

Publicación de reseña crítica sobre la obra de literatura digital Grita de José Aburto (2005).

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Cita:

VERONICA PAULA GOMEZ (2018). *Publicación de reseña crítica sobre la obra de literatura digital Grita de José Aburto (2005)*. Reseña crítica para la ELECTRONIC LITERATURE DIRECTORY (ELD).

Dirección estable: <https://www.aacademica.org/veronica.p.gomez/14>

ARK: <https://n2t.net/ark:/13683/pZYT/p6n>



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***Grita* by José Aburto**

José Aburto is a Peruvian poet who developed *Grita*, a digital work originally available on the author's website (<http://entalpia.pe/>) on the tab "Orales" and then selected to be part of the Electronic Literature Collection 3. This technopoetic proposes to make a digital poem through the sound of the voice and to be filmed by a webcam (previously authorized by the user). It is a performative work made in 2005, that calls for collaboration and interaction of those who consume it, "to be written" through his/her shout. "Grita" means "shout!" in Spanish and this imperative action suggested in the title is a requirement that makes the work possible and demands the "reader/user" to experiment with his/her voice becoming every time more and more urgent. How is this shout heard by others that are near to those who produce it? For the poem to exist, something stimulating has to happen, something related to our own bodies that has been repressed by socialization. Poet and reader perform a fusion to generate the poem searching for the shout of origin. Shouting and poetry seem to refund the human condition, the primal link that gives place to a Babel of languages.

It is actually remarkable that the translation of the initial and external, organic cry, by the machine is always transformed into a poem in Spanish. Certainly, we do not find that in this technopoetic any allusion to a specific Nation, but there is a reference to the power of Spanish nowadays, meaning a Latin American zone that makes it possible. Traditions, conquests, revolutions: the cry is the way to express the primal articulation of words, the red color of the interface, the imperative that tells us what to do with the work. The poem welcomes the cries of those who come as guests searching for this refuge, and although the results are always in Spanish, this language is hospitable to anyone who wants to experiment it.

Something interesting to say about this work is that is part of the webpage call *Entalpia.pe*, whose catching phrase down left is "La poesía cambió de estado" ("The poetry changes its condition" (our translation)). Regarding this phrase, we could think that *Grita*, as much as many others of Aburto's works, is looking for a transformation in the current way of making poetry: the material of the poem (orality, writing, drawing), the performance of readers/users, the interaction, the generativity, the listening, the form acquired by the poem. In the repetition of those silent cries of the contemporary highly urbanized society, Aburto recovers an organic form of words that suggest the universal sense of poetry as a common language.