

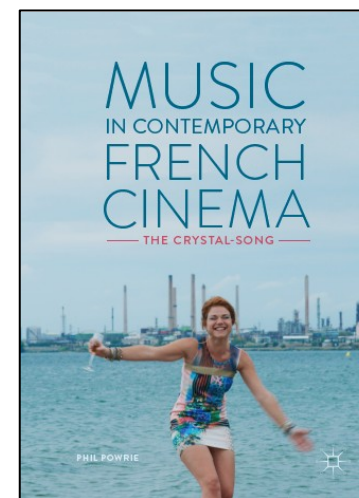
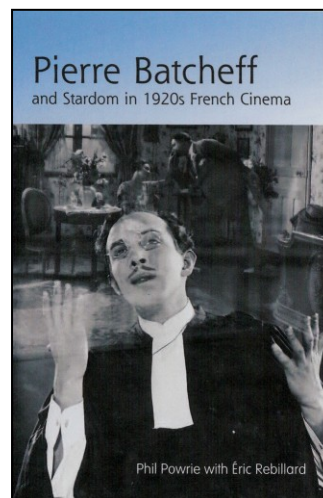
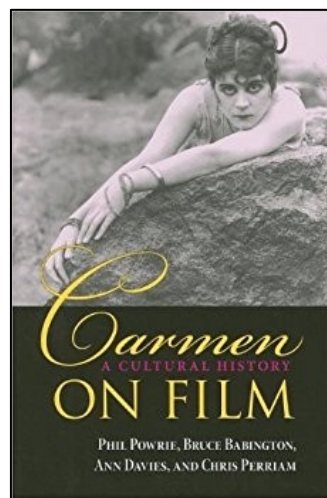
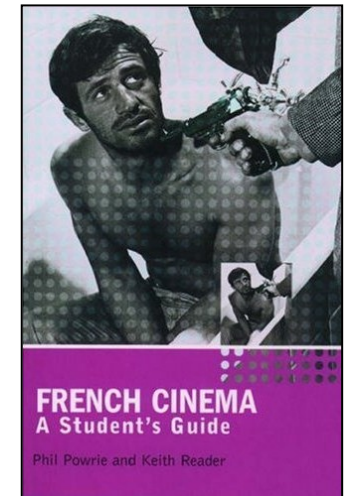
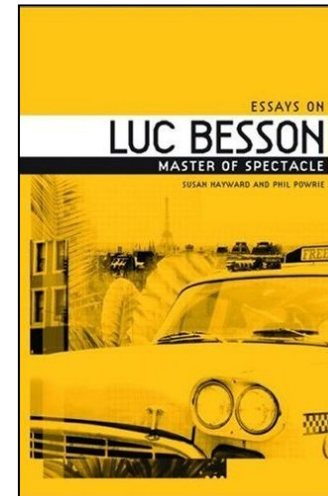
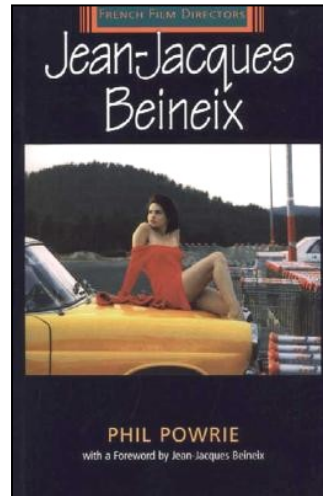
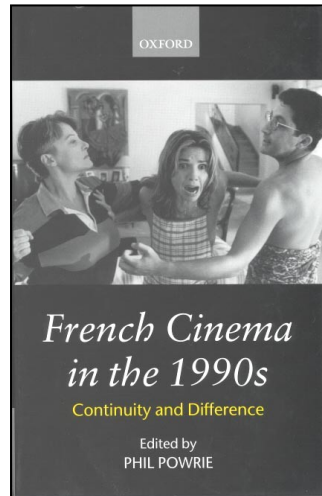
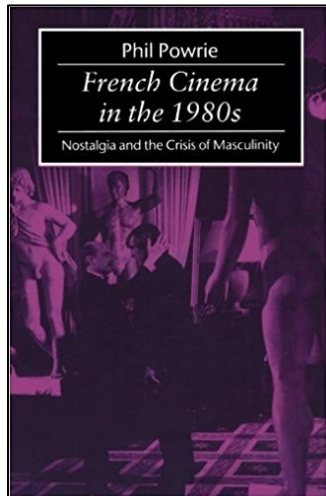



Carmen, from heterotopia to metatopia

Phil Powrie

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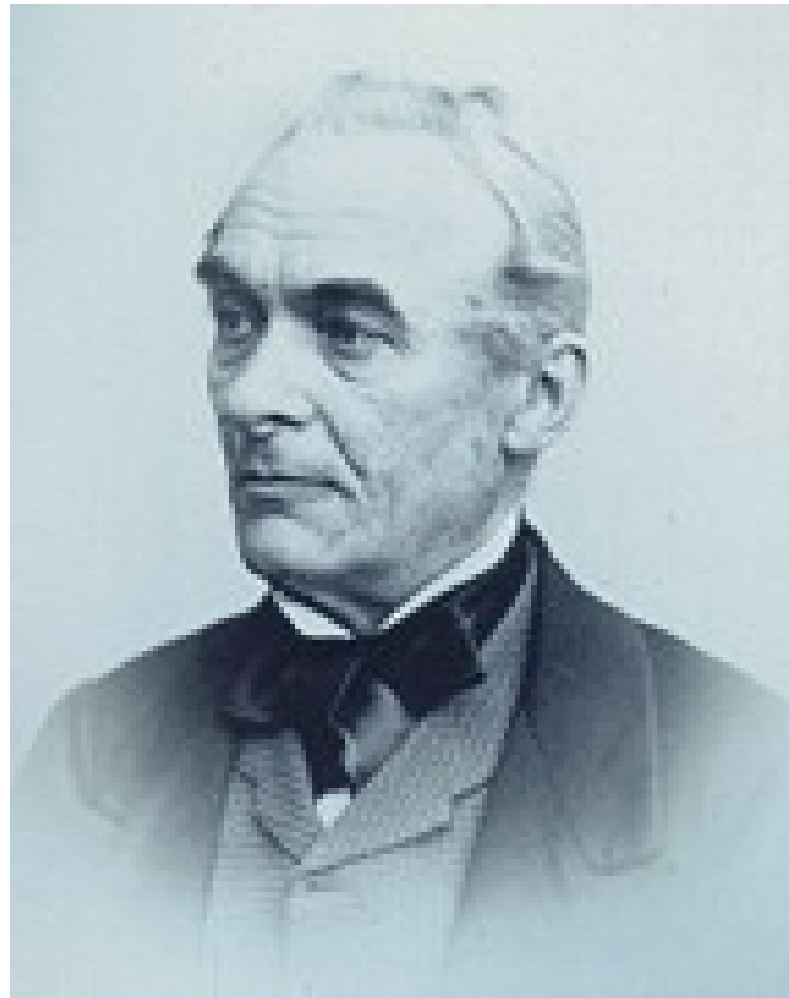
1. Introduction: Mérimée, Bizet and the film adaptations
2. The final scene
3. Heterotopic space
4. From the heterotopic acoustic to the metatopic edge

