



INTERARTISTIC RELATIONS IN THE ALEPH BY JORGE LUIS BORGES: SOUND TRANSLATION

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

*Victor Oziel Arreguin Trinidad, Digital Art student,
University of Guanajuato, Mexico*

Abstract. *The work of Jorge Luis Borges is one of the most representative of Latin American literature. In The Aleph, the story of an instrument that allows us to see the entire universe is told. This reason has produced the need to transfer this search to the sound design of a piece in which it is part.*

Keywords: *Borges, Cultural intertext, Hypertextuality, Aleph, Sound Art.*

A text can be all texts. Intertextuality is defined as the relationship that a text maintains with other texts. These relationships may be obvious or are more diffuse between one text and another but they always come to light. According to Gerard Genette, allusion, quotation or plagiarism are the manifestations that make Intertextuality more evident.

Now, there are moments when a literary work appears as a wink, motif or gesture for the development of other artistic expressions. This type of interrelation is located in what can be called interartistic relationships. Painting, engraving and illustration have been motifs that, in one way or another, allow us to establish that everything that can be said can be painted. In this way, there are interartistic relationships that are located in the range of Hypertextuality in which text A is alluded to, cited or plagiarized by text B.

Jesús Camarero [1] believes that a text assumes the existence of other texts and that this dialogue favors the creation of a « ». This cultural intertext allows us to update readings, myths, references from one culture to another. In this way, a reader can reinterpret a text, a character updating meanings that he finds in the work on which he discusses and creates a performance of that original text. Jesús Camarero refers to this process by saying that memory produces new readings of the same object.

From this, it is possible to see that a story can have as many updates as readings of it are presented. With that in mind, the work of sound art produced for this work is associated with a story by Jorge Luis Borges [2] titled "The aleph". In this story, a man finds an instrument in which the entire universe is glimpsed. All worlds are contained in a single object. The experience of the Aleph reveals how the secret manifests itself in a definitive way.

The work of the Aleph seeks the interpretation of the person through the musical stimuli provided, although it does not create an image of the Aleph, it brings us closer to feeling and hearing about how we can give it our interpretation with our imagination since this work and the Aleph share a characteristic deeply rooted, which is dealing with the ineffable, far from being just a music track, it is a sound experience.

The work is composed of four moments that are identified in the sound development.



1. Prologue. The loss of Beatriz Viterbo. This segment contains a melancholic theme that represents nostalgia and grief.

2. The descent into the basement. It has been characterized by a climax of tension through low percussion and the progressive fading of the piano

3. The vision of the Aleph. is characterized by the use of superimposed sound fragments: choirs in different languages that offer an effect of simultaneity through musical layers that coexist but are not replaced.

4. Epilogue. Represents doubt and forgetting through a fading effect and an incomplete sound that suggests that the infinite cannot be retained.

In conclusion, the work functions as a musical hypertext. The aleph is a metaphor for infinity: a tiny point that nevertheless contains the entire universe. Borges turns it into a literary experience of the immeasurable and a reflection on the limits of language to express the infinite.

Full song

<https://on.soundcloud.com/sZdW4B9pO5970E8frU>

References

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