



PROGRAMME

Friday 11 Feb 2011

13h00 13h30 *Registration*

13h30 13h45 *Welcome*

13h45 15h45 **PANEL 1: Operatic Incarnations**
Chair: Prof René Weis (English, UCL)

Jean Andrews (Modern Languages & Culture, Nottingham)
Bizet's Carmen in the Noughties

Esther Pujolràs Noguer

Delphine Mordey (Music, Cambridge)
Carmen and the Commune

Raphaël Lambert

Richard Langham Smith (RCM)
The English other in Carmen: Mérimée, Halévy and Bizet

Samuel Llano

15h45 16h15 *Coffee Break*

16h15 17h45 **PANEL 2: the Spanish/French imaginary**
Chair: Dr Maria del Pilar Blanco (Spanish & Latin America Studies, UCL)

Samuel Llano (Hispanic Studies, Birmingham)
Domesticating Difference: Carmen and the 'French' canon in the 1920s
Richard Langham Smith

Esther Pujolràs Noguer (English, Barcelona)
Carmen somos todas: From Exotic Other to Female Subject – Carmen in the Spanish Imaginary

Neda Atanasoski

Evening event

19h30

CARMEN STAGED, The Bloomsbury Theatre

Saturday 12 Feb 2011

10h00 12h00 **PANEL 3: Politics and Race**

Chair: *Kitte Wagner (Nørrebro Teater)*

Neda Atanasoski (Feminist Studies, Digital Arts & New Media,
UC Santa Cruz)

Cold War Carmen and the Politics of Racial Integration

Kimberly Brown

Serena Guarracino (American, Cultural and Linguistic Studies,
Naples 'L'Orientale')

Fade to Black: the Ethnographic Gaze and the Postcolonial Ear in U-Carmen

Celine Frigau

Mi Zhou (Mellon Programme, UCL)

Dangerous influences: song and politics in A Wild Wild Rose

Jean Andrews

12h00 13h00 Lunch

13h00 15h00 **PANEL 4: Migratory Carmen**

Chair: *Dr Sophie Mayer (English, King's College London)*

Celine Frigau (Arts and Music, Evry)

What remains of the Brazilian Carmen? Reflections on the appearance and disappearance of Augusto Boal's sambópera

Serena Guarracino

Raphaël Lambert (Literature and Linguistics, Tsukuba)

From Opéra Comique's to MTV's Carmen: A Mediascopy

Delphine Mordey

Mari Maasilta (Centre for Research on Ethnic Relations and
Nationalism, Helsinki)

Karmen as a hybrid and multigeneric transnational film

Jennifer Wilks

15h00 15h30 Coffee break

15h30 16h45 **PANEL 5: The Feminine Ideal**

Chair: *Susanne Dietz (artist)*

Kimberly Brown (Africana Studies, Texas A&M)

'Dat's Love': Black Female Sexual Decolonization and Filmic Migrations of the 'Carmen' Figure

Mari Maasilta

Jennifer Wilks (English, Texas)

Femme à part, femme idéale: Race, Gender, and Feminine Ideals in Carmen Jones and U-Carmen eKhayelitsha

Mi Zhou

16h45 17h00 Conclusion

17h00 20h00 Conference Dinner at Norfolk Arms

20h00 CENTRIFUGE: CARMEN SAMPLED, The Bloomsbury Theatre

Abstracts

Jean ANDREWS | U of Nottingham, School of Modern Languages and Culture
Bizet's Carmen in the Noughties

This paper will offer a consideration of two major British productions of Bizet's *Carmen* from the first decade of the 21st century: David McVicar's 2003 Glyndebourne production with Anne-Sophie Von Otter in the title role, and Francesca Zambello's 2008 Covent Garden *Carmen* with Anna Caterina Antonacci as the heroine. Piero Faggioni's 1980 Paris Opera production with Teresa Berganza as *Carmen* will be invoked as a point of comparison in the discussion. The focus will be on the ways in which these international collaborative projects represent the 'Spanishness' of *Carmen*, with Teresa Berganza's own Spanish identity and her very definite opinions as to how *Carmen* should be portrayed on the operatic stage used as a frame of reference.

Neda ATANASOSKI | U of California Santa Cruz, Feminist Studies and Digital Arts and New Media
Cold War Carmen and the Politics of Racial Integration

Otto Preminger's all-black cast musical adaptation of the famous 19th century French novella *Carmen*, *Carmen Jones* (1954), premiered just a few months following the historic *Brown v. Board of Education* U.S. Supreme Court desegregation decision. Against this historical backdrop, Fox Studios and Preminger promoted *Carmen Jones* as a progressive cultural project that demonstrated the potential for an all-black film to be successful with mainstream American and international audiences. Harnessing the star power of black actors like Dorothy Dandridge and Harry Belafonte, Preminger's film became a box-office success and earned a considerable profit for Fox Studios. This paper focuses on the adaptation and reworking of the racial dimensions of the *Carmen* story for the U.S. context in the second half of the 20th century.

