

La epifanía de la palabra en Enriqueta Ochoa. Una teología personal

*The epiphany of the word of Enriqueta Ochoa.
A personal theology*

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Resumen

En esta ocasión analizare un poema representativos de la obra de enriqueta ochoa (torreón, coah. 1928): “las urgencias de un dios”, escrito en 1950, cuando la poeta contaba con solo 22 años, y publicado en 1952. la poesía de enriqueta ochoa, sin lugar a dudas, tiene una gran influencia de los místicos españoles y en particular de san juan de la cruz y santa teresa de jesús, ambos místicos carmelitas de la escuela ecléctica española. “las urgencias de un dios” es su primer poemario publicado.

en esta obra, enriqueta muestra una voz con fuerza que despierta el asombro y el escándalo de las beatas de torreón, quienes furiosas exigen la destrucción del libro. el corpus poético de esta autora se centra fundamentalmente en los temas: la mística, el erotismo y la autobiografía. su universo conceptual juega a redimir lo vivido en metáforas sencillas, directas y deslumbrantes.

en este, su primer poema, enriqueta explora en forma natural e intuitiva sus dudas, temores y rescoldos infantiles sobre la urgente necesidad de dialogar con un dios, lejano a las enseñanzas teosóficas recibidas de su padre, muy en boga en esa época, sobre todo entre la burguesía rural ilustrada de méxico, así como la proliferación de grupos como los masones, la rama templaria y los rosacruces. producto de tempranas lecturas y de una gran capacidad

intuitiva, enriqueta se sumerge en los asuntos de una teología personal contraria al método elemental doctrinario de las religiones institucionalizadas.

Palabras clave: poesía, mística, religión, Dios, erotismo, rebeldía.

Abstract

This time I'll review a representative poem from the work of Enriqueta Ochoa (Torreón, coah. 1928): "The emergencies of a God", written in 1950, when the poet was only 22 years old, and published in 1952. The poetry of Enriqueta Ochoa, no doubt, has a great influence of the Spanish mystics and in particular of San Juan de la Cruz and Santa Teresa de Jesús, both Carmelite Mystics of the Spanish eclectic school. "The emergencies of a God" is his first collection of poems published.

In this work, Henrietta shows a voice with strength that awakens the amazement and the scandal, Las Beatas de Torreón, who furiously demanded the destruction of the book. The poetic corpus of this author focuses mainly on the themes: mysticism, eroticism, and autobiography. its conceptual universe plays to redeem what has been lived in simple, direct and dazzling metaphors.

In this, his first poem, Enriqueta explores in a natural and intuitive way their doubts, fears and children's embers on the urgent need to engage in dialogue with God, far to the Theosophical teachings received from his father, very much in vogue at that time, especially among the rural bourgeoisie illustrated in Mexico, as well as the proliferation of groups as Masons, the Templars and Rosicrucians. Early readings and a great intuitive capacity, Enriqueta product is immersed in the Affairs of a personal theology contrary to the doctrinal elementary method of institutionalized religions.

Key words: poetry, mysticism, religion, God, erotica, rebellion.

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Introduction

This time a representative poem from the work of Enriqueta Ochoa is reviewed (Torreón, coah. 1928): "The emergencies of a God", written in 1950, when the poet was only 22 years old, and published in 1952. It was published in 1952 at the behest of her literary agent, Rafael de el Río, edited by Manuel N. Printing Lira on a *plaquette*, and prefaced by the same Rafael, reaching a circulation of only 1000 copies.

The book was listed as heretical by the priests of the people, were banned from sale and became a scandal although people bought it out of curiosity. Despite this, no copy is preserved. This juvenile work of Enriqueta, shows not only concern for their personal worldview about the world and existence but also its poetic guideline and life. Enriqueta, from a young age, transgressed the rules of a closed and prudish society. With "The emergencies of a God", started a desacralizado passage of the poetry of his time and hit the religious intolerance of the time.

Esoteric poetry and religious poetry of Enriqueta Ochoa, without a doubt, received great influence of the Spanish mystics, especially in San Juan de la Cruz and Santa Teresa de Jesús, both Carmelite Mystics of the Spanish eclectic school.

