

O NF de Keirsej: busca de sentido e sensibilidade – o personagem Robert Barone

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Resumo: O artigo analisa, a partir dos tipos psicológicos de David Keirsej (combinações dos fatores junguianos: I/E, S/N, T/F, J/P), alguns aspectos do temperamento da personagem Robert Barone da série televisiva “*Everybody Loves Raymond*”. Apresenta e discute aspectos do comportamento NF no dia a dia, em situações concretas da vida. A tipologia de Keirsej mostra-se uma ferramenta útil para a Psicologia, com fecundas aplicações para a educação.

Palavras Chave: David Keirsej. Tipos de Temperamento. NF. *Everybody Loves Raymond*.

Abstract: This study analyzes, from the psychological types of David Keirsej (combinations of Jungian factors: I/E, S/N, T/F, J/P), some temperament aspects of the character NF Robert Barone of the TV series “*Everybody Loves Raymond*”. And shows a sample of how she behaves in everyday life, in concrete situations of life. Keirsej’s types prove to be a useful tool for Psychology with fruitful applications in education.

Keywords: David Keirsej. Temperament Types. NF. *Everybody Loves Raymond*.

Introdução

Tendo já analisado, a partir da tipologia de David Keirsej, em cinco artigos anteriores¹, os personagens protagonistas – Raymond, Frank, Marie, Debra e Robert – da renomada série televisiva “*Everybody Loves Raymond*” (abrev.: ELR), e remetendo às introduções a ELR e à teoria de Keirsej, apresentadas em estudos anteriores², complementamos³ agora a análise de Robert Barone (abrev.: Rb), o irmão de Raymond (abrev.: R), focalizando o tipo NF, dominado pela busca de sentido da existência.

O psicólogo americano David Keirsej, a partir de combinações de fatores junguianos (I/E, S/N, T/F, J/P), estabeleceu quatro tipos de temperamento: SP, SJ, NF e NT. Para além das detalhadas análises indicadas, neste artigo bastem resumos de enciclopédia da teoria de Keirsej e da série ELR:

Four temperaments

David Keirsej expanded on the ancient study of temperament by Hippocrates and Plato. In his works, Keirsej used the names suggested by Plato: Artisan (SP-ionic), Guardian (SJ-pistic), Idealist (NF-noetic), and Rational (NT-dianoetic). Keirsej divided the four temperaments

¹. Publicados em *International Studies on Law and Education*, Nos. 5 e 6 (2010), *Notandum* No. 23 e *Revista Internacional d’Humanitats* No. 21: “David Keirsej e a TV – o caso de Raymond”; “Keirsej e a TV - o caso de Frank” e “David Keirsej e a SJ Marie Barone”; “Debra Barone à Luz de Keirsej” e “Robert Barone: o SJ que é também NF” respectivamente em: www.hottopos.com/isle5/93JSLau.pdf; <http://www.hottopos.com/isle6/8JSLau.pdf>; <http://www.hottopos.com/notand23/index.htm>; www.hottopos.com/rih21/P41a50.pdf e www.hottopos.com/rih21/P51a58.pdf. Veja-se também, neste número: “Culpa e Educação em *Everybody Loves Raymond*” www.hottopos.com/notand25/index.htm

². Cf. p. ex.: www.hottopos.com/isle5/93JSLau.pdf “David Keirsej e a TV – o caso de Raymond”, ou nesta revista *Notandum*: <http://www.hottopos.com/notand23/P21a32.pdf>: “David Keirsej e a SJ Marie Barone”.

³. Retomando alguns dados e aspectos da análise iniciada em <http://www.hottopos.com/rih21/P51a58.pdf>: “Robert Barone: o SJ que é também NF”.

into two categories (roles), each with two types (role variants). The resulting 16 types correlate with the 16 personality types described by Briggs and Myers.

Artisans (SP) are observant and pragmatic. Seeking stimulation and virtuosity, they are concerned with making an impact. Their greatest strength is tactics. They excel at troubleshooting, agility, and the manipulation of tools, instruments, and equipment.

