

Carmen

Voice of the Anima and its Echoes in Literature, Opera, Film and Music Video

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Introduction

This study focuses on *Carmen* (1845) by Prosper Mérimée and three adaptations of the story by George Bizet (1875), Carlos Saura (1983), and Paul Van Haver (2015), known by his stage name “Stromae.” Mérimée’s novella follows the adventures of a French archeologist in Spain where he meets Don José, an ex-military criminal, who recounts the story of Carmen. Bizet and his librettists, Ludovic Halévy and Henri Meilhac, adapted this recount in the third chapter of the novella for the stage in 1872–73. Although their opéra comique was not a success in the early days after its premiere in March 1875, it has become one of the most popular repertoire pieces and Carmen’s voice has echoed in numerous adaptations for over a century. The opera further developed the portrayal of Carmen so that she soon became an iconic character whose bohemian charisma of unabashed libertinage crossed the stage borders, stepped onto the screen and entered other genres and media, such as piano fantasy, ballet and comic book. However, Mérimée’s narrative and Bizet’s realization of Carmen’s voice are together the blueprint for all these adaptations.

Carmen has been studied in several different fields.¹ Among those, Susan McClary’s book² is a thorough investigation of the story and the opera in various contexts, e.g. cultural, racial, class and gender politics, and it provides different perspectives helpful for studying the process of reception. In 1992, she combined a detailed and comprehensive musicological analysis with a feminist approach that offered a new interpretation of the character of Carmen. Her book concludes with brief discussions of four screen adaptations by Carlos Saura, Peter Brook, and Francesco Rosi and Otto Preminger.

In *The Fate of Carmen* (1996)³, Evelyn Gould confirmed and broadened this view of Carmen (as an inspiring icon of freedom) in the field of literary criticism from a feminist perspective. Her discussion of “bohemian” narratives and “gypsiness” as a challenge of, or explicit antipathy to, bourgeois values informs her analysis of Mérimée’s novella, the opera, and Carlos Saura’s *Carmen* choreofilm. While McClary reads the novella as a story of woman who falls victim to masculine possessiveness, Gould develops the idea further and emphasizes Carmen’s claim to liberty, presenting her as a revolutionary figure in a fight against patriarchy. Both studies view Carmen from social, cultural and political angles.

¹ For the preparation of this study, I have used N. Bennahum *Carmen, a Gypsy Geography* (Wesleyan University Press, 2013), P. Powrie *Carmen on Film: A Cultural History* (Indiana University Press, 2007) and Christopher Perriam and Ann Davies, *Carmen: From Silent Film to MTV* (Rodopi, 2005).

² Susan McClary, *Georges Bizet: Carmen* (Cambridge University Press, 1992).

³ E. Gould, *The Fate of Carmen* (Johns Hopkins University Press, 1996).

However, a psychoanalytical approach has not been taken yet in a thorough manner, and I suggest that doing so can provide a deeper understanding of the story and its main characters.

In the following, the novella, opera and above-mentioned adaptations will be examined in four case studies through the prism of C. G. Jung's psychoanalysis in order to comprehend and describe the core character of Carmen in a new and, I suggest, more adequate way. This approach has received little attention. The concepts of conscious, unconscious, shadow, and anima will be used to analyze and interpret each adaptation. Jung's psychoanalytical approach is useful because all adaptations elaborate on the original story by adding more layers and evolving the characters. Although these layers complicate the picture (quite drastically in the case of Saura's *Carmen*), they also simplify the study of archetypical elements in Carmen's character as an anima projection of the male psyche.

Of course, the question about Carmen's voice concerns first and foremost her singing in the opera and in particular two musical numbers that would henceforth become her signature tunes: the Habanera and the Seguidilla. Even the novella describes Carmen's exotic aura as a strong and enigmatic vocal presence in her laughter, singing, dancing, magic spells, and strange Gypsy dialect – qualities of otherness that Bizet effectively musicalized in his opera. Carmen's remembered, imagined, and off-screen voice persists in Saura's choreographic "backstage" *Carmen* and even in Stromae's reinterpretation as a seductive voice in which Carmen is curiously absent and present at the same time.

My working hypothesis is that Carmen's voice, both as an object of desire and as a source of perilous power, is essential to her character. In a broader sense, the question about Carmen's voice is the question of who (or what) she actually is. I intend to show that concepts from Jung (although many of them are visual metaphors) can deepen our understanding of Carmen's voice, which awakens both desire and anxiety.

However, the presence of narrators complicates the understanding of Carmen's voice as a clear and direct manifestation of her character. The novella has two narrators, the French archeologist and Don José. The opera has none or, at best, a hidden, limited narrator in the orchestra. The film has a narrator, the choreographer Antonio, who is deeply involved in the events and thus unreliable. The music video shows no Carmen character at all, although it has an omniscient, dual narrator: Stromae as composer, poet, and singer, and Stromae as the cartoon's main character. Another aim of this essay is to examine

the narrators in the novella and its adaptations in order to better understand their shared interest in the same character.

Chapter I investigates the process by which Mérimée created the story and the characters of Carmen and Don José during his years of travelling and writing. Some figures in his other works, e.g. Colomba, have characteristics similar to Carmen, which allows me to contextualize significant elements of the novella.

Chapter II is dedicated to Bizet's realization of the story for the stage. This chapter does not present a full analysis of the opera. Instead, the Jungian approach is applied to the analysis and selected passages of score and libretto are interpreted. There are certain musical cues which lend themselves to a Jungian reading as they uncover many hidden aspects of the characters, Carmen in particular.

Chapter III focuses on Carlos Saura's *Carmen*, the second film in his flamenco trilogy. The plot follows Antonio Gades, a famous choreographer who aims to produce a Flamenco version of Carmen. His adaptation is embedded as a play in the play. (It is thus not a typical adaptation of an opera for the screen like Francesco Rosi's film *Carmen*, 1984). Although the choreographer tries to be faithful to the novella, he models the flamenco music on pieces from Bizet's opera, and in this process, the voice and image of the operatic Carmen contribute strongly to the growing confusion of the male lead, which will be interpreted, again, in Jungian concepts.

Chapter IV discusses a recent music video adaptation of Carmen's entrance aria, the Habanera. Here, Carmen's dangerous seductiveness is compared to the power of social media and its hegemony over the masses. Elements from the operatic lyrics are used in the illustrations of animated images, while the music indirectly summons the spirit of Carmen and criticizes love in the age of consumerism that has only one end: annihilation. While the character of Carmen is absent in the adaptation, her archetypal core elements recall her powerful presence. The fatal course of seduction to obsession and death persists as the key message of a Carmen parable about the self-destructive desires of the collective unconscious, desires that seem to be hard at work in present-day mediatized and industrialized social interaction.

There are numerous Carmen adaptations. I have selected these case studies because they correspond well to the Jungian approach for uncovering certain “shady” aspects in the essence of Carmen’s character as I see it. Following all 19th-century sources, I will often use the term “gypsy” (instead of the ethnographically and politically correct “Roma”) because it indicates precisely the constructed “gypsiness” from the viewpoint of French writers and composers that is at the core of the Carmen story.

I. Inventing Carmen

Mérimée's *Carmen* (1845)

Remembered today as an author of 19th-century fiction, Prosper Mérimée was also a professional archaeologist, philologist, and critic. In his youth, he was pushed by his father to study law at the University of Paris, despite of his lack of interest in this subject, and instead he dedicated much of his time to his true inclination: writing. In the mid-nineteenth century, he became one of the finest authors of short stories in France. Mérimée's position as the Inspector General of Historic Monuments and Antiquities during the 1830s and 1840s gave him the chance to travel extensively through France and southern Europe, especially Spain, and to learn several languages. His profession also involved research that inspired many of his stories and *Carmen* in particular.⁴

The Story of *Carmen*

Mérimée's most famous novella was published first with three chapters in the *Revue des Deux Mondes* in 1845⁵. In the first chapter, the narrator travels through southern Spain in order to find the historical landscape of the Battle of Munda. During his journey with his guide, he meets a bandit who he later helps to flee from the authorities.

In the second chapter, the narrator explains how he meets a gypsy woman named Carmen, who offers to read his fortune in her place. Before they start, the bandit from the first chapter walks in and interrupts. The bandit and the narrator recognize each other. The bandit argues with Carmen and, in the end, escorts the narrator out. That night, the narrator discovers that his watch has been stolen. Later, he is informed that the robber, José Navarro, has been imprisoned. The narrator learns that José is the same bandit who he has met twice now. The narrator meets José in prison and offers his help after he learns that José is about to be executed for murder.

In the third chapter, José tells the story of Carmen. Before he came to Seville, he had killed a man in a duel in his hometown and had to flee. In Seville, he pursued a career in the military. One day after his guard duty, he met a beautiful young gypsy named Carmen. José fell in love with her at first sight and allowed her to escape after she had been taken into custody for attacking another worker in a

⁴ See Ninotchka Deborah Bannah, *Carmen, a Gypsy Geography* (Wesleyan University Press, 2013), 32–33.

⁵ Prosper Mérimée, "Carmen," *Revue Des Deux Mondes. Nouvelle Série* 12, 1845.

cigarette factory with a knife. Since Carmen realized that José loved her, she took advantage of his affection on various occasions. Out of jealousy, José killed another soldier, which left him with no other choice but to give up his career and join Carmen and her smuggler friends. One day, he learned about Carmen's husband, Garcia, who had been released from prison. José, angered by jealousy and Carmen's dishonesty, killed her husband, too, after a row over a card game. After that, their relationship broke down. Since Carmen kept flirting with other men and was not committed to José, he was overcome by his jealousy once more, and he killed Carmen and buried her, then surrendered himself to the authorities.

To the book version of the novella published in 1846, Mérimée added a fourth chapter that was a study about the Romani people and their language and customs, and relating some of his encounters with them. Mérimée used George Borrow's *The Zincali* (1841) as a source.⁶ That book was an extensive study of the Romani people, especially those in Spain, and it included chapters about their persecution in Europe. The fourth chapter thus added an ethnographic perspective to the fictitious narrative and reinforced the scholarly tone established in the first chapter.

Mérimée's Inspiration for Carmen

There are many elements in the characters of the narrator, Don José, and Carmen, which can be traced back to Mérimée's previous literary works.⁷ The character of Carmen, for instance, has its roots in Mariquita, the heroine of Mérimée's tragicomedy *Une Femme est un diable* (A Woman is a Devil, 1825). Mariquita is a woman accused of witchcraft, who manages to seduce a cleric and make him give up his vows for her, and she also turns him into a murderer. When she is asked about her profession, she replies "I sing, I dance, I play castanets." Witchcraft, singing, dancing, playing castanets and seducing a man of honor are elements that appeared in 1831 in Esmeralda's character in *Notre-Dame de Paris* by Victor Hugo. Shortly before she was going to be hanged for witchcraft, a priest confesses to Esmeralda: "All at once I heard thee begin to sing. What could I do? Thy singing was more fascinating than thy dancing. I would have fled. Impossible. I was rivetted [sic], rooted, to the spot. I was forced to remain till thou hadst finished." and a bit later he says: "I had learned who thou wert: Egyptian,

⁶ Prosper Mérimée, *Carmen* (Paris: Michel Lévy frères, 1846).

⁷ Some of these elements in Mérimée's works prior to *Carmen* are discussed by Ninotchka Devorah Bennahum in *Carmen, a Gypsy Geography* (Wesleyan University Press, 2013), Chapter 1.

Bohemian, gitans, zingara. How could I longer doubt, that there was witchcraft in the case! I hoped that the law would break the charm.”⁸ Thus, Mérimée could have been inspired by Hugo’s Esmeralda, too, in constructing Carmen’s character.

Twelve years later, Mérimée wrote the fantasy tale *La Vénus d’île* (The Venus of the Island, 1837). The story is about a statue of an antique goddess coming to life and killing a man by embracing him. The tale is narrated by a French archaeologist, who examines the statue of Venus Pudica and notices the inscription “CAVE AMANTEM”. The narrator explains:

— Mais, répondis-je, il y a deux sens. On peut traduire : « Prends garde à celui qui t’aime, défie-toi des amants. » Mais, dans ce sens, je ne sais si cave amantem serait d’une bonne latinité. En voyant l’expression diabolique de la dame, je croirais plutôt que l’artiste a voulu mettre en garde le spectateur contre cette terrible beauté. Je traduirais donc : « Prends garde à toi si elle t’aime.

— However, there are two meanings, I replied. One could translate it as “Beware of whomever loves you, beware of lovers.” ... But seeing the diabolical expression on the statue’s face, I would rather believe that the artist wanted to warn the viewer to protect himself from this awful beauty. So I would translate it as: “Watch out for yourself if she loves you.”⁹

The statue’s power and its ominous message would later enter Carmen’s dangerous character, and her famous line “Prends garde à toi.” The same words would later gain prominence in Carmen’s entrance aria of Bizet’s opera – the Habanera.

By 1840, another prototype of Carmen appeared in Colomba, an exceptionally strong, dangerous, and mysterious female character in Mérimée’s eponymous tale. Mérimée’s characterization of her presages Carmen’s character: “Colomba’s eyes shone with malevolent joy ... This tall, strong woman, fanatical about her ideas of barbarous honor, arrogance in her eyes, her lips curling in a sardonic smile.”¹⁰

According to A. D. P. Briggs another source of inspiration for Mérimée’s story could also have been Alexander Pushkin’s poem “The Gypsies” (1824)¹¹. Mérimée was an admirer of Russian literature and

⁸ V. Hugo, *The Hunchback of Notre-Dame*, trans. F. Shoberl (Richard Bentley, 1833), 287.

⁹ Bennahum, *Carmen, a Gypsy Geography*, 36.

¹⁰ Ibid

¹¹ See *Did Carmen really come from Russia?* By A. D. P. Briggs in J. Andrew et al., *Turgenev and Russian Culture: Essays to Honour Richard Peace* (Rodopi, 2008), 83–102 and N. Cornwell, *Reference Guide to Russian Literature* (Taylor & Francis, 2013), 678.

language, and he translated that poem and other works of Pushkin in 1852. However, he might have already been familiar with the poem before writing *Carmen*. The story of the poem has many points in common with Mérimée's *Carmen*: Zemphira, a gypsy girl, brings an outsider, the convict Aleko, into her family. Its setting describes an ambience which appears in *Carmen* as well: the gypsy camp, their nomadic lifestyle etc.

Another source of inspiration for Mérimée could have been Miguel de Cervantes famous tale *La Gitanilla* (The Little Gypsy Girl, 1613). Preciosa is introduced as the best dancer of all Gypsies who sings and plays the tambourine and castanets early in the novel, and catches the attention of a soldier:

Whilst more than two hundred persons were thus looking on at the dance, and listening to the singing of the gitana, one of the lieutenants of the city passed by; and seeing so many people together, he asked what was the occasion of the crowd. Being told that the handsome gitana was singing there, the lieutenant, who was not without curiosity, drew near also to listen, but in consideration of his dignity, he did not wait for the end of the romance. The gitanilla, however, pleased him so much, that he sent his page to tell the old crone to come to his house that evening with her troop, as he wished his wife Doña Clara to hear them. The page delivered the message, and the old gitana promised to attend...¹²

At the very end of the story, it is revealed that Preciosa is not a gypsy but was only raised by gypsies. In Mérimée's novella, after Carmen has been arrested by Don José because of the fight in the cigarette factory, she tells him that she also was kidnapped by gypsies and brought to Seville in her childhood.¹³ Just like Preciosa, Carmen might not be a true gypsy (provided she is not lying or course).

Don José's character on the other hand seems to have been developed through Mérimée's various sketches of his stories' protagonists. Bennahum suggests that in *L'Histoire de Rondino* (The Story of Rondino, 1830), the protagonist is a soldier who fights against injustice and kills his opponents.¹⁴ There are other similarities between Rondino and José such as their foreign roots, and Rondino has also had to flee his hometown because of a murder he committed. Hence, both Rondino and José are longing for their homeland but cannot return. They both are murderers, which does not make them

¹² M. Cervantes Saavedra, *The Exemplary Novels of Miguel de Cervantes Saavedra*, trans. W. K. Kelly, 1855, 181.

¹³ P. Mérimée and N. Jotcham, *Carmen and Other Stories*, Oxford World's Classics (OUP Oxford, 2008), 24.

¹⁴ Bennahum, *Carmen, a Gypsy Geography*, 40.

the villains of the stories, but rather protagonists who made bad decisions and committed crimes for the sake of justice. Their vulnerable and undetermined attitudes could make some readers sympathize with both and blame the circumstances or someone else (like Carmen, in José's case) for their downfalls.