My reading excavates the figure of *Carmen* from two distinct epochs and national fantasies – the 19th-century French Empire and the U.S. Civil Rights-era of the 1950s – to foreground the importance of *Carmen*'s death as a significant marker of U.S. racial exceptionalism. I argue that by visually eliminating scenes of racial violence from the *Carmen* story through the use of an all-black cast, the musical's staging of *Carmen Jones*' murder can be read as symbolizing the passing of older European racial ideologies and pointing towards the emergence of U.S. culture as a site of racial progress. The myth of racial progress in which films like *Carmen Jones* participated was an integral part of dominant Cold War culture that justified U.S. interventionism in the non-white world as benevolent. *Carmen Jones*' reimagining of the racial dimensions of the 19th-century French novella, which had conceived of European whiteness against the dangerous figure of the Gypsy *Carmen*, implied that U.S. racial ideologies had progressed beyond those of imperial European racism. Furthermore, by eliminating racial conflict from its narrative, *Carmen Jones* obscured contemporary U.S. racial struggles, such as the social and political violence that accompanied racial integration in the public sphere, performing instead the reconciliation of American racial troubles. In this sense, *Carmen Jones* is representative of dominant Cold War culture that produced a fantasy of racial inclusion in order to oppose U.S. democracy with previous imperial powers and the Soviet Union.

Carmen's repeated death and her story's undeath signal important shifts and continuities in dominant racial ideologies. This was evident yet again when, on May 7th of 2001, MTV premiered its original production, *Carmen: A Hip Hopera*, as the highlight of its "Hip Hop Week" – a week meant to celebrate twenty years of hip hop history. That MTV's celebration culminated in a rap version of Carmen highlights the ongoing significance of this evolving narrative that continues to register U.S. racial fantasies. By way of conclusion, this paper suggests that MTV's restaging of the Carmen drama at the start of the 21st century exemplified the contradictions of our post-Civil Rights moment in which material inequalities based in race continue to persist but which are rendered marginal within dominant narratives of an achieved racial inclusion.

Kimberly N. BROWN | Texas A & M U, The Africana Studies Program

'Dat's Love': Black Female Sexual Decolonization and Filmic Migrations of the 'Carmen' Figure

Joseph Gai Ramaka writes: "Carmen is a myth but what does Carmen represent today? Where do Carmen's love and freedom stand at the onset of the 21st Century?" By way of an answer, his 2001 Senegalese musical rendition of the Carmen story, *Karmen Gei*, enters into an intertextual dialogue with Mérimée, Bizet, and especially Preminger's *Carmen Jones* (1954). While the bulk of my paper offers a critique of Gai Ramaka's text, I provide cursory analyses of the MTV-produced *Carmen: A Hip Hopera* (directed by Robert Townsend – 2001), and *U-Carmen e-Khayelitsha* from South Africa (directed by British dramatist turned filmmaker, Mark Dornford-May – 2005) in order to provide a more thorough answer of my own to Gai Ramaka's question about the nature of love and freedom as well as the barriers, parameters, and proscriptions which societies place on contemporary black women's attempts to acquire both.

I read Carmen as a migratory figure who, over almost three centuries, has served as the embodiment of aberrant and transgressive female sexuality. Historically, Carmen has vacillated between her imprisonment in a misogynistic myth in which her sexual agency is chastened and sympathetic renditions that position her as a woman who follows the mandates of her heart and libido despite repressive societal expectations, although she inevitably falls victim to these expectations. With the release of *Karmen Gei*, the racial undertones that abound in Mérimée and Bizet's texts are made transparent by casting Karmen as an African woman. Additionally, unspoken societal fears that envision lesbianism as the penultimate attack against patriarchy are realized with Gai Ramaka's casting of Karmen as a bisexual. And while the Carmen figure has often been used as a plot device that thwarts the erotic power of the racialized female other, Gai Ramaka presents an example of black female sexual agency that defies patriarchal and heterosexist privilege; therefore, *Karmen Gei* rejects the phallogocentrism associated with both the traditional Carmen myth and Hollywood cinema. Gai Ramaka attempts to redeem black female sexuality from its maligned history by manipulating plot elements that were originally designed to castigate Carmen as the exotic other: he dispenses with the use of a frame narrator; he usurps the heterosexual love triangle that has been so germane to the Carmen myth; and he revises Hollywood definitions of the *femme fatale*.

Celine FRIGAU | U of Evry, Arts et Musique

What remains of the Brazilian Carmen?: Reflections on the appearance and disappearance of Augusto Boal's sambópera

This paper will trace the figure of Carmen in one of its recent incarnations, namely the *sambópera* of Augusto Boal, created in Rio de Janeiro in 1999. We will be concerned with analyzing the modes of relation, appropriation and hybridization of artistic forms present in Boal's *Carmen*, from European traditions and Brazilian popular cultures in dialogue. Though he appropriates a classic work of French culture, Boal does not give us a Brazilian adaptation of *Carmen* in the vein of the "anthropophagy" movement. Internationally renowned as the creator of the Brazilian "Theatre of the Oppressed" as well as a firm opponent of the military dictatorship, Boal wants to create a new literary, musical and scenic

genre, the *sambópera*. The questions raised by this process are thus not only aesthetic but, more widely, cultural and political.