Guardians (SJ) are observant and cooperative. Seeking security and belonging, they are concerned with responsibility and duty. Their greatest strength is logistics. They excel at organizing, facilitating, checking, and supporting.

Idealists (NF) are introspective and cooperative. Seeking meaning and significance, they are concerned with personal growth and finding their own unique identity. Their greatest strength is diplomacy. They excel at clarifying, individualizing, unifying, and inspiring.

Rationals (NT) are introspective and pragmatic. Seeking mastery and self-control, they are concerned with their own knowledge and competence. Their greatest strength is strategy. They excel in any kind of logical investigation such as engineering, conceptualizing, theorizing, and coordinating. (http://en.wikipedia.org/wiki/Keirsej_Temperament_Sorter)

The show revolves around the life of Raymond Barone, newspaper sportswriter from Lynbrook, Long Island, New York and his family. Easygoing and flippant, Ray does not take many things seriously, making jokes in nearly every situation, no matter how troubling or problematic, and constantly avoiding any sort of real responsibility.

Ray lives with his wife Debra (Patricia Heaton), their daughter Ally and their identical twin sons Michael and Geoffrey (Matthew and Gregory in the pilot). Although the kids are present throughout the series and the same actors are used, they are not a major focus of the show ("It's not really about the kids," Ray quips directly to the camera in the title sequence of the first season). Ray's parents, Marie and Frank, and brother Robert, live across the street, and frequently make their presence known to the frustration of Ray and Debra. Debra's frequent complaints about Ray's family are a running joke. Out of the three unwanted visitors, Debra is particularly put off by Marie — an insulting, controlling and manipulative, though loving, woman who constantly criticizes and antagonizes Debra and coddles Ray, clearly favoring him over Robert, whose impending birth (as was established in one episode) drove her into marriage.

Ray often finds himself in the middle of all the problems and arguments and proves himself incapable of taking any sort of stand, especially if there is the chance that it will bring down the wrath of his mother on him. His biggest nemesis is his brother Robert, who is insecure and jealous of Ray for being the favorite son, as well as Ray's relative success in both his professional and family life. Robert and Ray are frequently seen fighting like children and picking on each other.

Ray's and Robert's father, Frank, is a very crass and obnoxious person, constantly making insulting and sarcastic remarks to everyone with whom he comes into contact. Largely an absentee father when the boys were growing up, Frank does not like to show his feelings, although, in an effort to make the character a bit more sympathetic, throughout the

years several episodes were crafted to show that he actually does love his family.

Ray and Debra constantly have marital disagreements, with Ray preferring to watch sports television instead of talking with Debra about important matters. Like his father, works full time, leaving all the child-rearing responsibilities to Debra, and he has to be bullied into helping with any work around the house. A recurring theme on the show has them having a long interaction each night while in bed, just before going to sleep. (http://en.wikipedia.org/wiki/Everybody_Loves_Raymond)

Dos quatro temperamentos apresentados por Keirsey, o tipo NF é o que é marcado pela busca do sentido. Nisto, como em tudo, seria um grave erro imaginar que um tipo de per si seja superior aos demais: o temperamento é uma base, sobre a qual cada indivíduo faz suas escolhas e edifica seu senso moral: Gandhi era NF; Hitler, também! O SJ é especialmente sensível ao senso de dever; o SP, à ação; o NT, à explicação racional; mas nada disso significa superioridade ética. O filme *Godfather*, o *Poderoso Chefão*, mostra todos os tipos a serviço do crime: o personagem Tom Hagen, totalmente SJ, encarava como seu dever servir à *famiglia*...; São Francisco, puro SP, é um dos maiores ícones morais da história.

O fato de os SJ, SP e NT não terem como prioridade a busca do sentido da existência não significa que suas vidas não tenham sentido ou que este seja apanágio dos NF. Como em tantos aspectos da vida, uma coisa é fazer; outra, ter (ou buscar) consciência do que se faz: um pintor, um escultor, um centroavante fazem suas obras de arte, mas na maior parte das vezes não têm (e nem precisam ter...) reflexão consciente sobre sua arte, como na famosa declaração do atacante (atribuída a Nunes do Flamengo, a Claudiomiro do Inter e a outros) sobre seu gol espetacular: “Fiz que fui, não fui, acabei fundo...”.