"The emergencies of a God" is his first collection of poems published. Through him, Henrietta shows his strong voice that awakens the amazement and the scandal, Las Beatas de Torreón, who furiously demanded the destruction of the book. Thus, his father decides that the young poet must know the world and sends her to Spain accompanied by his sister.

The poetic corpus of this author is mainly focused on the following themes: mysticism, eroticism, and autobiography. Its conceptual universe plays to redeem what has been lived through the use of simple, direct and dazzling metaphors. In this his first poem, Enriqueta explores natural and intuitive way their doubts, fears and children's embers on the urgent need to engage in dialogue with a God far to the Theosophical teachings he received from his father, very much in vogue at that time, especially among the rural bourgeoisie illustrated from Mexico, and between the proliferation of groups like the Freemasons, branch Templar and Rosicrucians.

Product of early readings and great intuitive ability, Enriqueta is immersed in the affairs of a personal theology contrary to doctrinaire catechism village elementary method, and the first line of the poem, the poetic voice breaks with the tradition of Judeo-Christianity finisecular to say categorically the opposite of the word sealed in the Gospels. The title "The urgency of a God" has a desperate tone. As mystical future, the poet makes use of a dazzling and incendiary sui generis pragmatism.

The first two lines of the poem begins with an exclamation mark, raises the pitch. It is a long flight poem divided into two parts; the first is the emotional, the second is the conceptual discourse. The title of "The urgency of a God" has a desperate tone.

Enriqueta torn, the expelled, the fleeing of being, you feel shackled by their gender, a thinking woman who choose to access the previously hidden knowledge forbidden to women

Expresses its juvenile hybrid between pantheism and rebellion and denial, between utopia sight under the influence of light inside Psalm Franciscan vocation that takes Islam, the Gospel readings and Friedrich Nietzsche, Rainer Maria Rilke, Gabriela Mistral, Concha Urquiza, Virginia Woolf, Agustini, Emily Dickinson and Alfonsina Storni.

We anticipate that this is a poet with light flashes of Christian mysticism, influenced by Gnostic thought. In this poem you can be found stylistic elements of the Solomonic tradition, and over it a parallelistic structure as used in the Psalms, and a tone of pantheistic religiosity.

Henrietta is, from the breath of his verse, and unwittingly by means of the myth of the word that escapes his lips, in a frugal and hurt priestess by the emergence of a cosmogony outside his personal mythology transmuted into a lament yet it is a prelude to any documentation faith. His free verse breaks in soft recognizable images, but his accent is personal.

6 No more myths look on my lips.

7 I'm the wild fury of a creature

8 abandoned on Mt.

9 without knowing more father the sun has scorched my skin

10 nor more stem regret that gray land

11 indefinitely me up crumbles and me.

Again, the speaker assumes her womanhood under the prophecy of his restlessness to continue in this stanza with an outer edge. With biblical references, enriched judgments and glares as simple as that in the beginning was the word, which glosses with feminine delight in pronouncing the name of God with a verse of eleven syllables, almost profane and mystical:

12 An urge to take the word God.

The speaker in this long verse, full of very personal accents, begins the gospel of disobedience with a verse that leads to punishment of transgression:

18 But no lights blew in my face myths

19 did not move on the nerves of my actions

20 I learned from my grandmother to raise, for my hands all things

I was only 21 and the barbarian browser without clothes

22 scratching the stone he climbed the cliff

23 to spot indicating routes

24 stars and their compass odor.

Notably autonombra with male gender, to call itself rather Explorer browser. The speaker returns to its ancient polytheism; It is known separately, has an identity that dipped into the luminous universe that reaches only to discover when God inhabiting the region are asked. With a dazzling simplicity reaches to murmur with three lines from the eve of his rebellion:

28 My land is the region of pregnancy

29 and I am the seed that God

30 is the eve embryo.

The metaphor of this verse corresponds to the world view he had in his youth when he read Rilke, Milosz and metaphysical works. Interestingly taboo pregnant woman's body as a symbol of the denial of female eroticism, chastity and erotic essence of the woman and her body as a space dedicated to pregnancy. The matrix as the sacred space of human creation and therefore divine.