Augusto Boal and Celso Branco's libretto, rather than a translation from French into Brazilian Portuguese, is a complete rewriting. The plot is transposed to the contemporary period, with football players replacing soldiers and with Carmen identified as a prostitute. The construction of the characters and their dialogues is thus dramatically different. Themes such as passion, violence and criminality are reinscribed in this new text and its context, thus complicating issues of reception aimed at both a Brazilian and international audience.

Musically speaking, the *sambópera* is as open to exportation as its libretto. The work is not a simple union of samba and opera. Firstly, the actors are not lyrical singers. Secondly, they are accompanied by four musicians, who play piano, bass, guitar, percussion instruments and cavaquinho. They interpret a partition which, though it retains all of Bizet's themes, was rewritten by Marcos Leite according to the rhythmic and melodic schemas of samba, *choro*, *frevó*, *maxixe*, *baião* and even Argentinian tango. These musical languages, essential for contemporary Brazilian culture, are simultaneously exotic and familiar for a wider international audience appreciative of "world music". It is thus unsurprising that the *sambópera* received such a positive reception overseas, especially in France, where the production was invited to participate in the 2000 festival "Paris quartier d'été". This said, why did neither the national and international success of *Carmen*, nor the artistic and political scope of its creator, attract funding for new productions, or audio and video recordings? Soon after its creation, the *sambópera Carmen* disappeared, remaining only, for Boal, as an example of «the artist's suicide».

What remains of Bizet's *Carmen* in Boal's *Carmen*? And what remains of Boal's *Carmen* after its appearance and disappearance? In order to locate the aesthetic and socio-political issues that this work poses, we will analyze its processes of creation, interpretation and reception. We will also address questions of production, management and cultural diplomacy at the national and international levels. We will thus have to elaborate a methodological strategy able to elucidate layered transformations, retracing a *Carmen* who has left so few traces.

Serena GUARRACINO | U of Naples "L'Orientale"

Fade to Black: the Ethnographic Gaze and the Postcolonial Ear in U-Carmen

This paper addresses the representation of difference in the *Carmen* narrative as emerges in *U-Carmen eKhayelitsha* (dir. Mark Dornford-May, 2005). My argument is that the ethnographic gaze, which the film inherits from Mérimée's novella, is challenged by its reworking of Bizet's opera both in terms of setting and, more importantly, of music and libretto. The work deploys an aural strategy of representation that troubles the distinction between subject and object and displaces the audience from the privileged place of the omniscient narrator.

The gaze of the ethnographer emerges quite clearly in Mérimée's *Carmen*, where the narration is framed in an ethnic alterity that encompasses the gypsy Carmen as well as the Basque Don José, who is first met by the narrator (a Frenchman well versed in letters and foreign languages) as a famed brigand. On the contrary, in the opera it is Don José himself who assumes the 'undefined' role of the subject of narration: his musical idiom, as Susan McClary has noted, aligns him with the Enlightenment bourgeoisie and the audience of the opera, while Carmen's popular and dance tunes make her the epitome of the sexual as well as ethnic Other. Yet, what happens when the *Carmen* narrative is relocalized in an ethnically 'othered' setting, where Don José (renamed Jongikhaya) resumes his role as 'black' (i.e., Other) male? An unexpected precedent to this displacement of the hegemonic subject from the male lead can be found in Otto Preminger's *Carmen Jones* (1954); here the segregated casting pairs with the 'jazzing up' of Bizet's score to offer a purportedly 'authentic' representation of black communities through Carmen's story.

Yet, as Ann Davis and Amy Herzog (among others) have convincingly argued, the very 'reterritorialization' of Bizet's score in Preminger's film, while shaping the *Carmen* narrative as object of ethnographic gaze, also exposes the constructed nature of ethnic binaries by making the opposition between black (performers) and white (audience) extradiegetic, projecting it outside the filmic text and onto the theatre house. The same arguments are relevant to *U-Carmen*, which still shows a different awareness of the cultural capital invested in the making of a "South African" *Carmen*. While putting on display for the Western ethnographic gaze the landscapes and miseries of a South African township, the film also lends a postcolonial ear to Bizet's score – which is both philologically performed and altered in ways that are politically relevant. Countering the age-old (and now only slightly countered)

notion that blacks cannot sing opera – which led Preminger to dub Dorothy Dandridge’s singing voice with Marilyn Horne’s – *U-Carmen’s* all-black cast, led by professional opera singer Pauline Malefane, sings easily though the score; in much the same terms, the decision to translate the libretto in Xhosa, one of South Africa official languages, aligns it to the main European idioms as a language fit for operatic singing. The sound of familiar melodies sung in a different language makes the overall aural texture of the film sound the same but “not quite” (as Homi Bhabha would put it), introducing an element of untranslatable alterity to an altogether familiar narration about the foreignness and backwardness of a non-European setting.