Todo ser humano atém-se a um sentido, em geral dado por assente nos SJ, SP e NT; buscado explicitamente pelo NF. Em nossa série ELR, todos os protagonistas são S (Marie e Debra SJ; Frank e Raymond SP), ou seja, marcados pelo sentido da realidade presente, nua e crua, sem devaneios. Robert, que tem um forte lado NF (que coexiste com seu lado SJ), sofre incompreensão por parte dos demais.

A busca NF pelo sentido x o fator S

O “lado” NF de Robert vai servir de contraste com todos os outros protagonistas de ELR, que analisamos nos referidos estudos anteriores. Se Frank, Marie, Ray e Debra são diferentes, têm em comum o fato de serem implacavelmente S; S de *sensible*: realistas, pés no chão, práticos e sem devaneios.

Ou como diz Keirsey do fator S:

The sensation-preferring or "sensible" person wants facts, trusts facts, and remembers facts. He believes in experience and knows through experience (history), both personal and global. He might be described as earth-bound, as grounded firmly in reality, anchored to earth-a terrestrial. When a sensible talks to people, he is interested in their experience, their past⁴.

⁴. Keirsey, David & Bates, Marilyn *Please Understand me*, 4th ed., Del Mar, Prometheus Nemesis, 1984, p. 17.

Frequentemente, os quatro personagens S invocam seu valor característico: o realismo (um realismo brutal, no caso de Frank), encarar o mundo como ele é. O que, naturalmente, pauta também seus valores pedagógicos, como no episódio 12 da 7ª. temporada (“Grampa steals”).

Acompanhado da netinha Ally, Frank cria um caso no supermercado ao ser pilhado em um pequeno furto. Debra preocupada com o mau exemplo do avô para com sua filha, tenta argumentar com Frank:

D: Frank... have you ever heard the saying, "It takes a village to raise a child"? I believe that. And I believe that you're a part of our village. We're just trying to teach them proper values.

F: Listen, I don't know what the hell village you're talking about... but I live in Real World, USA. So you can spare me your lecture.

Sempre contra qualquer tipo de devaneio, já no episódio 2 da 1ª. temporada (“I love you”), Frank atalha Raymond, que – movido por Debra – atreve-se a perguntar, todo sem jeito, por que os Barone nunca dizem uns aos outros: “I love you”:

R: Listen, Dad. I was wondering something. When was the last time... that you said, "I love you"... to anybody?

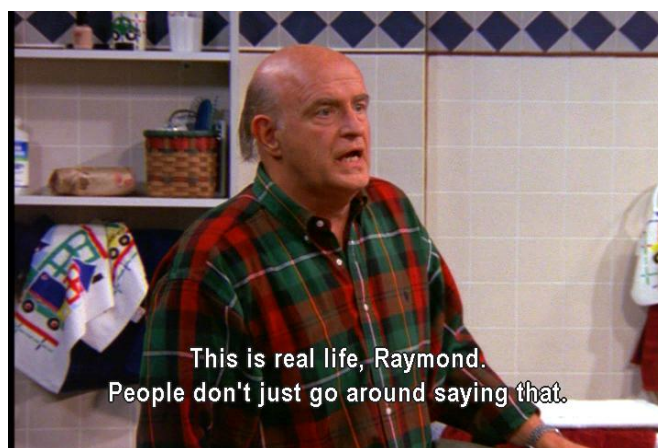
F: "I love you"?

R: Yeah.

F (perplexo): What, do you live in a freaking fairyland or something?

R: I just wanted to know.

E ouve a resposta do pai:



Pouco depois chega Marie, ralhando com Frank, e pergunta sobre o que estavam conversando:

R: I was asking, that's all. I was just asking... how come nobody ever says, "I love you" around here? But I'm starting to realize what a stupid question that is.

E acaba ouvindo também de sua mãe:



O potencial cômico da situação revela-se quando, após Marie e Frank conversarem, num esforço supremo, Frank diz:



Mas o choque entre o Robert NF e os *sensibles* manifesta-se quimicamente puro no episódio 19 da 6ª. temporada (“Talk to your daughter”).