The character of the narrator in *Carmen* is also familiar from other stories by Mérimé, like *La Vénus d'île* and *L'Histoire de Rondino*, where the narrator's characteristics match Mérimée's personal interests. It seems that he integrated his own experiences from his visits to Spain into his fiction. Bennahum points also out that Mérimée traveled through Spain with a guide and two horses and stayed at an inn run by a woman named Carmencita, who his guide later called a "witch" as a derogatory expression for "gypsy".¹⁵

Throughout his lifetime, Mérimée befriended many important political figures such as Don Cipriano de Montijo who he met during his travel to Spain. Montijo introduced to him his wife, the Scottish countess Doña Mañuela (née Kirkpatrick), who recounted a tale from a newspaper that would also inspire Mérimée to write the story of *Carmen* fifteen years later. Mérimée altered Montijo's newspaper story and made his lead character a gypsy ("bohémienne"):

Je viens de passer huit jours enfermé à écrire une histoire que vous m'avez racontée, il y a quinze ans, et que je crains fort d'avoir gâtée. Il s'agissait, d'un Jacques de Malaga, qui avait tué sa maîtresse, laquelle se consacrait exclusivement au public. Après Arsène Guillot, je n'ai rien trouvé de plus moral, à offrir à nos belles dames. Comme j'étudie les Bohémiens depuis quelque temps, j'ai fait de mon héroïne une bohémienne.¹⁶

"I have spent eight days locked up writing a story that you told me fifteen years ago and that I fear to have spoiled. It was a Jacques from Malaga, who had killed his mistress, who was devoted exclusively to the public. After Arsène Guillot, I found nothing more moral to offer our beautiful ladies. As I have been studying the Bohemians for some time with great care, I have made my heroine a Bohemian.

In summary, *Carmen* incorporated Mérimée's own lifelong interest in archeology, women, mysticism, gypsies, foreign languages, and faraway lands.

¹⁵ Mérimée's letter addressed to the Director of the "Revue de Paris" (1830) in P. Mérimée *Lettres d'Espagne*, ed. By G. Chaliand, (Editions Complexe, 1989) p. 109-110.

¹⁶ Mérimée's letter to Madame de Montijo (1845) quoted in Antonia Fonyi, *Prosper Mérimée: Écrivain, Archéologue, Historien* (Droz, 1999), 182.

Shadow and Anima

In the novella, Carmen is described from the perspectives of the narrator and Don José. In order to understand her, I will now take a closer look at those two characters and discuss their mindset in the context of Jung's psychology of archetypes based on a few passages of the narrative.

In the first chapter of the novella, the narrator explains how he set out to explore a long-forgotten past and meets a man (Don José) while he and his guide explore the historical landmarks of Cordoba. They spend the night together at an inn that the man has pointed out to them. Here, the man plays the mandolin and sings for the narrator and his guide. Although the narrator does not know much about him, he sympathizes with him. When his guide warns the narrator that the man is a wanted criminal, instead of turning him in, the narrator helps him to escape, which ties a bond of brotherhood between them.

In the second chapter, just before the narrator meets Carmen for the first time, he is fantasizing about a group of women who are taking a bath in the river as the church bell rings.

As soon as the angelus had been rung, night is deemed to have fallen. At the last stroke of the bell all these women remove their clothes and leap into the water. A pandemonium of shouts and laughter ensues. From the street above, the men gaze at the bathers, peering in a vain attempt to see what is going on. Yet those white and indistinct forms visible against the dark azure of the river set poetic minds at work, and with a little effort it is not difficult to imagine one is watching Diana and her nymphs bathing, without the risk of incurring the fate of Actaeon.¹⁷

Just as the narrator is recalling the mythical scene (and implicitly the death of the beholder), one of the bathing beauties walks toward him and introduces herself as Carmen. The narrator becomes more and more interested in her because he cannot figure out where she is from. When he finally realizes that she is a gypsy, he invites her to have an ice cream with him. The narrator says that he was interested in magic and occult sciences in his youth and has always been looking forward to learn the secrets of the dark arts from the gypsies.¹⁸ Later, when Carmen prepares to read the narrator's fortune

¹⁷ Mérimée and Jotcham, *Carmen and Other Stories*, 12.

¹⁸ Mérimée and Jotcham, 14.

from his hand, José walks in. José returns the narrator's favor from the first chapter (letting José escape) by escorting him out, and thus frees him from Carmen's trap. But their bond of brotherhood is strained when both realize that they are attracted to the same woman.

A little later in the novella, Don José narrates how he met Carmen for the first time when he was new in Seville and felt homesick. He describes the women of his homeland who wear blue skirts and have plaited hair.¹⁹ He admits that Andalusian women frighten him because they are mocking all the time and say no serious words. In the novella, right after Don José says this, Carmen walks out of the factory and attracts attention from all the men except for Don José, who she notices is the only one who ignores her. To mark her presence, she walks up to him, mocks him, flips an acacia flower right between his eyes, and walks away.

As the readers proceed through the novella, they realize that both men empathize with one another more and more and "each sees himself as the victim of the same woman who has robbed them both."²⁰ Both of them call Carmen the manifestation of the devil in several passages of the novella. These observations lend themselves to a Jungian interpretation of the story.

Carl Gustav Jung proposes the term "shadow" for the concept of moral problems that unconsciously challenge the whole ego-personality. As "archetype", the shadow is part of the collective unconscious. Often "the shadow" projects external effects in a people's lives, effects that they themselves do not believe they created.²¹ Jung states:

Closer examination of the dark characteristics – that is, the inferiorities constituting the shadow – reveals that they have an emotional nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality. Emotion, incidentally, is not an activity of the individual but something that happens to him.²²

These projections have isolating effects and drag the person into an illusionary perception of reality that is not fully attainable. The shadow is always of the same sex as the subject, while the projection

¹⁹ See Mérimée and Jotcham, 20.

²⁰ McClary, *Georges Bizet*, 8.

²¹ C. G. Jung, *Collected Works of C.G. Jung, Volume 9 (Part 2): Aion: Researches into the Phenomenology of the Self*, ed. Gerhard Adler and R. F. C. Hull (Princeton University Press, 1959), 9.

²² Jung, 8–9.

is effected by an archetypal anima/animus of the opposite sex. The projection-making factor in the male unconscious is the anima – the feminine archetype.

Carmen can thus be regarded as the manifest projection of the anima of both the narrator and Don José. They both admit to being fascinated by that type of woman, while, at the same time, they reject this specific woman. The narrator perhaps tries to hide his feelings by posing as a detached, purely academically interested explorer, while José in contrast directly blames his affection and misdemeanors on Carmen's witchcraft and her upbringing by gypsies. Moreover, Don José is already a murderer before meeting Carmen, and hopes to restore his reputation by pursuing an honorable career. Nevertheless, as Carmen steps into his life, he quickly abandons his values, falling for a woman who is the exact opposite of the type he claims to prefer. Regardless of who Carmen is in reality, she awakens the anima of both the narrator and Don José. In their encounters, Carmen functions as a screen for their projections.

In José's case, his anima, reflected by Carmen, invites him to the abyss of his unconscious metaphorically, when she flips an acacia flower at him. (This is a crucial turning point in the opera plot, too, as I will show later.) He accepts this invitation by picking up the flower and keeping it. It symbolizes the enchanting effect of the anima, creating the illusion of a both attractive and dangerous Other. The events in the novella amount to a long process of José's failure to control (or even fully recognize) his anima side, which is exactly the hidden opposite of his conscious persona. Instead of overcoming it, he follows its projection, i.e. Carmen, and surrenders himself to drink from the poisonous cup of joy that entraps him. He becomes helpless and cannot be held responsible for his actions, even when he kills her. The narrator is also facing his own anima side in Carmen as he gets to know her. He describes her in detail and is fascinated by her appearance. However, Don José's interruption during the fortune telling scene saves him from the fatal threat that Carmen embodies.

A related mythological argument concerns the beginning of the novella in which the narrator explores the historical landscape of the battle of Munda. He carries pseudo-Caesar's commentaries in his pocket to help him find the place where the emperor defeated the Pompeian army in southern Spain. Thus, the narrator intends (or pretends) to take the reader through a remote geographical setting in the past in order to observe the present. One might wonder about his interest in forgotten battle sites of Roman antiquity. What does it have to do with the story? Antonia Fonyi interprets the beginning like this: "The story opens with the quest of the antique world that has become so foreign to the modern

world that the memory of its very location has been wiped out.”²³ The story is subtly instilling a historical setting in the reader’s mind by mentioning Caesar, and the reader may recall his legendary love affair with Cleopatra, the Egyptian queen, for whom the emperor might have given up everything.

Although modern anthropology put the origin of gypsies in India, popular belief in the 19th century associated them with Egypt. After all, “Egyptiens” is a term for gypsies in 19th-century French including Mérimée’s *Carmen*. Of course, Mérimée was acquainted with gypsy history and had read Burrow’s *The Zincali*, so he must have known that the Egyptian origin was only a legend. But by mentioning Caesar, the beginning of his story alludes to a historical love affair of a western warrior with an Egyptian temptress. Thus, I suggest that Merimee's Carmen can be seen as a late revenant of Cleopatra, the seductive oriental queen who lures the good soldier from the path of virtue.

Since these arguments support the idea of Carmen as the anima archetype of male consciousness, I believe that the psychoanalytical approach can open perspectives that will also be useful in the interpretation of stage and screen adaptations of the Carmen story. As I will show throughout the text, those adaptations use and elaborate the Carmenian archetype to convey different messages, while a certain part of her character remains present in every adaptation. The highly ambivalent love-hate obsession of the male protagonist(s) with his female antagonist Carmen may even be seen as the condition of tragedy which, not unlike the Oedipus or Electra, sheds light on the male psyche in relation to its feminine archetype – the anima.

²³ Fonyi (ed.), *Prosper Mérimée* (1999), quoted in Bennahum, *Carmen, a Gypsy Geography*, 45.

II. Incarnating Carmen

Bizet's *Carmen* (1875)

It was 1872 when Bizet first thought about turning Mérimée's *Carmen* into an Opéra-Comique.²⁴ He and his librettists were confronted with many obstacles regarding the production. Camille du Locle, the theater manager of the Opéra-Comique, had assured Halévy that Adolphe de Leuven, the codirector, would never approve the subject, as the story had many inappropriate features. According to Curtiss he protested "Mérimée's *Carmen*? Isn't she killed by her lover? – And that background of thieves gypsies cigar-makers! – At the Opéra comique, a family theater! The theatre where marriages are arranged! Every night five or six boxes are taken for that purpose. You will frighten off our audience. – It's impossible"²⁵ Halévy explained that the gypsies on stage would be "comic" and a new character, a very innocent young girl – Micaëla is introduced to the opera plot. Also, he guaranteed that the murder would take place in between "lively triumphal processions". Halévy managed to get his approval, but de Leuven had begged him not to show a death on the stage. As Curtiss points out, "six months after this conversation he [de Leuven] resigned, largely because of his antipathy to *Carmen*."²⁶

Eventually *Carmen* premiered on March 3, 1875 starring Gallie Marrie as the performer in the title role. In the days after the first performance, *Carmen* was considered a huge failure for the family-oriented stage of Opéra comique audience, as they were not prepared for a tragedy ending with murder on the stage. Many contradictory comments and remarks came from different musicians. Some like Gounoud had praised Bizet for the success but had secretly disguised their true opinion. In Gounoud's case, he applauded enthusiastically after hearing Micaëla's aria, but later had said to his pupil "that melody is mine! Georges has robbed me; take the Spanish airs and mine out of the score and there remains nothing to Bizet's credit but the sauce that masks the fish."²⁷

The opera plot is based on the third chapter of Mérimée's novella — Bizet and his librettists omitted the first two chapters and the narrator's character. Perhaps they thought that the narrator is not necessary on the stage, as the characters themselves can be observed, and their actions and words

²⁴ About the creation and production of the opera see Susan McClary, *Georges Bizet: Carmen* (Cambridge University Press, 1992), Chapter 2.

²⁵ See M.K. Curtiss, *Bizet and His World* (Knopf, 1958), 351.

²⁶ Curtiss, 351.

²⁷ Curtiss, 391.

speak for who they are. In fact, Mérimée uses two narrators to tell the tragic story in-between dialogues to assure the audience that *Carmen* is just a story. At the same time, eliminating the narrator and Don José's flashback-narration from the opera increases the dramatic shock due to the unmediated realism. McClary says "a few critics have complained that Bizet and his librettists betrayed the novella"²⁸ by eliminating the omniscient narrator and leaving the audience unprotected.

In order to meet the standards of Opéra comique in the 19th century, Bizet and his colleagues modified the plot line and inserted two characters – Micaëla and Escamillo – in order to create a stronger and more theatrical contrast between the main characters of the story. Nevertheless, compared to other Opéra comique female heroines, Carmen's character was quite controversial because of her rebelliousness. In fact she displays the exact opposite of female behavior expected in late 19th century. Most female heroines of operas comiques are of a type most closely matched by Micaëla .

There are two texts for the opera. Bizet and the librettists prepared a dialogue version of the opera as intended for performance at the Opéra-Comique.²⁹ It includes all of the spoken dialogue, spoken melodrama passages, and vocal parts subsequently altered or cut. Most of the information about the characters (like Micaëla) and their backstories can be found in this version. The Jungian reading corresponds to this version more closely because it gives more details about Bizet's and his librettists' modified characters. After Bizet's death, the score was significantly amended, including the introduction of recitation in place of the original dialogue. This version omits important details, which complicates the process of interpretation. Both versions will be discussed in the following chapter.

Plot Summary

Act I starts with group of soldiers standing around a square in Seville. As they wait for the changing of the guard, a young woman named Micaëla approaches. She asks for Don José. A soldier named Morales says that he is not on duty yet but will be there soon. He invites Micaëla to join the soldiers until José returns. Micaëla refuses and leaves. Don José arrives with Lieutenant Zuniga. The factory

²⁸ McClary, *Georges Bizet*, 20.

²⁹ This original version of the Paris premiere has been reconstructed in Georges Bizet, *Carmen: Opéra Comique in Four Acts*, ed. Didion, Robert, Eulenburg Miniature Scores (Ernst Eulenburg Ltd, 1992). For a comparison of the dialogue and recitative version see M. Dibbern *Carmen: A Performance Guide: A Word-by-Word Translation Into English, Transcription Into International Phonetic Alphabet, and Annotated Guide to the Dialogue and Recitative Versions of Bizet's Carmen* (Pendragon Press, 2000).

bell rings and a group of women walk out. They are singing and approaching group of men who are waiting for them. Carmen enters the stage with her famous entrance aria – the Habanera. She notices a man (Don José) sitting in a corner, not paying attention to her. She walks to him, mocks him, throws an acacia flower at him and goes away. After she has left, Don José picks up the flower and keeps it.

Meanwhile, Micaëla comes back and meets José. She delivers a letter, some money, and a kiss from his mother. She leaves as José starts reading the letter in which his mother advises him to marry Micaëla. Suddenly, the factory women stream from the factory in a great turmoil. Lieutenant Zuniga, the officer of the guard, sends José into the factory to find out what is going on. José comes back with Carmen and explains that she has hurt another woman with a knife. Zuniga commands her arrest and leaves to write the order. Meanwhile, learning that José is from Basque country, Carmen manipulates him by singing the Seguidilla. Mesmerized by her, José loosens the rope around her hands. As she is escorted to the prison by José and other soldiers, she escapes, laughing.

In Act II, Carmen is performing a gypsy dance for Zuniga and other officers in Lillas Pastia's tavern. Escamillo, a famous matador in town, approaches. He is in the company of admirers, he sings the toreador song, and everyone in the tavern joins. Escamillo expresses his affection for Carmen and promises to wait for her. As he walks away, Zuniga invites Carmen and her friends, Frasquita and Mercédès, to join them, but they refuse. Zuniga promises to return. Don José, who has been in prison for letting Carmen escape, is released and approaches Lillas Pastia's tavern singing "The Dragoon of Alcala." He meets Carmen and they reunite. Carmen starts dancing and singing for him, but trumpets (pistons) from the barracks call José, and he intends to leave. Carmen is angry about him not paying his full attention to her, and she mocks and humiliates him. José sings his "flower aria," taking out the acacia that he has been keeping all this time. Carmen ignores his affection. Zuniga comes back for Carmen but is confronted by José. To prevent a fight, the gypsies escort Zuniga out. After Don José has threatened his superior, he has no other choice but to join Carmen and the gypsies.

In Act III, Carmen has become bored with José. She joins her friends who are entertaining themselves by reading their fortunes. Carmen shuffles the cards to read her own, and learns that she is meant to die. As the gypsies depart to return to their smuggling, José is left on guard. Micaëla enters the stage looking for José, but when she hears a gunshot she hides. It was Don José firing at Escamillo who is returning to seek Carmen. Don José learns that the toreador is in love with Carmen, too. Overcome

by jealousy, he starts a quarrel, but Carmen and others return and save them both. Escamillo leaves. Micaëla is discovered by one of the smugglers. She tries to make José leave the gypsies and go home to his dying mother. At first José resists, but then he decides to go. While Escamillo sings backstage José hesitates.

In Act IV, a crowd is cheering for Escamillo who enters hand in hand with Carmen. Frasquita and Mercédès warn Carmen that José is around and she needs to be careful. Nonetheless, Carmen waits for José in order to meet him. José wants to force Carmen to devote herself to him, but she refuses and answers that she does not love him anymore. As José makes his last entreaty, Carmen mockingly throws the ring he gave her and claims that she loves Escamillo. José then stabs her while Escamillo receives applause from the crowd backstage. Carmen dies, and José kneels and confesses to killing the woman he loved.

The Carmen motif

Similar to the novella, Carmen is the villain-heroine of the opera. Her presence is cued to the audience even before her entrance. The Prelude to Act I introduces a theme in the final section of the piece.



