

**Espejos, contradicciones y paradojas
en *Los espejos comunicantes*, de Óscar Hahn**

**(Mirrors, Contradictions and Paradoxes
in *Los espejos comunicantes*, by Óscar Hahn)**

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As in all cultures, the mirror is a recurring symbol in both Latin-American poetry and narratives. It has various meanings when seen in different literary contexts. The most notable poets of the 20th century, such as Jorge Luis Borges, Octavio Paz, and Carlos Pellicer associate it with mystery, horror, silence, emptiness, catastrophe, and everything which is contradictory, paradoxical, and strange. According to some, the mirror itself reveals the source of poetry and literature, a kind of abyss from which something arises out of nothing. It also allows one to see himself through the eyes of the other. In the book of poetry entitled *Los espejos comunicantes*, Óscar Hahn, the mirror is a constant entity. Like the aforementioned poets, he reiterates the same obsessions, images, and symbols associated with it. However, here the mirror takes on a new dimension which has not been explored by the others. His poems suggest that what is reflected

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in the mirror, our wishes, dreams, feelings, and fears, are our true reality. The reality displayed in the mirror is beyond our control. It cannot be understood, organized or classified for our own benefit in the name of science and progress. On the contrary, what should be limited by the confines of the mirror escapes and consumes our reality. For Óscar Hahn our true nature is catastrophe, chaos, passion for destruction, and a love of death. This essence emerges from the mirror and devours everything. *[Article copies available for a fee from The Transformative Studies Institute. E-mail address: journal@transformativestudies.org Website: <http://www.transformativestudies.org> ©2020 by The Transformative Studies Institute. All rights reserved.]*

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Si tuviéramos que elegir un símbolo, arquetipo, imagen, u objeto que, literalmente, defina, sustancialmente, todas las culturas, sin duda alguna, elegiríamos el espejo. En todas las sociedades, grupos tribales (incluyendo nuestros más lejanos antepasados), el espejo contiene y almacena, a pesar de su vacuidad, no solamente lo que tiene que ver con lo más íntimo de la condición humana, sino, igualmente, las fuerzas de la naturaleza, el conocimiento, la sabiduría, lo desconocido, el misterio, lo divino y lo místico, la palabra poética, el silencio, el amor, las pasiones, el destino y hasta lo más macabro y destructivo que subyace en el ser humano. Sin olvidar la vanidad y todos sus matices y secretos que es una de las paradojas que más nos revela lo que en el fondo somos, a pesar del desconocimiento de nosotros mismos, y las circunstancias donde habitamos y morimos.

El espejo también contiene en sus múltiples significados y símbolos (parte de la literatura de los pueblos), tramas y situaciones recurrentes y muchos de sus personajes que la han alimentado desde que, en las cavernas, y fuera de ellas, el animal humano usó el espejo para balbucir sus primeras palabras. El espejo, a decir verdad, es el origen mismo del lenguaje, la poesía y la literatura: vampiros, príncipes, monstruos alados, seres diabólicos, brujas, fórmulas secretas, esplendor y decadencia de los imperios, oraciones, obscenidades, pinturas, fantasmas, aparecidos y duendes y maldiciones y maldades y viajes inesperados... siempre estuvimos y seguimos estando al orden del día en los espejos, esperando una complicidad, el horror de una mirada, la palabra adecuada, el amor, el abracadabra que nos permita acceder a la cosecha de horror y de placeres prohibidos que alimenta permanente y recurrente el espejo. No