O NF (12% da população) sempre anda em busca do sentido e do significado da existência, para perplexidade dos S, para quem, na prática, basta ir vivendo e raramente se detêm nesses questionamentos. “This reluctance of 88 percent of the world to join the search for self-actualization is a great source of mystification to the NFs⁵”.

⁵. Keirse, David & Bates, Marilyn *Please Understand me*, 4th ed., Del Mar, Prometheus Nemesis, 1984, p. 61.

Nesse episódio, a pré-adolescente Ally pergunta de onde vêm os bebês e Ray entra em pânico. Quando, dias depois, resolve enfrentar a situação, após muita leitura de biologia reprodutiva etc. é surpreendido pelo fato de Ally não estar interessada no modo como papai e mamãe fazem os bebês, mas sim no sentido da existência: “Why are we born? Why has God put us here?”

Absolutamente despreparado para questionamentos NF, Ray se desespera e fica sem ação. Ally aprofunda nas indagações NF: “If we all go to Heaven when we die, then why does God want us here first?”. Ray, perplexo, embarca numa resposta tola, foge e resolve levar o problema para o “conselho” familiar.

Nesse ponto, começa a oposição entre os acentuadamente práticos e “pés no chão” S – Debra, Frank, Marie e Ray – (incapazes de lidar com esse “estranho” questionamento) e Robert, como único NF.

R: I got blindsided! Ally didn't want to talk about sex. She started asking questions about life... why did God put us here, **crazy stuff** like that. I got ambushed! [...]

[D tenta repreender Ray, mas também não tem a menor idéia de como lidar com essas questões...]

M: You were gonna talk to a child about s-e-x?

R: If she's asking questions, we have to answer her.

M: No, you don't. My boys had all sorts of questions, but I had Frank wait until they were teenagers to talk to them.

Rb: Nobody talked to me.

R: Me neither.

M: Frank, you told me you'd talk to them.

F: Why? What did they need to hear? No one needs to tell a bee where to go to get the honey. [...]

[Ao tomarem conhecimento do real problema, Frank é o primeiro a opinar]

F: It's simple.

R: Oh, okay. Yeah. We're gonna learn the meaning of life from a guy who once threw his shoe at a swan.

F: That's called protecting your sandwich. Listen to me. Here's what life is... you're born, you go to school, you go to work, you die. That's it. That's all. Cannoli, Marie.

Robert enche-se de coragem e confessa seus próprios questionamentos, expondo-se ao deboche de Frank:

Rb: Yeah. The big question is why we're here in the first place. I've spent many a night lying in bed thinking about this kind of stuff. Life's imponderables.

F: You need to find yourself a broad, and pronto.

Rb: Where are we in the big scheme of things?

F: Don't got to be a pretty one. Just grab something.

[Debra também tenta dar uma solução rápida]

D: Ray, just get up there and tell her that God put us on Earth to help each other. It's simple, it's direct, it's a good way for her to live her life.

R: What are you talking about? That doesn't answer anything. [...]

De fato, nenhum dos S dá importância aos questionamentos de Robert. Marie, prática, pega a Bíblia, “que tem solução para tudo” e vai folheando em vão versículos que não têm relação com o caso...

Robert retoma suas indagações:

Rb: You ever think about space? What is it? Is it really endless? If you had a spaceship, could you go flying and flying forever?

