

"Carmen": the dialogueness of literary structures of the short novel by P. Merimee and a lyrical cycle by A. Blok

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Abstract. The article deals with the dialogueness of literary structures of the short novel "Carmen" by P. Merimee and a lyrical cycle "Carmen" by A. Blok: a comparative analysis of conceptually-thematic and literary structures of the texts is carried out. The peculiarities of themes and problematics are described, the distinctive features of narrative organization and composition structure are characterized, the specificity of chronotopous, the use of landscape and interior sketching is determined, paratextual and paralinguistic means, used by the author, are named. [Izmailova M.A., Garanina E.P., Tokatova L.E. "Carmen": the dialogueness of literary structures of the short novel by P. Merimee and a lyrical cycle by A. Blok. *Life Sci J* 2014;11(11):297-302] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 46

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Introduction

The dialogueness of literary structures presents a dialogic interaction of texts, or the text property to have the connections-links with each other [1-2]. Such dialogic (intratextual) structures can be observed in a peculiar "cross-talk" of the works by A. Blok [3] and P. Merimee [4]. An appeal to the "eternal image" allows the authors expressing the cultural constants, simultaneously translating the values of ethnic groups and reflecting the intercultural peculiarities, what is typical of the literature masterpieces.

Main part

The dialogueness of literary structures of the short novel by P. Merimee and a lyrical cycle by A. Blok, in the development of Carmen image, is mainly shown at the level of themes (love, passion) and some plot elements.

1. Themes. A short novel covers the following themes: historical (a battle at Moundou, Candilekho street in Seville, the king don Pedro), ethnographic (everyday life, customs, language of Gipsy; the pronunciation of the Basque and the Andalusian; Gudalquivirsky bathers), social (successful social classes and thieves, robbers), love (passion and treason), ethnic (freedom, belief, crime, punishment). Y.B. Vipper mentions that the topic of nation, as a guardian of vital power, nation as a bearer of high ethic ideals, plays a significant role in the creative work of P. Merimee in 1830-1840 [5]. In the consciousness of people's representatives, there are the moral virtues, lost by bourgeois: integrity of character, passion of spirit, internal independence (Carmen, Jose). Depicting the noble, heroic traits of simple people sympathetically, the novelist did not conceal the drawbacks of their consciousness,

generated by the surrounding underdevelopment and poverty.

The creative work of A.A. Blok is very melodious: the lyrical cycle "Carmen" is inspired by the opera of J. Bise. Carmen means a song, the name is assonant to the word "carmine" (purple color); it is significant for understanding of the symbolic essence of the hero's name and image. The favorite poet's idea about love and creativity, as joy-suffering, sounds in "Carmen" in a single "melody". Musicality in the cycle is a basis for other topics and motives: the associations with the opera allow hearing the main. The theme of the cycle is varied: the expectation of love, love and jealousy, treason and adoration, flurry of soul, awakening on nature and soul, suffering and joy, life and death, life and stage, creativity, poetry, music, dance, reminiscence of love, faith, music, freedom, devotion; the "dramatic", "Gipsy" and "Spanish" topics sound in 10 poems.

2. Problematic. With some similarity in the themes of lyrical and epic pieces, the problematics is solved in different ways.

The short novel shows the impossibility of another way in solving the love conflict of two strong and passionate natures, which cannot be unfaithful to them and live in another way. A tragic collision of Carmen and Jose occurs not only due to differences in character, it is a collision of two mentalities (Jose is a Basque, Carmen is a Gipsy) with different perception of debt, honor and marriage fidelity. The concept of freedom is in the center of Gipsy's consciousness (the heroin told that she "would always be free"), it is a key notion for them (Jose, above the murdered, accuses "cales" in such upbringing of Carmen). The author does not take any side: this does not refer to personalities, it is a case of nations; it is a social problem of the short novel.

There are also the ethic problems: the selection of way, freedom of will and freedom in love, a right in life and murder.