So far the poem unfolds smoothly. Each verse is measured by the beating of the poet with stealth and marksmanship will conquer your goal. No complexity, verse grows. Every word weighs without altering any of its youthful clarity.

31 How to get here last!

32 To be able to stand next to things

and say:

My heart pin 33 against the world

34 as a huge hot tear.

The wealth of images and metaphysical meaning of the poem in general is evident. Here the speaker is subjected to the rant of his own reasoning. She is the past that is raised in this here and now. Sensual and Eve banished from Torreon to have a Dionysiac and not theological urgency on God, he declares:

My heart pin 33 against the world

34 as a huge hot tear.

35 mothers spend with their children.

36 plots burst of outbreaks

37 and space nurtures a sapling

38 vibrating and immense dimensions.

But the urgency of mythologies and eternity circle becomes a call to desire, the Greek Eros, not the Judeo-Christian myth that overrides the pleasure and suffering claims as a way to reach the inner joy with God. In seven lines, the speaker used as an instrument Kabbalistic numerology face his father, is subjected to a sensual mapping where the receptacle of creation has an equivalent in the large cavity of his earthly matrix:

40 I measure the size of my hips,

41 I touch my flesh, I listened finely

42 and I confirm the fact:

43 like them I have a fruit in me.

It speaks of the spiritual pregnancy embryo growing inside her. That desire and urgency brings blessing, execration and delirium; vice and virtue, denial and dilemma to the Marian mystery of divine conception. By refusing Mary eroticism, its parent becomes the sacred

space of human and divine creation. The Conception of Mary is one of the fundamental dogmas of the Catholic religion.

45 "Fictitious Announcement

46 in the deaf pressing a sterile body. "

The speaker recorded two verses, the first is a vocal heptasílabo where strong and weak consonants together to create a full-fledged architecture of freedom. In the denial of sin and the act of salvation, he responds as any woman who has stolen his fruit.

47 What do they know

48 of that hidden embryo

49 urging my presence under a sky of ruins.

In the following verses, the speaker endorsed the mystery of creation and laments not understand the truth of his fear, his terror. With parallelistic structure and Solomonic states with the power of those who feel possessed of truth.

50 do you know about this ancient brewing for centuries pregnancy

51 disfatherland a child who fails birth

52 or abort my belly

53 when I slip and fall.

Spiritual seeker, beyond dogmas. She was raised in a household whose father, a central figure and decisive; he spoke as a freethinker that before instilling a religion gave him readings that guided the spiritual quest.

Perhaps the mystery of the Holy Conception is an analogy that God is incarnate in her womb for spiritual awakening. The son, not yet unborn spirit, has been banished from paradise before the fall. It has not complied with the possibility of abortion fall into original sin. For centuries gestation is the real possibility of instant love that fortunately has been

created in her womb of a virgin and universal paridora insurgent. Banishment has a dual function, the return and spiritual awakening that is brewing inside him, and his bellicose virginity peaked around the poem here.

In the following verses, the speaker warned about the divine origin not only of the Father, the Son and the Holy Spirit, but the main ritualistic elements of Catholicism, baptism, the wafer and the blood of Christ:

54 A son stolen and falsely named

55 in the narcotic wine of a mythological river

56 hits not move

57 with the heavy burden assigned him.

Using an accent sálmico combines hendecasyllables heptasyllabos and Alexandrians, with an exclamation heavy underlining the existence and the fruit of her womb that is outrageously perceived, and that is nothing but the gestation of God in her womb, the mystery Marian experienced by the speaker.

68 announcement that first-diffuse

69 centuries ago,

70 where their presence hardly shone

71 párvula intuition of imprecision and bewilderment.

In this verse it is seen to blow its youth arrhythmic poetry, full of meanings and of a clear sound. While the first three lines echo in Castilian drum more or less rhymed endings- usually the last line is long, broken and simply, the discourse of the poet continues with the same intensity as in the beginning. Enriqueta back to the past, his experience with the desire, the word and the myth with her very own resource: his mother's condition.

77 But that was yesterday. Yesterday,

78 at the time of the first embers.

