

"Carmen" by P. Merimee and A. Blok. Intertextuality of imagery systemsM.A.Izmailova¹, L.E.Tokatova¹, M.T.Shakenova²¹Pavlodar State Pedagogical Institute, Mira Street, 60, Pavlodar, 140000, Kazakhstan²National Academy of Education named after Y. Altynsarin, Orynbor Street, 4, Astana, 010000, Kazakhstan
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Abstract. Intertextuality of imagery systems of the short story "Carmen" by P. Mérimée and lyrical cycle "Carmen" by A. Blok is characterised in this article with account to the mythopoetic sources of imagery of Carmen and its development in the world culture. The authors performed a review of works devoted to the development of the imagery of Carmen in the cultural tradition. This allows us to reveal the multiple layers of its sense structure, interlocutory interaction of the short story and the cycle. The authors characterised the system of imageries and named the methods of its creation.

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Introduction

Imaginative structure of texts of different genres of the two authors who worked in different time and in different literary schools is intertextual and oriented to the "eternal imagery" of Carmen. Intertextuality is one of the key concepts of the modern culture which means the idea of literature as a constant dialogue of eras, nations, authors and works [1-3]. Thus, P. Mérimée takes a well-known imagery of the Spanish folklore and uses mythologemas and symbolic details (red and white colours of Carmen's clothes, acacia flower). Basing on the short story by P. Mérimée [4] G. Bizet composed the opera "Carmen", which staging in the Musical Drama theatre with L. A. Delmas in the lead became the motive for writing the lyrical cycle by A.A. Blok [5].

Body

In order to study the intellectual character [6-8] of these works it is necessary to refer to the sources that give the key to the understanding of the imagery-symbol which is determined by the main character.

1. "Eternal imagery" of Carmen. Mythological sources are characteristic for the "eternal imageries". According to Eugeni d'Ors [9] Carmen was known in Spain of XV-XVI centuries as "the goddess of the drunk old women" in the environment of Dionysos. In classic Spanish literature from Pío Baroja to Gómez de la Serna Carmen is a bull tamer in ancient sacral games devoted to the god Miphra, the queen of gypsies, "sister" of officials of "tartania" (Spanish "court of wonders"), a witch who enchanted with songs, dances and spells [9].

The Encyclopaedia of literature heroes [9] shows the following "stages" of the imagery of Carmen. Its basis is connected with the imagery of a witch in Spanish folklore and first of all with the demonic figures of Lamia and Lilit - beautiful seductresses, blighter of men. The theme of Lilit is very significant in Carmen - apocryphally first Adam's wife, who was in conflict with the first man concerning the issue of equality on the Earth. Demonic nature of Carmen can be explained in different ways. Artistic heroine - "real chameleon" - "wears" the mask of the Devil and scare Jose. The demonic essence of the heroine is the sign of something initially-natural, something which is in conflict with thing that enslaved the nature of Christian civilization. Revengeful, destructive activity of the "Devil's accomplice" is performed on behalf of unnamed but essential powers which are embodied in gypsies. Carmen's lie is the expression of her unwillingness to be a part of the system of rules offered by the state the representative of which is Jose-soldier. The conflict of the lovers, which has a complicated structure in Mérimée's work, is connected with the tragic revealing of inconceivability of harmony of the society and the nature, with the eternal antagonism of the male and female principles. The theme of love is bound with the theme of death in the short story. The image of the heroine is perceived in the context of mutual dependence of femininity, love and death, which are characteristic for the Spanish culture and significant for the European philosophic tradition. Jose buried her in the wood (Carmen had often told him about that wish). The symbolism of the wood is connected with the expression of the female principle (as well as the images of water and night which accompanied the heroine); wood is the model of the world which is not

subjected to the state and law. All the themes of Carmen are accompanied by the antitype motives which speak for its stableness in the world humanitarian tradition. This leads to the transformation of Mérimée's heroine into "eternal imagery".