Ex. 1 Bizet, Prelude to Act I: “Carmen theme” including the “Carmen motif”, mm. 121-130.³⁰

In this theme, a motif of five notes emerges under high string tremolos. For the remainder of this discussion, I will use the terms “Carmen motif” and, for the entire period, “Carmen theme” (the former has been called the “fate motif” by other authors, e.g. Dean and McClary). The most striking feature of both theme and motif is the augmented second, an unusual interval in the common musical

³⁰ The music examples are taken from Georges Bizet, *Carmen Vocal Score* (Mineola, New York: Dover Publications, 2002).

language of the 19th century, and even considered illicit in proper voice leading until the 18th century. McClary interprets it as a marker of “exotic others (Jews, ‘orientals,’ gypsies)”.³¹ In *Des Bohémiens et de leur musique en Hongrie* (1859), Franz Liszt describes how the music of gypsies clearly expresses their own nature:

“Tout leur est bon, tout leur est permis, pourvu que cela leur plaise ; pourvu que leur sentiment aille au delà! Au de-là, le grand mot de tout véritable artiste! Ils ne reculent devant aucune hardiesse en musique, dès qu'elle correspond aux hardis instincts de leur coeur, dès qu'ils y voient la peinture fidèle de leur être.”³²

[Everything is good, everything is allowed as long as it pleases them, as long as their feelings go beyond the rules! ‘Beyond’ – that great word of all true artists! They do not shrink from any boldness in music, as it corresponds to the bold instincts of their heart, as they see here the faithful portrait of their being.]

He assumes that their tonal system may be related to that of the Hindus whose language is related to Sanskrit grammar³³ More specifically, he describes the rich ornamentation of “la musique bohémienne,” i.e. gypsy music and explains:

“à peu d'exceptions près, affecte dans la gamme mineure la quarte augmentée, la sixte diminuée, la septième augmentée. Par l'augmentation de la quarte surtout, l'harmonie acquiert des chatoiemens très-bizarres et d'un éclat offusquant”³⁴

[Gypsy music, with few exceptions, uses in the minor scale the augmented fourth, the diminished sixth, and the augmented seventh. Especially by the augmentation of the fourth, the harmony acquires a very bizarre shimmer and glaring shine]”

³¹ See McClary, *Georges Bizet*, 65.

³² Franz Liszt, “Des Bohémiens et de Leur Musique En Hongrie,” 1859, 389,

³³ Liszt, 390.

³⁴ Liszt, 395.

This scale would later be called the “gypsy scale” or “gypsy key”. Based on Liszt’s description, Louis Köhler described it in more detail in a treatise published in 1875, the year of *Carmen*’s premiere.³⁵

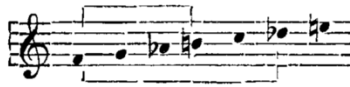
Die „Zigeuner-Tonart“.

Von
Louis Köhler.

Man findet bekanntlich, daß die Musik der Zigeuner auf einer eigenthümlichen Tonart beruht; auch Franz Liszt hat dies in seiner interessanten Schrift über „Die Zigeuner und ihre Musik in Ungarn“ berührt. Stellen, wie diese:



beruhen in der That auf einer Scala, welche eine Molltonleiter mit übermäßiger Quarte und kleiner Sexte ist



(Man gestatte der Bestimmtheit wegen die Quadrate.)

Darin wechselt zuweilen das eine und andere Intervall: h mit B, des mit D, und es bilden sich dann als Grundlagen Scales wie diese heraus:



Ex. 2 Louis Köhler: The Gypsy Scale

Basically, Köhler transcribed Liszt’s verbal description under the label “gypsy key”. His second musical example shows a scale (on f) in which the beginning of the Carmen theme (d minor) with its first two statements of the “fate motif” fits so well that it seems hard to deny that Bizet knew Liszt’s account of the gypsy scale (first hand or second) and that this shaped Carmen’s theme accordingly. Since it is heard frequently before Carmen appears and even in her absence (e.g. when José remembers the “démon” in his duet with Micaëla), it is firmly associated with Carmen almost like a Wagnerian leitmotif.

When the factory bell rings and the workers enter the town square, the men start singing for them. They are entertained by their presence for a while. These women are not like Carmen. They know their proper roles and thus it is easy for men to have them. Even the women themselves yearn for their longing and admiration. However, when the men ask where “La Carmencita” is, it becomes obvious that Carmen is special. Her motif marks her entrance, inducing surprise and astonishment.

³⁵ Louis Köhler, “Die ‘Zigeuner-Tonart,’” *Neue Zeitschrift Für Musik* 71.42, October 15, 1875, pp. 409-11.

The Carmen motif clearly establishes her territory as she appears on the stage. Dean gives different interpretations for two versions of the Carmen motive.

Allegro moderato. (♩ = 92.)
(Entrance of Carmen.)

la... Carmen - ci - ta!
la... Carmen - ci - ta!

TENORS.
La voi-là!
That is she!

BASSES.
La voi-là!
That is she!

Ex. 3 Bizet, Act I: Scene 4, before Carmen entering the stage mm.143-152 (A)

Andante moderato. (♩ = 88)

noue!...
noue!...
(The young men surround Carmen; she looks first at them, then at Don José; hesitates; turns as if going to the factory, then retraces her steps and goes straight to Don José, who is still occupied with his primer... Carmen takes from her bodice a bunch of cassia-flowers, and throws it at Don José! (This action on this chord.) Carmen runs away; exit.)

dim.
molto espressivo.

SOPRANOS.
(lightly, gathering around Don José)
(laughingly)

Allegretto. (♩ = 80) Poco più animato. L'a-mour est en-fant de Bo-tion on this chord.) Carmen runs away; exit.) A Gyp-sy boy is Love, 'tis.

dim. - molto -

Ex. 4 Bizet, Act I: Scene 6, when Carmen approaches José, mm.14-27 (B)

“(A) represents Carmen herself, fickle, laughing, elusive, while (B) stands for her fatal influence on José.”³⁶ The first version starts in a high register of the violins fortissimo, illustrating Carmen’s prompt response to the men asking about her. In the second version, the Carmen theme (now piano “mais sonore et très expressive”) accompanies Carmen when she notices that Don José is ignoring her. It starts with tremolos in the violins while the Carmen theme is played in a lower register by the cello, which may suggest the movement of a creeping snake approaching its victim, inducing fear and danger. In the dialogue version of the opera, she mocks Don José with sexually charged metaphors. Don José explains that he is working on a chain to hold his priming pin. Carmen bursts into laughter, calling him “the pinner of my soul” and throws an acacia flower at him. This action is accompanied by a diminished seventh chord as described in Bizet’s score. The chord is similar to the final chord in the prelude marking a fatal moment which threatens the established order. In a way, it could be interpreted as a “blow of fate” that recurs in critical moments of the opera.

³⁶ W. Dean, *Bizet* (J. M. Dent, 1948), 233.



Ex. 5 Bizet, Act I: Scene 6, The diminished seventh chord during which she throws the flower at José m. 25



Ex. 6 Bizet, Prelude to Act I, The diminished seventh chord that ends the prelude m. 47

In Act III, the card song reveals another side of Carmen and her companions. They read their fortunes in the cards. Frasquita and Mercédès both wish for love, one from a man who would join her in the mountains, the other one from an old man who would marry her but then die quickly and leave her a fortune. As Carmen is shuffling the cards to read her fate, the Carmen motif occurs three times and ends with a fast descending line to a diminished seventh chord, and she understands that there is only one ending for her and her lover: death. She tries the cards once more (accompanied by the Carmen motif), but “la mort” appears again and again. Despite the fact that she always runs from law and order, she reluctantly accepts the order of fate and she now sings about the wisdom of the cards. The combination of the Carmen motif leading to the blow of fate chord occurs at the end of the overture, when she hits José with a flower “like a bullet,” and again at the very end when José kills Carmen (see also p. 44).

Andantino. (♩ = 84) (Carmen turns up the cards, on her side.)

sempre *pp*

(almost spoken.)
Carreau! Pi-que!
Diamonds! Spades!

pp

ff La mort! J'ai bien lu...
To die! So it is... *pp*

1817

Ex.7 Bizet, Act III: Trio, mm. 176-181

The Habanera

Carmen's entrance aria, the Habanera, is in fact an adaptation of a song called *El Arreglito* by Sebastian Yradier, who was popular in Spain and Mexico in the mid-19th century. The Habanera dance is of Cuban (not Spanish) origin. Dean states that "akin to the tango, [it] is a product of Negro music, and [is] an orgiastic dance, not a song."³⁷

³⁷ Dean, 229.

EL ARREGLITO
 CANCIÓN HABANERA
 con acompañamiento de piano
 Letra y música del
 Maestro YRADIER

2

Allegretto

CANTO

Chit Eh

PIANO

Ven pa que Chi-ni-ta mi-a ven por a -

qui que tu ya sa besquemero por ti Chi-ni-ta mi-a ven por a - qui que tu ya

sa besquemero por ti No no no no no voy a - lli porque no ten-go con-fianza

Ex. 8 Sebastian Yradier, *El Arreglito* mm. 1-22³⁸

The first verse of Bizet's *Habanera*, similar to *El Arreglito*, starts in d minor and shifts to D major in the refrain, but with a prolonged chromaticism in m.6 and an added ornamental triplet in m.7. Its orchestral accompaniment consists of broken triads and a common cadential t-s-D-t progression.

³⁸ Sebastián Yradier, *El Arreglito* (Barcelona: Andrés Vidal y Roger).

Note though that Bizet's first phrase is harmonized in d minor except for the last syllable (m.8), whereas in Yradier's composition the harmonies are changing frequently to follow the melody. The rhythmical pattern is repeated throughout Bizet's version.

Nº 5. Habanera.^{*)}

Allegretto, quasi Andantino. ***p***

Carmen. L'amour
Love is

Sopranos I & II.
(*Cigarette-girls*). **Chorus.**

Tenors.
(*Young men*).

Basses.
(*Workingmen*).

Piano. *Allegretto, quasi Andantino. (♩ = 72.)*

pp

est un oi-seau re - bel-le Que nul ne peut ap-pri-voi - ser, Et c'est
like an - y wood-bird wild, That none can ev - er hope to tame; And in

bien en vain qu'on l'ap - pel-le, S'il lui con - vient de re - fu - ser. Rien n'y
vain is all woo-ing mild If he re - fuse your heart to claim. Naught a -

portamento.

Ex. 9 Bizet, Act I: Habanera, mm. 1-12

I interpret Bizet's altered harmony (unwavering through the first phrase) and the stable rhythm as the musical expression of an established order which flows continuously. Carmen's voice, then, displays a certain provocative impulse in the descending chromaticism of her melody which marks a

transgressive and manipulative attitude toward the established order. Her melody also recalls Liszt's interpretation of gypsy music as permissive and eccentric.³⁹

Not only the music, but also the text, which is a metaphorical explanation of love, reflects Carmen's manipulative attitude.

L'amour est un oiseau rebelle
que nul ne peut apprivoiser,
et c'est bien en vain qu'on l'appelle,
s'il lui convient de refuser.

Love is a rebellious bird
that no one can tame,
and it's quite useless to call him
if it suits him refuse.

L'amour est enfant de bohème,
il n'a jamais connu de loi,
Si tu ne m'aimes pas, je t'aime ;
si je t'aime, prends garde à toi !

Love is a gypsy child,
he has never heard of law.
If you don't love me, I love you;
if I love you, look out for yourself!

In this song, she also portrays herself: “Si tu ne m'aimes pas je t'aime / Et si je t'aime prends garde à toi”.⁴⁰ In effect, she introduces herself as embodiment of love. Her seductive effect becomes more apparent when the chorus follows her by repeating the refrain while Carmen seems to seal the effect by singing “L'amour” in her counter melody. Like a puppeteer, she leads everyone on invisible strings.

Ex. 10 Bizet, Act I: Habanera, mm. 21-23

Even after her exit, the factory workers repeat the verse of her aria: “L'amour est enfant de bohème / Il n'a jamais jamais connu de loi / Si tu ne m'aimes pas je t'aime / Et si je t'aime prends garde à

³⁹ Liszt, “Des Bohémiens et de Leur Musique En Hongrie,” 397.

⁴⁰ If you don't love me, I love you / But if I love you, watch out for yourself.

toi”⁴¹ The repetition of the choir and their laughter reveals Carmen’s vocal impact on the other women. They unconsciously follow her as their leader.

After the fight in the factory, she appears on the stage escorted by José and two other soldiers. As Zuniga tries to interrogate her, instead of answering she sings “coupe-moi, brûle-moi / je ne te dirai rien / tralalalala / je brave tout -le feu / et le ciel même!”⁴². According to Dean, Edgar Istel proved that Bizet used a Spanish song for the melody in which Carmen defies Zuniga. “The tune: a satirical song on female hair styles, comes from Ciudad Real, south of Madrid.”⁴³ Bizet only changed its rhythm from 3/4 to 6/8.

This scene is a combination of song and melodrama. In the dialogue version, Zuniga speaks over an orchestral accompaniment (mélodrame): “Ce ne sont pas des chansons que jet e demande, c’est une réponse”⁴⁴ Carmen responds with a song, or what Carolyn Abbate called ‘phenomenal singing’⁴⁵ “Tralalalala / mon secret / je le garde / et je le garde bien / Tralalalala / j’en aime un autre / et meurs en disant que je l’aime”⁴⁶ Frustrated with her defiant attitude, Zuniga commands her imprisonment: “Nous le prenons sur ce ton là [We get the tone]”. The change from speaking to song, where singing becomes an act of defiance, is realized only in the dialogue version from the premiere under Bizet’s control; the change is omitted from the later recitative version. When Zuniga orders José to tie her up and she stops singing, a solo violin mimics and continues her melody in PPP ending with the Carmen motif for a flute and clarinet.

The lyrics (“j’en aime un autre/et meurs en disant que je l’aime”) predict the end of the opera. Although Carmen does not obey the law and refuses to accept the order, she deeply believes in fate. This is only the first of several occasions on which Carmen anticipates her fate, which later is fully revealed, and accepted by her in the card song.

⁴¹ Love is a gypsy child who has never obeyed the law/ If you don’t love me, I love you / But if I love you, watch out for yourself.

⁴² Cut me burn me / I will say nothing /Tra la la la / I defy everything, fire / swords and heaven itself.

⁴³ See Dean, *Bizet*, 231.

⁴⁴ It is not songs that I want, it is an answer.

⁴⁵ ‘Phenomenal singing’ refers to moments in opera where singing is “audible” to the characters onstage, where the singer and audience are both aware of both the act of singing. From K. P. Leonard et al., *Buffy, Ballads, and Bad Guys Who Sing: Music in the Worlds of Joss Whedon* (Scarecrow Press, 2010), 198.

⁴⁶ Cut me burn me / I’m keeping my secret, and keeping it well!/ Tra la la la / I love another and will die saying I love him.

The Seguidilla

A similar effect of her violation of the normal order can be observed in the Seguidilla. In the beginning, the orchestra introduces the main theme in the solo flute (A) followed immediately by its “phrygian” variant. It is expected that the voice will follow the two passages in a row, while Carmen starts with the phrygian variant (B) right away and uses it through the entire song.

Nº 10. Seguidilla and Duet.

Allegretto.

Carmen.

Don José.

Allegretto. (♩=150.)

Piano.

pp

Carmen.

pp e leggiero.

Près des rem -
Near to the

parts de Sé - vil - le, Chez mon a -
walls of vil - la, With my good

mi - Lil - les Pas - tia J'i - rai dan - ser
friend Lil - les Pas - tia I'll soon dance the

Ex. 11 Bizet, Act I: Seguidilla, mm. 1-21

The text is about the rendezvous point (Lillas Pastia's inn) where she promises to meet José later. Don José, however, interrupts her by forbidding her to speak. Carmen, being aware of José's confusion, replies that she is not speaking but singing to herself and thinking. Once again she uses her voice to

claim her freedom of thinking, which itself challenges the order. At some point in the piece she sings “qui veut m'aimer ? je l'aimerai. Qui veut mon âme? Elle est à prendre!”⁴⁷ and manipulates the dynamics, which continues through several bars. The flutes and clarinet imitate the same melody which adds to the spinning quality and becomes similar to shamanic reciting songs that are intended to help one enter a trance state. Her voice charms José to loosen the rope and confirm her demands. He surrenders and believes her after she confirms that she will love him in return. Thus, Carmen sets an aural trap for José which eventually leads to her physical freedom.

The image shows a musical score for Bizet's Act I, Seguidilla, measures 67-77. The score is in G major and 2/4 time. It features a vocal line for Carmen and a piano accompaniment. The lyrics are in French and English. A red bracket highlights the first system, and a red line underlines the third system.

First system (measures 67-70):

veut m'ai-mer? je l'ai - me - rail! Qui veut mon
will love me? I will love him! Who'll have my

Second system (measures 71-74):

à - - - me? Elle est à pren-dre! Vous ar - ri -
soul? 'Tis for the ask-ing! Now some good

Third system (measures 75-77):

vez au bon mo - ment! Je n'ai guè - re le temps d'at-
fair - y has sent you here! And my patience will bear no

Ex. 12 Bizet, Act I: Seguidilla, mm. 67-77

As she is escorted by José and the soldiers, the orchestra starts a fugato, which anticipates the following “pursue and escape / hit and run” situation (Lat. “fuga” = flight). Before she escapes, Carmen quotes from her own entrance aria mockingly “L'amour est enfant de bohème, il n'a jamais connu de loi : Si tu ne m'aimes pas, je t'aime ; si je t'aime, prends garde à toi ! [Love is a gypsy child who has never obeyed the law]” in Zuniga’s face, which announces that it will not be long until she flees.

