



LITERATURE AND IMAGE, EKPHRASIS AND DESIRE IN THE WORK OF JUAN GARCÍA PONCE: *INMACULADA*

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The relationship between literature and the visual arts has a long tradition. In that tradition, the representation of the erotic is very broad. The female body is, probably, the most representative idea of the relationship between literature and visuality. This work explore the representation of the erotic and the feminine representation based on one of the most important works of mexican narrative of the 20th century. The aim is to assimilate the notion of Ekphrasis that Pedro Antonio Agudelo takes from W.J.T. Mitchell and the erotic stages that Georges Bataile postulates in his vision of eroticism.

In literature, the female body is destination, center, origin and desire. When it is read, it is accepted that the female body is a geography where the satisfaction of desire takes place. This geographical condition in which the subject reads her vital stay makes the female characters become the cartography where the man is interpreted from the desire he feels for them.

The fascination provoked by the female body in literature has a long tradition in visual culture. This visual exploration of literary text occurs at the moment of reading by means of Ecphrasis. As can be seen in literature, in the female body, the profane and the sacred frequently coincide and that is why its exploration and fixation is so suggestive. This work is based on the idea that a literary text produces mental or acoustic images that are subsequently fixed in digital illustration. From the reading of the work of the Mexican writer Juan García Ponce *Inmaculada o los placeres de la inocencia* (1989) a series of illustrations are developed that reveal the fixation of the Ecphrasis produced by our reading of this novel by the Mexican writer.

In this order of ideas, it is important to say that the illustrations intend to assimilate the concepts of ekphrastic indifference; ekphrastic hope and ekphrastic fear that Pedro Antonio Agudelo retakes from W.J.T Mitchell with the three erotic stages that the French philosopher Georges Bataille elaborates around Eroticism.

In “The Eyes of the Word. The construction of the concept of Ekphrasis, from ancient rhetoric to literary criticism” (2011), Pedro Antonio Agudello notes that W.J.T Mitchell 1 existence of three levels in Ecphrasis: ‘1) ekphrastic indifference, 2) ekphrastic hope and 3) ekphrastic fear’ (Agudelo, 2011:3). If these levels make us recognize the transition from verbal representation to image, it is possible to identify each one with a part of the process of elaboration of an illustration. Thus, ekphrastic indifference, which is defined as “a verbal representation (that) refers to a described and invoked object that, however, cannot have a visual presence in the same sense that a painting has” (Agudelo, 2011: 3), can be interpreted as the image that the reader creates at the moment of reading.



Now, in relation to the representation of the female body and eroticism. We know that Georges Bataille identifies three levels or stages known as: eroticism of bodies, eroticism of hearts and sacred eroticism. Bataille states that: “The poetic delirium cannot fully defy nature: it justifies it, it accepts to embellish it” (Bataille, 2008: 21). This embellishment or stylization that goes from the physical and has as its destination the intellectual allows us to indicate a transit in which we associate ekphrastic indifference with the eroticism of bodies; ekphrastic hope with the eroticism of hearts and ekphrastic fear with sacred eroticism. Thus, the itinerary of the reader's transit leads him from the abrupt representation that reading gives us directly to the beautifying, aestheticized or sublimated expression of the image produced by the literary text.

Each of the images presented below simultaneously represents the fixation of a reading experience and the visual representation of the feminine in that experience. It is assumed that the sketch is identified with ekphrastic indifference and the eroticism of bodies (fig. 1).

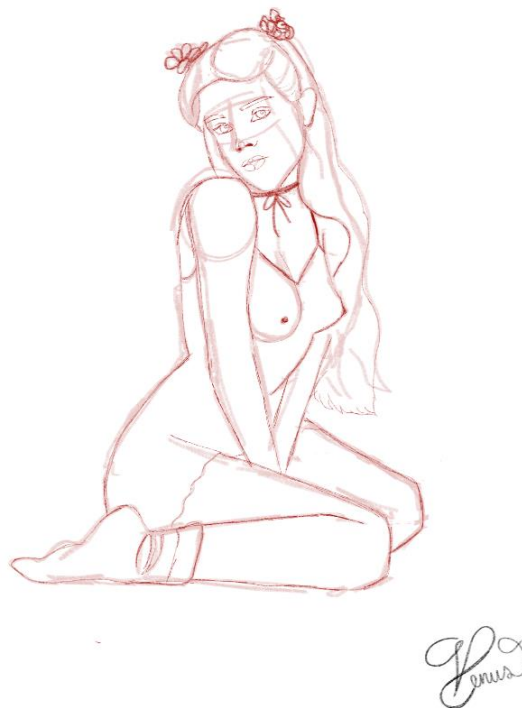


Figure 1 – *Body and Erotism*. (Source: own elaboration)

The second image constitutes a visual construction that involves a more mediated work and is associated with the contemplation of the female body linked to a more perpetual stage than that of sensitive desire (fig. 2).

