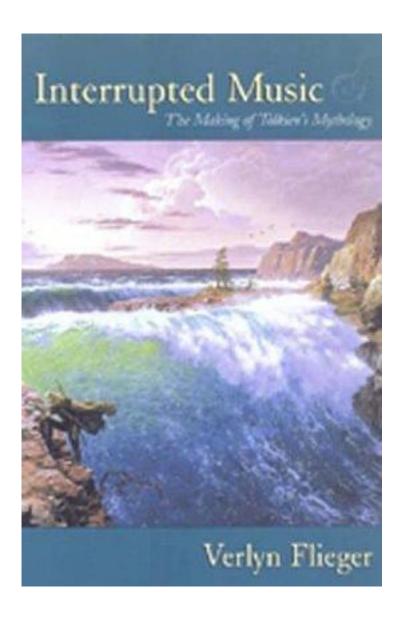
## Interrupted Music



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The content of Tolkien's Mythology, the Silmarillion, has been the subject of considerable exploration and analysis for many years, but the logistics of its development have been mostly ignored and deserve closer investigation.

Nineteenth-and twentieth-century scholars understood the term "mythology as a gathering of song and story that derived from and described an identifiable world. Tolkien made a continuous effort over several years to construct a comprehensive mythology, to include not only the stories themselves but also the storytellers, scribes, and bards who were the offspring of his thought. In "Interrupted Music Flieger attempts to illuminate the structure of Tolkien's work, allowing the reader to appreciate its broad, overarching design and its careful, painstaking construction. She endeavors to "follow the music from its beginning as an idea in Tolkien's mind through to his final but never-implemented mechanism for realizing that idea, for bringing the voices of his story to the reading public. "In addition, Flieger reviews attempts at myth-making in the history of English literature by Spenser, Milton, and Blake as well as by Joyce and Yeats. She reflects on the important differences between Tolkien and his predecessors and even more between Tolkien and his contemporaries. This in-depth study will fascinate those interested in Tolkien and fantasy literature.

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## 评论

弗利格的托学研究擅长捕捉文本中的一个意象为切入点小题大做。角度新颖,文笔优美。本作是对托尔金神话构建的梳理。20世纪不乏有作家套用改编神话,乔伊斯、艾略特和福克纳固然文学史地位更高,但可以毫无愧色地说尚无一人能企及托尔金神话繁复的自足性。叶芝和威廉布莱克可能比上述三人更接近托尔金的理念,即自建一体系与创作融合。但两人的优势主要还是在神话诗的隐喻和象征,还未达到托尔金贯穿整个创作生涯的覆盖程度,从叙事结构、母题原型乃至世界观。但又不是无选择的滥用,这点可参考他的"汤与骨头"理论。他的整套东西,堕落与宿命、追寻与拯救、牺牲与重生,还有终极"善灾"的创伤、代价与世界重构,全部的源起就在他一生研究的神话史诗中。人们知道其中藏着美丽和真理,但却视为谎言,然而"这些都是真实的"——他如此回答刘易斯的质疑

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