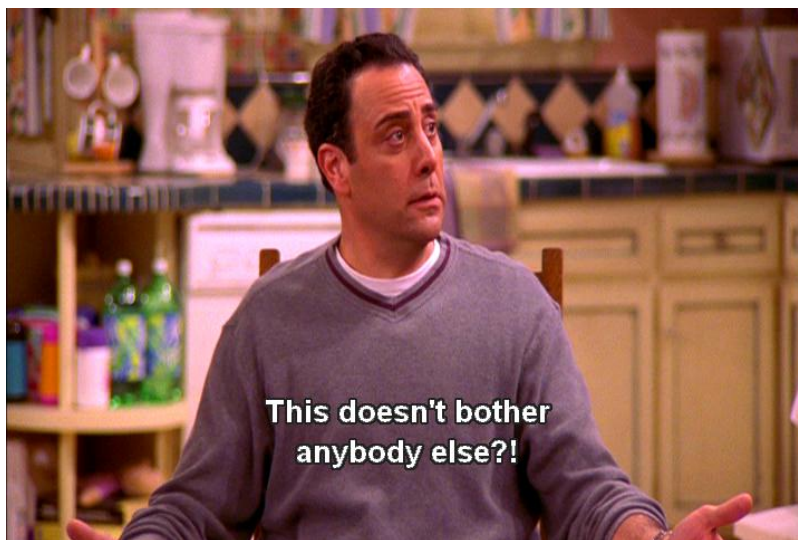
F: Why don't you give it a shot?

Rb: No! I'm not kidding around here. How can space go on forever, and if it doesn't, then what's at the end, huh?

[Agora é Marie que despreza os questionamentos de Robert]

M.: Stop it, Robbie, you'll give yourself a tummy ache.

Rb: What about the beginning of time? What was there before that, before time? Nothing? I mean, what is nothing? How could there be nothing? This doesn't bother anybody else?!



É a perplexidade do NF, a que se referia Keirse, ante a indiferença dos S para com “os grandes temas” (naturalmente, ao longo da série, há diversos outros choques de temperamento, mas aqui restringimo-nos a essas limitadas amostras).

Robert continua absorto em suas perguntas: “Do you know the fruit fly only lives one day? One day. What's his meaning of life, huh? Maybe there's no meaning of life for any one of us. I mean, really, am I any different than the fruit fly?”

E Frank encerra a questão, no melhor estilo S: “Tell Ally to come down here. I'll set her straight. No more **nonsense**.”

Deixando para outro estudo características de Robert típicas dos NF (como a especial vulnerabilidade e desestruturação ante conflitos interpessoais⁶), trataremos aqui de dois traços do NF também apresentados por Keirse:

⁶. Do site oficial de Keirse: “Idealists are sure that friendly cooperation is the best way for people to achieve their goals. Conflict and confrontation upset them because they seem to put up angry barriers

- 1) A especial sensibilidade da criança NF nas relações familiares e
- 2) a busca NF por uma maior intensidade nas relações e por uma intimidade ideal, tão profunda que mal se deixa alcançar (*elusive intimacy*)⁷.

Os pais e a sensibilidade do NF

A marca mais notória do personagem Robert é a rivalidade (e algum despeito para) com o irmão caçula Raymond, o queridinho de todos, bafejado pela sorte em todos os aspectos da vida; enquanto ele, Robert, é preterido (especialmente, na mal disfarçada, ou mesmo ostensiva, preferência por Ray, manifestada desde seu nascimento, pela mãe, Marie).

Já no primeiro episódio da série, Robert vem a saber que o irmão recebeu um importante troféu como jornalista de esportes e desabafa: “Everybody loves Raymond”. Nessa mesma cena, já se mostra também a preferência de Marie por Raymond..., em detrimento de Robert: “It’s *different* with you, dear”.

Rb: (segurando o troféu de Ray): When did he get this?

M: That’s an award your brother got for his sports column.

Rb: Never ends for Raymond.

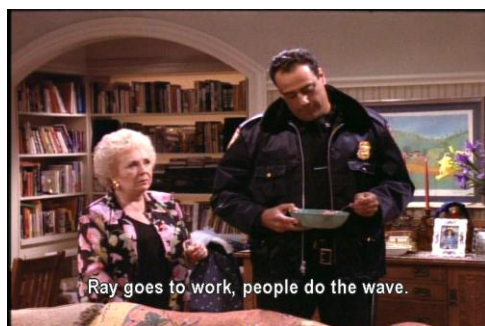
M: Poor Robbie.

Rb: (despeitado):Everybody loves Raymond. I go to work, people shoot at me. Ray goes to work, people do the wave. Then he sits down, has a hot dog, doodles on a piece of paper... they give him a trophy.

M: (piorando ainda mais a situação) To tell you the truth, I think that Raymond is wasting his life writing sports. I mean, writers should be writing short stories and poetry.