In 1861 T. Gautier wrote a verse "Carmen" in which a gypsy is an expression of the borderless power of a woman over the world of men. In 1874 G. Bizet composed an opera "Carmen" upon the words of H. Meilhac and L. Halévy. This work was later acknowledged as one of the peaks of the opera. Bizet's opera was the first stage on the way to the transformation of Carmen into the transcultural imagery: strong, proud, passionate Carmen is a free interpretation of the literature origin. She almost has no common features with the Mérimée's heroine whose love of freedom in passion was not her single characteristic. The collision of Carmen and Jose in Bizet's music is warm and lyrical; there is no essential unsolvability here. Librettists excluded factors that set down (participation in murder) the image of the heroine out of her biography and emphasised the wholeness of her character, love of freedom and woman charm. In the work of Mérimée answering the Jose's question of whether she love Lucas, Carmen says: "One moment, and now not", and in the opera: "Yeas I love and die for love!". Jose in the short story is a man of strong will and bravery, he eliminates any obstacles with a knife; in Bizet's opera he is a straightforward, sensual man but has weak will. Opposite to the gypsy haunts and wild mountain gorges the scene of the opera is crowded streets and squares.

The opera has literature reminiscence: the song "Old husband, severe husband" from the poem "Gypsies" (1824) by A. S. Pushkin translated by P. Mérimée is used here: here we see common features of Mérimée's heroine and Pushkin's Zemfira.

It is unbelievable but the heroine of the opera put into the shape the imagery of Mérimée. However in the staging history there is a tendency of "coming back" to the literature origin: stage play by V. I. Nemirovich-Danchenko ("Carmencita and soldier", 1924), stage play by V. Falzenstein (1973), film by P. Broock ("Carmen's tragedy", 1984), partially ballet "Carmen-ordre" with M.M. Plisetskaya in the lead (musical transcription by R. K. Shchedrin, choreography by A. Alonso, 1967). Carmen of both the short story and the opera left a imprint on the poetry ("Carmen" by A. Blok (1914) and "Carmen" by M. Tsvetaeva (1917)) and in cinematograph ("Carmen" by K. Zhak (1943), "Carmen" by K. Saura (1983) basing on the ballet-flamenco of A. Gades and others) [9].

The cycle "Carmen" (1914) which is included in the "Lyrical trilogy" by A. Blok takes an important place in his creative work and is one of the masterpieces of the world literature. O.E. Mandelshtam wrote: "Short and excellent novel by Mérimée is lucky: light and agonistic music by Bizet like a war horn deliver the news of eternal youth and will to live of the Roman race in every corner of the world. Blok's verses shelter the youngest tale in the European family - the myth" [10]. Z. G. Mints continues: The author uses mayhem in "Carmen" where the whole storyline is played in a compressed form (and relations of the characters, their names), where we can find "foreign words" - "impacts". The plot of the short story and the opera is confabulated by Blok. It is turned out to the flexible mystic model of love (love-passion-suffering that leads to the murder and eternal freedom). "Myth" transforms the Mérimée's text but the reference to the origin by means of certain signs-episodes of the plot becomes a "short programme" which allows us to restore the plot. Such signs-indications are especially important since the citatory word gives to the fiction text not its general language sense and not the earlier acquired occasional-fiction sense of its components, but the indication of the place in the system which is the object of citation here (transference from the original text into new one). This emphasises the relatedness of the two imaginative structures [11].

2. Imagery system of works. The systems of imagery of the prose and lyrical works are built around two key figures and the image of the author. The masking of the author's "Ego", introduction of a narrator - historian with autobiographical features (Mérimée's humanistic worldview) in the short story; lyrical hero consisting of a poet, lover, Jose in the cycle. The narrator of the short story is acquainted with Carmen; lyrical hero gets acquainted with the actress in the role of Carmen, and in verses we can observe the fusion of the real woman, character of the opera and mystic lover.

The imagery system of the short story actively uses "triangle", the third one is always named and known: narrator - Jose - guide, narrator - Carmen - Jose, Carmen - Jose - Remendado, Carmen - Jose - Lucas.

While creating images Mérimée uses contrast by means of contradicting narrator to Carmen and Jose. Narrator is an inquisitive scientist and traveller, a representative of the sophisticated and relaxed European civilization. The author uses irony when reveal his scientific expressions, showing their theoretic orientation, picturing his hero as one that tends to the quite observation of the drama of life that is taking place right in front of his eyes. This shades an expressive originality, passion, natural might of

Carmen and Jose: the source of the wholeness and charm of their natures is in the ability to give them to the power of passion. Carmen took a lot of bad things from the criminal environment: she lies and is ready to take part in theft. But the contradictory image of Carmen hides sincerity and honesty in the feeling of love and proud, uncompromising love of freedom, readiness to sacrifice everything she has - even her life - for the sake of preserving her inner independence.