Raphaël LAMBERT | U of Tsukuba, Department of Literature and Linguistics
From Opéra Comique’s to MTV’s Carmen: A Mediascopy

This comparative study of Georges Bizet’s 1875 opera *Carmen* and music channel MTV’s 2001 *Carmen: A Hip Hopera* looks at the evolution of mass-entertainment from the last decades of the nineteenth century to the dawn of the twenty-first century. Interpreting in terms of artistic context the lacklustre success of Bizet’s *Carmen* in Paris, the triumph, just a few months later in Vienna, of Ernest Guiraud’s revamped version of *Carmen*, and the recent, mass-mediatised MTV *Carmen*, this essay shows how the financial success of a pop culture production has historically depended not so much on its intrinsic qualities as its ability to embrace a series of specific criteria meeting the expectations of specific audiences. This study also elaborates this issue of spectatorship and entertainment, demonstrating how the opera, cinema, and state-of-the-art TV products such as MTV’s *Hip Hopera* not only have shared the same taste for sensationalism but also implemented, decades apart, similar marketing strategies whereby easily identifiable conventions (iconography, themes, and plot structure) are used in carefully orchestrated advertising campaigns to condition mainstream audiences and create what Tom Gunning calls an “atmosphere of expectation.” *Mediascopy* ultimately reassesses the relationship between moral censorship and artistic independence at the time of Bizet’s state-run opera and in today’s era of free-market economy and commodified art.

Samuel LLANO | U of Birmingham, Hispanic Studies
Domesticating Difference: Carmen and the ‘French’ canon in the 1920s

In this paper, I analyse how *Carmen* was examined as a ‘national’ work in 1920s France, as well as its implications regarding French nationalism and its complex relation with constructions of Spanish identity. The building of the post-war order required the assembling of an outstanding collection of French musical works that could show the world a fully-recovered France. New works entered the canon, while some old ones were targeted as a site for new formulations of national identity, in order to ground the present on a sense of continuing tradition.

Boosted by the celebration of its fiftieth anniversary in 1925, *Carmen* became one of the favourites of 1920s French debates on music and national identity. While *Carmen’s* long-standing success was to a great extent based on Bizet’s ability to represent ‘difference,’ its ‘new’ aesthetic import was, much on the contrary, grounded on its capacity to stimulate consensus over the nature of the collective Self. In this paper, I shall explain how critics and musicologists dealt with that ‘difference,’ through attitudes which ranged from accommodating it into personal or collective notions of French identity, to dispensing with it altogether.

The first part of this paper covers the history of *Carmen* from its primeval scandal (1875) through the thorough but successful refashioning of 1883 and its ensuing permanence on the bill, to the minimisation of its harshest aspects at the turn of the century under the effect of the comparatively more violent naturalist operas. Then, I analyse how Charles Gaudier, in his monograph on *Carmen* (1922), ‘cleansed’ Bizet’s record from suspicions of any ‘foreign’ influence, and how he conceived of the Spanish elements in *Carmen* as irrelevant to the otherwise ‘French’ identity of the work. In his monograph *Georges Bizet* (1925) Paul Landormy tried to erase ‘difference’ in *Carmen* by deeming its portrayal

of Spain in *Carmen* as 'inexact', rather than 'accurately' Spanish. For the first time, 'authenticity' was at stake in a discussion of a 'Spanish' work by a French composer. By contrast, the folklorist Julien Tiersot did much to emphasise the differential aspects of *Carmen* in his monograph *Bizet et la musique espagnole* (1925). By presenting *Carmen* in close connection with *L'Arlésienne*, which he regards as a Provençal folkloric work, Tiersot domesticated *Carmen's* difference, rendering it Southern – but still French – rather than 'gypsy.' In an article in *Le Ménestrel* (1925), Raoul Laparra deemed *Carmen* more 'authentically' Spanish than the work of Spanish composers. Laparra would reverse this judgement in his monograph *Bizet et l'Espagne* (1935), in which he deemed *Carmen* a work of intuition on the basis that Bizet did not travel to Spain. In *Georges Bizet* (1928), Henry Gauthier-Villars inscribed *Carmen* in the history of Opéra-Comique, and undermined all its 'revolutionary' and non-canonical aspects. His stance is representative of anti-Republican and anti-revolutionary thinkers in Third Republic France. Counterbalancing all these arguments, an article by the Spanish composer Joaquín Turina published in *Le courrier musical* in 1925, contended that no Spaniard would identify with the Spanish elements in *Carmen*, but would enjoy the 'Italianate' parts of Micaëla.

Mari MAASILTA | U of Helsinki, Centre for Research on Ethnic Relations and Nationalism
Karmen as a hybrid and multigeneric transnational film

Karmen Gei (Senegal/France/Canada 2001) by a Senegalese director Joseph Ramaka is analysed in my paper as hybrid and multigeneric transnational film constructed to appeal to several discursive audiences at home and abroad. Transnational African film refers in my study to the cinema made and received in the postcolonial, diasporic situation. It is made by displaced African filmmakers living in exile or in diaspora according to interstitial and/or artisanal modes of production, distribution and consumption. The films can focus both on the 'homeland' or on the 'hostland' of the displaced filmmaker but typical for these films are hybridity of style and varied identifications (Naficy 2001). This cinema crosses several boundaries and challenges the binary identities of 'we' and 'other'.

