

Publicación de reseña crítica sobre la obra de literatura digital Tatuaje de Rodolfo JM, Leonardo Aranda, Gabriela Gordillo, Carlos Gamboa (2014).

VERONICA P GOMEZ.

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***Tatuaje* by Rodolfo Jm, Leonardo Aranda, Gabriela Gordillo, et al.**

Tatuaje by Rodolfo Jm, Leonardo Aranda, Gabriela Gordillo, et al. is a transmedial novel that experiments with messages, images and maps aiming at a national located production. It happens in Mexico DF, where a private investigator accepts a job that consists in searching Melquíades, a gypsy that has his business in the historic Sonora Market. In this Market, traditionally related to magic and esotericism, starts the story that will have remissions to the Day of the Death, *San La Muerte* and to different places on the map of the Mexican capital in order to find Melquíades. Melquíades is also the name of one of the gypsies that used to visit Macondo, in Gabriel García Márquez' famous novel *Cien años de soledad*. With this intertext, *Tatuaje* takes position in the Latin American zone. During the development of the novel, the story keeps confusing reality and dreams that emulate nightmares in 3D.

Two aspects are remarkable in this work: on one side, it seems to assert that identity is plural, showing different traditions such as Judaism, Hinduism, occultism, aboriginal cultures, etc.; on the other side, we find the use of current technologies to decrypt the identity of the characters browsing the web, sending messages, using tools such as Googlemaps, etc. These ways to transmit information reminds of some cases of *mail art*, that attempt to divert the official message into networks that encode it. In both ways, the reminiscences of a multicultural territory and the possibilities that technological development opens up, head towards the heterogenic and souterrain construction that constitutes (and substitutes) the national Mexican culture.

At the same time, in this transmedial novel, we can observe how the technology crosses through the entire life of the investigator: in order to be able to carry out the search it is essential for him -as well as for his/her reader/user on the other side of the screen-, to have the transmedial tools previously referred to. At the same time, it is to be noted that the clandestine professions that from long ago subsist outside the national law -as in the case of Melquíades, a gypsy and a shaman- have a remarkable importance.

So, the existence of these secret characteristics that precede the construction of the Mexican Nation coexist with the latest technology produced during a supranational period, which signals a moment subsequent to that of the idea of Nation. Also, Sonora Market is home to illegal practices of shamanism and occultism that have tried to be rationalized through modern calculus, but have not totally disappeared. Actually, these practices have been preserved in an economic circuit of non-legislated but still legitimated forms of work. Finally, nomadism is characteristic of gypsies or Jewish people that have been exiled once and again, producing historical exodus that has left marks on the bodies of that population: tattoos, symbologies, hidden languages, footprints.

All these characteristics lead to a common language, located in Mexican territory: “El lenguaje es un virus (que tiene su origen en México) Verás. En este otro monitor llevo las estadísticas de las infecciones que está generando el spam de los sueños. No es preciso, pero aun así sabemos que se ha vuelto viral, ha salido de México” (Jm, Aranda, Gordillo, et al.) (“Language is a virus (that has origin in Mexico). You’ll see. On this other screen, I have the statistics of the infections generated by the dream’s spam. It is not exact, but still we know that has become viral, it has left Mexico” (Our translation)).

Is it possible for the political discourse to be “cured” from the language of multiple identities that live together in Mexico? Is the Mexican Nation an attempt to bring together the diversity of technological (futuristic) but iconographic (traditional) codes that the investigator seeks

to decipher, by means of a political language? In this piece of work, we could see the feedback loop mechanically reproduced: an occult language -the one of identity dreams- become an epidemic in the Mexican imagery, expanding the phenomena through new technologies that make it possible (GPS, internet, etc.). In this direction, the public space appears full of "tattoos" expanding the virus which can be comprehended by the readers/users because they share the alphabetical language -Mexican and located-.