1

Introduction



Prosper Mérimée 1803-1870



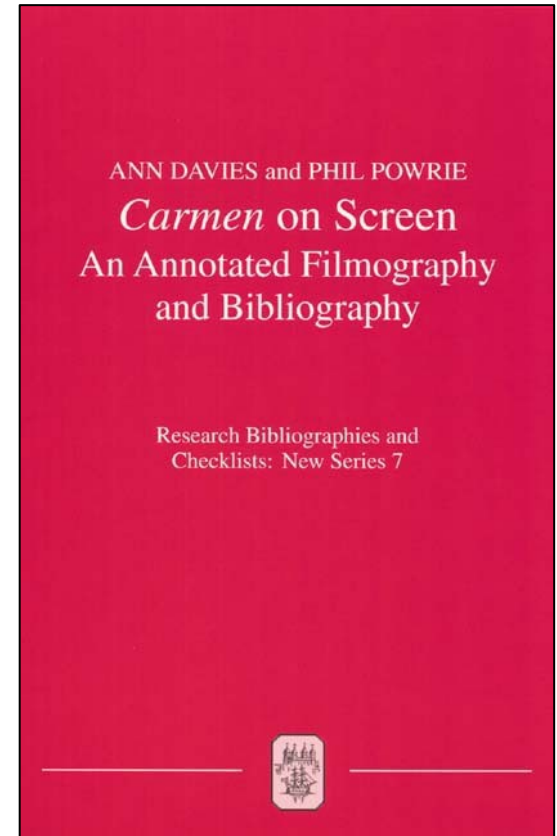
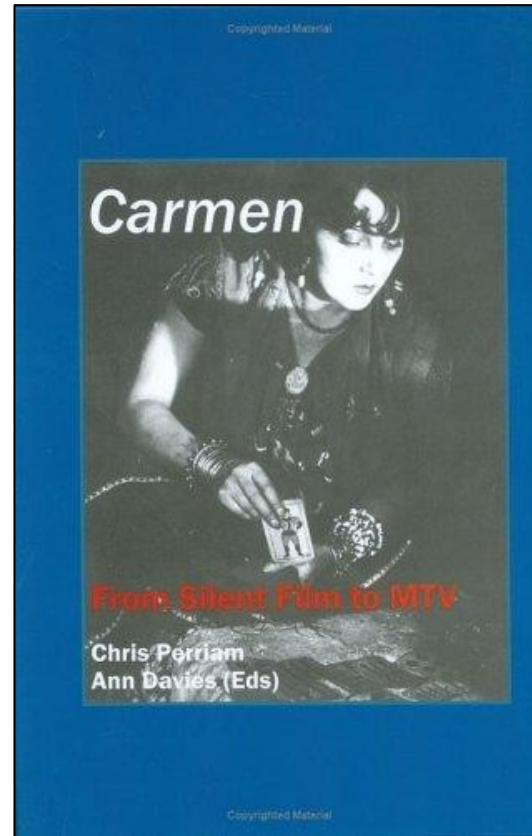
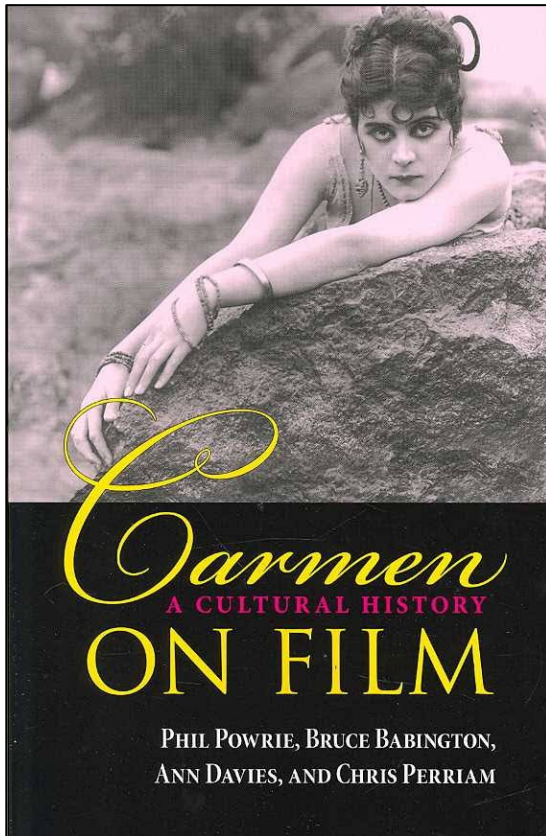
Georges Bizet (1838-1875)



The first Carmen, Célestine Galli-Marié



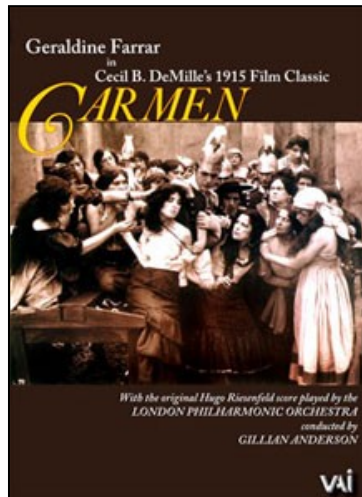
Research project: Carmen (1999–2002)