The cycle "Carmen" is a chapter of Blok's "verse novel", the origin of drama in soul is inside this "love short novel". The poems of the cycle are placed not in the chronology of their creation, but in special dramatic order: the poet described his thoughts, feelings, dreams. The cycle problematics is very "Blok's" and universal at the same time: love pain and happiness, continuity of poet's life and creative work, entwinement of real life and dreams, freedom and love, suffering, inconstancy and reminiscence of past. It is a sample of "synthetism" of poetic thinking: universal, earth-general, human and private-personal presented in 10 short poems in significant images. The way of the humanity is understood in the light of inner topic - everlasting development of the world: the grief of losses pulls to the joy of opening, then, to the realization, that the full happiness cannot be achieved, and then to the search again [6].

3. Plot. There are two plot lines in the short novel: a narrative line (the narrator-scientist and ordinary person) and Jose's line (Carmen also tells about her life in prison before death, at that, Navarro briefly formulates the essence of his love story in one phrase).

The author leads his characters through definite situations several times, thus creating the dynamics and characterizes the heroes fully. There are three meetings of the narrator with Jose (in the gorge, in Carmen's flat and in prison). The return of the narrator to Cordova in several months, the second visit to the monastery and the second meeting with monks. Gadalquivirsky bathers are described twice - the narrator's observations before meeting with Carmen and Jose on duty. Carmen changes the beloved twice (Jose - Luis) and husbands-rum (Crooked and Jose). The murder because of jealousy is vividly described thrice: Jose kills the military man, Crooked and Carmen.

The sources are originally reflected in the cycle: the short novel by P. Merimee, the opera and real biographic situation, providing the interaction of epic and lyrical origins and plot lines. Pre-Blok's interpretation of "Carmen" (P. Merimee, G. Bizet), "the connection of this image with the poetic worldview of the poet" and real events "constitute the anecdotal situation, to be more precise - what was managed to be reconstructed in it, implemented in plot variations of A. Blok" [7].

The plot of the cycle is interestingly described in the article of A.G. Kulik [8], the main provisions of which we will mention below. The cycle is opened by the poem-prologue "How the

ocean changes the color..."; it also contains the draft of the lyrical plot, which will be further developed, will become overgrown with the system of epic signs, feelings and emotions. The first poem sets a special, solemn and grave tone, characterizing the cycle of A. Blok and making it emotionally specific.

The cycle's frame is an epic plot, creating the illusion of events (there is no event line in the cycle) and presenting a basis for the lyrical plot development. A cultural layer, connected with Carmen's name, is presented in the scenes from opera, details of decorations, quotations from clavier, names of the characters (Jose, Escamillo, Tsuniga, Lillas-Pasty).

The epic plot is reconstructed in the cycle, starting from the first act of the opera. There is mentioned a scene of Tsuniga chiromancy, which was absent in the short novel and was introduced to the staging by the theatre of Music drama. Not the short novel ("*I divert attention from the book...*"), but a stage play causes the excitement of the lyrical hero and attracts attention: the opera's plot is traced in the cycle schematically act by act. In the fifth and sixth poems, the second and fourth acts are given - the Gipsy dance in tavern, the decorations of the Lillas-Pasty tavern, the couplets of toreador, the murder of Carmen and death of Jose. The quotation from the Jose's aria in the poem "The sullen gaze of colorless eyes..." speaks about the termination of the epic plot line.

The emotional culmination of the cycle is a poem, dating back to the real meeting of A.A. Blok and L.A. Delmas, taking place in the theatre of Musical drama in March of 1914. That is why the "phenomenon" is a key word for the lyrical plot: all events of the cycle are put together by the time of Carmen appearance; it is the only real event of the cycle (the rest is on the stage, in the opera). There are two plans in the poem - the stage and the pit stalls. The action takes place simultaneously, but the opera's final is on the stage (4th act) and the beginning of another plot - the meeting with the beloved-Carmen - is in the pit stalls. All, from what the cycle emerges, is the appearance, meeting, glance, impression from the image, overlapped by the epic tradition.

Blok throws together the old and the new, epic and lyrical plots interpenetrate: the tradition and the foreign plot are used to open another new chapter in the "versed novel" [8].

4. Composition. The structure of two literary pieces is different due to genre specificity: four chapters in the short novel, the first and the last are the historical and ethnographical essays, the dynamic narration of the novel is in the middle; there are ten poems in the cycle, the first is a prologue, then there is a ternary union. A short novel is preceded by the epigraph; the cycle has a

devotion to the actress L.A. Delmas.