Mythical time is another time. The meat and sacrifice, far back to the time of love, poetry and desire. However, there is a gap that drives to declare:

79 Today everything is different.

80 I know my mother condition

81 and God his sonship

82 succession, towards the future,

83 and cut off sweet autumn sun

84 dilated my heart and bursts in shouting:

The future is perhaps more sunny. Knows the mystery of creation in the Oval sterile uterus, but also dares to say what no written word, the true name of God. And at the same time thinks he knows the futility of his belief when he notices his mother childless orphans.

80 I know my mother condition

81 and God his sonship,

83 and cut off sweet autumn sun

84 dilated my heart and bursts in shouting:

85 My son! My son!

86 With a trembling voice that surpasses all tenderness.

We found a parallelism established in repeating "my mother condition, his sonship" and the following verses provide an answer to the above. The cry of the Mother of God in everyone. They, the holders of double standards, the Pharisees of his unfulfilled desire, they close the doors. They call it blasphemous and with the weapon of popular poetry the challenges:

87 of blasphemy have crossed my emergency.

88 They say God never laugh my lips

89 nor weep in the basin of my sad eyes.

It makes use of anthropomorphism to give your God human characteristics that allow you to explain your emergency goes beyond a simple necessity of belief, handle. It will remain what it is, marked by flamboyant finger for being a woman of pleasure-giving snatched. And every remark, a homeland of sores that turn into a fire that devours everything:

90 I will always be anonymous, the gray, the exiled

91 for those who only exists by country

92 index havoc and bonfires.

In these verses, as in much of the poem takes parallelism widely used in the biblical books, that is, regular repetition of certain ideas, and produces a rate of intellectual guy who gives strength and unity to all this poem.

The speaker goes to the core of their belief, using simple metaphors; as good aspiring mystic lengthens his soliloquy in these four lines which alternates octosyllabic and heptasílabos to appoint his rebellious, submissive God and a confidant of your sanctuary that highlights with poetic parallelism.

112 my closest companion

113 games and tears:

114 the most constant and tender,

115 more rebellious and submissive.

Continues with a theory of knowledge attached to the divine from the interstices of reason and aiming a synthetic parallelism, ie, the second parallel member completes the meaning of the first:

117 I know what awaits me singing that spigot:

118 a mob of angry fists demolish their shape,

Continues with periodic repetition of ideas and somewhat hermetic concepts that make this poem is complicated. And to reaffirm its position battle, it launches the attack with two twin lines:

125 I am not satisfied with that say:

126 "form is this; prohibited other structure. "

Blunt, reaffirms its position developed throughout the poem in a tone less irreverent but fulminant course, an exclamation that gives strength to the question:

127 How weak consistency of doctrine!

128 Remember that God is the mirror

129 more contradictory and bifurcated,

All accommodated 130 pupils.

131 I sculpt it my way and I shape.

The mystery of the Trinity becomes an extension of your own body. In the fabric of the poem, it is a perceptible difference between the Virgin and the speaker. The myth not only purifies but that Mary becomes a stereotype of female identity.

The man, in his capacity as "macho" generator is exempt from sin, only the female, tease, sins to know that the seed, the result of original sin, sailing between the veins of her blood is in their midst. And finally his earthly conception Marian says:

136 Impossible.

137 Conceiving and singing should not watch over them.

138 You have to dance with them in the light of day

139 and obsidian high night light.

140 I can not help my spontaneous nature:

141 I am a cascade of bare torsos.

And in four repetitive lines of her revealed nakedness, returns to the theme to dazzle us with a puzzle in which a bell mineral deals with the verb to yell at God, who is his son. The speaker is ending his speech about God. She is the universal paridora female, and from poetry creates the world that has to save from the suffocating reality:

But I 146 that around my waist

147 I put a bell reddish mineral

148 at every turn cries out to God: My son !,

149 and I set my own standards and psalms,

And to confirm his personal theosophy uses denial as principle of sufficient reason, but do not accept being denied their right to have existential emptiness and the omnipresence of God built in the image and likeness of their aspiration for freedom:

150 not get carried away

151 or leave me deny

152 or hide the trail

153 or humiliate me face

154 when others nominated "Father", "Craftsman"

And with the "neither" as anaphora, highlights his early and spontaneous revolt, and at the finish line recounts his personal and doctrinal baggage: it is not the father, not the "architect" or the great architect of Freemasonry, is the son as extension of life flows into the ground and once again refuses to declare the source of their anguish, lost in myths and fables to the divine that allow you to stay alive:

155 or I tell the origin of my cry

156 because they did not believe in survival.