1915–1954



1915, USA



1915, USA



1918, Germany



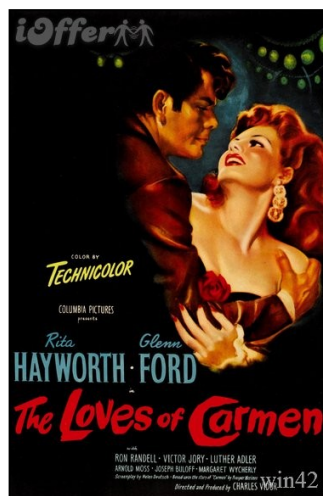
1926, France



1938, Spain



1945, France



1948, USA



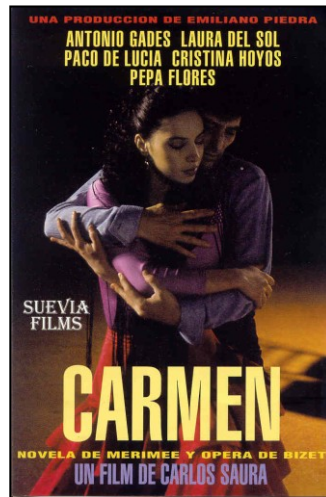
1954, USA



1959–2005



1959, Spain



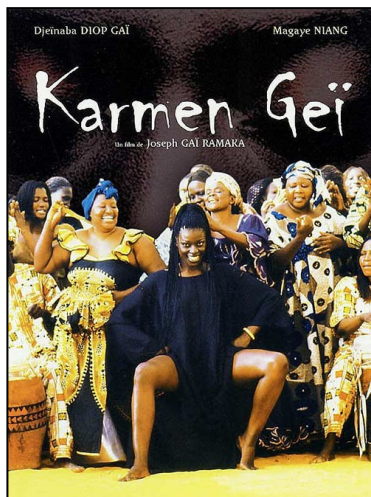
1983, Spain



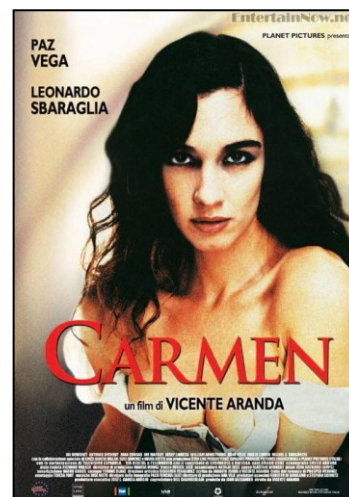
1984, France/Italy



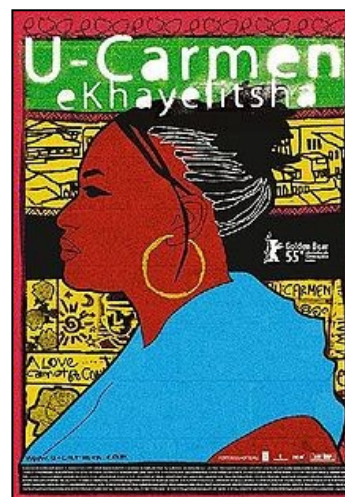
1984, France



2001, Senegal



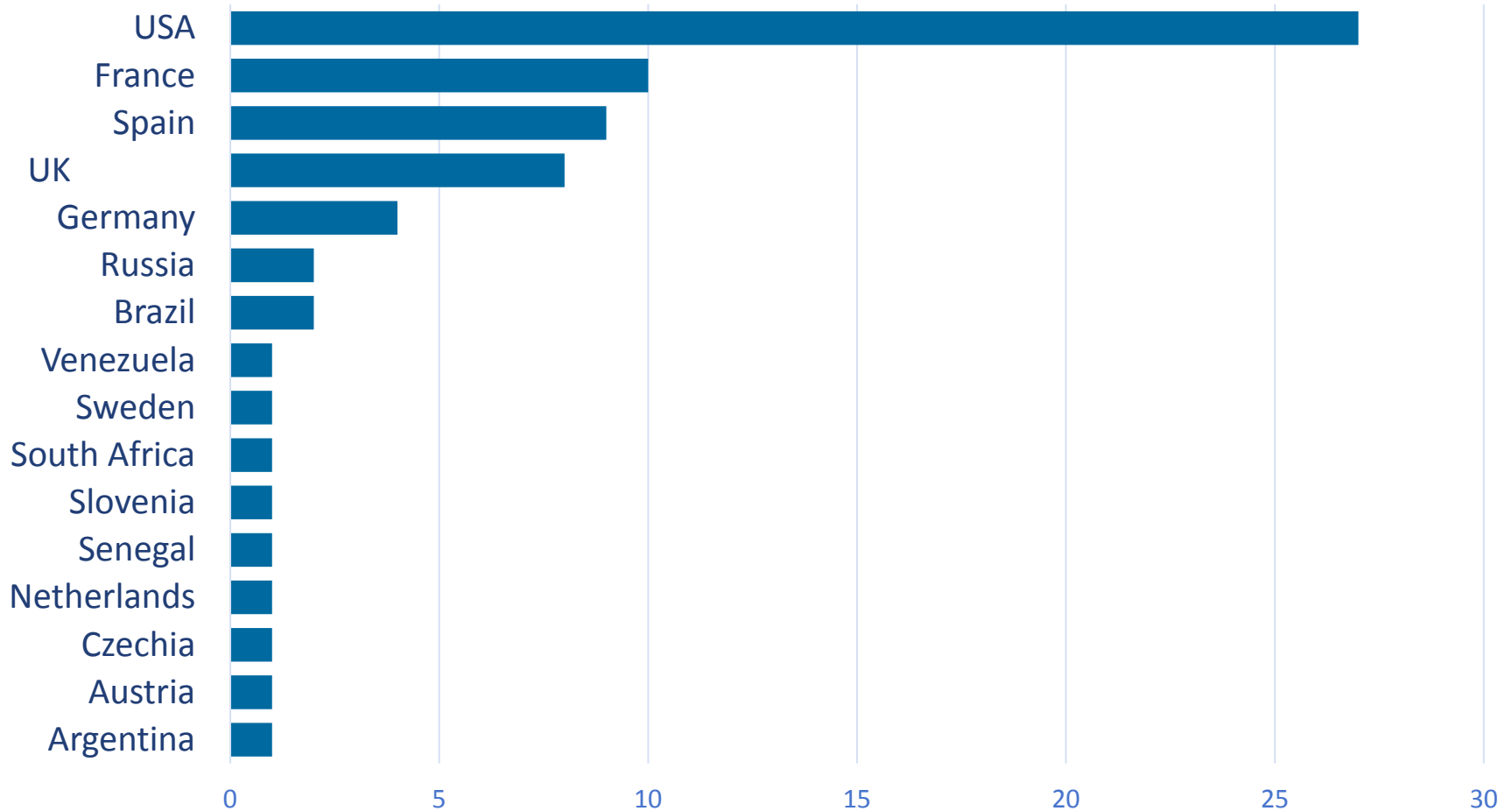
2003, Spain



2005, South Africa



Carmen films



Carmen nejen podle Bizeta (1968)

Jedno z prvních představení Studia Ypsilon zachycené pohledem režiséra Evalda Schorma (1968). Hrají: J. Schmid, M. Bílek, Z. Schmidová, K. Novák, J. Nováková, B. Maršík a další. Kamera V. Skalský



Opera francouzského skladatele G. Bizeta je pomocí jevištní metody Studia Ypsilon rozebrána „na šroubky“. Divák bude poučen o autorovi a především podrobně o ději opery, neboť herci jsou tu jakýmsi průvodci libretem. A chybět nebudou ani ukázky známých árií – Láska jak ptáče volné, divé... Treadore smělý...



Carmen nejen podle Bizeta (1968)



My argument

- The majority of film versions construct the death scene as a ritual performance in an enclosed and generally non-realist stage.
- Using Foucault's theory of heterotopia, I argue that the reason for this staging is to provide a segregated ritual space which retrospectively legitimizes the narrative as a performance of excessive sexualities.
- Paradoxically, it contains that excess by staging it as a performance.
- I argue that the role of voice in the narrative leads us to posit something that I call the heterotopic acoustic, located at the edge of the Otherness incorporated in heterotopic space.
- I propose that this edge, whereby Carmen manages to escape the containment proposed by the films, is metatopic.