The short novel text by P. Merimee is opened by the epigraph, written in Latin, from the compositions of the late Greek poet of the V century Pallad Alexandriysky; the same as the name of the main heroin, put to the title, it makes definite accents in the short novel, where the composition is aimed at "hiding" the author's "I".

The text is divided into 4 sub-chapters: the first and the fourth are the historical-ethnographical investigations of the narrator, externally not very much connected with the action of the main part, the second part presents the introduction, the third sub-chapter presents a tragic denouement. The piece is built on the contrast between the commonness, ordinariness of reality, emerging in the essay - the framework of the short novel - and dramatism, unusualness of events of the short novel itself. The composition is based on the contrast (Europeans - Gipsy, the narrator - the robber, freedom - bondage). The composition is aimed at "putting off" the romantic effects: it starts with the reasoning of the scientist-narrator on a historical topic and ends with the small ethnic excursus (the whole sub-chapter presents a treatise about the language and customs of Spanish Gipsy). A neutral part of the beginning and end accentuates the passion and strain of the main parts, necessitates treating them critically. This device demonstrates the unequalled depth of psychological analysis, thus, the everlasting human drama is described without melodramatic effects and false pathos.

The writer is not limited by the depiction of culmination moment in the conflict; he reproduces its prehistory (a Jose's story about his fate, his life in the gang is given in details), presents compact, but saturated with vital material, characteristics of heroes (the guide Antonio, the venta's mistress).

The writer paid much attention to the frame (the beginning is an essay about the battle at Munda, the end is a whole sub-chapter about Gipsy's life) and to the narrator's image, to the ways of its introducing to the narration. All situations are given from several positions (viewed by the European narrator and local people), thus, a many-sided evaluation is created (the guide and the narrator about the robber; in the bunkhouse: the relations of the mistress and the guide, and the narrator himself), the author's position sounds in the collision: we get to know about the personage through the perceptions of another heroes; the characteristics, given by different heroes, overlap and create the integral image.

The hidden irony plays a great role in the short novel (the narrator's image, his reflections about the Gipsy's history after the story about tragedy).

To characterize the composition of the A.A. Blok's "Carmen" cycle, the history of its creation, presented in the article of E. Etkind, is meaningful [9]. The poems of the cycle are written within a week, from 24 to 31 of March in 1914, two poems were written before (on March 14 and 18). It was published for the first time in the magazine "The Love of Three Oranges" (1914), excluding two first poems, published in the "Writers' Diaries" (1914).

When compiling a cycle, A.A. Blok took a poem "How the Ocean Changes the Color" from the rough copies, roughed out in summer of 1908, and transforming it, made an introduction for the cycle. Writing the first poem "The Snow Spring Roars...", he created two more poems, which were to precede, a week after (on March 28). Initially, the cycle was published without them, only after the final finishing (on April 8), they were put to the beginning. Then the poet displaced all poems, apart from the last one, in accordance with the requirements of composition and plot. Placing the poems inside the cycle, the author did not remove the dates, and the reader has a possibility to double read, when the chronology of events illustrates the episode of the poet's biography (the composition destroys the chronograph).

There are several distinguished parts in the cycle, creating the mini-cycle, complete internally and simultaneously correlating with the stylistic coloring. The cycle is divided into Prologue (Overture) and 3 parts of 3 poems each (the favorite A.A. Blok's triple composition).

The sense bearing and emotional center of the composition, a poem "Sullen gaze of colorless eyes", is formed differently: it is the longest poem (38 lines) with special colloquial intonation (the prosaic style, contradicted to the majority of texts); it is the only one, which does not have a strophic organization, it has free order of rhyming endings, thus, intensifying the passionate monologue, pouring the stream of consciousness of a man, captured by the power of feelings and music.

The last poem takes up the topic of Overture with "cosmism", it repeats the first one, written in quatrains of iambic hexameter with crossed rhyming, melodically; the compositional ring is created in this way.

