



INTERARTISTIC RELATIOSHIPS: EL LIBRO & EL GATO BY JUAN GARCIA PONCE: FROM LITERATURE INTO IMAGE

*Alfredo Zárate Flores, Ph.D., professor in the Department of Art,
University of Guanajuato, Mexico*

*María José Miranda Delgado, Digital Art student,
University of Guanajuato, Mexico*

*Samantha Ximena Esquivel Gandara, Digital Art student,
University of Guanajuato, Mexico*

*“The artist is alone with themselves,
they express rather than their relationship with reality first, their need for
expression”.*

Juan García Ponce

Jesús Camarero (2008) states that intertextual relationships have the purpose of strengthening our relation to other readings and affirms that: *“Intertextuality provides information about the literary model (which authors, which works) and the functioning of cultural references (how the relationship between them is constructed) of an era. The readings accumulate in the memory and then pass into writing, in which the saved and admired references are represented, which will constitute, in a new work, the object of other future readings.”* (pg. 27).

Meaning that intertextuality is a permanent game about references referencing other texts. This operation means, among other things, that text is itself another text, or at least that a writing is present inside other writings. In this context, we can assume that intertextuality is a process of hyperconstruction of the act of writing, manifesting itself as a direct or disguised reference of one text in another. In other words, the essence and feelings of a text, can be transferred into writing. Futhermore, it is posible to make that transference from literary material into image via ilustration.

In *Intertextualidad, redes de textos y literaturas transversales en dinámica cultural*, Jesús Camarero addresses the concept of Intertextuality and places it in a cultural key and does not restrict it to the condition specifically. In his proposal, in the inter-artistic key it is possible to: *“transfer the components, as if they were a series of links or mechanisms of cultural and literary interconnection”* (pg. 99). In essence, we can transfer the image created from reading a book into ilustration and interpret, fixate or model our very own interpretation of the work onto an image.

We know that Ekphrasis assumes the possibility for a text to produce an image for the duration of the reading experience. In this way, if we think about the fixation of this experience, it is possible to identify the ilustration as the hypertext of our reading. Camarero defines this as a literary-cultural dialogue. So, when a digital artista reads, in a natural way, he transfers his experience to the production of images and confirms what Camarero accepts in his vision of inter-artistic relations: *“Literature and culture are self-immersing themselves in the human act of creating”* (p. 101). Camarero accepts that there is no reading without other readings and, in this



way, any process of appropriation of a text involves the identification of myths and themes, sources and influences, transtextual relationships and; new thematic relationships that we face when we read a book.

In this work we want to explore these mechanisms based on the Mexican writer Juan García Ponce in two of his novels *El libro* (1970) (*The book*) y *El gato* (1974) (*The cat*). The female characters in both novels are the expression of desire. Below we present the visual interpretations of both protagonists of Juan García Ponce's novels. In *El libro* (*The book*), a professor becomes involved with a young girl younger than him and allows us to identify the relationship of the novel with Vladimir Nabokov's work, *Lolita* (fig. 1).

In the work presented below, some details are observed that associate the female character with some characteristics of the protagonist of *Lolita*. She is a young girl of school age who puts the male protagonist of the novel on the path of desire.

Juan García Ponce alludes at various moments in his work to the importance that Nabokov has in his literature. This confirms the presence of the Russian writer in the Mexican writing. In this way, the intertextual relationship is verified:



Figure 1 – Woman and desire. (Source: own elaboration)



Now, in *The Cat*, the intertextual relationship is of a thematic order. Juan García Ponce has a story of the same name and one of his novels *De anima* (1982) takes up the same proposal. A man and a woman have a relationship with a cat who appears to be a voyeur. Once again, desire appears as the central theme of *De Anima*, *El gato* (*The cat*) and the story of the same name (fig. 2-5).

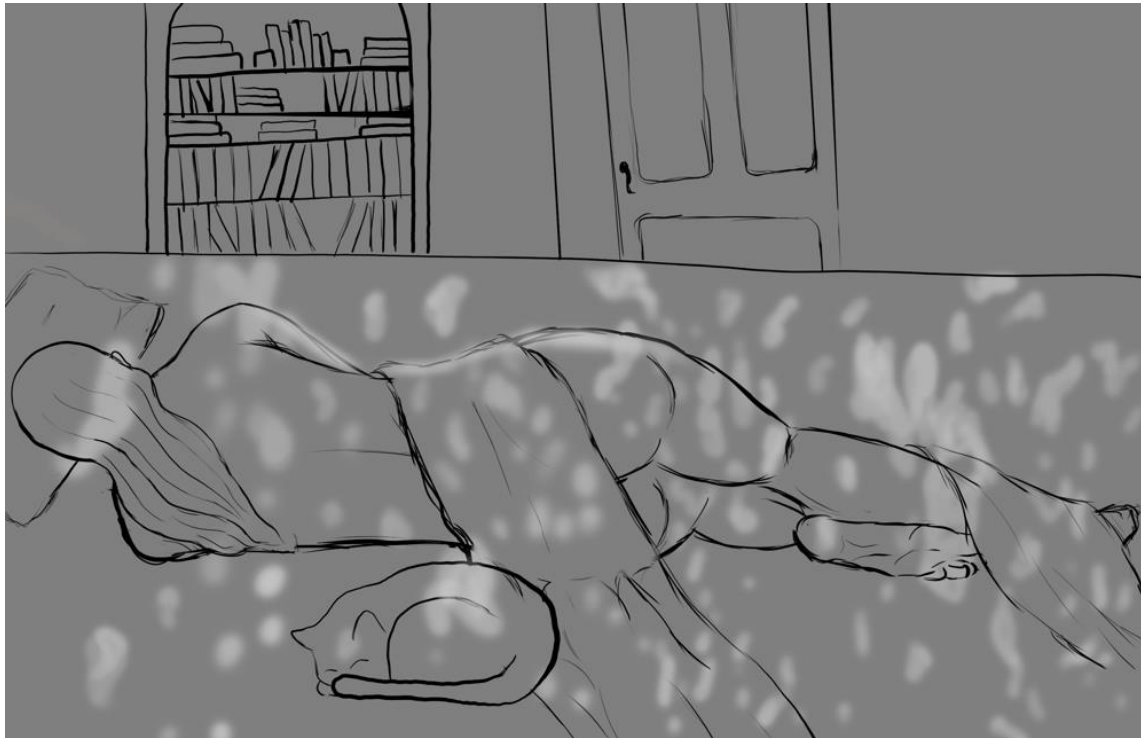


Figure 2 – Sketch, *The cat*. (Source: own elaboration)



Figure 3 – Base, *The Cat*. (Source: own elaboration)



Figure 4 – Base, *The Cat* (colors) (Source: own elaboration)



Figure 5 – *The cat*. Final. (Source: own elaboration)

In conclusion, the textual journeys that Jesús Camarero proposes allow the literary discourse to be transferred to the visual arts. This translation mechanism. one discourse to another is perceived as a textual journey. This journey allows access to a visual interpretation of a text and incorporates our personal catalogs and our previous readings.

Reference

1. Camarero, Jesús. (2008). *Intertextualidad, redes de textos y literaturas transversales en dinámica cultural*. Barcelona, ANTHROPOS.
2. García Ponce, Juan. (2004). *El Gato*. México, Fondo de Cultura Económica.
3. García Ponce, Juan. (2004). *El libro*. México, Fondo de Cultura Económica.