⁴⁷ Who wants to love me? I'll love him. Who wants my heart? It's for the taking!

Chanson Bohème

Carmen's vocal power becomes obvious again in the Chanson Bohème [gypsy song], which is not an aria but a trio. Carmen and her friends Frasquita and Mercédès are sitting at a table with a few officers while other gypsies are dancing. The song unfolds the characters of Frasquita and Mercédès as Carmenesque women, while later in the Card song their vocal identities are developed even more.

This song stands out for its tempo changes, starting with an Andantino mm=100/108 orchestra introduction and getting successively faster, to tempo animato mm=126, then plus vite mm=138, and after “sempre animando e crescendo” reaching a furious presto mm=152. Similar to the Habanera, Carmen is again a leader here. She is not just singing a gypsy song, but rather a song about singing and gypsy dancing. Her lyrics refer to sounds, instruments, the increasing pace and energy of dancing, the mythical Egyptian roots and the bewitching powers of the gypsy music. Bizet not only carefully indicated the increasing tempo in the score, but also expanded the orchestration piece by piece from a small chamber ensemble (two flutes, harps, violas, cellos) to the full orchestra with woodwinds, tambourine, triangles, drums and cymbals etc.

CARMEN:

Les tringles des sistres tintaient avec un éclat métallique, et sur cette étrange musique les zingarellas se lavaient.

Tambours de basque allaient leur train, et les guitares forcenées, grinçaient sous des mains obstinées, même chanson, même refrain! Tra la la la.

Les anneaux de cuivre et d'argent reluisaient sur les peaux bistrées; d'orange et rouge zébrées les étoffes flottaient au vent.

La danse au chant se mariait d'abord indécise et timide, plus vive ensuite et plus rapide, cela montait, montait, montait, montait! Tra la la la.

Les bohémiens à tour de bras de leurs instruments faisaient rage, et cet éblouissant tapage, ensorcelait les zingueras.

Sous le rythme de la chanson, ardentes, folles, enfiévrées, elles se laissaient, enivrées, emporter par le tourbillon! Tra la la la..

CARMEN:

The gypsy's dance began to the strange sounds of jingling and metallic rattling.

Tambourines and strumming guitars repeated the same old song, and the same old refrain! Tra la la la.

Their copper and silver rings glittered against their dark skin, and their orange and red-striped dresses billowed in the wind.

Their dance and song, at first timid and hesitant, became livelier and faster, as the music guided their dancing feet. Tra la la la.

The gypsy boys played their instruments with a fury, and the deafening uproar bewitched the gypsy dancing girls.

From the rhythm of the song, they became passionate, wild, and fired with excitement, letting themselves be carried away, and intoxicated by the whirlwind! Tra la la la.

Halévy and Meilhac: Chanson Bohème lyrics⁴⁸

⁴⁸ Burton D. Fisher et al., *Bizet's Carmen: Opera Classics Library Series* (Miami, United States: Opera Journeys Publishing, 2001), 56.

In the lyrics, Carmen sings about an ancient Egyptian instrument “les tringles des sistres” [sistrums rods] used in the worship of Isis. As mentioned earlier, Egypt used to be considered to be the origin of the Gypsies, although modern anthropology identifies their origin to be in India.⁴⁹ In fact, even Diderot’s *Encyclopédie* (1751–72) states clearly that the Gypsies did not come from Egypt in spite of their name: “Egyptiens, ou plutôt Bohémiens, s. m. plur. (Histoire mod.) espece de vagabonds déguisés, qui, quoiqu’ils portent ce nom, ne viennent cependant ni d’Egypte, ni de Boheme” [Egyptians, or rather Bohemians, s. m. pl. (modern history) a species of disguised vagabonds, who, though they bear this name, come, however, neither from Egypt nor from Bohemia]⁵⁰ and calls the Egyptian origin “a myth”. However, the word “Egyptiens” meaning gypsies is still quite common in 19th century French, for instance in Victor Hugo’s *Notre-Dame de Paris* (1831) and Mérimée’s *Carmen* in particular. But in any case, in this context, whether Egypt is truly the native land of the gypsies is not very relevant, and anthropological scholarship does not matter to the 19th-century opera stage: the libretto clearly refers to Egypt and Egyptian mysticism.

George Borrow’s study *The Zincoli* includes a short story called “Gitana of Seville” about a gypsy woman. The description of her is quite similar to the lyrics and the movements of Carmen in the gypsy song. In the book, the gypsy woman enters the house and starts praying for the residents. Then she continues:

But first let me sing you a song of Egypt, that the Spirit of the Chowahanee may descend more plenteously upon the poor woman. Her demeanor now instantly undergoes a change. Hitherto she has been pouring forth a lying and wild harangue without much flurry or agitation of manner. Her speech, it is true, has been rapid but her voice has never been raised to a very high key; but she now stamps on the ground and placing her hands on her hips she moves quickly to the right and left advancing and retreating in a sideling direction. Her glances become more fierce and fiery, and her coarse hair stands erect on her head, stiff as the prickles of the hedgehog; and now she commences clapping her hands and uttering words of an unknown tongue, to a strange and uncouth tune. The tawny bantling seems inspired with the same fiend, and, foaming at the mouth, utters wild sounds, in imitation of its dam. Still more rapid become the sidelong movements of the Gitana. Movement! She springs she bounds, and at every bound she is a yard above the ground...

Is it possible she can be singing? Yes, in the wildest style of her people; and here is a snatch of the song, in the language of Roma, which she occasionally screams—

“On the top of mountain I stand,
With a crown of red gold in my hand—

⁴⁹ I. F. Hancock, *We Are the Romani People* (University of Hertfordshire Press, 2002), 20.

⁵⁰ D. Diderot, *Diderot Encyclopedia: The Complete Illustrations, 1762-1777* (Abrams, 1777), 438.

Wild Moors came trooping o'er the lea
O how from their fury shall I flee, flee, flee?
O how from their fury shall I flee?"⁵¹

Given the character of the *Chanson bohème* and the words of the song, it is quite possible that *Carmen's* librettists Halévy and Meilhac used Borrow as a source of inspiration, which is even more likely because Mérimée mentions Borrow's book in the fourth chapter of the novella.

Bizet's *Chanson bohème* reveals a new, wild side of Carmen's character which is intensified by her peers and their performance for Zuniga and Morales at Lillas Pastia's tavern. Although Zuniga was responsible for Carmen's imprisonment, he is now watching her dance freely and later even apologizes to her for the arrest, hoping she will join him. Carmen's vocal and physical presence attracts Zuniga, who is a man of honor. While he is not immune to her, he manages to control his affection when Carmen clearly states that she is not going to join him.

Duet in Tavern (Carmen and Don José)

After Carmen has met Escamillo in Zuniga's presence, she is still concerned about José. She learns that he has been released, and she is determined to wait for him. When Escamillo and Zuniga leave, she is in the company of her troupe Frasquita and Mercédès, Dancaire and Remendado. They are planning to smuggle goods, but Carmen does not want to join them. She is waiting for Don José but her fellows doubt her seriousness. Now Don José arrives singing "Dragoon of Alcala" from backstage without orchestral accompaniment. They all see him approaching, and Dancaire suggests Carmen should make José join their band.

As José arrives, he is lovesick and happy to see Carmen. She starts singing and dancing for him as she had promised in the Seguidilla. Suddenly a bugle call is heard. José tries to interrupt her. Yet, she is lost so deeply in her singing that she doesn't hear it. "Bravo! Bravo! J'avais beau faire; il est mélancolique de danser sans orchestra / Et vive la musique / qui nous tombe du ciel!"⁵² Ignoring the bugle call, Carmen is glad that her musical enchantment is working. However, when José insists that

⁵¹ G. H. Borrow and C. K. Shorter, *The Works of George Borrow: The Zincali* (AMS Press, 1967), 77–78.

⁵² Bravo! Bravo! I have done well / He is in melancholy to dance without an orchestra. / And long live the music / that appears from heaven!

he has to leave, Carmen bursts with anger. She becomes aware of the fact that she has failed to gain his attention. Out of frustration she mocks him. José tries to calm her down. He takes out the flower, which she threw at him. The Carmen motif is heard symbolizing the enchantment as an introduction to his “flower aria” by which he tries to win her heart. However, it is in vain, as Carmen doubts his love and demands that he follow the gypsies to the mountains, where she promises him freedom.

| | |
|--|--|
| Sur ton cheval tu me prendrais, et comme un brave à travers la campagne, en croupe tu m'emporterais! | You'd take me on your horse and bravely carry me across the country, carrying me like a daredevil! |
| Là-bas, là-bas, dans la montagne! Là-bas, là-bas, tu me suivrais, si tu m'aimais! | Over there, over there, into the mountains! Over there, over there, if you loved me you would come with me! |
| Tu n'y dépendrais de personne, point d'officier à qui tu doives obéir et point de retraite qui sonne pour dire à l'amoureux qu'il est temps de partir! | There, you would not be dependent on anyone. There would be no officer you had to obey, and no retreat sounding to tell a love that it's time to go! |
| Le ciel ouvert, la vie errante, pour pays l'univers; et pour loi ta volonté, et surtout la chose enivrante: la liberté! la liberté! Là-bas, là-bas la montagne. | The open sky, the wandering life, and the whole wide world will be your domain. There's only your own free will, but above all, it's the intoxication of freedom! |

Act II: Scene 17, a stanza from Carmen's lyrics⁵³

At first, José struggles with the temptation of his anima, but eventually decides to follow the call of duty. At this moment, Zuniga comes back for Carmen. José is confronted with his superior, representative of military honor and discipline, who also pursues Carmen. José refuses to leave not only because of Carmen, but his own repressed rebellion against authority and discipline. To prevent a fight, the gypsies lead Zuniga out of the tavern. José is left with no other choice but to join the gypsies.

Don José's Vocal Character

Don José is a morally “grey character” in this opera: he is a protagonist struggling to accept his darker side. His unconscious desires lead him to make the wrong choices with dire consequences. In the dialogue version of the opera, in Act I, José shows his decency and his commitment to the military in

⁵³ Fisher et al., *Bizet's Carmen*, 69.

his conversation with Zuniga. He expresses his interest in the women of his hometown who wear Navarrian costumes (long blue skirts, braided hair) and therefore, while other soldiers flirt with the factory women, he sits in a corner to work on his gun. Indeed, he is quiet and introverted when Carmen first notices him. Only after Carmen strikes him with the flower does he start to express his affection. While he contemplates the flower, we hear a recitative accompaniment consisting exclusively of diminished seventh chords and the Carmen motif, thereby connecting both to the quasi-magical spell of the flower symbol. After that, his vocal identity unfolds in the duet with Micaëla. He forgets Carmen and the flower for a while.

Dragoon of Alcala

José eagerly tries to uphold his loyalty to the military and to the established order when Carmen is found guilty of the factory fight. He arrests her and takes the order from Zuniga to take her to prison. However, Carmen disarms him vocally: José surrenders to her singing and loosens the rope. In Act II, after José has been released, he walks to Lillas Pastia's tavern singing "Dragoon of Alcala." The song expresses his confidence that he has an honor to defend and will be able to pursue his chosen career.

| | |
|-------------------------|--------------------------|
| Moi, je m'en vais faire | Me, I'm going to make |
| mordre la poussière | my rival |
| à mon adversaire. - | bite the dust. - |
| S'il en est ainsi, | If that's the case, |
| passez, mon ami. | pass, my friend. |
| Affaire d'honneur, | An affair of honour, |
| affaire de cœur ; | an affair of the heart - |
| pour nous tout est là, | For us all is there |
| Dragons d'Alcala ! | Dragoons of Alcala! |

José enters the stage alone and sings without orchestral accompaniment, whereas both Carmen and Escamillo have significant entrance arias and their own crowd of admirers. Carmen appears on stage after the men have asked about her, while singing an exceptional love-song. Escamillo enters pompously after an announcement and invitation, and like Carmen, he leads the crowd by his song.

In fact, José's song is a familiar soldier song that had been introduced in the Entr'acte music and is, compared to other entrance arias, a simple and delicate tune.

The Flower Aria

When he is alone with Carmen, José is fascinated by her dancing and singing, but then the bugle call from the barracks makes him anxious. Both Carmen's voice and the military call are superimposed in Bizet's score as musical symbols of José's moral dilemma, his inner conflict between love and duty. His climax of musical expression emerges only late, toward the end of the Act II in his "flower aria." It reminds us again that José is deeply in love with an image in his mind rather than with a real person.

La fleur que tu m'avais jetée, dans ma
prison m'était restée. Flétrie et sèche,
cette fleur gardait toujours sa douce
odeur; et pendant des heures entières,
sur mes yeux, fermant mes paupières, de
cette odeur je m'enivrais et dans la nuit
je te voyais!

Je me prenais à te maudire, à te détester, à
me dire; Pourquoi faut-il que le destin l'ait
mise là sur mon chemin? Puis je
m'accusais de blasphème, et je ne sentais
en moi-même, je ne sentais qu'un seul
désir, un seul désir, un seul espoir: te
revoir, ô Carmen, oui, te revoir!

Car tu n'avais eu qu'à paraître, qu'à
jeter un regard sur moi, pour t'emparer
de tout mon être, ô ma Carmen! et j'étais
une chose à toi! Carmen je t'aime!

The flower that you threw to me, stayed
with me in prison. Although it was
withered and parched, it always kept
its sweet perfume. For hours, with
closed eyes, I would be intoxicated by
its aroma, and think about you night
and day!

I began to curse and detest you, asking
myself why fate sent you to me?
Then I realized that I was deceiving
myself: that I was denying that in my
soul, I felt but one desire, and that
was a yearning to see you again!

Carmen, your magical glance has cast
a spell that possesses my soul. Oh my
Carmen, from that moment I was
yours! Carmen, I love you!

Act II: Scene 17, a stanza from Jose's flower aria⁵⁴

The aria is introduced with the Carmen motif as he shows the flower that Carmen threw at him in Act I. His melody calms the tension that began with their quarrel. José expresses his emotions and the woodwinds and strings accompany his singing. The gentleness of the aria recalls the duet with Micaëla, but now it demonstrates how differently José perceives Carmen. As the song begins, his melody and

⁵⁴ Fisher et al., 68.

the orchestral accompaniment descending from F to A flat expresses a melancholic mood followed by an enharmonic shift to A major (=B double flat). He describes his intoxicated vision “et dans la nuit je te voyais [And in the night I saw you]”.

200 Andantino. (♩ = 69.)
Don José.
con amore.
 La fleur que tu m'avais je - té - e, Dans ma pri-son m'é-tait res-
 This flow-er that you threw to me, I kept it still while in the
 té - e, Flé - trie et sa - che, cet - te fleur Gardait tou-
 jail, And still the flow'r, tho' dead and dry, A sweet per-

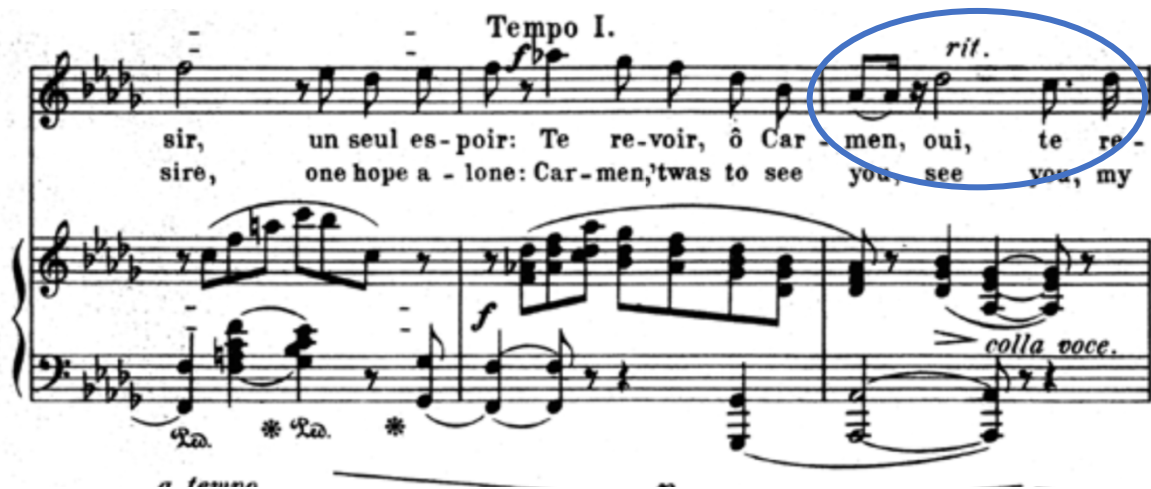
Ex. 13 Bizet, Act II: The Flower Aria, mm. 158-163

This slowly increasing motion reaches a climax on A flat when he sings “de cette odeur je m'enivrais [I became drunk with the flower’s sweet perfume]”. As he recalls how he hated Carmen for humiliating him, a rising figure in the woodwinds prompts his effort to regain his strength in a prolonged ascent starting from A flat (“là sur mon chemin”):

tin L'ait mi - se là sur mon che - min! Puis
 way She should be set by Des - ti - ny! Then,
 12117

Ex. 14 Bizet, Act II: The Flower Aria, m. 181

The melody becomes hopeful with the accompaniment of clarinet and the horn and rises with a dramatic crescendo to A flat on the phrase “Te revoir [To see you again]”.