Each of three parts presents a narrative-spatial expansion by the end - from reality to fantasy. The first part is expanded from the evening, morning and day, from reading a book and sparkling row of teeth - from specificity of different type - up to dopey non-spatial love; the second part is expanded from the specificity on stage and in the pit stalls up to imaginative space of Russia; the third part is expanded from the material details, surrounding the Gipsy Carmen (the guitar, tambourine, deep voice,

hands, perfume, sparkling white teeth) up to inner infinite, musical-cosmic basis of the universe [8].

5. Chronotopos. A chronotopos, reproducing the image of spatial-temporal worldview (the imaginative time and imaginative space are not identical to the real ones, the essence lies in the conventional images of time and space), organizes the piece on a compositional level [10-13]. M.M. Bakhtin wrote: "The chronotopos in literature has a significant genre meaning. It can be said directly, that genre and genre varieties are determined by the chronotopos, at that, time is the fundamental principle in literature in the chronotopos. A chronotopos, as a formally substantive category, also determines (significantly) the image of the person in literature; this image is always significantly chronotopical" [14].

In the beginning of the short novel, the historical investigations of the narrator (a battle at Moundou) are described; the address to Caesar is made from the contemporaneity. The time in the short novel correlates with the historical one (Jose mentions the names of Spanish commanders of the period of the Napoleon War and Spanish Revolution, saying, that he played ball with the brother of one of them; it means, that he tells about the 1840 of the XIX century). There are time shifts in the text: in the beginning, the narrator tells about several months of travel about Spain in chronological order; then the story of Navarro about the life before and after meeting with Carmen is given retrospectively.

The region is given precisely: Spain, Seville, the neighborhood of Mantilla, Cordoba, Guadalquivir; gorge, forest. "Exoticism, fantasy and mythology of Merimee are always precisely associated with the geographical space and invariably colored into clear tints couleur locale. <...> The exquisiteness is achieved by the fact, that the literary geography of Merimee is consistently reflected in the intersection of two languages: the one of the foreign European observer (Frenchman) and the one of that, who sees with the eyes of bearers of very different viewpoints, destroying the bases of rationalism of European culture. The acuteness of Merimee's position lies in his emphatic impartiality <...>. The one that sounds like a fantasy and superstition for the European personage turns out to be the natural truth for the opposite heroes, brought up by the cultures of different European sides. There are no "enlightenment", "prejudices" for Merimee, but there is the peculiarity of different cultural psychologies, which he describes with the objectiveness of foreign observer" [15].

The A. Blok's cycle is a blend of temporal and spatial plans, even within one poem: Russia (St. Petersburg, motherland) - Spain (a tavern of Lillas-

Pastya), the reality (here; in the pit stalls) - the stage (there); the contemporaneity (March, 1914) - the history (the opera of G. Bizet), and timeless frames of lyrics; the evening, the sunset, the night, the mourning. The chronotopos of the lyrical text is subjective and is subject to the logics of feelings, the development of soulful drama.

The time in lyrical cycle is not correlated with the historical (it is possible to specify the chronological frameworks only based on the dates of poems creation), it is the psychological time of the lyrical hero; it is frequently the present (the event, disturbing the lyrical hero at present), taking place in parallel in different plot lines (at the stage and in life: the actions, the personages of the opera and the events in the life of lyrical hero). The lyrics shows a strong dislike for geographical names and proper names, that is why the proper names, mentioned by the author (Carmen, Tsuniga, Eskamilio), and geographical places (the tavern of Lillas-Pastya) get the special meaning; it is the intratextual cultural layer, connected with the name of Carmen (the scenes from the opera, details of decorations, quotations from the clavier, the names of personages). A.G. Kulik mentions [6], that it is these intratextual references, that provide fulfilling the function of so-called cycle's frame for the well-known epic plot, creating the illusion of events (there is no event line in the cycle) and presenting a basis for the lyrical plot development.

The beginning of the cycle is out the locality, it is nature; the key moment of the prologue is accentuated: "Before Carmensita came". Then, there are provided the details, pointing to the spring in the Petersburg (ice, melted snow, willow) and temporal frames of the meeting expectation (till the sunset). The coordinates are named; to interpret them, it is necessary to know the facts from the author's biography (the window at the last storey); the details of the staging of G. Bizet's opera (the night tavern of Lillas-Pastya; "*the night is the pit stalls*"). Then, there appear the unreal time and space (the abyss of years and days; the happy shore, the paradise). In final, there is the cosmos, immeasurability of time and space, overrun everything (*fusion of worlds, another constellations*).