2

The final scene

Nineteenth-century examples of a *venta* and hermitage



Requer le Dibujo G. P. de Villa - andi dirigio. Litho par Engel.
LOS LADRONES EN UNA VENTA | LES VOLEURS DANS UNE AUBERGE.
Paris, chez A. Basset, Roui des Italiens, n. Imp. Leconte, Estard et C^{ie} à Paris.

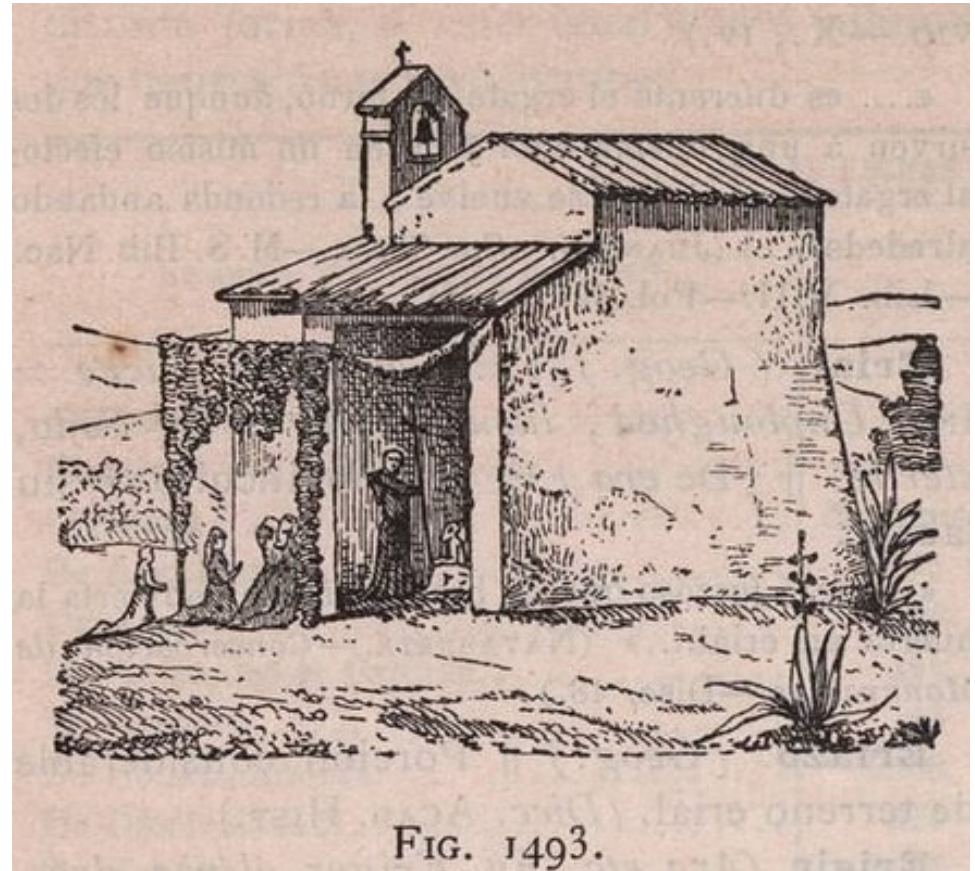
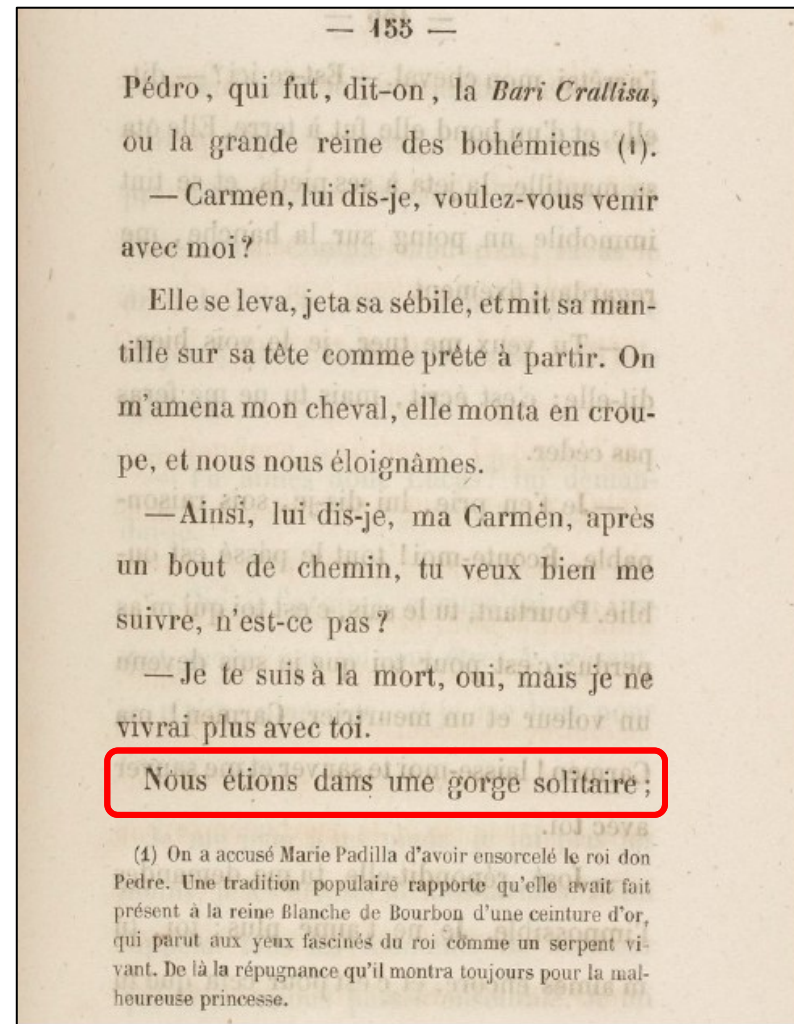
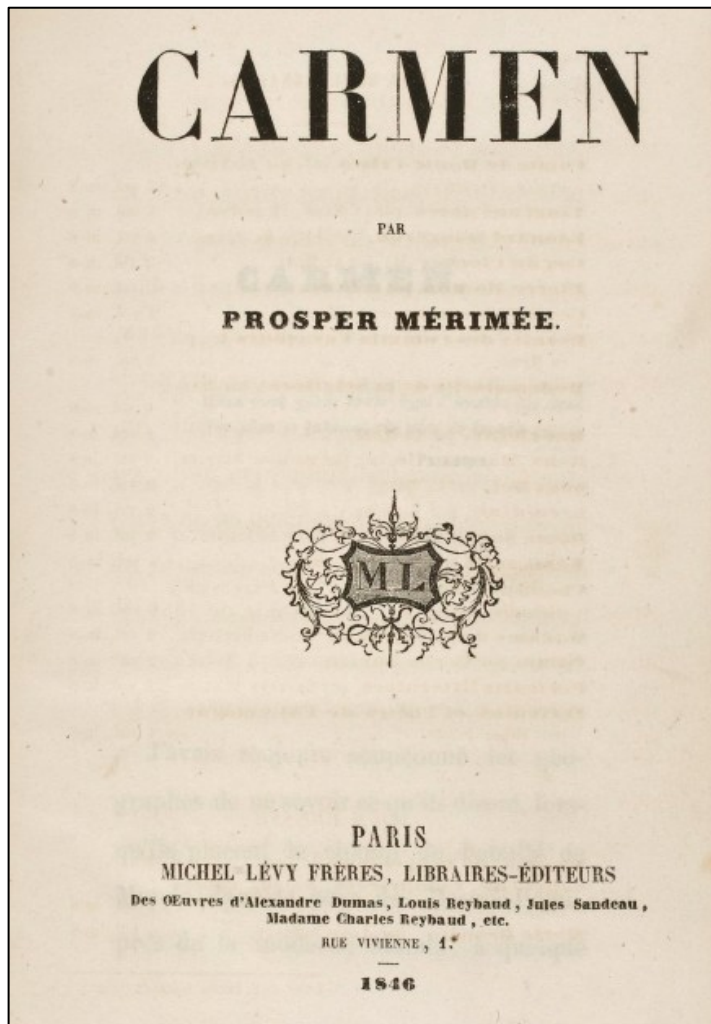