I approach the film from three perspectives, each time accenting a different film tradition and genre. The purpose of the analysis is to show how different genres appeal to different audiences (Altman 1999). In my first reading, the point of departure is Ramaka's explicit aim to make a commercial *film musical*. The musical is an old Hollywood genre having its roots in European operetta, American vaudeville and music-hall performance designed to appeal to global mass audiences and to be screened in big mainstream cinemas with developed sound systems. In francophone West African cinema, the difference between a musical film and a non-musical film is not as obvious as it is in American film genres. Music and dance are not only illustrative or decorative elements in any films but they play an important role in the narrative development or in the overall meaning of an event.

In my second reading, the point of departure is the *European art film* tradition in which Ramaka was trained while studying in France and which he practised in his first feature film, *Ainsi soit-il*. This tradition implies authorial expressivity, realism and ambiguity, non-commercial distribution institutions such as art cinemas and festivals, and intellectual audiences preferring different national and auteur cinemas (Bordwell 1999).

According to my third reading, *Karmen* is interpreted as an African social realist film. Despite several entertaining elements, the film also speaks about current social and political issues related to Senegalese society. These elements are not necessarily understood or appreciated by non-Senegalese viewers but they might appeal to Senegalese/African and diasporic audiences and fit the agenda of non-commercial distribution institutions in the Western world.

Carmen has long been appropriated as a vehicle with which to express contemporary political tensions, but the existing literature on the opera has rarely paused to investigate in any depth *Carmen*'s relationship to the Paris Commune, one of the most significant political episodes in nineteenth-century France.

On 18 March 1871, only two months after the humiliating French defeat in the Franco-Prussian War, the Parisian workers revolted, and established a municipal government, the Paris Commune. Georges Bizet, horrified by the events in the capital, joined the bourgeois exodus from the city; he found refuge in the relative tranquillity of Le Vésinet, from where he wrote bitter letters about the political situation. The uprising lasted for seventy-three days. It was brought to a close when the Republican army re-entered Paris, sparking the *semaine sanglante*, a week in which between 10,000 and 30,000 Communards were killed, and many parts of the city were burnt down and left in ruins.

Carmen appears to intersect with the themes of the Commune in a number of ways, not least through the provocative qualities of the central protagonist. Women had played a particularly active role in the uprising: depicted as vulgar, cigarette-smoking, absinthe-drinking viragos, these women were loathed and their reputation further maligned by accusations that they had set fire to the city - the mythic *petroleuses*. *Carmen* certainly seems to embody many of these Commune traits, an association supported by contemporary reviews of the opera that employed descriptions reminiscent of the Commune and its participants. The plot lines, highlighting class tensions and working-class violence, also arguably acted as unsettling reminders of recent events. That the Commune would have continued to be an important context for reception in 1875 is reinforced by the fact that the city still bore the wounds of the final week of the Commune: the burnt out carcass of the Tuileries Palace and the Hôtel de Ville were among the constant reminders of what had happened, as were the continued trials, deportations, and executions of suspected Communards.

Despite these reminders, the shocking violence that brought the Commune to an end was something that many French preferred to forget: the early Third Republic operated a policy of enforced amnesia, with strict censorship regulating the publication of images and writings on the Commune. Only recently a number of studies in art history and literature (but not music), such as Peter Starr's *Commemorating Trauma: French Culture After the Paris Commune* (New York, 2006), have begun to reassess the influence of the Commune on the arts, and to reveal how French literary and cinematic works continued, often covertly, to both commemorate and evade the memory of the Commune throughout the nineteenth and twentieth centuries. I argue that *Carmen* was one such work. Drawing on a large number of primary sources, including the 1871 writings of Bizet and Ludovic Halévy, press reviews, and censorship reports, this paper seeks to examine the ways in which the Commune, and the perception of it in 1875, provide important contexts for understanding the genesis, and contemporary reception, of *Carmen*.

Carmen somos todas: From Exotic Other to Female Subject. Carmen in the Spanish Imaginary

Carmen is an indisputable and enduring presence in the national imaginary that constitutes "Spain." However, the Spanish-ness of the *Carmen* myth can be easily critiqued for one of its characteristics is its cultural adaptability as the numerous world *Cármenes* testify to. The translatability of the *Carmen* myth is in itself a compelling object of study but, rather than focusing on the trans-national character of *Carmen*, I propose a return to its national inception and consider the French *paternity* –Prosper Mérimée's novella and Charles Bizet's opera- behind the story. For *Carmen*'s birth is tied to a crucial instant in the construction of the nation of Spain, the moment when the country suffered the invasion of the French which resulted in the Peninsula War (1808-1814). Napoleon's removal of Ferdinand VII from

the throne of Spain and the placement of his own brother, José Bonaparte, as King, unanimously spurred the national consciousness of the Spanish people. The embodiment of Spanish womanhood that the myth entails should be paid close attention to since it delineates an en-gendering process of the nation whose objectifying zeal enslaves the female subject into a perpetual otherness. As Said noted in the preface to the Spanish translation of *Orientalism*, Spain complicates the construction of Europe's other because despite its European location, Spain has often been, as Barbara Fuchs clearly states in *Exotic Nation*, "orientalized in the European imagination." What neither Said nor Fuchs point out is the *feminization* exercise lurking behind the construction of the exotic other.