Finally, figure number three represents the fixation of the experience that the figure of the protagonist of García Ponce's novel leaves in the reader. As you can see, the aspects associated with the Enlightenment are better described and represent a permanent representation (fig. 3). In conclusion, it has been possible to identify the Enlightenment as the result of the fixation of the reading experience that the Ekphrasis entails and to say that the representation of the erotic is associated with the image of the Immaculate Conception that is elaborated in this work.

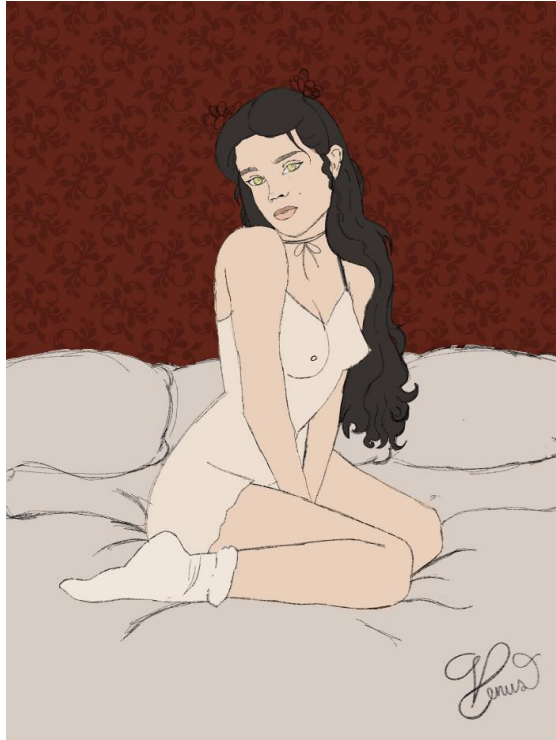


Figure 2 – *Love and Erotism*. (Source: own elaboration)

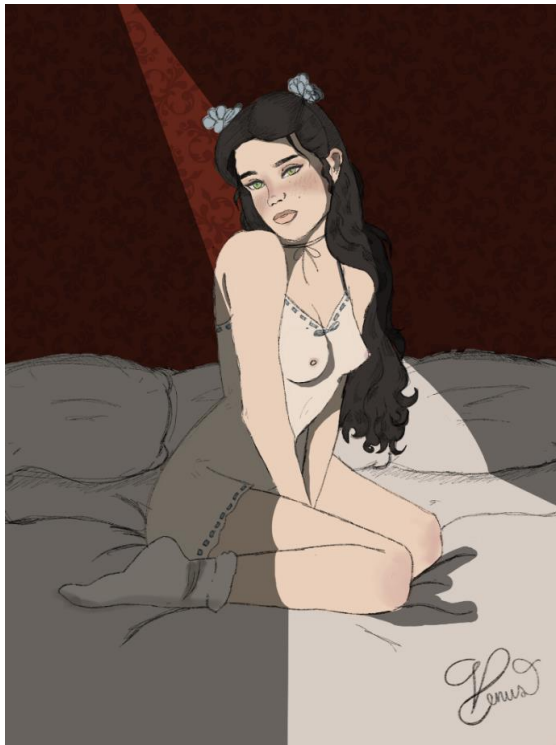


Figure 3 – *Inmaculada*. (Source: own elaboration)

References

1. Agudelo, P.A. (2012). Los ojos de la palabra. Construcción del concepto de Écfrasis, de la retórica antigua a la crítica literaria. *Lingüística Y Literatura*, (60), 75-92. <https://doi.org/10.17533/udea.lyl.12548>.
2. Bataille, Georges. (2008). *La felicidad, el erotismo y la literatura: Ensayos 1944-1961*. Buenos Aires. AH.
3. García Ponce, Juan. (2004). *Inmaculada o los placeres de la inocencia*. México. Fondo de Cultura Económica.