Ex. 15 Bizet, Act II: The Flower Aria, mm. 189-191

This is followed by gentle arpeggios in the harps as José's anger transforms into a painful lament as he surrenders himself to Carmen on the highest note B flat² and on the word "toi! [you]".



Ex. 16 Bizet, Act II: The Flower Aria, mm. 198-200

It seems to be self-torture no less than love when José confesses his feelings to Carmen, and the aria ends with a variant of his opening melody in strings and harps which create a shimmering effect soon to be dimmed. The flower song describes José's love as a painful devotion. His words illuminate his obsession with his vision of Carmen. In Jungian terms, José's own shadow drives him into an almost masochistic affliction that he unconsciously brings onto himself.

He sings with an honest expression of his true feelings, while Carmen is less concerned with honesty. When Zuniga comes in, José's jealousy awakens. He takes out his sword to start a fight with his superior, but the gypsies get in between them and escort Zuniga out. In the novella, José kills his rival in the tavern, but the librettists, to suit the opéra comique standards, the onstage murder is replaced

with a verbal conflict.⁵⁵ However, in the opera, too, José's jealousy provokes Zuniga. He has to join a community in order to establish his identity and to find confidence. This need to belong to a group is rooted in his compulsory resettlement in Seville. He therefore seeks protection, friendship and honor in the military, but his jealousy results in misdemeanor and leaves him with no other alternative than to remain with the gypsies, which he would rather do than be alone.

José vs. Escamillo

Later, when Escamillo expresses his love for Carmen in her absence, José is overcome by jealousy again for two reasons. First, because Escamillo is a successful man with an honorable career and accomplishments, and second, because Carmen might actually fall for him. In a way, Escamillo is a much more powerful rival than Zuniga. When Micaëla dares to visit the gypsies in the mountains, José's inner conflict becomes even worse. In this scene, everyone including Carmen tries to make José return home. Eventually Micaëla delivers the strongest argument, claiming that José's mother is dying. Perhaps she just lies, or perhaps she tries to set up an excuse for José to leave Carmen. Now, at the end of Act III, José is finally ready to leave and return to his mother, when suddenly Escamillo's voice is heard from backstage, which makes José hesitate and rush back to Carmen in a frozen posture of jealousy. Similar to the previous act, José's jealousy and need for control make him stay again.

The Final Duet (Carmen, Don José)

In Act IV, José is breaking down completely. He is in a situation with no way out. He cannot go back to the military or join the gypsies. He has lost his mistress and the chance to go back home to his mother and Micaëla. He is desperately trying to show his love as he sings, and he illustrates a bright future to try to make Carmen follow him. However, Carmen's rejection triggers his anger and, step by step, he becomes more frustrated. Their vocal challenge is similar to their argument in Act II when José wanted to return to the barracks. José's internal conflict between love and hate is excessively expressed by the music, and it increases when Carmen sings "Jamais Carmen ne cédera! Libre elle est née et libre elle mourra! [Carmen will never yield! Free she was born and free she will die!]" The

⁵⁵ See Curtiss, *Bizet and His World*, 351.

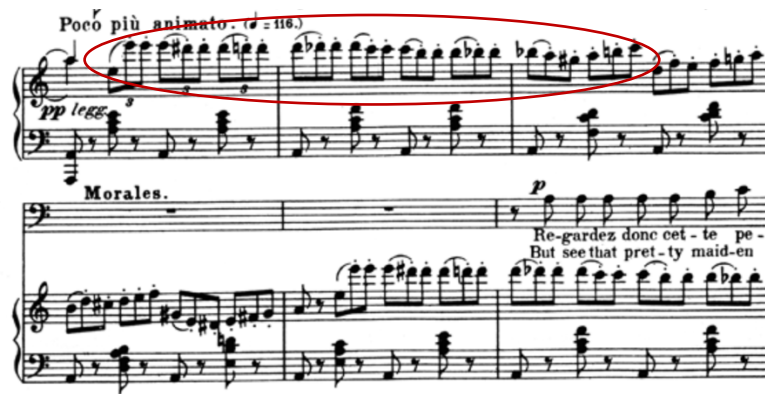
crowd's applause for Escamillo is heard after this phrase, which creates a bitter irony. Seeing Carmen making a delighted gesture to the cheering crowd, José goes mad and he ferociously demands that Carmen follow him, but again the double exposure of the fanfare and Carmen's word "Je l'aime, et devant la mort même, je répéterai que je l'aime! [I love him, and in the face of death itself I shall go on saying I love him!]" strengthens Don José's decision to kill Carmen. Although Carmen and Don José are on the stage, Escamillo's presence is felt via the applause and the toreador song backstage which complicates the love triangle. The musical superimposition depicts a strong contrast between happy and tragic events happening simultaneously: As José kills Carmen, the Carmen motif replaces the cheering. The "blow of fate" (diminished seventh chord, 4 bars before the end) is heard for the last time on the stage.

é - e! Ah! Car - men! - ma Car - men a - do -
 down, - Ah, Car - men, - my Car - men! thou art
 (Curtain.)
 ré - e!
 gone! -
 #8117 End of the Opera.

Ex. 17 Bizet, Act IV: The final duet (Carmen, Don José) mm. 202-211

Micaëla's First Entrance

Micaëla appears on stage as a humble peasant girl. Melihac and Halévy added her character to the opera plot in order to theatrically show the contrast between Carmen and the traditional well-mannered type of women that populated the opera-comique stage during the 19th century. Perhaps her character was inspired by José's brief expression of his interest in the women of his hometown in the third chapter of the novella, because those same characteristics are embodied by Micaëla. She is introduced with a "slinky chromaticism"⁵⁶ which Bizet notated with a fast triplets "animez un peu très légèr". It is a fragile, shy figure, similar to a bird carefully approaching the group of men. At the same time, Micaëla's singing is more diatonic representing her affirmation of traditional order. She never dives into excessive chromaticism as Carmen does.



Ex. 18 Bizet, Act I: Scene and Chorus (Micaëla, Morales, chorus) mm. 55-60

Morales notices her and starts a conversation. He flirts and invites her to join the group of soldiers until José comes back, mimicking a military march melody when he answers Micaëla about when Don José will be back. Micaëla is looking for José and has no intention of flirting. She respond by quoting Morales' march melody which shows her moderate character and a dose of irony. She puts an end to the flirtations in a sweet way.

⁵⁶ See McClary, *Georges Bizet*, 69.

Ex. 19 Bizet, Act I: Scene and Chorus–Morales, mm. 93-100

Ex. 20 Bizet, Act I: Scene and Chorus–Micaëla, mm 144-154

As she leaves, Morales sings “L’oiseau s’envole, on s’en console / Reprenons notre passe-temps, et regardons passer les gens [The bird has flown; we’ll console ourselves / Let’s resume our pastime, and watch the folks go by]”. He uses the word “bird” to address her which matches her petite attitude and is illustrated by the orchestral melody before her entrance. Also there is a connection between her “shy bird” and the “rebellious bird” in Carmen’s The Habanera, which creates a contrast between two types of female characters in the opera.

In the dialogue version of the opera, the audience learns more about Micaëla’s background. José introduces her to Zuniga as an orphan who grew up with him, which indicates that José might not even think about Micaëla as a potential spouse. His affection for her is not passionate love. When she meets José, she delivers three things: a letter from her mother, some money, and a kiss. She represents all that a man needs to lead a bourgeois life, namely a lover, a family and financial security. Micaëla is a messenger who brings him everything, while Carmen is the one who makes him give up everything.

Duet (Micaëla, Don José)

José and Micaëla's duet follows the form of A B C A' B' Coda starting with a standard question-answer pattern which flows smoothly and illustrates memories of José's homeland. When Micaëla delivers the kiss, he is dreaming about his home (B) and Micaëla joins him, but soon a memory of Carmen, introduced by her motif in the orchestra, haunts him (C).

my home! Poco più lento. (♩ = 69.)

colla voce.

mf Don José.

Qui sait de quel dé-mon j'al-lais ê-tre la proie! -
 Who knows of what a de-mon I was near-ly the prey! -

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Ex. 21 Bizet, Act I: Scene 7 mm. 105-110

This interference undermines the established order as the specter of Carmen interrupts the duet and corrodes the duet's beauty. Now, it declines into a recitative as José starts questioning his vision "Qui sait de quel demon j'allais être la proie ! [Who knows of what a demon I was nearly the pray]". As he refuses to explain, the duet returns and José quotes section A, thereby returning to his mother's message delivered by Micaëla.

p espress.

Que son fils l'aime et la vé-nè-re Et qu'il se re-pent au-jour-
 Say, that her son his love would send her, And say, that to-day he re-

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Ex. 22 Bizet, Act I: Scene 7 mm. 130-132

Micaëla joins him in the quoted passage and parallel octaves illustrate the perfect agreement between both of them. During the coda they are perfectly united, and the order seems to be restored.

In Act III, when José explains to Carmen that he needs to visit his mother, this passage quoting from the duet (A) returns as a reminder: “Et tu lui diras que sa mère songe nuit et jour à l'absent, [And you'll tell him that his mother, thinks night and day of her absent one]”. Indeed, while José remembers the message and its messenger, Micaëla is looking for him in the mountains. She is brave enough to face her beautiful and dangerous rival. However, she is not a jealous character like José but rather worried about Carmen's apparent success in alienating him from society. She hopes to save him and she prays to God. Her aria recalls her duet with José in having a similar structure, beginning with a recitative and then evoking a lullaby over gently rocking arpeggios. The lyrics express Micaëla's courage and her affection for José. The orchestration grows and horns in pianissimo create a nostalgic mood.

Escamillo – The Toreador

Escamillo was introduced to the opera to serve as a contrast to José. Some aspects of his character and his music are similar to Carmen. For instance, he has a memorable entrance aria like Carmen, namely The toreador song, which outshines every other male character in the opera and serves as a musical self-portrait praising “L'amour.” Also, like Carmen, he does not follow a group, instead others follow him. However, contrary to Carmen, Escamillo is honored for his accomplishments. As he sings, he declares “Votre toast, je peux vous le rendre, señors, señors, car avec les soldats,oui, les toréros peuvent s'entendre, pour plaisirs ils ont les combats”⁵⁷. He compares his career to the careers of the soldiers, as men of honor like himself. He is a charismatic character who fascinates both women and men. His song describes his profession with strong musical gestures. The orchestra accompanies him with ascending lines, e.g.:

⁵⁷ Your toast, I can return you, gentlemen gentlemen because with the soldiers, yes – the bullfighters have an understanding, for pleasure they fight.



Ex. 23 Bizet, Act II: Scene 14 mm. 13-15

Carmen is impressed by Escamillo's vocal power and joins the chorus with others. There is a key difference in the way Escamillo approaches Carmen. As he does not know her, he asks her name politely and if she will be able to return his love. The reason that Carmen is later fascinated by him might be because he is new in town, a dashing hero, bold enough to approach her without pressuring. This attitude is what catches Carmen's attention because it is quite different to the way José and Zuniga approach her. Escamillo is patient with Carmen and never chases or pushes her into loving him.

Escamillo in Love

In Act III, Escamillo comes to the mountains to look for Carmen, but in her absence he meets José. As Escamillo expresses his admiration for Carmen, he speaks about how Carmen was in love with a handsome soldier but that the affair is now over. He uses the words: "Les amours de Carmen ne durent pas six mois [The love affairs of Carmen don't last six months]". José is surprised that Escamillo knows how fickle Carmen is but still chooses to love her. Finally when Escamillo recognizes that he is talking to that same handsome soldier, José picks a fight with him. Carmen enters and stops the conflict. He leaves without continuing the quarrel as he is aware that Carmen is not in love with José anymore. Escamillo quotes part of his own song later while leaving. His voice is heard from backstage with the words: "Toréador, en garde! Et songe bien, oui, songe en combattant, qu'un œil noir te regarde et que l'amour t'attend! Toréador, l'amour t'attend!"⁵⁸.

José, overcome by jealousy, rushes toward Carmen to stop her from following the voice.

⁵⁸ Toreador, on guard! And dream, yes, dream while fighting that one dark eye watches you and that love awaits you.

Nelly Furman suggests that José is incapable of choosing an object of love for and by himself.⁵⁹ He always listens to what others suggest that he choose e.g. only at his mother's suggestion does he appear to consider Micaëla as a potential love object. In Carmen's case, he pays attention to her only after being hit by her flower. When Carmen sings and dances for him, he still hears the barracks call, and as Zuniga returns, he decides to stay. Thus, between, José, Escamillo, and Carmen there is the mimetic triangle as Rene Girard defines it: "it is the rival who should be accorded the dominant role," for "the subject desires the object because the rival desires it."⁶⁰ José is obsessed with his anima image manifested as Carmen, and when he sees that Carmen is desired by other men too, his obsession leads him to claim and possess her. In Jungian terms, José is seduced by his anima, projected on Carmen, while Carmen as an individual is getting attention from other men.

In the last act, Escamillo is welcomed by his admirers. He walks with Carmen and they confess their love to each other.

| | |
|---|---|
| ESCAMILLO : Si tu m'aimes, Carmen, tu pourras, tout à l'heure, être fière de moi. | [If you love me, Carmen, you will very shortly/ be proud of me. |
|---|---|

| | |
|---|--|
| CARMEN: Ah ! je t'aime, Escamillo, je t'aime, et que je meure si j'ai jamais aimé, quelqu'un autant que toi ! | [Oh, I love you, Escamillo, I love you , and may death take me/If I have ever loved any man more than you] |
|---|--|

Despite the warnings of Frasquita and Mercédès, Carmen confronts José. In-between their duet, the cheerful toreador song is heard. As she rushes to go inside the arena, José stops her. This time, it seems that Carmen is intoxicated by the cheerful Toreador song and José's threats do not affect her. This time, it is Escamillo's triumphant song which enchants Carmen, and keeps her firm and strong until José attacks her. José stabs her and Carmen dies with the sound of his lover's triumph and the meaningful excerpt from the toreador song repeats again "Toréador, en garde! Et songe bien, oui, songe en combattant, qu'un œil noir te regarde et que l'amour t'attend! [Toreador, on guard! And dream, yes, dream while fighting that one dark eye watches you and that love awaits you]".

⁵⁹ Furman: *Languages of Love* in Carmen in A. Groos and R.Parker, *Reading Opera* (Princeton University Press, 1988), 275.

⁶⁰ Ibid, 176.

III. Deconstructing Carmen

Carlos Saura's *Carmen* (1983)

Carlos Saura's "Flamenco Trilogy" of the 1980s includes *Bodas de Sangre* [Blood Wedding] (1981) based on an eponymous play by Federico Garcia Lorca, *Carmen* (1983) based on Mérimée's novella, and *El amor brujo* [Love, a magician] (1986) based on a ballet by Manuel de Falla. The trilogy is the result of Saura's collaboration with Antonio Gades, the famous choreographer and dancer. Of these three, *Carmen* will be the focus of the following chapter.⁶¹

Saura's *Carmen* is a particularly complex adaptation of Mérimée's story. The film narrative follows Antonio Gades trying to direct and perform a flamenco version of *Carmen*. As the main plot continues, Antonio's choreography takes shape as a play within the play. The simultaneous overlap of these two narrative layers complicates interpretation of the film. In order to clarify both layers and analyze the structure of the film plot, it is useful to borrow an idea from Gérard Genette.⁶² He introduces the term "Hypertextuality" to refer to the grafting of a "hypertext" onto an earlier "hypotext". Two examples would be Paul Scarron's *Virgile travesti* (1648) and Carl Stippler's *Prometheus und Epimetheus* (1881) grafted onto Virgil's *Aeneid* and Aeschylus's *Prometheus Vincit* respectively as hypotexts. To complicate matters further, Saura's *Carmen* intertwines two hypertexts and two hypotexts:

Hypertext 1: Saura's *Carmen* – Main Plot

The actual film plot centers on Antonio, his collaborators Paco De Lucia (flamenco guitarist) and Cristina Hoyos (Flamenco dancer and choreographer), and their rehearsals in the manner of a backstage musical. Antonio is looking for a dancer who can perform the role of Carmen. At a visit to a flamenco dance school, Antonio finds a dancer, whose name is "Carmen"⁶³ by chance. He invites her to his studio. After a short practice, he decides to give the role of Carmen to her. As the rehearsals begin, Antonio feels affectionate towards the dancer of Carmen's role. As the plot unfolds, it becomes increasingly unclear whether Antonio's relationship with the dancer is real, part of his imagination, or

⁶¹ Carlos Saura, *Flamenco Trilogy* (*Blood Wedding* / *Carmen* / *El Amor Brujo*).

⁶² Gérard Genette 1930-2018, *Palimpsestes: La Littérature Au Second Degré*, (Paris: Seuil, 1982), transl. by Channa Newman & Claude Doubinsky as *Palimpsests: Literature in the Second Degree*, (Lincoln, Neb: University of Nebraska Press, 1997).

⁶³ The name Carmen has been used frequently in this chapter, thus in the following "Carmen" refers to the dancer, Carmen refers to the role, and *Carmen* refers to the title of the work.

part of the choreography. The last sequence of the film portrays Antonio stabbing “Carmen” (the dancer) or perhaps Carmen, leaving no clear interpretation of the end.