Taking into account the French *paternity* of Carmen, the aim of this paper is to provide a critical and historical evaluation of the myth in its connection with the configuration of the Spanish female subject. In other words, I am interested in analyzing how this both French-and-male-created myth has been *adopted by* and *adapted to* the Spanish imaginary in three significant instances of the narration – and, I may add, en-gendering- of the nation: the Civil War, Franco's regime, the transition period, and the present times. How has "Carmen" been *differently* imagined to fulfill the *different* needs of the Spanish nation? To what extent has the female subject been subjected to male desire?

The four works selected –three films, *Carmen, la de Triana* (1938), *Carmen, la de Ronda* (1959), *Carmen* (1983) and, finally, Sara Baras's choreography, *Carmen* (2007)- follow an obvious historical criteria. As an attempt to appropriate the *foreign* "Carmen" and take her to her *real* home, Spain, the character has been consistently linked with *flamenco*, probably Spain's most local and distinctive artistic manifestation. Therefore, apart from their historicity, the four works that constitute the ground of my analysis are bound by their cultural indebtedness to flamenco. It is precisely in the space marked by flamenco where, I contend, Sara Baras's *Carmen* (2007), the last work to be analysed, makes a difference. Here we are facing a Carmen created through the lens of a woman, a Carmen shaped through flamenco and yet a Carmen that defies the conventions of flamenco by rooting her subjectivity in her pervasive femaleness rather than in her Spanish-ness. As the coreography's last message announces: *Carmen somos todas* (we are all Carmen).

Richard Langham SMITH | Royal College of Music
The English other in Carmen: Mérimée, Halévy and Bizet

The original Opéra-Comique libretto of *Carmen* contains only a scant reference to the English although there are many references in Mérimée's novella. The one reference which at first sight remains is a joke about the English in relation to Gibraltar which is full of Englishmen, 'a bit cold, but very distinguished'. We can hear, in the 1911 recording, how the joke was delivered in the totally 'hammed-up' way in which the spoken libretto was originally performed. While in the novella there is an extended scene where Carmen flirts with an English soldier with the intention of robbing him, this scene does not make its way into the opera. However, Mérimée was well acquainted with the English and had depicted them in several other works. Study of the production materials in the *Bibliothèque Historique de la ville de Paris* shows, on the contrary, that there was in the first production an extended scene all about an Englishman, marked in red as the 'Scène de l'Anglais'. This paper will present that scene, omitted from most recordings and productions, and suggest that both Halévy in his construction of the scene, and Bizet in his setting of it to music, followed Mérimée in expressing 'Englishness' through characterisation and gesture, thus restoring a further element of 'otherness' to complement the already existent tensions of North versus South and Christian versus Gypsy.

Jennifer M. WILKS | U of Texas at Austin, Department of English
Femme à part, femme idéale: Race, Gender, and Feminine Ideals in Carmen Jones and U-Carmen eKhayelitsha

In his work *La Trilogie de Séville* (The Seville Trilogy; 1999), editor and author Mario Bois contends that, for Prosper Mérimée, Carmen is "la femme rêvée, la créature de rêve" (the dream woman, the creature

of dreams); the figure is often viewed, however, as the very antithesis of ideal womanhood. For at the same time that Mérimée depicts Carmen as irresistibly attractive, he also describes her as an individual whose beauty and behavior contravene French and Spanish social mores. What is Carmen, then: an extraordinary woman (*une femme à part*), an ideal woman (*une femme idéale*), or a woman who is ideal precisely because she exceeds conventional notions of womanhood? How have answers to this question changed as *Carmen* has been transposed from its original 19th-century European context to 20th- and 21st-century African diasporic settings? In this paper I will explore the idea of Carmen as both atypical and ideal woman in Otto Preminger's U.S.-set *Carmen Jones* (1954) and Mark Dornford-May's South African-set *U-Carmen eKhayelitsha* (2005). In Preminger's film, Dorothy Dandridge's portrayal of the iconic role represents both a departure from and reinforcement of Eurocentric notions of womanhood: her casting as a romantic lead in a major Hollywood production was unusual for the early 1950s, but her role associated liberated sexuality with sorcery and animality in a manner recalling racialized gender stereotypes. Here, as in Mérimée's story and Georges Bizet's opera, difference is intrinsic to Carmen's story—and external to normative conceptions of identity. In contrast, Dornford-May's film destabilizes Eurocentric, heteronormative ideals of the feminine through the casting of Pauline Malefane in the title role and through the positing of Carmen as a figure who represents rather than rebels against her community.

This paper grows out of research for my current book project, *Diasporic Carmens*, a cultural history that traces the enduring presence of the Carmen myth in the contemporary global imagination. My work explores why this story, now a mainstay of European high culture, has proven fertile source material for recreations in African diasporic settings. Of the countless adaptations of *Carmen*, I have chosen this particular focus because the story's source texts not only narratively represent a scattered population—the Roma community to which the title figure belongs—but also formally parallel the cultural dispersal and reconstitution that, through colonialism and slavery, formed the African diaspora. Through analyses of the Mérimée novella (1845/1847), Bizet opera (1875), and a selection of 20th- and 21st-century transpositions, I argue that what seems to be a very French, very nineteenth-century text has always been inherently hybrid and fluid.

