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**THE IMAGINARY IN GASTON
BACHELARD'S WORK:
An Introduction to the Ontology of the
Poetic Image**

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ABSTRACT

This article aims to introduce the main concepts and categories of poetic imagery in Gaston Bachelard's work, based on *The Poetics of Reverie* and *The Poetics of Space*. The poetic image is analyzed as a prominent activity, given its broad character and the scope of its ontological dimensions. Poetic reverie is a key

example for a phenomenology of imagination, but reverie or the imaginary itself are also analyzed practices intrinsic to psychic and social life. It is the degree of influence that the dialectical relationship of imagination with life that allows for analysis. Bachelard uses Jungian concepts as a resource for demonstrating imagination as a practice that symbolically expresses the core of the subject, as well as offering clues that direct imagination as an existential, not just a literary, tool. The potential of reverie is equivalent to the potential of thought and epistemology, considering that the origin of knowledge and imagination are the same consciousness. Scientific objectivity, based on the works "The Psychoanalysis of Fire" and "The Formation of the Scientific Spirit," is briefly explored in this work, simply to demonstrate how culture influences the creative and expansive sense of poetic reverie. However, when knowledge is preceded by admiration, it is not compromised; it is reinforced, for awareness of limits is what allows for the possibility of epistemological extension, just as a consciousness that contemplates the known and the unknown acquires a sharper vision. Poetic reverie, therefore, allows for a more organic relationship with reality and creates the conditions for the possibility of unique and expansive ways of being in the world.

Keywords: Imagination; reverie; poetic image; phenomenology.

PHENOMENOLOGY OF IMAGINATION AND POETIC REVERIE

(...) The memory of childhood clearly affirms the usefulness of the useless. (...)
(BACHELARD; 1996, p. 110)

Bachelard develops a phenomenology of the imagination from a conception of daydreaming that composes a foundation for psychic activity. It demonstrates how certain images are expressed in the most essential human activities. Based on the concepts and categories to be analyzed, it is necessary to ask: what is the contribution of daydreaming and poetic image in psychic life? How does the dialectical relationship between subjectivity and objectivity produce the materiality of the ontology of the imaginary?

To answer the questions, it is necessary to thoroughly analyze each concept and deconstruct some forms of preconceptions. A priori, imagination occurs naturally and indispensably in human life. It is easily expressed through intentions, expressions and choices. The way in which it is effected is what conditions an understanding of the particular characteristic of the imaginative consciousness.

Projecting life, for example, is not necessarily different from imagining it. The distinctions are made by method, but also according to the intentionality involved. But the imaginary, as Bachelard points out, is conceived as a constitutive part of

the human dimension, in its social, cultural, aesthetic and scientific practices.

The originality of the image is given by the instant of sensations, it is a product of spatial chemistry with the organism of the body. The mind creates from what the reverie in space says, each reverie and each space intones words to the poet. It is only possible to translate them if one is literate by the admiring reverie, by the openness to unify with the instant. But for this, it is necessary to return to the productive naivety of admiring the simple and contemplating everyday life with new eyes. These are the concepts that revolve around the central theme and will be resumed later.

Imagination is a founding aspect of essential practices that have taken place throughout history, especially about fire in human life, conceived more as a social element than a natural one (BACHELARD; 1994, p. 15). The phenomenological psychoanalysis of imaginary life conceives the imagination and its symbolic elements as the cornerstone of culture, acting according to each historical context.

Prehistoric symbolism, according to several archaeological researches, had elements that indicate the belief in the transcendent or in life after death; In other words, the image as a moving impulse to meet psychophysical needs was already found in the first human records.

The imaginary has not been sufficiently explored by the philosophical tradition, being developed with Edmund Husserl in his phenomenological method. However, Bachelard goes beyond Husserl in the investigation of the modes of operation

of the imagination, pointing out its productive character, even though it is not formally used as a scientific resource.

Despite the limitations on the understanding and use of the imaginary, the poetic literature would present approximations with the psychology of the imagination in a more accentuated way with reality itself, as a dialogue of affective correspondence, between the human organism and the world organism, given that within the totality they are one.