157 Perish the father, the son survives.

158 The latter is eternal:

L159 Kemp in the child before doing man,

For being a mother denied, this poem is a love song to the child. By denying the father said to the son. Zeus eating their children would be the counterpart of the poetry of Enriqueta. She candidly says that the Son is eternal. And the eternity of the child is a burden for the child in the process of becoming a man.

The speaker concluded that God's name is unpronounceable, in the Talmudic tradition the letters of his name are closed to the uninitiated. Poetry is a communicating vessel by means of which the name of God is pronounceable. In it, his presence is manifested in rare conjunction mystics and deluded states. Back to the metaphor of movement and the parable of the coals which have nothing to do with the fire of hell, that word has a direct relationship with God.

169 Look at me here how to treat your name

170 danced in a resurrection

171 of coals removed

172 and I feel his heartbeat sonándome chest.

Use symbols and images that print dazzling strength and certainty to the previous stanza and begins with a rhetorical question in the following verse:

173 How can we deny the child blossom?

174 I have not learned to hide

175 or weighs me say that although I accused

176 burn out his long birth.

The rhetorical question reiterates the central question of this poem. Divinity (the son) is going gestating in her womb. No he denies. Again, the poet is the atanor where the divine is forged and flourishes.

177 Why should it be?

178 He does not force me to compromise on anything.

179 Its flowering is natural and simple

180 and while these glassy eyes wander me

181 after a vague rumor elusive

182 and often rest on the way

183 and caressed his way down my belly,

184 can also agitate

185 and walk barefoot romp live mount

And I run 186 feet between my legs

187 and I plunge my hands on the mainland

188 and I drink the tap water of rivers

189 and naked in the sun.

190 And it is all the better,

Recognizing the existence of the child, also part of that to grow the pain does not forgive his will. It suffers, but also enjoy yourself. The child is fused with the elements through the mother. Their feet run between his legs. And by means of the mother, the son buries his body on earth. Pantheism tectonic sharpens to merge with the elements of earth, water and fire.

191 Because I would not want to see that happen

192 broken my head on his chest,

193 or I want for him a sickly face

God boxed 194

195 stays dark and severe.

At the sight of God scourged, the speaker struggle for land God. God's image and likeness of the son who suffered forty temptations in the dark night of the garden. Cognitive and unrevealed God who can distinguish the sun, to the sun, wind and, using the metaphor of William Blake: who knows inaccurate difference between a grain of sand and the mountain:

196 I want to bite the heart of the world,

197 you know the sun,

198 of the stars, the wind,

199 of the largest and least.

In the symbols is the essence of his poetic vision, his masterly translates personal way of looking at reality way.

A God-child. Perfect divine anatomy that grows and emerges from her womb with determination and fortitude. To break the bonds, the prison of the body, releasing a God-child of all that binds us to the subjective world of myth. A God-child immersed in his own

epiphany. An epiphany that breaks any misplaced idea and restored to its original matter, and infinite changeable condition:

200 I want God to child grow

201 fully burst the false fence

202 and destroy borders

203 and the dummy cell and demudada

204 concept and meat.

Confessor before the eyes of his people, the speaker hails his God. In the roundness of her barren womb, the raw material of the spirit and soul. Here the poem takes its circularity. The mystery of conception, treated through poetry Ochoa, the poem gives it a tight seal. So his creationism is the antithesis of any attribute of God. Now, to what God is concerned? By early readings of the Bible is the God of Catholicism and the teachings of his father, the Great Architect of the Universe, or God patiently to germinate inside as an act of rebellion, and that funny analogy choose the background its parent and its belly to bring it into being with innovative rebellion.

205 Want raising his empire outdoor

206 naked, clean, healthy and undisturbed,

207 breathing deep and strong

208 resounding breath of the earth.

This sprawling, secretive and complex poem is written in free verse, where images and metaphors abound, parallelism and anaphora as we demonstrate throughout this section. A poem confirms a recurring theme of the work of Ochoa: eroticism and mysticism.

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