Mi ZHOU | University College London, Mellon Programme
Dangerous influences: song and politics in A Wild Wild Rose
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Biographies

Jean ANDREWS | U of Nottingham, School of Modern Languages and Culture
Bizet's Carmen in the Noughties

Jean Andrews has published on national identities in opera, comparative literature, festival culture and religious art.

Neda ATANASOSKI | U of California Santa Cruz, Feminist Studies and Digital Arts and New Media
Cold War Carmen and the Politics of Racial Integration

Neda Atanasoski is an Assistant Professor of Feminist Studies and Digital Arts and New Media at the University of California at Santa Cruz. She studies U.S. and Eastern European film and media and her work focuses on questions of race and religion, and war and nationalism. She is at work completing a book entitled *Afterimages of Empire*.

Kimberly N. BROWN | Texas A & M U, The Africana Studies Program
'Dat's Love': Black Female Sexual Decolonization and Filmic Migrations of the 'Carmen' Figure

Kimberly Nichele Brown is an associate professor of English and the director of The Africana Studies Program at Texas A & M University. Brown specializes in contemporary African American literature and culture, black feminist theory, and black film. The focal threads that weave continuity into Brown's research agenda are issues regarding race and representation; i.e., black agency and self-actualization, black subjectivity, the black body, as well as questions of audience and spectatorship. In her book, *Writing the Black Revolutionary Diva: Women's Subjectivity and the Decolonizing Text* (Indiana University Press 2010) Brown employs the figure of the "revolutionary diva" as both a moniker for women such as Toni Cade Bambara, Jayne Cortez, Angela Davis, Toni Morrison, and Alice Walker, as well as a trope for revolutionary and feminist agency. Brown argues that the majority of contemporary African American women write with a revolutionary imperative to decolonize their black reading constituency,

Celine FRIGAU | U of Evry, Arts et Musique
What remains of the Brazilian Carmen?: Reflections on the appearance and disappearance of Augusto Boal's sambópera

Céline Frigau currently teaches at the École Normale Supérieure d'Ulm and at Evry University. Graduate from the École Normale and the Sorbonne, she was Associate Researcher at the French National Library (BnF) in Paris from 2006 to 2010. After receiving her Ph.D. in Music History from the University of Paris 8 and the University of Florence in 2009, she won a scholarship to the Villa Medici in 2010. Her research explores the relationships between actors and audiences, creation and reception in the 19th and 20th century, focusing on questions of cultural transfers and the definition of national artistic identities.

Serena GUARRACINO | U of Naples "L'Orientale"

Fade to Black: the Ethnographic Gaze and the Postcolonial Ear in U-Carmen

Serena Guarracino holds a two-year research grant at the University of Naples "L'Orientale", where she received her PhD in "Literatures, Cultures, and Histories of Anglophone Countries". She has published on the role of female singers in nineteenth and twentieth century women's writing, the relations between music and postcolonial theory, national narratives in the English early music revival, and more recently on the influence of feminist theory in new musicology. She has worked on teaching English as L2 through a cultural studies approach (*Telling Stories in Contemporary English. A Workbook in English Language and Cultural Studies*, 2007). She also translated into Italian Suniti Namjoshi's short poem "Sycorax" (in *Istantanee di Caliban – Sycorax*, ed. Paola Bono, 2008). She edited with Marina Vitale a double issue for the journal *AION Anglistica* titled "Music and the Performance of Identity" (13.1-2, 2009; www.anglistica.unior.it). She recently authored the book *La primadonna all'opera. Scrittura e performance nel mondo anglofono* (Trento: Tangram Edizioni Scientifiche, 2010).

Raphaël LAMBERT | U of Tsukuba, Department of Literature and Linguistics

From Opéra Comique's to MTV's Carmen: A Mediascopy

Raphaël Lambert holds a PhD in English from the University of Wisconsin-Milwaukee. For the past four and a half years, he has been working as an Assistant Professor in the Department of Literature and Linguistics at the University of Tsukuba in Japan where he teaches educational English courses, film studies, and African American literature and culture. His current research focuses on the media representations of the transatlantic slave trade and revolves around issues of memory, history, and trauma. His most recent talk, "The Middle Passage: Film Posters and the Meaning They Create," was given at the 2010 SCMS conference in Los Angeles, and his essay "Race and the Tragic Mode in Ernest J. Gaines's *A Gathering of Old Men*," appeared in the *Southern Literary Journal* in the Spring of 2010.