FIG. 1493.





La Plaza de Toros



Studies
In
French
Cinema



Raquel Meller, *Carmen* (Jacques Feyder, 1926)



Viviane Romance, *Carmen* (Christian-Jaque, 1945)



Jacques Feyder, 1926



Tina Aumont, *L'uomo, l'orgoglio, la vendetta* (Luigi Bazzoni, 1967)



Studies
In
French
Cinema

Luigi Bazzoni, *L'uomo, l'orgoglio, la vendetta* (1967)



Bizet's decor

‘A square in Seville (The walls of the old arena are in the background. The entrance to the ring is closed by a long curtain).’



Suggestions of the Plaza



DeMille with Geraldine Farrar (1915)



Lubitsch with Pola Negri (1918)



von Karajan with Grace Bumbry (1967)



Zeffirelli with Yelena Obraztsova (1978)



Peter Brook, *La Tragédie de Carmen* (1983)



Lotte Reiniger, *Gypsy Carmen* (1933)



Charlie Chaplin, *A Burlesque on Carmen* (1916)



Imperio Argentina and Sara Montiel

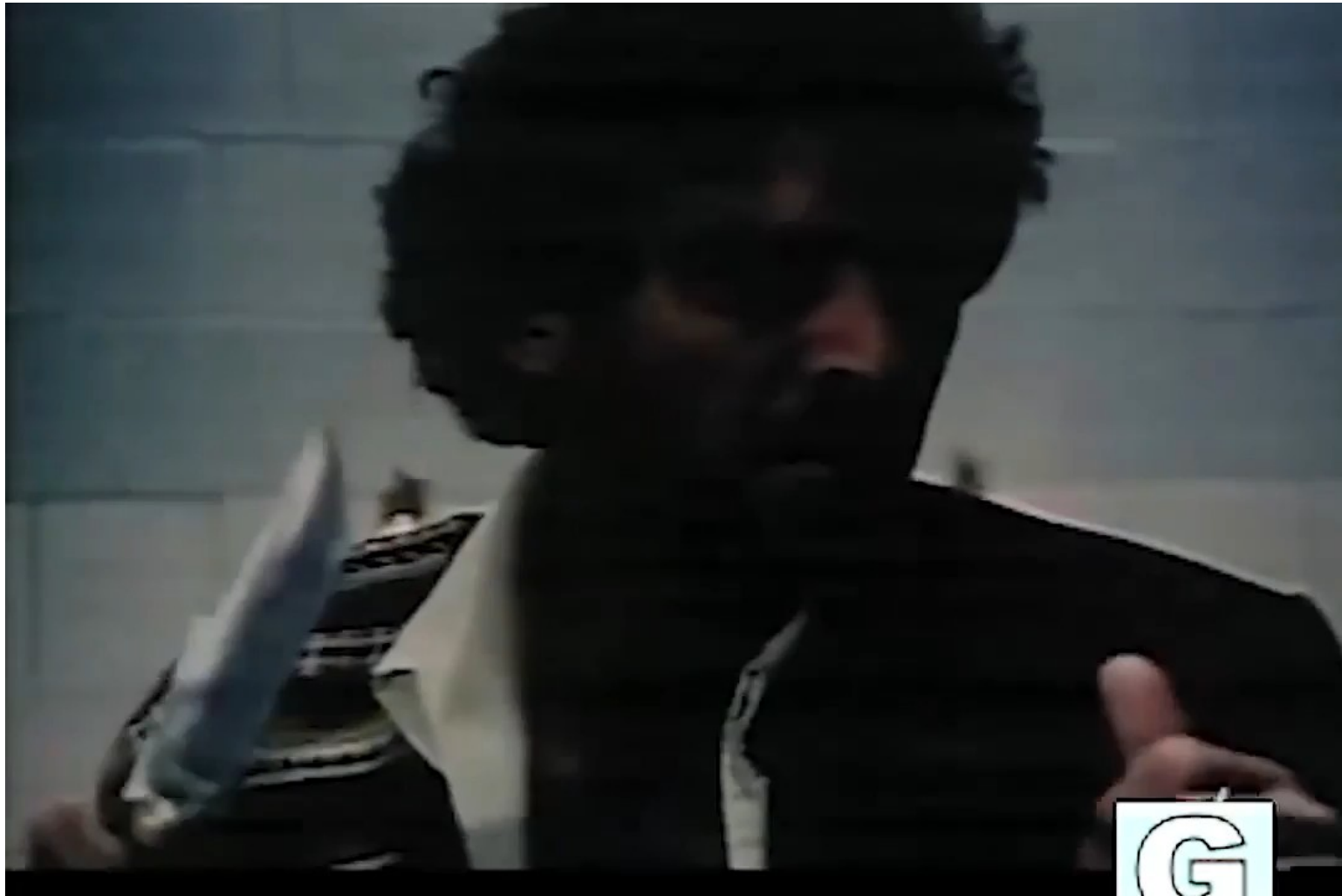
Carmen, la de Triana (Florián Rey, 1938) and *Carmen, la de Ronda* (Tulio Demicheli, 1959)



Elena Obraztsova, *Carmen* (Franco Zeffirelli, 1978)



Pamela Prati, *Carmen nue* (Alberto López, 1984)



Julia Migenes-Johnson, *Carmen* (Francesco Rosi, 1984)



3

Heterotopic space



Rita Hayworth, *The Loves of Carmen* (Charles Vidor, 1948)



Rita Hayworth, *The Loves of Carmen* (Charles Vidor, 1948)

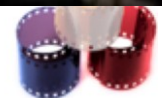


udies

ench
ema

Mark Dornford-May, *U-Carmen eKhayelitsha* (2005)





Beyoncé, *Carmen: A Hip-Opera* (Robert Townsend, 2001)



Dorothy Dandridge, *Carmen Jones* (Otto Preminger, 1954)