Hypertext 2: Antonio’s *Carmen* – the Play within the Play

Antonio picks some elements from the novella to shape his choreography. However, he finds some of them too banal for a 20th-century audience, and he tries to purge stereotypes from the story in his search for an “authentic Spanishness”. We only watch the rehearsals of a few numbers, the play in the play (some of which may be pure imaginings), and we never see the whole production of his Flamenco *Carmen*.

Hypotext 1: Mérimée’s *Carmen*

There are verbal quotations from Mérimée’s novella in several scenes. Some are narrated by Antonio’s voice-over, while others are read by Antonio to his dance troupe to explain how Mérimée conceived the scenes. In general, the Flamenco Carmen (hypertext 2), e.g. Carmen’s husband Garcia, the card game and the fight of José and Garcia, is inspired by the novella (not the opera).

Hypotext 2: Bizet’s *Carmen*

Antonio also turns to Bizet’s compositions, which complicates his project because Carmen’s arias like The Habanera and the Seguidilla impose clichéd images and music on his mind. The operatic pieces are sometimes heard nondiegetically⁶⁴ and metadiegetically⁶⁵ on other occasions.

In the following, I will go into a detailed description and analysis of some important scenes and the interplay of the different layers (intertextuality). I will repeatedly refer to mirrors and to music as devices used to connect these layers and even to blur their boundaries. Because the blurring is intensified in the course of the film, it gets more difficult to distinguish between the layers, and so the

⁶⁴ Nondiegetic music is a term used by Claudia Gorbman explaining the music that issues from a sound source not present in the film narrative. See C. Gorbman, *Unheard Melodies: Narrative Film Music* (BFI Pub., 1987), 22–23.

⁶⁵ Metadiegetic music refers to a music which is imagined, or perhaps hallucinated, by a character. See Gorbman, *Unheard Melodies: Narrative Film Music*, 22–23.

intertextuality in particular will be integrated into a Jungian reading in order to interpret the significance of each layer.

Intertextuality in *Carmen* (1983)

The first time that hypotext 2 (Bizet's opera) comes into play is when “Que se passe-t-il donc` la-bas?” (the chorus of factory women) from Act I is heard while the opening credits are displayed. Several illustrations by Gustave Doré from Jean Charles Davillier's *Voyage en Espagne* (Travels through Spain, published 1862 to 1873) are used as a background for opening credits. At that time, Doré's etchings were interesting for northern Europeans who were searching for adventure, sun and exoticism.⁶⁶ The illustrations display a combination of gypsy and Spanish elements: young gypsy men and women dancing, the tambourine (associated with gypsies), a bullfight (Spanish), a bat nailed to the wall while young woman is dancing (strange customs and superstition), etc. Saura might have used these images to evoke 19th-century oriental fantasies and to trigger ideas of gypsiness and exoticism without actually showing any bats, tambourines etc. and with only a bullfight farce toward the end.



Jean Charles Baron D'Avillier : *L'Espagne*,
Paris : Hachette, 1874, p. 389

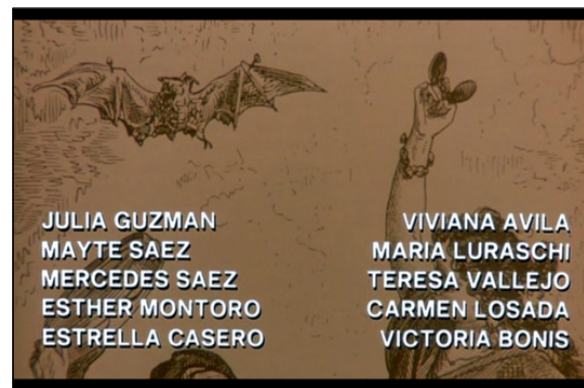
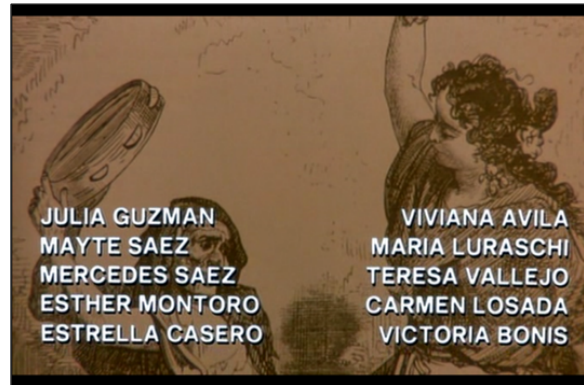


Carmen (1983), 0:04:00

⁶⁶ See Marvin D'Lugo, *The Films of Carlos Saura: The Practice of Seeing* (Princeton University Press, 1991), 202.



Jean Charles Baron D'Avillier : *L'Espagne*,
Paris : Hachette, 1874, p. 215



Carmen (1983), 0:04:48

When the musicians in the studio are performing Paco Cepero's "Deja de Ilorar" at the beginning of the rehearsal period, Antonio plays Bizet's *Seguidilla* on the tape and disturbs their practice. Carmen's operatic voice (hypotext 2) penetrates the film narrative (hypertext 1) and takes over. For a few seconds, we even hear two "musics" simultaneously – an audible conflict that is symptomatic for identity troubles in the entire film. Antonio taps the rhythm on the table while Paco and other musicians pick up the melody line, which could match the dance moves. Paco claims that Antonio might find it hard to dance to the operatic number as the orchestra is slowing down for the singer: "You'll be left perched on one leg like a stork." He improvises a *Buleria*⁶⁷ version of the piece which could replace the original. Antonio confirms this change but asks him to play a bit slower, like in the

⁶⁷ A component of Spanish flamenco which is usually danced at the end of flamenco performances. The dances are rapidly executed, with mime and elements of humor. Also called chufas (boasting). By Debra Craine and Judith Mackrell, "Bulerias," in *The Oxford Dictionary of Dance* (Oxford University Press, 2010).

original. Although he intends to eliminate the conventional elements from his *Carmen*, he appears ambiguous and hesitant about that goal as the performance takes shape.



Carmen (1983), 0:09:20

Later when the dancers are practicing to guitar improvisations of Bizet's *Seguidilla* melody, Antonio is watching them in the mirror and recalls the description of Carmen by Mérimée's narrator in chapter two (Hypotext 1) in his own voice over. The dancers appear slightly blurred while the Seguidilla and Carmen's opera voice fade in slowly.



Carmen (1983), 0:12:17

The voice-over excerpt from Mérimée's novella (hypotext 1) along with the operatic *Seguidilla* (hypotext 2) merge in Antonio's mind and distract him from the dancing women and the flamenco-style *Seguidilla*. The conflict between diegetic and metadiegetic music symbolically represents Antonio's inner struggle for his own version of *Carmen* while other Carmens (Mérimée's and Bizet's) invade his mind.

In the next scene, Antonio and Paco visit a dance school in order to find a dancer for Carmen's role. As they are watching the dancers practicing with castanets, another student arrives. The teacher calls her "Carmen" and reprimands her for being late. Antonio's narration (again in voice-over) quotes José's description about the day he saw Carmen for the first time: "I looked up and saw her, it was a Friday; I will never forget it. [...] At first I didn't find her attractive and I returned to my task; but, acting as women and cats usually do, refusing to come when they are called, but coming when they are not called, she walked up and spoke to me."⁶⁸ Again, Antonio's voice-over recalls Mérimée's *Carmen*, as if he is daydreaming, while he is looking at the dancer named "Carmen". Hypotext 1 continues to infiltrate hypertext 1 and initiates another device of intended confusion: the name "Carmen" is used for both the dancer and the heroine of Antonio's preferred source (a rather deceptive coincidence).

The first full-length performance of a scene from the Flamenco *Carmen* (hypertext 2) starts as late as 32 minutes in the film. The troupe is ready to rehearse the factory fight. Here, a combination of hypotext 1 and hypertext 2 can be observed. This scene is never described in full in the novella, nor included in the opera plot. Antonio presents it as a dance-fight between Carmen and her opponent played by Cristina (the movie's choreographer). A group of women tap on the tables and sing a traditional song, while dancers perform the rhythm with their percussive steps up to the point where the conflict between the two groups reaches a climax: When Carmen hurts Cristina with a knife, the sound is suddenly muted completely for a few seconds (0:37:19).

The scene may be interpreted in two ways according to both narrative layers. First, it illustrates the argument between Carmen and her co-worker following Mérimée's novella. Second, it reveals the tension between Cristina (the experienced dancer) and "Carmen" (the amateur dancer). Earlier,

⁶⁸ Mérimée and Jotcham, *Carmen and Other Stories*, 20.

Cristina had expressed her concern about Antonio's choice for the lead role, but he had justified his choice: "She has what I am looking for." Despite the fact that Cristina does not approve of Antonio's choice, she listens and obeys. Pietsie Feenstra points out that "Eight years after Francoism, this film was made in the same year that the socialist government created the Women's Institution."⁶⁹ Consequently, in a political reading of the film, Cristina may be seen as a representative of traditional Spanish woman similar to Micaëla in the operatic version, while "Carmen" (the dancer) is rebellious and independent, similar to Mérimée's Carmen who does not like to follow rules, e.g. she is late for the rehearsals. Although Cristina is a professional dancer, she is humble and obedient, while as an amateur dancer "Carmen" is young and arrogant. In a way, the dance-fight represents the collision of generations (old vs. young) and, at the same time, displays the tension between the layers of the film. The choreography continues with Carmen's arrest as Antonio (in the role of José) and two soldiers enter the scene. A snare drum, perhaps diegetically, accompanies their march but is soon superimposed by the operatic Entr'acte II nondiegetically. There is an intentionally sharp metrical mismatch between both "musics". Antonio, standing firm as José, lets Carmen escape. The music and the action recall José's inner conflict between love and duty, while the reflection in the mirror of the dancer as Carmen and Antonio as José suggests in a single moment a complication in the film plot, and the blurring of the boundaries of both hypertexts and both hypotexts. In fact it is impossible to give only one valid interpretation of which level the conflict is taking place on.



Carmen (1983), 0:39:53

⁶⁹ Pietsie Feenstra, *New Mythological Figures in Spanish Cinema: Dissident Bodies Under Franco* (Amsterdam University Press, 2011), 90.

In order to explain how Mérimée described Carmen, Antonio gathers his troupe to read a passage from the novella. The dancer of Carmen's role arrives, once more late with a lame excuse. Antonio asks her to sit down and explains: "After the fight in the factory, José takes Carmen into custody, but then lets her escape, so they throw him in jail as punishment. He tells us, 'Looking out through the prison bars, at the women passing by, I saw no woman, who could compare with that she-devil.'" Antonio stops reading and looks at the troupe. Then he continues: "There's a line, I think is very important. It explains the relationship between Carmen and José. José says 'She lied, sir. She has always lied. I don't know if she's ever spoken a word of truth in her life. But when she spoke, I believed her. I couldn't help it.' " Finishing the passage he looks at the dancer of Carmen's role. Antonio apparently scorns the dancer's lack of discipline and honesty, and she responds with a smile casting down her eyes. By emphasizing the quoted passage from the novella in this manner, Antonio again lets the story enter his personal life. Once more, Mérimée (hypotext 1) overshadows the main plot (hypertext 1) and creates ambiguity.

Hereafter, Antonio asks his dancers "Carmen" and Juan to practice the Habanera as a dance of Carmen and José. Antonio hums the tune of the Habanera and the dancers follow his instruction. However, he demands more intimacy in their movements and stops them. He shows the moves himself, continues humming the Habanera and asks the dancer of Carmen's role to caress herself to be more "feminine".



Carmen (1983), 0:44:30



Carmen (1983), 0:44:50

After that, the dancers repeat, Antonio approves and then demands that everyone clear the stage. The setting of the scene changes now slowly from a public rehearsal to a private encounter between

Antonio and the dancer of Carmen's role. Curtains covers the mirrors partially while the dancer changes her shoes.

The next scene portrays "Carmen" fixing her mantilla in front of a mirror. As the camera tracks back, Antonio appears in the mirror while we hear the operatic Habanera. The entire piece accompanies this scene, and it is hard to tell whether the music comes from an off-screen tape recording or exists metadiegetically in the characters' minds. Here, music becomes the element that dominates the action. Matching the ambiguity of the music, it remains unclear whether this scene is part of the choreography-in-progress or a private encounter between dancer and choreographer after hours, or whether it happens entirely in Antonio's imagination. One way or another, "Carmen" appears now just the way Antonio had demanded her to be: more intimate, more passionate, more "feminine".



Carmen (1983), 0:46:30

Saura's transition between these scenes is seamless and it could symbolize the shift from a conscious to a subconscious level. The mirrors add to the confusion as they duplicate the images and make it hard to identify who the characters are presenting: themselves as, or in which roles. In a way, Saura tries to suggest how the choreographer imagines "Carmen" and intentionally blurs the line between the dancer (hypertext 1) and her role (hypertext 2) by using the operatic recording (hypotext 2).

In a Jungian reading, the dancer provides a screen for Antonio's unconscious projection. Antonio's *Carmen* fantasy reveals itself in his isolation with the dancer who might be unaware that he considers her as the embodiment of this daydream. As Jung suggests, "We can hardly get round the hypothesis

that an emotionally charged content is lying ready in the unconscious and springs into projection at a certain moment.”⁷⁰ For Antonio, this moment might arrive be when he strives to create an authentic, fresh vision of *Carmen* only to be confronted with precisely the archetypical image and voice he has been trying to leave behind.

The return of the repressed gains clarity and even acceptance in the following two scenes. When “Carmen” visits Antonio in his studio, the Entr’acte II accompanies the scene once again, which establishes itself as a love theme in Saura’s *Carmen* that will return in two more scenes emphasizing Antonio’s and the dancer’s relationship (in the opera it does not serve this purpose). After “Carmen” has left Antonio, he starts thinking about his vision of Carmen’s (the character’s) appearance, and as he is self-reflecting he poses in front of a mirror. The end of the recitative before the *Seguidilla* is heard while Antonio gets closer to the mirror and contemplates: “And then she comes in with the fan, comb, flower, mantilla... everything. All clichés. But what of it? Why not?” The *Seguidilla* enters and brings Carmen’s voice to Antonio’s fantasies.

The dancer “Carmen” appears now as a perfect apparition of these fantasies, dressed in a 19th-century opera gypsy costume, while Bizet’s *Seguidilla* enters metadiegetically. (Hypotext 2 penetrates hypertext 1 with increasing force.) The illusionary Carmen walks around Antonio and looks at him while he keeps gazing into his own mirror image and eventually walks away, while Carmen’s operatic voice follows him into the studio.

At this point it is obvious that Antonio is not able to create a new, personal, “authentic” version of *Carmen* by simply ignoring the blueprint established in hypotext 1 and 2. The mirrors that Antonio use as tools of teaching and observing his dancers (through a one-way mirror) now presents a sobering lesson to the choreographer. As Jung points out, “Whoever goes to himself risks a confrontation with himself. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the *persona*, the mask of the actor. But the mirror lies behind the mask and shows the true face.”⁷¹

⁷⁰ C. G. Jung, *Collected Works of C.G. Jung, Volume 9 (Part 1): The Archetypes and the Collective Unconscious* (Princeton University Press, 1959), 65.

⁷¹ Jung, 20.

Antonio refuses to look at the projection of his vision. In Jungian terms, his unconscious haunts him with projections he desperately tries to avoid them, but they have affected his work before he becomes aware of it. To explain the mechanism of the unconscious, Jung compares it to microbes that played their dangerous role very effectively long before they were identified and named.⁷²

In the birthday scene (1:01:36), some members of the troupe dance to Spanish tunes and cheer happily. Suddenly the operatic Entr'acte III accompanies "Carmen's" entrance dressed as typical gypsy. Everyone calls her "Carmencita". Right after that, another dancer dressed as Escamillo enters accompanied by the Toreador song. He acts out a bullfight with other members of the troupe acting as bull and picadors. Thus, the entire troupe mocks the opera and the exotic 19th-century clichés of Spanishness. The scene presents Antonio's and his troupe's point of view toward the stereotypical Spanish elements (Gypsies, bullfight and exaggerated flamenco gestures). Whatever is exotic and interesting for tourists becomes a subject of parody for locals of Spain. They imitate dance gestures and the bullfight spectacle in an ironic manner. In a way, Saura tries to devalue capricious attributes in order to later represent the purer flamenco itself.

In the following, Antonio learns that "Carmen" (the dancer) has a husband named José Fernández Montoya. He becomes upset. "Carmen" knows and tries to appease his jealousy. The Entr'acte II brings the love theme back again and it follows them to Antonio's bedroom. Antonio, annoyed by her dishonesty, gives "Carmen" some money to deliver to her husband. While "Carmen" says "you are the only one I love," the Carmen motive is heard, and leads as a bridge (sound advance)⁷³ to the next scene.

Antonio and other men play cards at a table. Once again, the boundaries between the hypertext 2 and hypotext 1 are blurred. The scene recalls the card game between José and Garcia, Carmen's husband in Mérimée's novella. During the game José accuses Garcia of cheating and picks a fight. Garcia is unaware of José's affection for Carmen. Later when José kills Garcia, it is revealed that for José, the fight was not just about the game but about eliminating a rival.

⁷² Jung, 65.

⁷³ In film or television, sound that either continues over a cut or starts before a cut, having the effect of counteracting the abruptness of the visual transition. See also 'asynchronous sound.' By Daniel Chandler and Rod Munday, "Sound Bridge," in *A Dictionary of Media and Communication* (Oxford University Press, 2011).