According to the author, demonstrated in the work *The Poetics of Reverie*, the imagination is deepened, seeking to understand the relations of the reverie with the subjectivity of the imaginative consciousness, with the ontology of the poetics and of the subject himself from the images created and his ways of objectifying his impressions of each space and instant.

The big question is how deep is the imagination able to reach without compromising its psychic, ontological and social contribution, without distorting the natural differences between quiet reverie and active phenomenological reflection?

Empiricism, as well as the idealism of tradition, would not be able to answer such questions, or would conveniently answer their method without finalizing new questions that arise along the way. It would delimit the reach of the imaginary as far as the real goes, after the demarcation line, the journey would not return with experiments, proofs or theorems, only with images "uncommitted" with the love for the wisdom of absolute certainties.

In reverie, reality is not necessarily separated from it, considering that, in its unity with the cosmos, the poet creates reality from itself, even when he creates from himself and his

emotions, since he does not separate himself from nature and its chemical effects on sensations with the phenomena and spaces experienced.

(...) The poetic reverie (...) It gives the self a non-self that is the good of the self: the not-self mine. It is this not-self of mine that enchants the dreamer's self and that poets know how to make us share. (...). In the face of a real world, one can discover in oneself the being of restlessness. We are then thrown into the world, given over to the inhumanity of the world, to the negativity of the world, the world is then the nothingness of the human. The demands of our Junction of the real oblige us to adapt ourselves to reality, to constitute ourselves as a reality, to fabricate works that are realities. (...) (BACHELARD, 1996, p. 13).

In this case, when seeking what it is not, it produces itself in what it projects, even if altered or limited by ontological and conscious conditions. It is the future of the poetic reverie that overcomes the delimitations in which the creative subject is faced.

Creative naivety gives rise to adaptation by satisfaction with the novelty of each phenomenon, even if negative. Considering that to be amazed by the trivial is to value its natural essence, while astonishment is the constant impulse for

modification, for rebellion against concentric customs that censor the imagination.

Metaphorically, poetry touches the reader's core more deeply than the "raw" reality itself. What the human being creates is the result of the real, but also an intrinsic production of the poet's specificity, reality from his point of view. It is the function of the unreal gaining space in the phenomenology of imagination. It is the psychoanalytic character of poetic language, of the soul that embraces the universe.

It is this connotation of poetic language that reverie expresses a new psychological sense of the subject, as it produces in himself and in the other a particular and at the same time common sensation about his relationship with the world and with himself.

(...) The poetic image is not subject to an impulse. It is not the echo of a past. It is rather the opposite: by the explosion of an image, the distant past resonates in echoes and it is no longer seen how deep these echoes will reverberate and cease. Because of its novelty, because of its activity, the poetic image has its own being, its own dynamism. It comes from a direct ontology. It is with this ontology that we wish to work. (BACHELARD, 1974, p. 183).

By conceiving an autonomy of the image, that is, a direct ontology, Bachelard overcomes the determinism of the unconscious over the conscious. In this sense, there is an

archetypal function in the imaginative consciousness that allows for a creation, an innovative and productive elaboration of the life of the individual who poetizes his reality.

The poetic look at the world brings the individual closer to the world. It does not alienate it from fiction as an escape from reality, but demonstrates through poetic literature that what is lived is also a consequence of what is imagined, not just the other way around, because the image is a dynamic and dialectical movement where the being feels the need to demonstrate in the most accentuated way his life experience.

The imaginary, therefore, is the basis of human life, which is lost with each inverted conception of what is useful and what time is. What is created by the imaginative consciousness is exercised by man to create himself, to paint his space in the color he pleases, but without forgetting his original condition unitary to the movement of the cosmos.

Without renouncing that colors, measurements and shapes originate independently of personal preferences, life becomes easier and more productive, not by an illusory image, but by the ontological image, based on what one is. Thus, what does not please man in the world, must the internal "world" of man be modified so that his rejected image is improved.¹

¹ He has become accustomed to thinking of daydreaming or the imaginary as a dispersion of reality, a lack of attention to useful, immediate, practical things. But here one unlearns such a worldview by its reverse. In Bachelard's work one learns to be attentive in digression and to be serious in play, that within naivety, no adult response of the serious and rational intellectual is satisfactory. For the child, the philosopher and the poet, questions guide the awakening of

Just as man forged the wheel to facilitate mobility, he created poetry to deepen space. Deepening is the opposite of escape and fear, it is a passion for one's own need to understand the nature of what one is, as well as to accept and enjoy the non-understanding of what one lives.