Rb: You think I’m wasting my life?

M: It’s different with you, dear.



Os problemas começaram na infância. Falando da criança NF, Keirsej parece estar descrevendo a situação de Robert. Também neste ponto, as observações de Keirsej vêm ao encontro dos roteiros de ELR. Falando da criança NF, diz Keirsej:

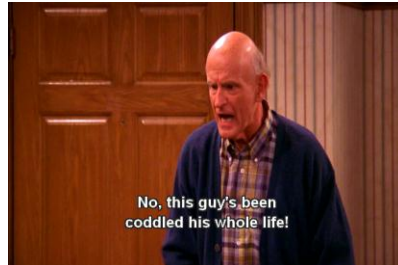
Although all children are subject to sibling rivalry and to problems of rejection when a new member is added to a family, this transition needs to be very carefully handled with the NF child (...) The INF child, in

between people. Idealists dream of creating harmonious, even caring personal relations. <http://www.keirsej.com/handler.aspx?s=keirsej&f=fourtemps&tab=2&c=overview> Acesso em 04-11-10”.

⁷. Keirsej, David & Bates, M. Please Understand me, 4th ed., Del Mar, Prometheus Nemesis, 1984, p. 63.

particular, may be painfully shy and hypersensitive to even the slightest gesture or word of rejection⁸.

É bem o caso do pequeno NF Robert, com quem esses cuidados nem de longe foram tomados: sua mãe nunca escondeu a preferência por Raymond, e seu pai é o casca-grossa Frank, que em “The cult” (7a. temp., ep. 1) resume sua “pedagogia”: problemas psicológicos dos filhos não passam de “frescuras” decorrentes de mimos e que se resolvem (literalmente...) com um belo pontapé no traseiro:



Tendo recebido o pontapé, Robert ironiza: “A good kick in the pants! Oh, yeah? What's that, huh? The name of your parenting book?”

No caso de Robert, as desastrosas consequências psicológicas da discriminação afetiva da mãe, por um lado; e da grosseira agressividade do pai, por outro, incluem o desenvolvimento de cacoetes que o acompanharão por toda a vida. Desses, o mais notório é o de não levar a comida à boca sem antes tocar o bocado no queixo. Após quase 200 episódios, as razões desse hábito finalmente são contempladas tematicamente em “Crazy Chin” (8a. temp., ep. 18).

Todos querem saber como começou esse cacoete e recordam (e encenam) episódios da infância de Robert e Ray.



Para deboche de Ray, Debra, que cursou algumas matérias de psicologia na faculdade, analisa (entre outros) especialmente o fato de que quando Marie começou a dar comida de “aviãozinho” para o pequeno Raymond, deixou de fazer o mesmo para o pequeno Robert:



D: Wait a minute. Marie, where was Robert when you were feeding cute little Raymond?

⁸. Keirsey, David & Bates, M. Please Understand me, 4th ed., Del Mar, Prometheus Nemeses, 1984, p. 119.

M: I don't know.

D: How about this: Marie, before Ray was born, do you remember doing the airplane thing to Robert?

M: Sure.

D: So isn't it possible that while you were wiping Ray's chin, Robert was feeling neglected? And that's when he started taking care of himself. So you see, Robert, when Ray came along, you started touching food to your chin as a subconscious way of trying to get your mother's attention again. And now that's your way of dealing with any kind of stress. That makes sense, right? See, I told you I would get it!

A busca NF pela “*elusive intimacy*”

Não esqueçamos que os efeitos cômicos da série giram em torno do contraste entre os personagens, também em termos de temperamento. O lado N (e NF) de Robert está isolado entre personagens do fator oposto, S: Raymond (ESFP), Marie (ESFJ), Debra (ESTJ) e Frank (ISTP). O próprio Keirsey aponta a especial incompreensão que, em geral, o NF sofre por parte de outros tipos:

The purposes of SPs, SJs, and NTs are understood by SPs, SJs, and NTs alike, although they may not embrace them. The NT can understand the SP's desire to be free of responsibility just as he can understand the SJ's satisfaction in its possession. So can the SP see the NT's desire to store up capabilities and the SJ's desire to store up commodities. He would be the last to look a gift horse in the mouth, for that matter, since these stores tend to be given out to those who need them. The SJ even admires the NT his technical storehouse and envies the SP his generous and receiving nature. But here the mutual understanding of purposes ends. None of these understand the aim of the NF, and in turn, the NF cannot really grasp the others' commitment to what seems to the NF to be false goals⁹.