Screenshots From The Sequence



Carmen (1983), 01:19:15



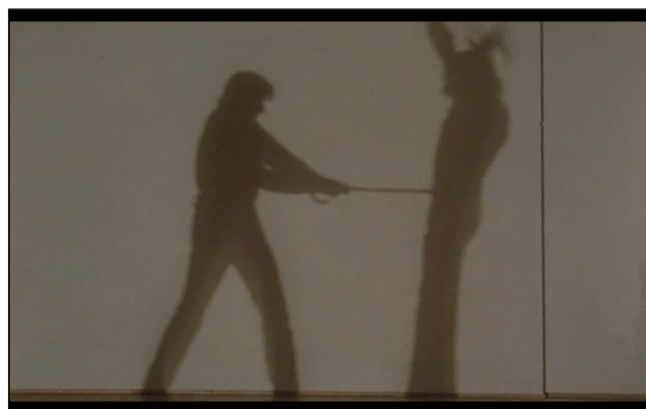
Carmen (1983), 01:19:55



Carmen (1983), 01:20:06



Carmen (1983), 01:21:51



Carmen (1983), 01:22:10

In Saura's film, too, the dance fight apparently follows the same event in the novella. However, in the choreographed scene, "Carmen's" husband (José Fernandez) has surprisingly become one of the players and dancers. He wins the game and Antonio/José picks a fight with him. The dance-fight is performed by Antonio/José and José Fernandez/Garcia. Their shadows on the wall have an effect of double identities similar to the mirror images in previous scenes and suggest another dimension to this fight.

There is tension on two levels: First, between José and Garcia, as in Mérimée's novella and now as choreographed in Antonio's flamenco version (hypertext 2), and second, between Antonio and José Fernandez (hypertext 1). In fact, Antonio turns the performance in a personal fight, as he believes that this man is his beloved dancer's husband. So his possessiveness is literally doubled by his shadow in conflict with the other dancer's shadow (perhaps "Carmen's" husband). In other words, their bodies fight for the card game, while their shadows fight for the same woman.

Their dance is accompanied by the sound of their steps and the sticks which they use as weapons. As the fight reaches its climax, other male dancers who are present on the set rhythmically tap their sticks on the ground to induce unrest and tension. The shadow figures on the wall correspond to Jung's concept of "the shadow" as one of the archetypes that has a disturbing effect on the ego.⁷⁴ It symbolically represents the dark side of the personality that consists of negative emotions and impulses which are hidden from the consciousness. "Closer examination of the dark characteristics, that is, the inferiorities constituting the shadow, reveals that they have an emotional nature, a kind of autonomy, and accordingly an obsessive or, better, possessive quality."⁷⁵

After Antonio/José wins the fight, Carmen walks to him and throws the ring at the dead José Fernandez/Garcia lying on the floor. The rehearsal stops and "Carmen" tells Antonio that he can relax. Already at the beginning of the sequence, the spectator had been confused by José Fernandez (introduced as "Carmen's" husband) being among the performers. The confusion increases when Antonio calls him Juan while he helps him get up. As Juan rises, he takes his wig off and it is revealed that the dancer who looked like "Carmen's" (the dancer's) husband was not him. It could be concluded

⁷⁴ See Jung, *Collected Works of C.G. Jung, Volume 9 (Part 2)*, 8.

⁷⁵ Jung, 8.

that in this sequence, the camera was functioning as Antonio's eye and was observing the dancer of Garcia's role (Juan) as José Fernandez ("Carmen's" husband).

Antonio admits to Paco that he is "worn out" and is going to quit next year. Paco ignores this and insists that he was great. It is obvious that because Antonio makes the fight personal it becomes even more real. The fact that he apologizes to the dancer as he helps him to get up emphasizes the same point. He is so lost in his imagination and desire to create the flamenco *Carmen* that he simply morphs into José when he is performing the role.

When the dancers leave the studio, Antonio lies on the ground. The operatic song and melodrama "Coupe-moi, brûle-moi" which Carmen sings in response to Zuniga after the factory fight is heard. The passage is "Tra la la la, coupe-moi, brûle-moi, Tra la la la Je brave tout, le feu, le fer et le ciel même.... on secret je le garde et je le garde bien: J'en aime un autre et meurs en disant que je l'aime."⁷⁶ It is clearly metadiegetic music in Antonio's imagination.



Carmen (1983), 01:26:30

As he gets up and goes to the dressing room, he finds "Carmen" with another dancer having an affair, and the song is followed by the Carmen theme. Hypotext 2 collides with hypertext 1 as Antonio starts projecting "Carmen's" dishonesty in the opera onto his dancer who carries the same name. The operatic voice works as a prediction for Antonio to find out, seconds later, that the dancer is cheating on him. Frustrated with her unfaithfulness, Antonio walks out of the dressing room following

⁷⁶ "Tralalalala, cut me, burn me, I shall tell you nothing; tralalala, I defy everything, fire, the sword, and heaven itself! I'm keeping my secret, and keeping it well! I love another, and will die saying I love him."

“Carmen”. She justifies herself by mentioning that she never promised anything to him so he has no right to demand fidelity. Once again, the Entr’acte II works as a mediator between them and soothes the argument. Antonio confesses his love for her and forgives her. “Carmen” embraces him.

In the last sequence, the dancers are practicing to the famous Pasodoble from Manuel Penella’s opera *El Gato Montés* (1916). During this scene, the dancer of Escamillo’s role joins the crowd and marks his entrance as other dancers surround him. Carmen notices him. He asks Carmen for a dance. They start dancing as Antonio/José watches them. Escamillo performs his dance with his fellows. Antonio/José pulls Carmen’s arm and takes her away. The dancers perform a traditional song on the words “jealousy is to blame” and “devoured by jealousy” pointing out Antonio’s/José’s feelings. Again, this scene allows two different interpretations according to the two layers of the film illustrating the growing tension between José and Escamillo and Antonio’s own growing jealousy. Antonio/José tries to reclaim Carmen, but his intervention triggers a stylized dance-fight between him and Escamillo. Carmen leaves in the middle of the scene which only increases Antonio’s/José’s frustration. The traditional song is devoured by the last operatic duet and the chorus in which José kills Carmen in the end. Hypotext 2 takes over the scene and Antonio seems completely under its influence. He follows Carmen and tries to hold her, but she refuses, and the voices are drowned out by the finale of the opera. As Carmen struggles to set herself free, Antonio/José, obsessed by his jealousy, stabs her to death and Carmen sinks to the floor. The camera tracks back and rises showing the whole studio and people who are not paying attention to the tragedy that just has happened. Suddenly all the dancers who were present before are gone and Antonio is looking around him. The film ends in confusion.



Carmen (1983), 01:41:23

Antonio vs. His Anima

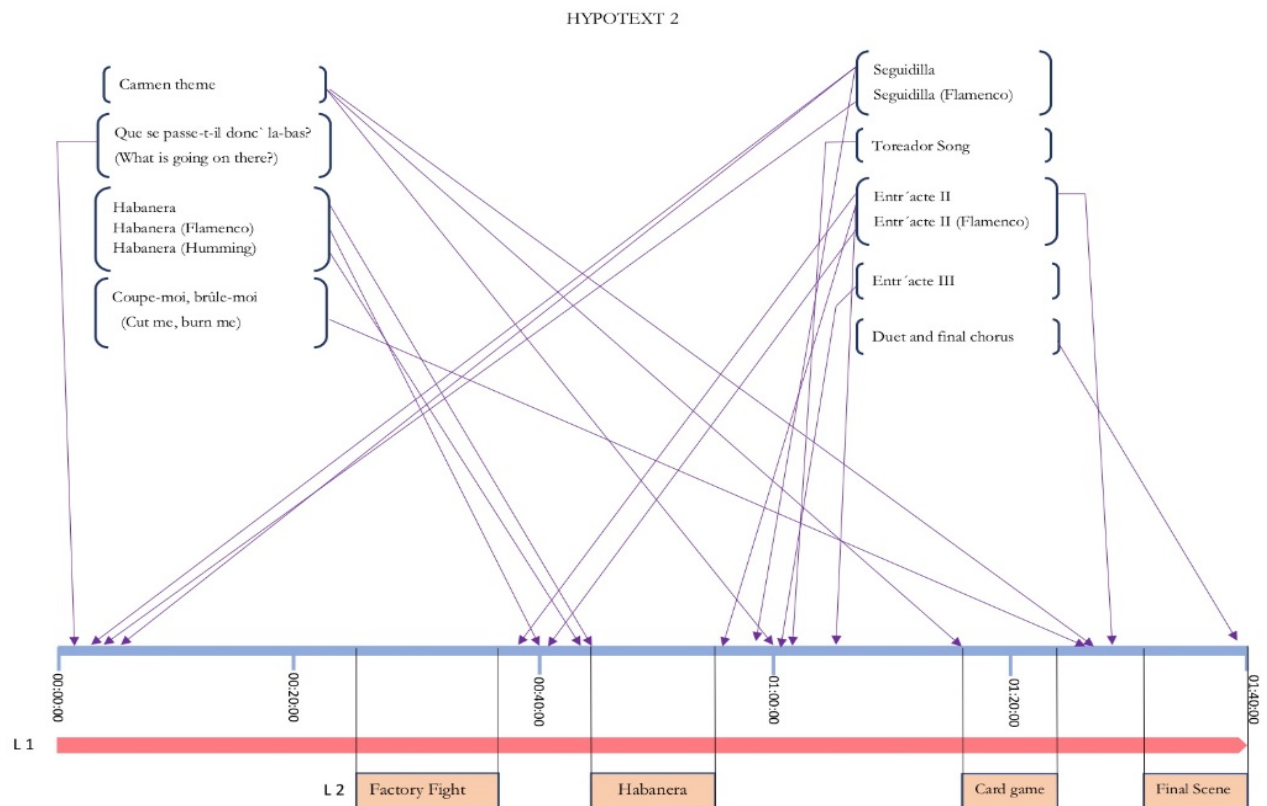
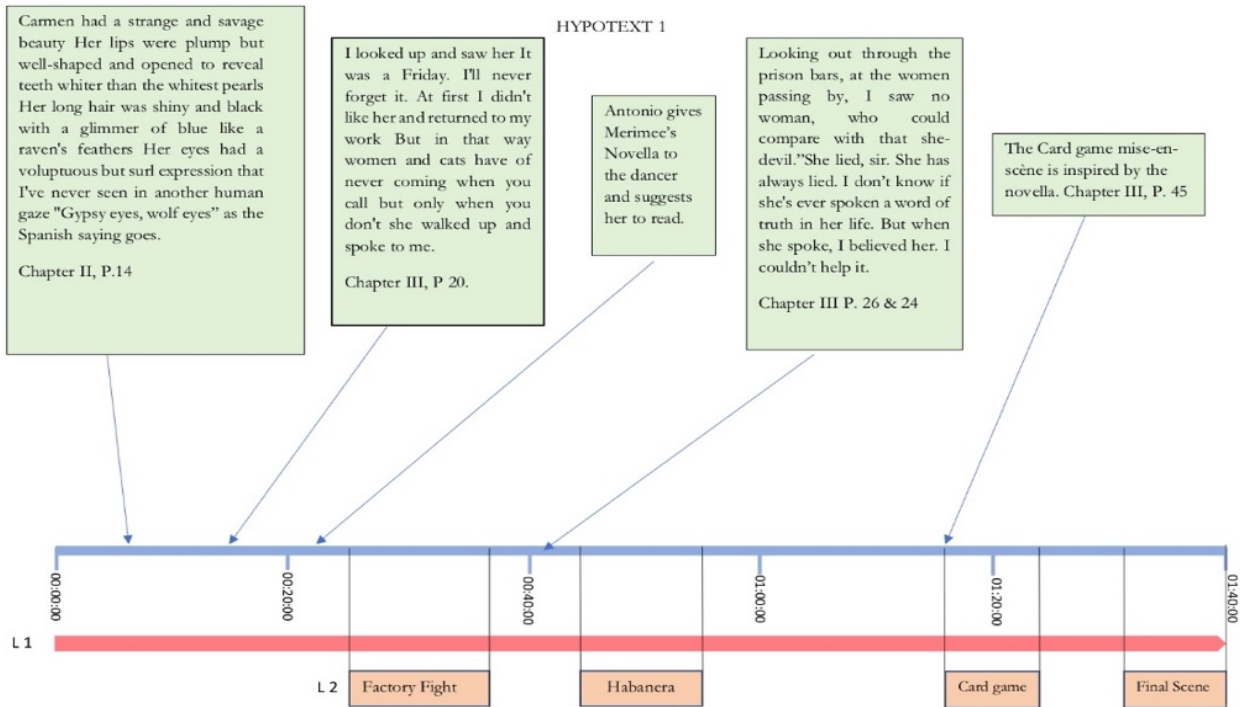
Antonio as the protagonist of the film narrative has to produce a flamenco version of *Carmen*. His interest lies in the character rather than the story, and that is a reason for him to take inspiration from both the novella and the opera. In the course of the film, the protagonist uses these two hypotexts, but at the same time tries to avoid some of the features which appear stereotypical to him. Pietsie Feenstra compares Antonio's effort in creating *Carmen* to the myth of Pygmalion, the Greek sculptor who carved a woman out of ivory. As Antonio is not satisfied with his female dancers, he chooses an amateur to mold her into the role. Antonio (like Pygmalion) falls in love with his own creation up until the point where he reenacts José's jealousy over the dancer's sexual freedom.⁷⁷

As the film proceeds, it becomes more and more obvious that the protagonist does not really struggle with "Carmen", her husband, or the toreador, but rather with his own imaginations. The antagonist, in other words, is not another character but Antonio's unconscious, which invades his project. The strongest triggers of Antonio's unconscious are elements from hypotext 2: Bizet's music. The operatic music disarms Antonio and make him vulnerable while his unconscious takes control and reinforces his inner conflict.

To be sure, Antonio appears to (and intends to) be more faithful to Mérimée's novella when he chooses scenes and introduces Carmen's character to his troupe. However, the influence of Bizet's music seems to be much stronger than that of the novella. Saura himself claimed in an interview that he prefers Carmen as described in Mérimée's short story better than the operatic character.⁷⁸ However, hypotext 2 (the opera) is used more frequently and extensively than hypotext 1 (the novella), which appears only a few times. The two following diagrams illustrate how often both hypotexts occur in the film. The letter L1 refers to the layer one (hypertext 1) corresponding to the main plot of the film while L2 refers to layer two (hypertext 2), i.e. Antonio's *Carmen* (the play within the play). The blue time line is used to align the scenes where Hypotexts 1 and 2 enter the film.

⁷⁷ See P. Powrie, *Carmen on Film: A Cultural History* (Indiana University Press, 2007), 178.

⁷⁸ C. Saura and L. M. Willem, *Carlos Saura: Interviews* (University Press of Mississippi, 2003), 89.



Jung points out that the shadow side envelopes a person in an illusion in which the unconscious shuns the person, while this stage is externalized by projections that are very difficult to dissolve.⁷⁹ He also believes that some projections do not come from the shadow side, but from another projection-making factor that is always a contrasexual figure, i.e. the anima for a man and the animus for a woman. In Antonio's case, the unconscious anima is represented and embodied by the dancer "Carmen". Whenever she appears in dreams, visions and fantasies, she takes on personified form, thus demonstrating that the factor she embodies possesses all the outstanding characteristics of a feminine being.⁸⁰

Hence, the film could also be compared to a therapeutic process because Antonio progresses through different stages. The use of mirrors and shadows are the cinematic means to symbolically refer to self-representation or a self-reflecting therapy. The entire film is centered on Antonio and takes place exclusively in his studio, which interestingly is also his home. Antonio in the two roles of the director and the performer of José's part enters a process comparable to a psychodrama with its techniques of soliloquy, role playing, and role reversal, which recur several times in the film. Thus, the spectator is not only witnessing the process of an adaptation, but also the psychological difficulties of that process.

⁷⁹ Jung, *Collected Works of C.G. Jung, Volume 9 (Part 2)*, 10.

⁸⁰ Jung, 13.

IV. Virtualizing Carmen

Stromae's *Carmen* (2015)

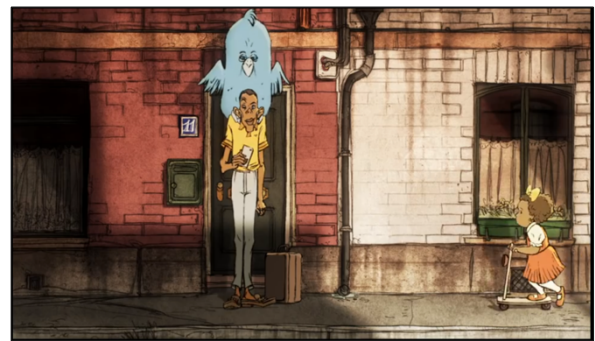
The music video *Carmen* (2015)⁸¹ by Paul Van Haver (aka Stromae) is an adaptation of the Habanera from Bizet's opera. Stromae uses the tune of Carmen's entrance aria, mixes it with electronic rhythms, and changes the lyrics to a comparison of love to a little blue bird – the Twitter logo. By using this number, he is relying on the highly memorable melody of the Habanera, which has been omnipresent in the cultural memory since 1875. The music itself is a strong reminder of a rebellious and fascinating character whose fatal seductiveness has become increasingly iconic after the mid-19th century. The music video has three different layers: the music, the animated images and the lyrics which will be examined in the following.