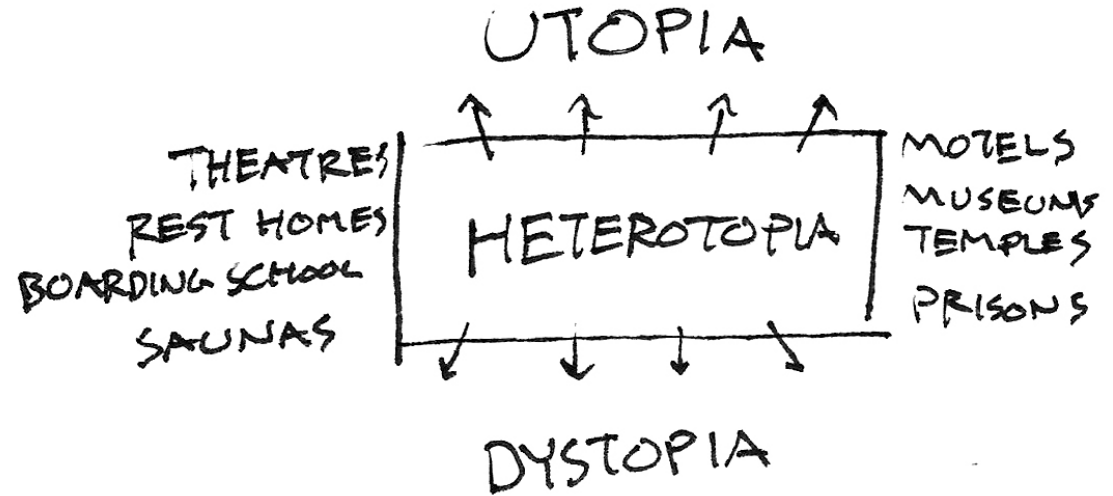
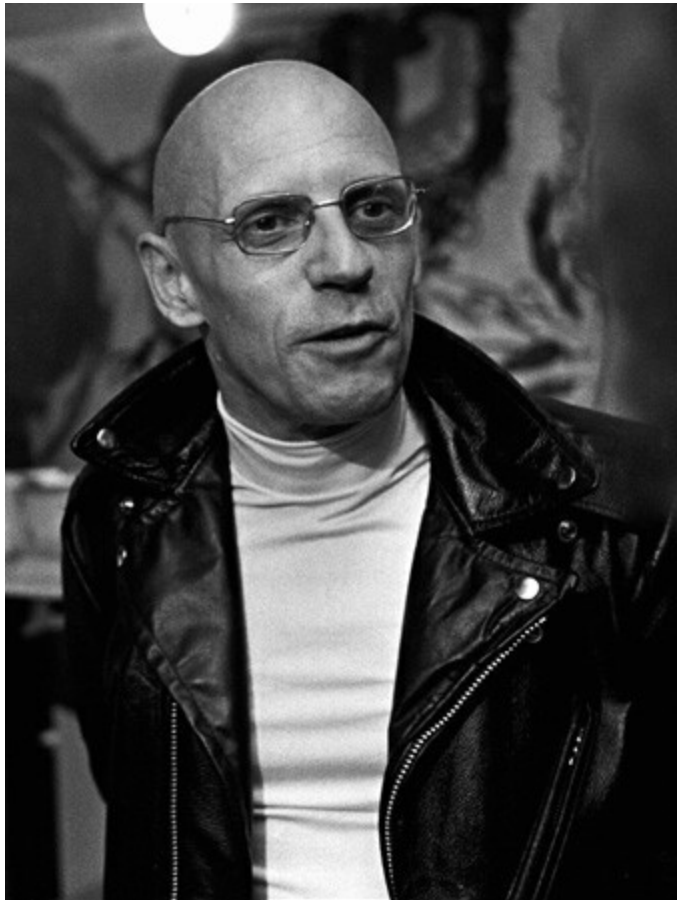


Laura del Sol, *Carmen* (Carlos Saura, 1983)



Heterotopia

Michel Foucault 1926–1984



Heterotopic spaces

‘Counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality’ (Foucault 1986: 24).

Six principles:

1. Deviance from the norm, e.g. psychiatric hospitals or prisons.
2. Displacement that amounts to ghettoization, e.g. cemeteries as places of death on the periphery of urban centres.
3. Bringing separate spaces together, such as the theatre or the cinema, where we see the evocation of a variety of spaces on stage or on screen.
4. Spaces where time is broken, e.g. the cemetery as a space that signals the loss of life.
5. Isolated spaces that are penetrable, e.g. spaces of ritual purification.
6. Spaces that contest and invert normal social spaces, e.g. the brothel, or in a broader sweep, the attempt to create perfect societies in the colonies.



4

From the heterotopic acoustic to the metatopic edge



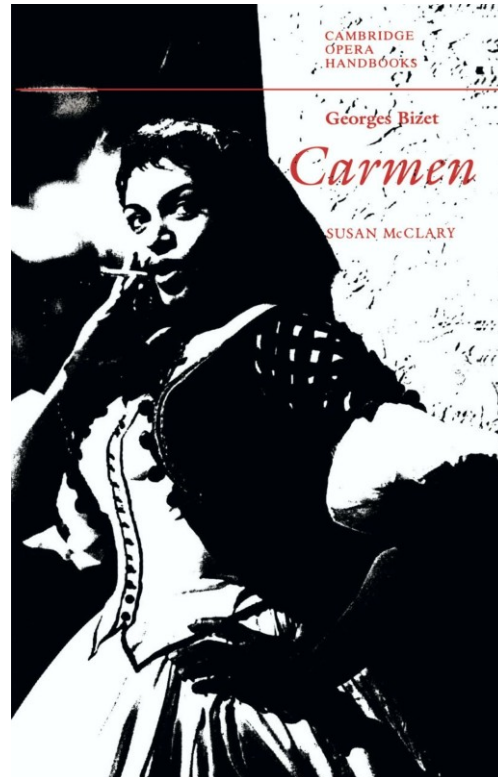
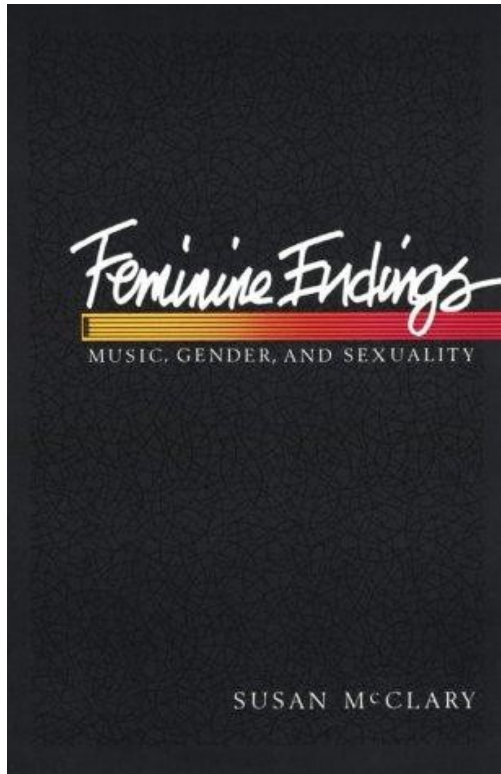
compression > expression

The meaning of 'Carmen' ('charm')

Dominique Maingueneau (1984), *Carmen: les racines d'un mythe*, Paris, Éditions du Sorbier.