6. Landscape and interior. Apart from spatial-temporal parameters of these pieces, it is necessary to mention such chronotopically significant compositional elements, as the landscape and interior.

Dynamism, dramatism and intensity of action condition not frequent use of descriptions in that part of the short novel, where the action and conflict climax are in the center of attention. The landscapes are introduced on the part of the narrator,

who creates the color vary rationally without emotions, as a real scientist-ethnographer, providing the clarifications and references (for instance, about the name of Candilecho street in Seville, where is the stone bust of the king don Pedro), in order to comment definite situations. Merimee also depicts the interior in details, what is required to clarify the situation and to describe people's everyday life. The landscape and the interior in the short novel present the background, whereon the dramatic plot is being developed, at that, the calm tone of the narrator - the French scientist - contrasts with rapid development of passions, described in the text.

The nature and the cosmos, as is typical of A.A. Blok's creative work, are the full heroes of the piece, it is the environment, where the lyrical heroes live, the state of soul is determined in this way (the prologue, the poems 1, 2, 6). The image of nature in the cycle is created by separate landscape details, which allow specifying the place and time of action, to tie the lyrical plot with the real geographical space and time (March in Petersburg) [9]. On the other hand, the landscape is full of natural images and details, which not so much correlate with the real geographical space, as bear the symbolic and psychological character. The cycle starts in this way: the ocean has the direct relationship neither to the opera events, nor the Petersburg events of the cycle, but symbolizes the special state of lyrical hero, before Carmen comes. The images of fluid elements (water, whirl, windstorm), the images with the semantics of light, flame, shine, burning (light, thunderstorm, moon, sunset dawn), typical of A. Blok's creative work, correlate with the image of passion [8]. The power of nature, music and passion in this cycle merge together.

The elements of interior in the cycle are given three times and specified with significant details only punctually. In the first case, it is the connection to the short novel (*near the grey walls of Night tavern of Lillac-Pasty*), in the second case - the real events from life and a symbol of love expectation (a window at the last storey, burning till dawn), in the third case - pointing at the circumstances of the first meeting (the pit stalls, the night - the stage, the lamp light). Such fragmentary use of interior sketches is typical of the lyrical genres, aimed at depiction of soul motions.

7. Paratextual and paralinguistic means.

The authors use the paratextual means: the short novel by P. Merimee has the epigraph from the antique text, A.A. Blok's cycle has a devotion, the dates of poems creation are given. The paralinguistic means are also used (geographic means of emphasizing). The quotations from the opera, the

short story and the reference moments of the lyrical plot (separate words), as well as the prologue, are given in italics. There are also the phrases in the short novel, written in Latin (the epigraph, the names of some texts, the proverbs, the indication of sounds), the dialect and slang words are emphasized, there are also the references-notes; numeration (Arabic numerals) are used to divide the text into sub-chapters and to indicate the sequence of parts.

Conclusions

The short novel by P. Merimee and a lyrical cycle by A.A. Blok, in virtue of generic and genre specificity, are characterized by a number of compositional and plot peculiarities; at some commonness of themes, the authors' positions are different at the level of problematics. There are several plot lines and "a multilayered" conflict in the short novel and the cycle; all this was reflected in the specificity of composition and a system of devices of artistic expression. The chronotopous is clearly specified in the short novel (as the narrator is the scientist-historian), and it is traced just in dashed lines in the cycle (the precision is only in the dating of poems writing, the rest is only through the details). The narrator in the short novel names definite time and place of action, depicts colorful images of everyday life, providing the ethnographical and historical background on the occasion. A lyrical genre does not presuppose such clear and thorough development of the chronotopous, temporal and spatial frameworks of the lyrical hero's life, which have the intersection with the poet's biography, are given in dashed lines.

The pieces are characterized by the dialoguiness of structures: intratextual references in the lyrical cycle of A. Blok connect it with the short novel of P. Merimee and the opera of G. Bizet, composed on its basis; these texts simultaneously make their contribution to the development of "the eternal image" of Carmen, creating new conceptual stages, becoming a part of World Art.

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