Robert, entre outras incompreensões de seu lado NF, esbarrará na muralha protetora do superficial Ray, sempre pronto para fazer piadinhas, mas esquivo a qualquer penetração em sua intimidade. No episódio 3 da 2a. temporada, “Brother”, Robert busca desesperadamente a ocasião de conversar sobre assuntos íntimos com o irmão. Tenta em vão convidá-lo para uma pescaria e, ante a recusa, tenta forçar uma conversa mais profunda no sofá assistindo ao jogo na TV:

Rb: Listen, Deb. If it's okay with you... I was thinking I'd take Ray fishing on Sunday.

D: Oh, yeah? Great. You guys could bring home dinner.

Rb: No, no. Strictly "catch and release." Yeah, it's not about the fish. It's about two guys in a boat... sitting on the water with a big cooler full of soda and peaches.

(...) Ray chega enquanto Robert sobe para pôr a sobrinha para dormir.

R: Oh, my God. Fishing.

D: Why? What's wrong with fishing?

R: Fishing with Robert. Look, I like doing things with him... but fishing is too quiet. I like loud things. He's gonna want to talk.

⁹. Keirsey, David & Bates, M. Please Understand me, 4th ed., Del Mar, Prometheus Nemesis, 1984, p. 58.

D: So why can't you talk to him? You know, talk about... cars or breasts or whatever crap guys talk about.

R: I wish. Since we've been hanging out, it seems like he wants to talk about....

D: What? Talk about what?

R: Feelings.

D: (irônica): Feelings? Oh, no. That could lead to caring, and even closeness.



(Robert volta, Debra sai. Robert e Raymond sentam-se para ver o jogo)

Rb: Why do those kids get cuter every day? Oh, man. Don't you just melt when they... give you that good-night kiss and tell you how much they love you?

R (atalhando): Yeah, that's a great thing. Listen, the game's gonna start. Let's crank it up. Turn it real loud. It's like we're there.

Rb: So how was work today?

R (desconversando): Wait. I want to catch the opening lineup here.

(Para desespero de Ray, as preliminares do jogo são interrompidas para a transmissão de um pronunciamento do presidente da república!



(Robert aproveita e após uma aproximação bem humorada, investe, embora Ray insista em desconversar)

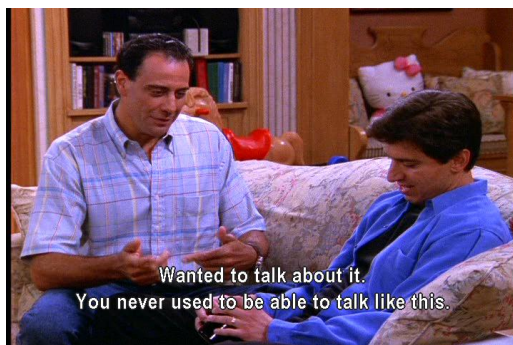
Rb: Listen, I wanted to ask you something. It's about Amy (a noiva de Robert).

R: Okay. Amy? Go ahead.

Rb: Did you feel that you had to sleep with Debra... to see whether or not you were really in love with her? You know, I think that sexual attraction is so important. And I was just wondering if your feelings changed for Debra after you had sex.

R: What happened to Amy?

Rb: Well, this is what I'm going through. Wanted to talk about it. You never used to be able to talk like this.



R: Yeah.

Rb: What's the matter?

R: I'm not good at this stuff, you know?

Rb: Wanna talk about it?

R: No! I don't like talking.

(...)

Rb: Come on, admit it, Raymond. You never wanted to be close.

R: Close? You grew up in the same room as me. You live across the street. You're at my house every day. How much closer can we be?

Rb: I don't know you, okay? I wanna know you.

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