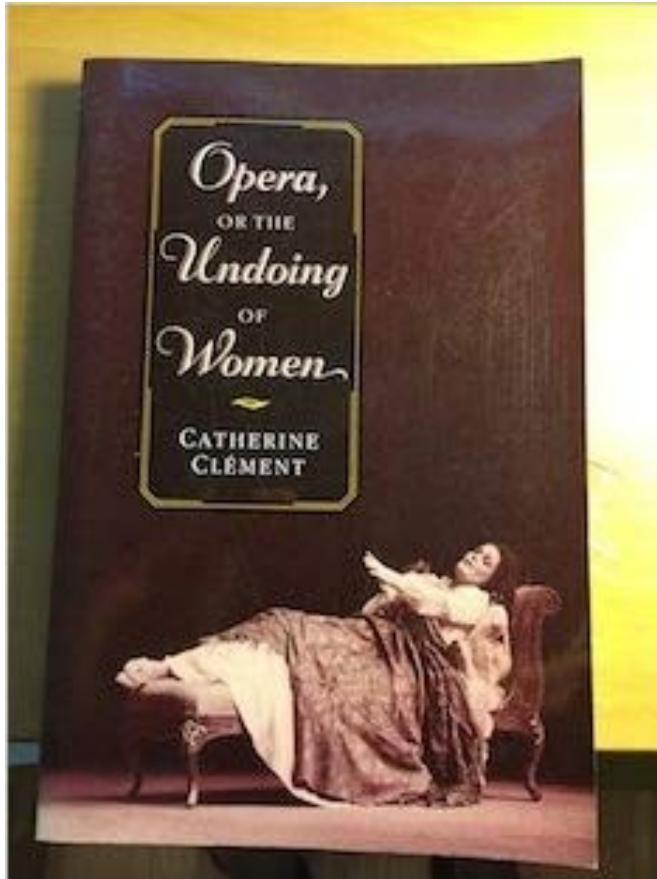


1999



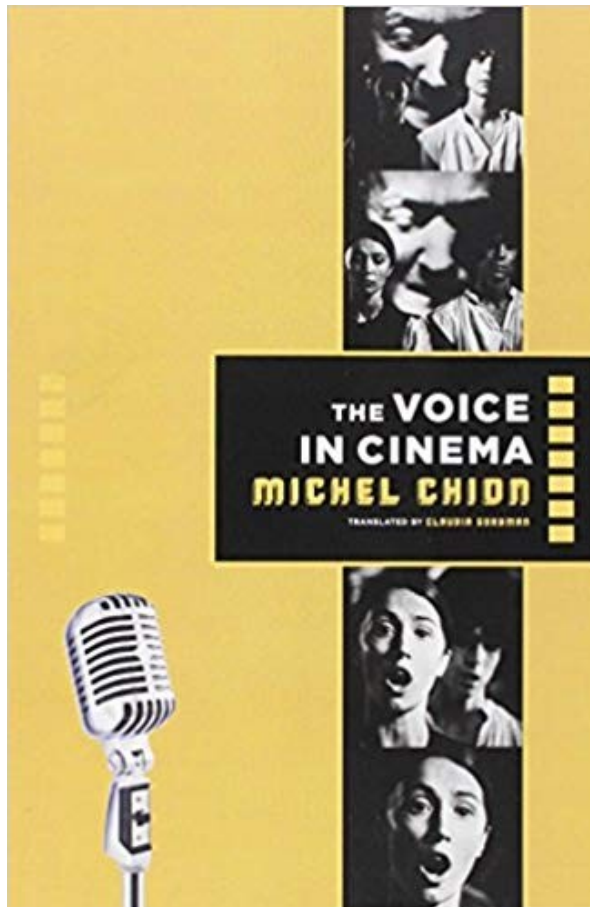
Catherine Clément

1989



Michel Chion

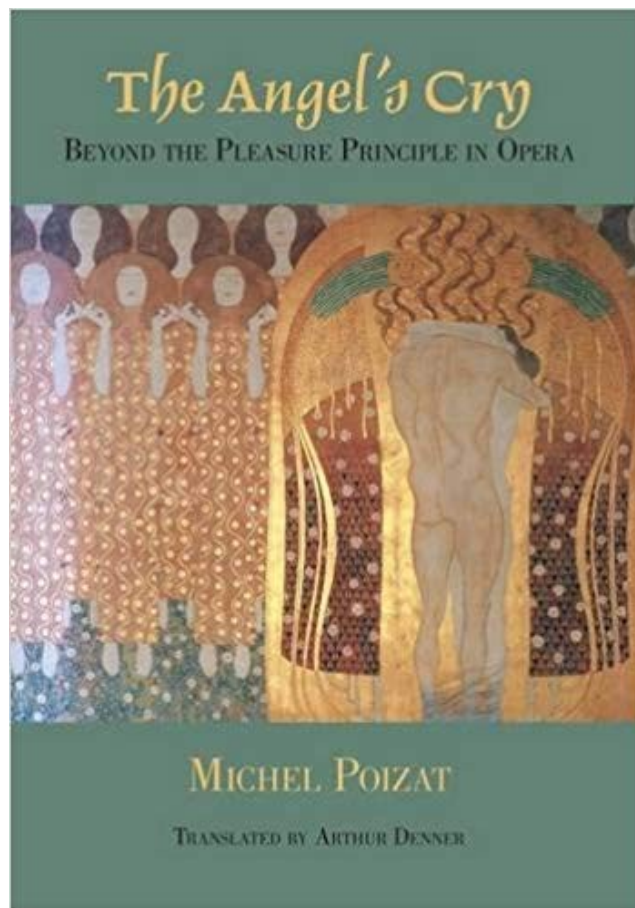
1982



‘The unthinkable inside the thought, of the indeterminate inside the spoken, of unrepresentability inside representation’, a kind of ‘absolute sonority’, which Chion likens to a black hole. He suggests that the black hole is that of female *jouissance*, unrepresentable for the male, redefining the black hole as something that resembles the dissolution of identity. The woman’s cry ‘Has to do with limitlessness. The scream gobbles up everything into itself – it is centripetal and fascinating [...]. The screaming point is where speech is suddenly extinct, a black hole, the exit of being’.