Samuel LLANO | U of Birmingham, Hispanic Studies

Domesticating Difference: Carmen and the 'French' canon in the 1920s

Samuel Llano is a Postdoctoral Research Fellow in the University of Birmingham. He specialises in the study of Spanish musical identities in different transcultural contexts, including early-twentieth century France, and the Spanish Republican exile in the UK and 1940s Mexico. His publications include 'Hispanic Traditions in a Cross-Cultural Perspective: Raoul Laparra's *La habanera* (1908) and French Critics,' *Journal of the Royal Musical Association*, vol. 136, no. 1 (forthcoming), 'España en la vitrina: Maurice Ravel, el mito de la autenticidad y el neoimperialismo español,' *Journal of Spanish Cultural Studies*, vol. 11, no. 1 (2010) 1-15, 'Exile, Resistance and heteroglossia in Roberto Gerhard's *Ballet Flamenco* (1943),' in Helena Buffery (ed.), *Stages of Exile: Theatre and Performance Cultures in Hispanic Migration and Diaspora* (Oxford: Peter Lang, 2010).

Mari MAASILTA | U of Helsinki, Centre for Research on Ethnic Relations and Nationalism

Karmen as a hybrid and multigeneric transnational film

Ms Mari Maasilta has done her Ph.D. "African Carmen. Transnational Cinema as an Arena for Cultural Contradictions" in communication for the University of Tampere in Finland. She is currently working as a researcher at the University of Helsinki. Her research areas are transnational communication, media and migration and African cinema.

Delphine MORDEY | U of Cambridge, Newnham College
Carmen and the Commune

Delphine completed her BA and Master of Studies in Music at St Peter's College, Oxford, and her PhD at King's College, Cambridge on music in Paris during the Franco-Prussian War, Siege and Commune (1870-1871). From 2007-2010 Delphine held the Rosamond Harding Junior Research Fellowship at Newnham; she is now a Bye-Fellow of the College, and holds the posts of Director of Studies in Music and Director of Music. She is also the Director of Studies in Music at Churchill College, Cambridge.

Esther PUJOLRÀS NOGUER | Universitat Autònoma de Barcelona
Carmen somos todas: From Exotic Other to Female Subject. Carmen in the Spanish Imaginary

Esther Pujolràs Noguer holds a PhD in English Literature from the Universitat Autònoma de Barcelona (Spain). Her doctoral dissertation was an analysis of the work of the Ghanaian writer Ama Ata Aidoo entitled *An African (Auto)biography: Ama Ata Aidoo's Literary Quest*. She is currently working as Associate Professor at the Department of English in the Autonomous University of Barcelona. Her areas of research include Postcolonial literatures, Cultural Studies, Gender Studies and Dance studies. She has been practicing ballet and Spanish dancing -non-professionally- for almost twenty years. She has been a member of three research projects: Formation of Female Identities in Contemporary Spanish and English Literature, Influence of African Literature on the Formation of the English Canon and Analysis of the Development of African Literature and Culture in English. She has published several articles on the work of Ama Ata Aidoo, both in English and Catalan, e.g. "As Always ... a Painful Declaration of Independence: Re-Imagining Mother Africa in the Writings of Ama Ata Aidoo" (*Afriqana*, 2010), "L'art d'Ama Ata Aidoo. L'engendrament d'una literatura africana" (*Studia Africana-Centre d'estudis africans*, 2002). She has translated the poetry of Edwin Muir and Patrick Kavanagh into Catalan and she is currently working on the Catalan translation of Ama Ata Aidoo's novel, *Changes. A Love Story*.

Richard Langham SMITH | Royal College of Music
The English other in Carmen: Mérimée, Halévy and Bizet

Richard Langham Smith has published widely on French Music. Among other works, he is co-author of the Cambridge Opera Guide to Debussy's *Pelléas et Mélisande*; editor of *Debussy Studies* (CUP) and *French Music since Berlioz* (Ashgate). He has reconstructed Debussy's opera *Rodrigue et Chimène* for the Debussy Oeuvres Complètes and has made a new edition of *Carmen* for Peters Edition, recently used for a series of performances at the Opéra-Comique and recorded for issue on DVD. This is the first recording on historic instruments, and is conducted by Sir John Eliot Gardiner. In 1993 he was admitted to the Ordre des Arts et des Lettres at the rank of Chevalier, for services to French Culture.

Jennifer M. WILKS | U of Texas at Austin, Department of English
Femme à part, femme idéale: Race, Gender, and Feminine Ideals in Carmen Jones and U-Carmen eKhayelitsha

Jennifer Wilks is an associate professor of English and African and African Diaspora Studies at the University of Texas at Austin. She received her Ph.D. in Comparative Literature from Cornell University. Her teaching and research interests include Paris as a site of diasporic intellectual exchange, the transposition of the Carmen figure to African diasporic contexts, and travel narratives by African American and Caribbean writers; and her work has appeared in *African American Review*, *Callaloo*, and *Modern Fiction Studies*. Her book *Race, Gender, and Comparative Black Modernism: Suzanne Lacascade, Marita Bonner, Suzanne Césaire, and Dorothy West* was published by Louisiana State University Press in 2008

Mi ZHOU | University College London, Mellon Programme

Mi is the Mellon post-doctoral research fellow 2009-11 based at UCL School of Slavonic and East European Studies. She received her PhD in English from University of Cambridge on the implications of music and sound in E.M. Forster's novels. Her current research and teaching interests include the phenomenology of aesthetic experiences, inter-medial and inter-cultural translations of artworks, and the relationship between advertising and nationalism in the Balkans.

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