Bachelard demonstrates the significant value of poetic expression due to the very phenomenological nature of the image, of the signified and its relationship with the signifier. It is in poetry that one observes the deepest expression of the being who writes, by the very nature of his intention, by the very root of the poetic character of choosing the best words.

However, to develop this analysis, Bachelard uses Jung's conception of androgyny as a resource, which acquires conceptual duality between the *animus* (masculine) and the *anima* (feminine), attributing to the latter as constitutive of daydreaming. In the poem, the *animus* and the *anima* are unified, therefore, without subjective or epistemological obstacles. (BACHELARD, 1996, p. 55).

The duality of language between genders is conceived under a psychophysiological aspect. The denominations follow desires, intentions, conceptions, needs and circumstances that are defined as thought and felt, preceded by the poet's ontology and the specific dialectical relationship between his *animus* and *anima*.

consciousness, as well as the cozy reverie fabricating images, daydreaming.

The conception of Jungian archetypes starts from the conception of the collective unconscious², as a force, a predisposition to a certain action of sublimation, and thinks of the poetics of reverie as the expression of sublimation of these archetypes.

In this case, the conceptual influence is given by the androgyny of the unconscious and by being conceived not as a state of consciousness disconnected or seconded by repression, but as a "first nature" and therefore, the reverie would make "conscious" through the poetic act, the images directly channeled by the original nature of the mind. Without a priori and without a posteriori, only the instant unifying the natural and intimate duplicity of the human being. (BACHELARD, 1996, p. 55).

Poetic expression would be where the reverie would bring together two aspects of human nature that had been separated by instrumentalized language. With this, Bachelard points out several denominations that historically society, and more specifically certain literary works, express what translates an androgynous nature of man in the imaginary state.

Therefore, according to this conception, every effective human capacity, intention, or potentiality is constituted by aspects of the *animus* and *the anima*. And these denominations

² Jung's conception in which he states that humanity has an unconscious that shares a kind of inheritance externalized in the conscious by the unconscious drives. They would be original elements during the development of humanity, where their archetypes, complexes, desires and fears are "transmitted" and adapted according to the historical context and the subjective conditions of individuals.

are not identified by delimitation and role of each gender, but to affirm that in their organism and culture, the human being possesses and idealizes forms of strength and passivity, courage and sensitivity, good and evil, etc. Such symbolic formations of content are not separated from the poetic act.³

By naming itself and things, the being in its singularity, expresses its totality without ceasing to objectify a particular version of the totality of the cosmos. The poet's instant produces the poem and the poet, as well as crossing the reader in his own instant, singularly similar and particularly distinct.

Poetic reverie is the possibility of unity of these conditions of living and understanding, but not in the delimited and deterministic sense of an empirical psychology. But of an opening of the possibility for the subject to reflect and restructure the subjectivity of his relationship with himself and with the world.

For this reason, the author calls this quiet moment, of the being who assists himself and the world in an intimate and naturally necessary relationship, the "psychology of the depths" (BACHELARD, 1996, p. 54), as an autonomous way for the

³ The Jungian conceptions of *animus* and *anima* reinforce the conception of the collective unconscious to which Bachelard directs his explanations of the origin of daydreaming as something primitive from a chronological point of view; and intimate, deep and rooted in what is purest in "human nature". The *anima*, as an archetype of reverie, is an example that has been symbolized by culture as the human soul, as the foundation that expresses the human essence. Poetic language, by reaching the soul, awakens this perspective. However, the poem can only touch the soul if it is constituted by it.

subject to enter into the closest analysis of his own psyche, even if it is paradoxically a disinterested analysis.

Therefore, Bachelard points to poetry as a deepening of the being and its existence, and works on the imagination as something that goes beyond concepts, as these are already classified, that is, delimited by methodology or scientific objectification.