Michel Poizat

1986

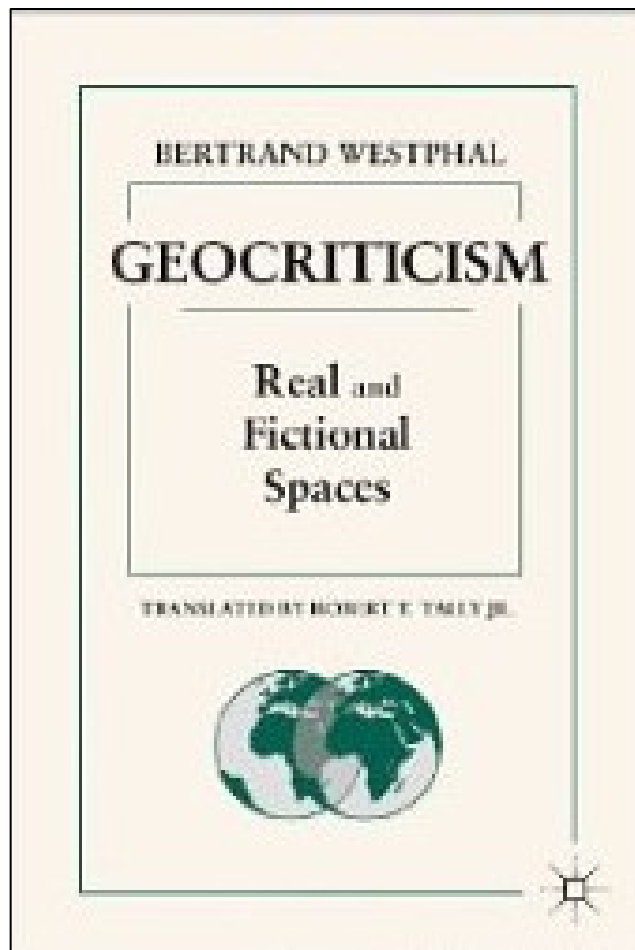


It is with such instants that we are concerned, instants when singing [...] presents itself as singing, as pure music free of all ties to speech; singing that literally destroys speech in favour of a purely musical melody that develops little by little until it verges on the cry. In such instants, when language disappears and is gradually superseded by the cry, and emotion arises which can be expressed only by the eruption of the sob that signals absolute loss; finally a point is reached where the listener himself is stripped of all possibility of speech.



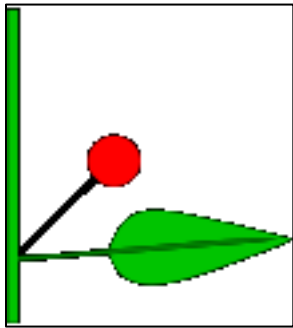
Metatopia in social science

Bertrand Westphal, *Geocriticism: Real and Fictional Spaces* (London: Palgrave Macmillan, 2011)

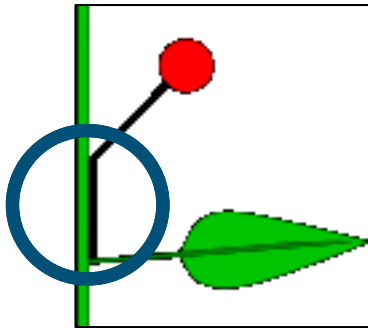


‘Place the possible world created in the narrative in a future phase of the real world today.’

Inflorescence with displacement of organs



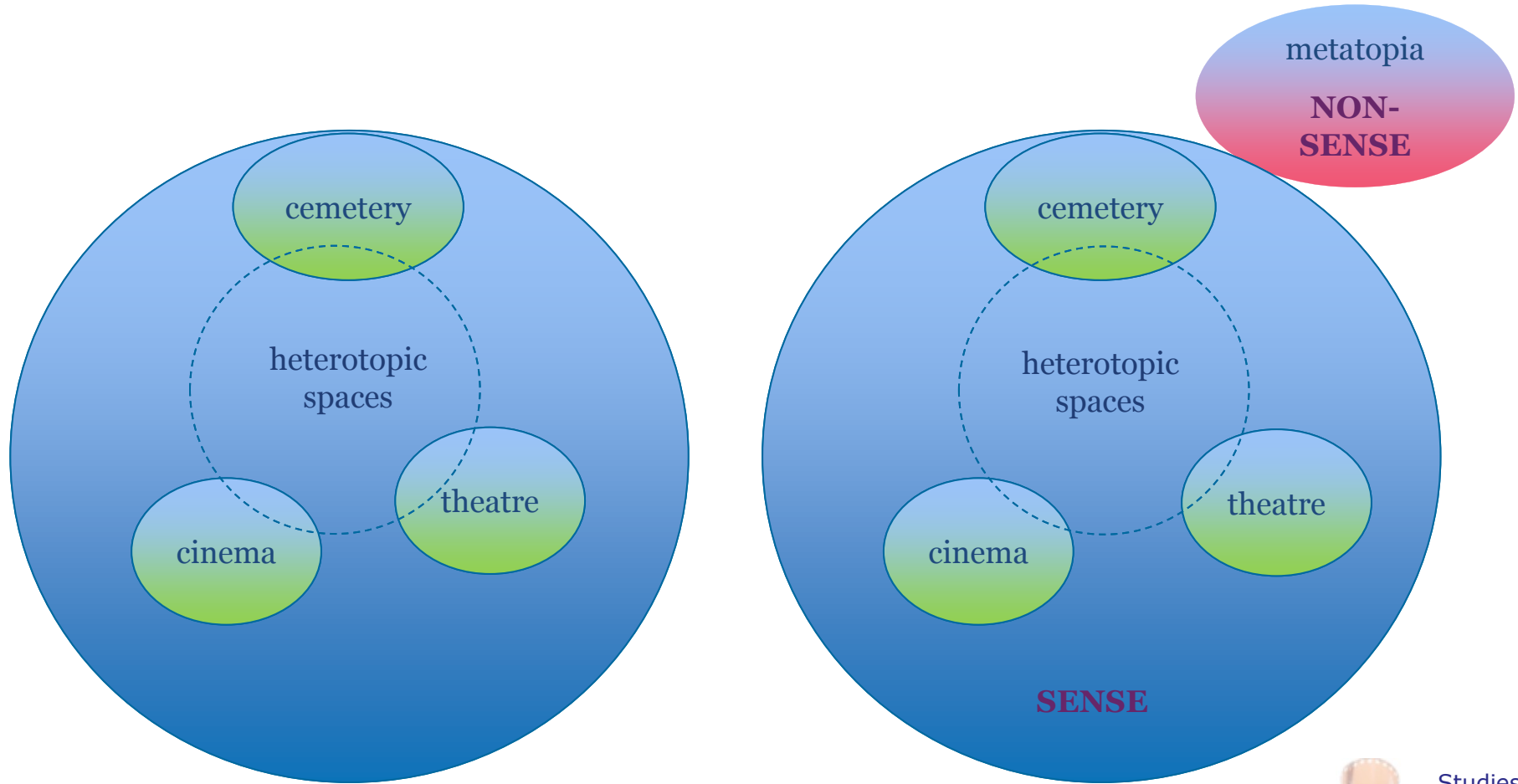
Normal



Abnormal/displaced



From heterotopia to metatopia



The End