The image of Carmen is formed by means of overlapping of the three pictures of the heroine: the three narrators-men "portrait" her in their own way [9]. Narrator-traveller, who is bothered by his ethnographic study, "meets" Carmen on the quay of Guadalquivir, she shocks the inquisitive and respectable French scientist by her "strange, wild beauty" and eccentricity of her behaviour; for him this situation is a psychological curiosity, ethnographic sightseeing, which evokes interest mixed with estrangement and fear. The build-up of the heroine's imagery is her portrait on the quay, in the dark, at star light on the background of the dark-blue river. Carmen is included into the system of natural phenomena, to which she belongs. Disengagement, natural origin is underlined in comparisons; used by the author (he compares the gypsy with a wolf, young cordovan horse, chameleon). The second narrator - robber and smuggler Navarro - writes the portrait of the heroine with the "colours of love": Carmen puzzled his soul, made him betray his soldier oath, threw him out of his natural environment. For him she is a witch, devil or sometimes "nice girl". But this seductive, criminal and mysterious gypsy is foreign to her lover as well as to the traveller. Unpredictability of the heroine, visible alogism of her behaviour, fortune-telling are seen by Jose as hostile expressions of the gypsy lifestyle. The third narrator is the author whose voice appears out of the combination of the voices of narrator-ethnographer and Don Jose, out of the freakish compositional effects. It is merged with the voice of two narrators with whom the author is in "conflict." The "scientific" interest of the traveller and unreasonable, blind passion of the soldier are "commented" by the whole romantic composition of the short story.

Mérimée creates a "scene on the scene" for the heroine, where the character is imaginatively "tripled" (author - narrator - Jose) which makes the image "stereoscopic" and distance it from the reader. In spite of the vividness of her characteristics the "life history" the heroine of which is Carmen is represented in a "legendary" light which eliminates all the subjective: love story of the fleet soldier and the gypsy is represented in the ancient light but lose

nothing in its psychological specificity. This image, represented in the "triple prospect" is perceived as a living one. Carmen is cruel-hearted, deceitful, unfaithful but her lie and unpredictable tricks and mysterious secrecy have for the author (and for the reader) not the sense which is imposed by her acquaintances to the "negative" expressions of the heroine.

The symbolism of the image of Carmen is connected with the folklore-mythological complex and not only with Spanish one. Almost everything is "significant" in the image of the heroine: combination of colours in her cloth, white acacia, presented by Jose. Being an attentive ethnographer and sensual artist Mérimée knew that the combination of red (her skirt at the moment of her first meeting with Jose) and white (her shirt and stockings) have mystical sense which combines blood and sufferings of death with cleanup, female principle with life-giving passion. The symbol of acacia in Egyptian esoteric legend (Mérimée presents a legend of Egyptian origins of gypsies) and Christian art expresses spirituality and immortality [9].

A.A. Blok creates the cycle "Carmen", using intertextual references to the short story by P. Mérimée and opera by G. Bizet. Blok's text has two main characters - lyrical hero and Carmen (actress-character); love "triangle" is unclearly expressed (Carmen's unfaithfulness); there is heroine, lyrical hero and nature - space - universe - soul; Blok also mentioned Tsuniga and Escamilio from Bizet's opera.

The peculiarity of the cycle is the contrast between the concept of a gypsy which is formed on the basis of Mérimée's short story and the concept of a gypsy created by Blok [12]. The image of the epic plot is more realistic and even debased; here we can find as many gypsies, national as individual and personal: in the description of the appearance and in the motives of her action both narrator and Jose underline that Carmen is a gypsy. From the short story Blok took main features of Carmen, signs of her image (look, hair, teeth, posture) and gave equivalents of these words which are opposite to the epic tradition (appearance, regard, eyes, figure, front, gold of her hair). Within one work Blok creates a vocabulary in which we can find centre and periphery: the single now is composed into the system which allows to create an image of the gypsy - "the queen of blest times" - using several words. The periphery of the cycle is a typical lexicon of Blok which forms a concept of time, space, state of the lyrical hero, emotional development (ice - snowy spring - thaw). It is semantically contrastive to the epic plot: at the beginning of the cycle the author describes the reality which is not similar to the sunny Andalusia and unusual for the Spanish gypsy: it is

Petersburg, early spring, slush. The initial verses are full of symbols which are typical for Blok. These are "words-spikes", stable signs of his poetic world (window, azure, dream, whirl, dawn, March, spring, demon, voice, storm, dreams, wind, snow, thaw, willow, roses) [12].

