Bob and for O.B. Keeler, had a sacred connotation that the interference of money would degrade. We can always remember Huizinga (1971) and his *Homo Ludens* – a seminal work about game – in which this author explains that the game would stop being a game when subject to money. Lovisolo (1999), criticizes this kind of thought – still very current – by proposing that there is a set of social relationships which supports the game and that, therefore, it cannot be said so peremptorily that the professionalization would change the playful aspect of Sports. Lovisolo concludes saying that disenchantments are part of modernity as much as are enchantments. Thus, once more, romantic contradiction is present.

Bob continues his story. There comes the moment of Bob's last Grand Slam, before taking his first swing, he reviews his childhood, he touches his lucky clover and then wins the fourth Grand Slam. He is the only athlete until today to have accomplished such feat. Grandfather, father and son

⁷ Bohemia is the most obvious and well defined movement of the ideal romantic and it tries to make life adjusted to the principle of enhancing pleasure above usefulness.

⁸ We should remember that there are several hints that, since the ancient Olympic Games, in Greece, the athletes received some kind of payment.

are reconciled in the same embrace. Once again, O. B. Keeler concludes: "There are more important things than winning a tournament!" Bob, at this moment, feels as if at the end of a test where he had the best performance. He concludes his rite of passage which leads him in search of other objectives. O. B. Keeler, in a moment where there is calm already, he shows Bob that from the headlines about his last victory and about the end of his athletic career, what he enjoyed most were the comments of another journalist who praises Bob story: "When the great scorer comes to mark against your name, he won't ask whether you won or lost, but how you played!" Again it is clear that the taste for the sport, at least for Bob Jones, was primarily based in the process and then in the result. Probably, the former was a consequence of the latter. Bob never hid that he craved for victory, but he gave enough proof during his life as an athlete about how much it was important for him to follow certain ethical principles denounced by his moral virtues. O. B. Keeler continues:

You won all the tournaments for your father, for me and for Atlanta. You stopped playing competitive Golf, for Mary. You got two diplomas for your mother. You graduated in Law for your grandfather. What are you going to do for yourself?

Bob smiles enigmatically, stops the car he is driving, next to his friend, and he shows a nice course to the journalist: "I'm going to build a golf course. It will be called Augusta National in honor of St. Andrews!" Bob Jones, the athlete who embodied a hero for his city and his country; the son, grandson, husband and the dedicated friend would now calmly enjoy the course, his own course...

5 FINAL CONSIDERATIONS

Without doing a technical analysis of the cinematographic movie in question, we tried to interpret the story told seeking to show the romantic aspect present. We

believe that in expressing this cinematographic version, there is a world vision and especially of sports. Likewise, our interpretation also reports a point of view.

The *clean game*, the overcoming, the tension between professionalism and amateurism, aspects present in the sport, are evidenced in the passionate narrative which stimulates the imagination. In this biography, basic characteristics of Romanticism, with the notion of Genius; the anguish of splitting; the importance of pleasure; the search for unity; authenticity; organicity and the importance of nature are noticed when the relations are woven in the whole of sports practice. Hence, we may say that this movie works inside the perspective of re-enchantment of the world through its message of highlighting the sensitive aspects rather than the utilitarian aspects, which, in a certain way, may be taken as a criticism of society established for the time being. Sports, and here especially golf, with all its complexity of values, is shown as the great end and means of our human accomplishment as understood by us, fundamentally, from Romanticism.

Romantismo, esporte e cinema: Bobby Jones – A lenda do Golfe.

Resumo: Este texto parte da hipótese de que na representação do esporte os principais pressupostos e categorias do Romantismo configuram suas narrativas dominantes. O Romantismo aportou a linguagem tanto para falar sobre o esporte como para produzir os sentimentos sobre ele. No caso, tomar-se-á a particular narrativa do cinema no filme *Bobby Jones – A lenda do Golfe* para mapear e interpretar os pressupostos e núcleos do pensamento romântico. Na biografia filmada de Bobby Jones, os aspectos básicos do Romantismo, como a noção de Gênio; a angústia da cisão; a valorização do prazer; a busca da unidade; a autenticidade; a organicidade e a valorização da natureza estão presentes, organizando a narrativa. O filme trabalha dentro de uma perspectiva de reencantamento do mundo através de sua mensagem de valorização dos aspectos sensíveis em detrimento dos aspectos utilitários. O esporte, e aqui especialmente o Golfe, mostra-se como o grande fim e meio de nossa integral realização humana, nos moldes conhecidos do Romantismo.

Palavras-chave: Cinema. Romantismo. Esporte. Golfe.

Romanticismo, deporte y cinema: Bobby Jones – La Leyenda del Golf

Resumen: Este texto parte de la hipótesis de que en la representación del deporte los principales supuestos y categorías del romanticismo configuran sus narrativas dominantes. El Romanticismo aportó el lenguaje tanto para hablar sobre el deporte como para producir los sentimientos sobre él. En este caso, se empleará la particular narrativa del cinema en la película “*Bobby Jones - La leyenda del Golf*”, para planear e interpretar los supuestos y núcleos del pensamiento romántico. En la biografía en forma de película de Bobby Jones, los aspectos básicos del Romanticismo, como la noción de Genio; la angustia de la cisión; la valoración del placer; la búsqueda por la unidad; la autenticidad; la organicidad y la valoración de la naturaleza, están presentes ordenando la narrativa. La película trabaja en el marco de una perspectiva de reencantamiento del mundo a través de su mensaje de valoración de los aspectos sensibles en detrimento de los aspectos utilitarios. El deporte, y aquí especialmente el Golf, mostrase como el gran fin y medio de nuestra integral realización humana, bajo los marcos conocidos del Romanticismo. Palabras clave: Cinema. Romanticismo. Deporte. Golf.

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