Imagination makes the relationship of the being with its existence more interesting, in a language unlimited in singular experiences. The poet does not suspend the real, nor does he fear it and try to modify it, but he suspends his cultural and epistemic formation, to create neologisms that dialogue with the world.

The metaphorical notion of reality itself is a way for the reverie that watches the world, which enters the reality of the world and perceives itself as an included agent, to elaborate its language with its own terms.

The poet welcomes the world with his reverie, projects in his imagination the reality he would like to live, as well as the reality he lives, and accentuates its terms according to his permission to consonant admiration to subvert the dissonant sonorities of the paradigms of everyday life.

Thus, the poetic imaginary allows the subject the possibility of entering reality in its essence, which is to have no essence, to have no meanings or explanations, just to follow its natural flow.

(...) One of the functions of daydreaming is to free us from the burdens of life. A true instinct of reverie

is active in our anima; It is this instinct of reverie that gives the psyche the continuity of its rest. The psychology of idealization is here our only task. The poetics of reverie must give body to all the reveries of idealization. It is not enough, as psychologists usually do, to designate the reveries of idealization as escapes out of reality. The function of the unreal finds its solid use in a very coherent idealization, in an idealized life, cherishing in the heart, which gives a real dynamism to life. (...). (BACHELARD, 1996, p. 70).

The function of the unreal would be the inattentive look at the world, as well as an appreciation of the imaginary as constitutive of personality and conduct. The dynamics of life change according to the circumstances, but also the relationship and seriousness that the individual establishes between the world and the image he creates of the world, of the existential and imagetic experience.

The poetic gaze is the inattentive gaze, but at the same time, the intimate gaze that not only notices the beauty of a forest or the clouds, but that recognizes itself as part of the earth and the sky, so its aesthetic language is the symbolic sign of admiration for things. The reverie in its deafening silence, with its feet on the lawn, listens with its feet and sees with its hands, thus knowing more about life.

The way of being a poet not only in the sense restricted to literary production, but of being free in his reverie, open to the nothingness of life, the possibility of everything. It is to value and highlight how much the obvious is hidden, and how much the mystery is clarified, because there are no limits to creation, and the image created is to live reality in its own movement.

For this reason, Bachelard highlights the *logos* as an essential part of what is properly human, and uses the image and poetic production as a singular human expression. He affirms that the image is a becoming, just as the individual who expresses it is constituted by language, not only constitutes it. It is a dialectical movement of the being that is formed from its own creation.

(...) The image becomes a new being of our language, it expresses us by making us what it expresses, that is, it is at the same time a becoming of expression and a becoming of our being. In this case, it is the created expression of being. (BACHELARD, 1974, p. 188).

Consequently, the poetic imaginary enables the expression of the being that is created from its own literary verbalization. It modifies their reality and their conception of reality based on the intensity and specificity of the phenomenon experienced and imagined.

Furthermore, the relationship that the author makes in the work *The Poetics of Space* will be based on the analysis of space as a determinant in psychic life and the importance that

is established with each objective relationship. Their memories, their experiences and the very organization of space is conditioned by the affective relationship produced in each space. This analysis, which results in various aspects of the behavior and existential notion of each being in the world, is called topoanalysis by the author.

Bachelard starts from a delicate statement that places space ahead of time in our memories, conditioned by the relationship that our emotions establish in each space, in which, when remembering a moment, it is not time that is being captured, but the singular relationship with the lived space that intends to be experienced again. (BACHELARD, 1974, p. 202).

This demonstrates another emotional characteristic of the individual, as the impact of the phenomenon is what marks, and not the duration of the affection. It is the unique quality, added to the specificity of the relationship. The relationship with space is analyzed as a relationship with oneself. Dreams fly high and also materialize in modes of space. Each construction of the space, the reason for the rooms to be positioned in specific locations of the house.

The attic, for example, conceived as the place where the refuge is welcoming, is where residents keep their daydreams, the most definitive images of comforting memories, or creators of reality; while in the basement reside the images that seek to be forgotten or repressed, perhaps waiting for the right moment to be sublimated or repressed. (BACHELARD, 1974, p. 209-210).

The basement is formed according to the image of the shadow in its depths. The relationship he establishes with his unconscious and the relationship between his archetypes result

in images that one wants to keep in the depths of the basement, the lower space of consciousness that projects him.