The Video

The cartoon clip was drawn and animated by Sylvain Chomet (creator of the *Les triplettes de Belleville*, 2003) in collaboration with Orelsan, a French rapper and filmmaker.⁸² It begins with young Stromae himself, who is growing up in an urban family. While he is typing on his phone, the blue Twitter bird sits down in his window and tweets. Soon, young Stromae is seduced by social media, and the blue bird, sitting on his shoulder, grows to oppressive proportions.



Carmen (2015), 00:14

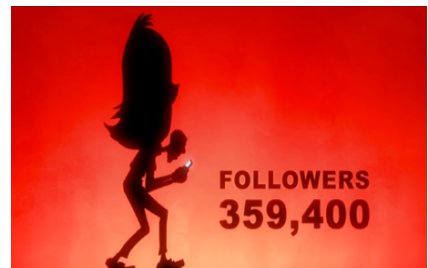
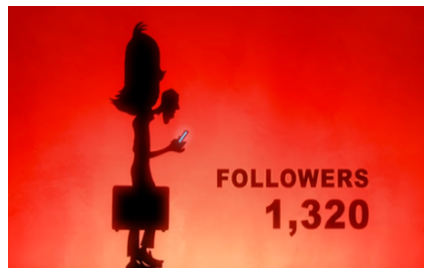


Carmen (2015), 00:40

⁸¹ Stromae's *Carmen* on: <https://mosaert.com>

⁸² The production information can be found on: <https://mosaert.com>

Twitter gets into the way of his life and relationships. Stromae leaves his family and says goodbye to his little sister. While he is occupied with gathering followers and tweeting on his phone, the bird literally weighs heavily on Stromae's shoulders and pushes his perspective down. Hence, it erases reality from his attention, and Stromae himself morphs into a new, hybrid shadow creature in which the bird replaces his own head (as shown in the screenshots).



This obsessive self-worship promoted by modern communication systems reaches a climax when the singer gets into a fight with his girlfriend who is getting jealous over his Twitter addiction. He is left alone with the Twitter bird who now becomes his leader. He finds himself among other celebrities like Orelsan, Justin Bieber, Kanye West and Kim Kardashian, Lady Gaga, Barack Obama, and Elizabeth II of England, all sitting on blue birds riding down a street which leads to a giant Twitter bird feeding on them. Eventually they all are turned into the excrement of totalizing consumerism.



Carmen (2015), 01:59



Carmen (2015), 02:44

At the end of the clip, the giant predator bird leaves to seduce more victims. It transforms back into the cute, blue Twitter bird, and finds an open window. This time, it is Stromae's little sister, already busily typing on her phone.

There are absolutely no signs of 19th-century exotic elements like gypsies, castanets, Carmen or bullfights in the video. The images have relatively high contrast and the color blue becomes more dominant towards the end of the video. Several shades of blue used for the bird are taken from Twitter's color palette. This color gets darker while the bird transforms into a man-eating monster. This is in stark contrast to the common commercial use of the color blue, which is usually associated with reliability, safety and hope. Apart from Twitter, many social media networks e.g. Facebook, LinkedIn, and Skype are designed based on a blue color scheme. As the story progresses, the colors yellow, brown and pale green (representing Stromae's home, family, and his old life) gradually transform to a vibrant turquoise blue, and flashy neon pink and green colors represent the robotized and deceptive environment of modern media.

The Lyrics

[Couplet 1]

L'amour est comme l'oiseau de Twitter
On est bleu de lui, seulement pour 48 heures
D'abord on s'affilie, ensuite on se follow
On en devient fêlé, et on finit solo
Prends garde à toi
Et à tous ceux qui vous like
Les sourires en plastique sont souvent des coups
d'hashtag
Prends garde à toi
Ah les amis, les potes ou les followers
Vous faites erreur, vous avez juste la cote

[Refrain]

Prends garde à toi
Si tu t'aimes
Garde à moi
Si je m'aime
Garde à nous, garde à eux, garde à vous
Et puis chacun pour soi
Et c'est comme ça qu'on s'aime, s'aime, s'aime,
s'aime
Comme ça, consomme, somme, somme, somme, somme

[Couplet 2]

L'amour est enfant de la consommation
Il voudra toujours toujours toujours plus de choix
Voulez vous-lez-vous des sentiments tombés du camion ?
L'offre et la demande pour unique et seule loi ?
Prends garde à toi
"Mais j'en connais déjà les dangers, moi
J'ai gardé mon ticket et, s'il le faut, j'vais
l'échanger, moi
Prends garde à toi
Et, s'il le faut, j'irai m'venger moi
Cet oiseau d'malheur, j'le mets en cage
J'le fais chanter, moi"

[Refrain]

[Outro]

Un jour t'achètes, un jour tu aimes
Un jour tu jettes, mais un jour tu payes
Un jour tu verras, on s'aimera
Mais avant on crèvera tous, comme des rats

[Couplet 1]

Love is like the Twitter bird
We are blue [enamored, new] of him only for 48 hours
First we affiliate, then we follow each other
We get cracked (lose our minds), and we end up alone
Watch out for yourself
And all those who like you [and your posts]
Because these plastic smiles cut like hashtag [#]
Watch out for yourself
Ah friends, buddies or followers
You're wrong, you just have the rating
[number of followers, posts and likes]

[Refrain]

Watch out for yourself
If you love yourself
Watch out for myself
If I love myself
Watch out for ourselves, watch out for themselves,
watch out for yourselves
And then everybody for themselves
And that's how we love each other, love each other, love
each other
And that how we consume, sume, sume, sume

[Couplet 2]

Love is a child of consumption
He will always and always want more choices
Do you want feelings fallen from the truck
Supply and demand as the one and only law?
Watch out for yourself
"But I already know the dangers, me
I kept the receipt and, if necessary, can change it
Watch out for yourself
And, if I have to, I'll go and revenge myself
I will put this bird of misfortune in the cage
and make it sing"

[Refrain]

[Outro]

One day you buy, one day you like
One day you ditch, but one day you pay
One day you will see, we will love each other
But before that we all will die, like rats

The text of Carmen's Habanera is changed to describe a fatal obsession with social media (Twitter in particular) which leads to fake friends (followers, likes), illusionary fame and insincere affection. For this work, Stromae received the Médaille de Vermeil from the Académie Française in 2016 which is awarded to people who contribute to the development of the French language throughout the world.⁸³

In Bizet's Habanera, Carmen describes love as a rebellious bird and as a gypsy child. Both similes represent herself as well: untamable and disobedient. Carmen implies that she is the embodiment of love and that love speaks through her. In Stromae's adaptation, love is first compared to the Twitter bird and then related to modern consumerism (The "oiseau rebelle" becomes an "oiseau de Twitter" and the "enfant de bohème" becomes an "enfant de la consommation.") Stromae warns the listeners about the dangers of social media that use "love" as a bait. The word "love" is not associated anymore with the traditional idea of romantic feelings toward someone special. In fact, it refers to a broad range of affections simply expressed by clicking on "Like" or "Follow" buttons and displayed by emoticons.

The phrase "On est bleu de lui, seulement pour 48 heures" allows three interpretations. First, it refers to the color of the Twitter bird – blue recurs prominently in the animation. Second, "to be blue" is a French expression meaning that one is enamored. Third, it implies a newness of something, which is here "love" for and in social media.

Social media seizes that "love", modifies it like a factory product and eventually corrupts its true essence. Everyone can have access to "love" easily (like a commodity) and get rid of it whenever they please. "Love" is manufactured on an assembly line and distributed by a truck which carries the product: "Voulez voulez-vous des sentiments tombés du camion?"⁸⁴ The distribution of "love" follows the laws of supply and demand: "L'offre et la demande pour unique et seule loi?"⁸⁵ Eventually, the consumers of such virtual "love" grow apart from each other in real life and sink into isolation.

⁸³ "Stromae and Jean-Jacques Goldman Rewarded by the Académie Française," accessed May 28, 2018, <http://mradio.fr/news/people/24725/stromae-et-jean-jacques-goldman-recompenses-par-l-academie-francaise>.

⁸⁴ "Do you want feelings fallen from the truck?"

⁸⁵ "Supply and demand as the one and only law?"

Stromae is a celebrity who uses social media to collect “followers” and “likes”. Thus, the video reinforces his sung message in an ironic way by depicting him as the victim of social media. In a way, he is a cog in the wheel that capitalizes on the affection of his “followers” to gain more fame, while a larger consumer (the social media machinery) consumes him. And Stromae is only one victim who joins the fate of many others. Unlike Carmen, however, he offers a realistic and modern interpretation of his fate. In this reading, Stromae’s *Carmen* is a manifesto against mediatization and capitalization of human feelings and relations.

The Music

The music begins with the bird’s high-pitched tweets that descend to the Habanera’s ostinato bass recreated with synthesizers. The transformation of the natural tweeting (sampled) to a hoarse sound may symbolically represent a process of robotization of emotions in the digital era that coincides with a dehumanization of relationships.



Transcription of the bird’s tweets before the ostinato bass

The last two notes are intentionally off-pitch just before the bird’s voice switches to the bass. This harsh sound continues throughout the refrains and follows the social decline of Stromae’s video persona until the bitter end. A similar squeaking timbre appears in a higher register with the two lines of the refrain “Et c’est comme ça qu’on s’aime, s’aime, s’aime, s’aime / Comme ça, consomme, somme, somme, somme, somme.” Here, the music gains the manifesto-like quality of a trumpeted message in a march arrangement introduced by snare drums. The entire refrain is repeated twice in the video clip. Its two lines are always repeated four times, and these lines are repetitious in themselves (“s’aime, s’aime, s’aime, s’aime”). This creates a looping effect that imprisons alienated love in quasi-endless cycles of repetitions. The high-pitched tweeting sound gets even more obtrusive, like the gulping monster bird, in the “outro” as it follows rhythmically Stromae’s voice: “Un jour t’achètes, un jour tu aimes...”.

The male voice starts with Carmen's Habanera melody and changes it into a rap. The combination of video, repetitive lyrics and marching music suggests a fatal obsession. The melody recalls the soundscape of Carmen's music but the singing represents the genderless voice of the collective unconscious, which nowadays has many echo chambers in social media. The refrain is amplified with the back vocals and sounds like a military song. The aural looping effect is visually accompanied by the march of the blue birds who appear like military soldiers marching forward into their mass grave.

Carmen as an allegory of social media seduction

Considering images, lyrics, and music of Stromae's *Carmen* together, we can interpret the Twitter logo, the cute, light-blue bird that changes into a dark monster hiding in a dark place and devouring all its followers, as a projection of the psyche's own shadow, i.e. the externalization of an unconscious force that the conscious ego tends to ignore and deny. The shadow has a voracious desire for attention.

Therefore, the music video is not only an adaptation, but also a transformation of a 19th-century story into a modern parable about social media seduction and its dangers. As a female character, Carmen is present only by her absence. Her Habanera now describes a "magic power" of social media that is rooted in three features of the Carmen archetype: attention–seduction–obsession. These have become strategic elements in the digital economy of social media that are not only modeled on trade relations in the real world, but also can exploit the human psyche and archetypal symbols which, according to Jung, are rooted in the collective unconscious. Social media adapts and modernizes these elements, forming a simulacrum of the collective unconscious that, due to its artificial essence, is much more intelligent than the actual collective unconscious and can capitalize on information, thoughts, emotions, and behavior. The databases behind these services record these resources shared by their users who express their ideas and feelings in seemingly unrestricted freedom as they collect followers and friends in a deceptive refuge from real relationships. At the same time, social media leads them to compete against others to increase personal reputation, influence, and the illusion of being loved. Stromae's *Carmen* criticizes them as dangerous, because "likes," "followers," "friends," "hashtags," and "emojis" start replacing real emotions with tokens of those emotions.

Adam Alter explains the addictive effects of these tokens: “They do not directly introduce chemicals into your system but they produce the same effects because they are compelling and well-designed.”⁸⁶ To prove his point, Alter discusses an app called “Lovematically” which automatically “likes” each picture in the Instagram feed of an individual user. The creator of the app, Rameet Chawla, tested it first on his own Instagram account. His followers’ posts were “liked” automatically for a while. As a result, his followers began to reciprocate and “like” his own posts more often than before. During the trial period, he collected almost three thousand new followers.⁸⁷ Examples like this indicate how social media are capable of not only adapting to, but also mimicking human emotions and creating a digital environment in which artificial feedback gratifies individuals as effectively as real feelings.

Lovematically was blocked by Instagram just two hours after its public launch. Instagram reacted swiftly not, I believe, because the app generated fake “likes” and thus fake emotions, but because it undermines the business model, which is based on human attention. Like other commercial social networks, Instagram sells human attention measured as cost-per-click on advertisements (presently ca. \$0.80). Hence, real (not automatized) attention by real humans is the resource that Instagram has to exploit in order to stay profitable. Jonathan Beller discussed the changing role of attention in the larger context of media history and modern capitalism: “In the twentieth century, capital first posited and now presupposes [the act of] looking as productive labor, and, more generally, posited attention as productive of value.”⁸⁸ Following Beller, we can conclude in Marxist terminology that an alienation process occurs once human attention is treated as labor in the capitalist organization of production. As social networks increasingly absorb our attention and the entire society becomes obsessed with virtual relationships, humans become increasingly alienated from each other and themselves. Followers and fans of famous individuals on social media produce value by their attention labor, celebrities and consumer goods manufacturers harvest their attention through social media, and social media companies can draw profits that only get higher when their algorithms can better absorb and channel real human attention. Like digital drug dealers, social media can also capture their (ab)users in an invisible trap of addiction. In Stromae’s music video, Carmen’s Habanera turns into a song about such a power that lures himself and potentially everybody into the dark abyss of a social death.

⁸⁶ A. L. Alter, *Irresistible: The Rise of Addictive Technology and the Business of Keeping Us Hooked* (Penguin Press, 2017), 129.

⁸⁷ See Alter, 129.

⁸⁸ Jonathan Beller, “Paying Attention,” *Cabinet Magazine* 24 (Winter –2007 2006).

Conclusion

Mérimée's *Carmen* is a metaphorical tale of an anima manifesting in the lives of the two male narrators who meet the embodiment of that archetype. Both the French narrator and Don José are fascinated by Carmen's "otherness", an otherness which does not only lie in her fickle and enigmatic character, but also in her lively free spirit which carries the mysteries of her ancestors. She never obeys the law and uses every opportunity to disturb the established order. However, nothing can change her faith in the invisible order of the "beyond", even when it foretells her imminent death.

Her distinct vocal characteristics together with the lyrics of her songs assured her immortality in the years after the opera's premiere. The "Carmen motif" embedded in the overture and recurring just before her entrance aria anticipates her strange character with augmented seconds, an unusual interval. Her signature tune, The Habanera, is characterized by juxtapositions of transgressive chromaticism and plain diatonic, triadic tonality, which challenges the orchestra's standard pattern and literally dances with it. With The Seguidilla, she manipulates Don José into releasing her. By quoting herself in singing "L'amour est enfant de bohème, il n'a jamais connu de loi! [Love is a gypsy child who has never obeyed the law]" in Zuniga's face, she reminds the other characters (and the audience) that she will never obey their laws. In Chanson Bohème, she sings of the fast and vigorous rhythm of the gypsy dance. She changes the tempo of the song as she describes how the dancers let themselves be carried away by the intoxicating whirlwind which reaches into "the beyond". Her voice resonates and creates a misty specter which surrounds those with open ears. Her voice triggers the anima of the male psyche to project dark characteristics and repressed desires onto her singing body. Carmen corresponds to Jung's characteristics of the manifested masculine anima:

Turned towards the world, the anima is fickle, capricious, moody,
uncontrolled and emotional, sometimes gifted daemonic intuitions,
ruthless, malicious, untruthful, bitchy, double faced, and mystical.⁸⁹

In Saura's flamenco chorefilm, Antonio Gades follows descriptions of the character Carmen to find a dancer who can perform the role in his flamenco adaptation, but Carmen's operatic voice keeps luring him away from his mission. Haunted by Carmen's voice, he fails to accomplish his goal and instead morphs into the character of Don José. The presence of the operatic voice in Antonio's

⁸⁹ Jung, *Collected Works of C.G. Jung, Volume 9 (Part 1)*, 124.

mindscape projects his anima archetype onto the dancer who is named Carmen. The omnipresent operatic voices lead him to obsession until the point where Antonio symbolically kills Carmen in his studio and leaves the audience in suspense. Did Antonio kill the dancer, or was it just part of the choreography?

The rap artist Stromae adapts Carmen's amorous dance song "The Habanera" and titles it "Carmen" instead. The music recalls Carmen's vocal archetype while he raps "Love is not like a rebellious bird anymore, but like the Twitter bird." His voice narrates the story of the new age and represents the genderless voice of the collective unconscious which provides the appropriate virtual ground (social media) for manifestations of fake personas, artificial identities, and superficial friendships. This Carmenesque zone traps almost everyone and leads to annihilation.

We will never know who Carmen truly is. Perhaps there is no single Carmen — each artist combines and changes Carmen's visual and vocal archetypes in order to convey a certain message. However, the archetypical core of the Carmen character remains present in every adaptation. I believe that her voice is the ontologically ambiguous centerpiece of her character, which the different adaptations of the story retain and problematize in spite of, or rather because of, stark differences of their aural and visual settings. Even if there is no single Carmen, the *true* Carmen is ever-present in her voice alone.

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