The image of Carmen is many-sided: she is a heroine of Bizet's opera, modern woman; she is both independent, free Spanish gypsy and proud Slavonian. She has a natural origin: from burning passion, nature and space to music which gives her hope for enlightenment [13]. This makes her closer to the lyrical hero who speaks about his love to Carmen and their similarity. A contradictory perception of love is connected with free gypsy. At the moment of meeting with the beloved one the hero of the cycle hears a sad melody "there" (on the scene? - in other boring «motherland»), the "music of secret unfaithfulness" enters the feelings of the hero. Carmen is a symbol of inconstancy (of feelings, soul, and world) which is hard to understand. All the parts of the cycle contain keys to the mystery of Carmen's faces, symbols and intangibility of memories about her. Every quatrain reflects one of the secrets: intangibility of her greatness; co-existence of earthly and universal spheres, their connection with human soul; eternal movement - fly; immortal "reckless youth", fusion of human with music and light. The cycle which was inspired by Bizet's opera has wonderful tone-painting, its verses have peculiar rhythmic-melodic organisation, their musical rhythms remind of romancero and habanera.

3. Portrait. Portrait characteristics of the texts point out important details of the image.

Portrait characteristics of the short story are explicit and contain statings of appearance, clothes, and language peculiarities. The portrait of the main heroine is thus exemplary. The narrator refer here to the folk wisdom (Spanish saying about the gypsy's wolf eye) and to the printed source (Brantom about the Spanish concept of woman's beauty which is characterised by ten adjectives each of which can be applied to the "three elements of her personality"). The author also gives a detailed description of her skin, teeth, hair, eyes, lips using a lot of epithets and comparisons. All these combinations together with the doubt of "*whole blood*" of Carmen and emphasising of her advantages which are in contrast with disadvantages of the appearance create unique portrait characteristics of the gypsy, of unforgettable "strange and wild" beauty. Minor characters of the short story have less detailed but clear portraits.

The speech peculiarities of the characters are of special interest: elevated style of the French scientist with a lot of bookish words and periphrasis, apophasis, rhetoric addresses,

exclamations and questions; the speech of the gypsies and Navarro is full of barbarisms, deflated style and cant phrases in order to depict peculiar characteristics of the Spanish gypsies. The narrator also pays attention to the peculiarities of pronunciation (Jose speaks about his Andalusian accent and about the fact that Carmen didn't speak so and he believed that they were countrymen).

Blok's portrait of the heroine (Delmas-Carmen) is not very clear and reveals in different verses. Details which point out not the appearance (here elevated words are used: eyes, pose, face), clothes and hairstyle, but the features of the proud, nervous character and behaviour; in the whole we see the image of "*the queen of the blest times*". A lot of traditional features of Carmen's image (black hair, dark skin) are changed or not mentioned: for the poet it is important to depict feelings which she awoke in the loving soul. But the poetic text of Blok has different tropes and figures: metaphors and personifications, epithets and comparisons, rhetoric questions and exclamations, addresses, repetitions and polysyndeton, anaphors and syntactic parallelism, apophasis, antithesis and oxymoron. There are no portrait characteristics of the lyrical hero in the cycle.

Conclusion

The imagery system of the prose and lyrical works has classical "triangle": everything is built around two key characters (Carmen, Jose) and image of the author. Short story writer creates detailed portrait characteristic of Carmen, and less detailed characteristic of Jose and other characters; he underlines speech peculiarities of heroes. In order to create the imagery of the main heroine the author uses method of triple portraying in his short story (he paint her from the viewpoint of the narrator, Navarro and the author). Poet creates the imagery of Carmen which differs a lot from the image of a gypsy created by of P. Mérimée. The poet uses the plot of the opera as the basis for the event line; in the cycle we can observe the fusion of different images (characters of the opera and actress, gypsy and slavonian) which leads to appearing of a new imagery of Carmen - lyrical heroine.

Intertextuality of the short story by P. Mérimée and the lyrical cycle by A. A. Blok is underlined by using mythologemas - separate plot motives and images of ancient and modern myths which are transferred into the world of fiction literature and acquire here some additional meanings and individual sense but preserve the connection with their origins. These texts become the next stage of the literature tradition enlarging the senses of the cultural symbol.

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