The corners of the house, the dialectic between the exterior and the interior are also points that Bachelard develops in the work to apply his analysis of the close relationship between being and space. The very "intimate immensity" that the author exposes in one of the chapters expresses this profound expansion of the being that allows itself to be freely imagined. He conceives each moment as an object that always has something to say, and in particular, in a unique and original way for those who know how to hear and observe the work of the universe.

The immensity is in us. It is trapped in a kind of expansion of the being that life restrains, that prudence stops, but that returns again in solitude. When we are immobile, we are beyond; We dream of an immense world. Immensity is the movement of the immobile man. Immensity is one of the dynamic characteristics of the tranquil reverie. (BACHELARD, 1974, p. 317).

Topoanalysis would not simply be a technical, psychoanalytic and geographical definition of perception, but intimate, accentuated, productive and, in a way, "therapeutic" ways of conceiving and relating to reality. Based on their own freedom to imagine and experience according to their subjectivity and archetypes.

With this, it is clarified that the poetic image awakens something unique from multiple provocations. Reading and writing are the gateway to poetic reverie, just as reverie leads to an image that can be verbalized. The reverie is the state where the imaginary acts recognizing itself as a life drive, as an affirmation of itself by recognizing itself in things.

Solitude meditation is the state of communication with the world. An attempt to translate the correspondence between the interior and the exterior, as a representation of the human strength that allows anguish in front of a space to be transformed into contemplation.

The problem that raises curiosity, produces poetic creation and, therefore, the creation of ways of being in the world. The imaginary does not conceive the world as an object, but as another subject that dialogues about the silence of its creative eyes. They are one and the same body.

When faced with an uncomfortable situation, the poet will transform the situation into a search for absorption of what is useful or reassuring at that moment. He digests for himself the experience of learning from that negative state, instead of suffering and regretting. Just as it will transform into a masterpiece and significantly name the brilliance of what is given as irrelevant by the matte impulse of prejudice.

The poetic being is not limited to the literary artist, but is the being who seeks to revitalize his psychic energy, circumventing negative situations without distorting his evident problems, but absorbing the whole set from the search for different perspectives that give rise to new sensations.

It is a way of giving impulse to their senses that transcend the delimited customs of society that preconceives an event as negative or positive. It is to produce a polysensory existence of being and being in the world. (BACHELARD, 1996, p. 156).

Some central concepts to understand the action and effect of the poetic act lie in the resonance and repercussion of the poem. That is, the effects of the poetic image when one hears and when one recites. (BACHELARD, 1974, p. 187).

This phenomenological relationship that the poetic image provokes in both actions results in a "turning of being", because identifying itself with the resonance or repercussion of certain verbalized images, it causes an effect on the imagination of the real from the author's poetic gaze.

The poem presents images to open a path or space beyond its own imagination, or resembles the intensity of an emotion, as when someone says the same thing that the other thinks, but did not know how to express. This is because he does not have enough contact with matter and the imaginary.

The role of solitude in poetic life would not be a state of sadness, abandonment, but a meditative, contemplative state of being with the universe. The author himself develops this notion when he compares loneliness in childhood with poetic imagery, with daydreaming.

During childhood, the child creates without thinking about the value and correspondence with the reality of his creation, he only lives the proper and pleasurable relationship of the imaginary with the cosmos. The closer to the creative

nature, the closer to the universe he left in each child, as well as in each poem.

In our view, it is in the memories of this cosmic loneliness that we must find the nucleus of childhood that remains at the center of the human psyche. It is there that imagination and memory are most closely united. It is there that the being of childhood connects the real to the imaginary, living with all the imagination the images of reality. And all these images of his cosmic loneliness react profoundly in the child's being; Separated from his being for men, he creates, under the inspiration of the world, a being for the world. (...) (BACHELARD, 1996, p. 102-103).

Thus, if children are the first philosophers, they are also the first poets. They discover the world not by understanding, but by admiration, by the keen reverie that reaches the singing of birds, or by the treehouse that was imagined to live in and to bear fruit, so that it can eat while it rests. When one admires, one creates, and when creation reigns, life is lived to the fullest.

The full state would not be an absolute happiness or a finish line for the key to the room of the soul's imperturbability, but a state of relationship purer and closer than one is at the ontological root of the human being.

Consequently, childhood, being the cradle of the development of consciousness, is in a pure state, without

absorption of finished techniques and definitions that "explain" the world, but do not know its colors. For this reason, the poetic creation of daydreaming is a state of conscious naivety for an opening of various forms of relationship between consciousness and the world.

In the vague understanding of what is conceived by contemporary intelligence or wisdom, Bachelard's imagination, and his psychoanalysis of objective knowledge, overcome these delimitations and present a different path from what is understood in spite of the activities intrinsic to the intellect and others considered specific to emotion.

THE PSYCHOANALYSIS OF OBJECTIVE KNOWLEDGE AND ITS RELATIONSHIP WITH THE IMAGINARY

In addition to the questions outlined, it is important to problematize: is it possible to reconcile imagination with scientific activity? What are the conceptual and methodological limits for an epistemological and imaginative exercise?

To develop the relationship between these problematizations, it is necessary to analyze how Bachelard uses the psychoanalysis of objective knowledge, worked on in his work *The Psychoanalysis of Fire*. Initially, Bachelard criticizes the absence of a consistent explanation of the production of fire by man, of the precedents of technique, reducing the explanation of the discovery of man by fire through natural causes, including friction. And he points out how the latter has a symbolic and sexual character that comes close to an

explanation of the gap that the scientific tradition has jumped over.

Bachelard uses several examples for the consistency of a psychoanalytic need for fire and objective knowledge, as well as the role of reverie and the researcher's awareness of his own delimitations, as well as sobriety in the face of his own methods. Therefore, he points out that the researcher must pay attention to the convictions that are developed in the study of the object, because the object ends up possessing the subject through the narcissistic possessive vanity of the first experience.

Such a note is explained by the fact that man is moved, according to the author, more by desire than by necessity; (BACHELARD, 1994, p. 25) driven by the motivations of immediate fulfillment of their desires, all objective knowledge is compromised.

Bachelard points out that modern scientific explanations would be disregarding the psychological conditions of primitive scientific explanations and productions. When investigating a given object, there is more correspondence in the investigator's intentionality with his personal convictions and desires than with scientific objectivity.

And he builds this reasoning to maintain that daydreaming precedes scientific thought, considering that the relationship with the object is subjectively distinct, particular, and in accordance with its ontological and psychic conditions.

Initially, we must criticize modern scientific explanations that seem to us to be quite inadequate to prehistoric discoveries. Such explanations proceed

from a dry and rapid rationalism that claims to benefit from recurrent evidence, but unrelated to the psychological conditions of primitive discoveries. Therefore, there would be a place, we believe, that would always seek the unconscious under the conscious, subjective value under objective evidence, daydream under experience. One can only study what one first dreamed of. (...). (BACHELARD; 1994, p. 33-34).

The dream precedes the thought, for the reverie is wandering. And by not centering on a single path, it solidifies where the roots of each centralized thought intends to build its tree. The comfort of space is more important than the objective reasons for its elaboration, so dreaming of a warm place, to shelter from the cold, creates conditions for fire technology, just as dreaming that life is knowable creates conditions for scientific technology.

When it is conceived that desires move more than needs, a psychoanalysis of knowledge and subjective and objective values, the unconscious and the conscious, is necessary. Still based on Jung's work, such concepts contribute to reinforce the importance of poetic reverie as an act of sublimation ⁴,

⁴ In this conception of sublimation, poetry, as well as the archetypal images it produces, is also understood as a psychological tool for free interventions by the subject himself in his psychic life, so that verbal-

considering that its creative force consciously represses transgressions against stillness, and reacts in the form of a sweeping image.

(...) we propose, following the example of C. G. Jung, to systematically investigate the components of the libido in all primitive activities. In fact, it is not only in art that the libido is sublimated. She is the source of all homo faber works. He spoke very well who defined man as a hand and a language. But useful gestures should not hide pleasant gestures. (...) Originally, caress and work had to be associated. (...) The Chipped Stone Age is the Battered Stone Age, while the Polished Stone Age is the Stroked Stone Age. (...) (BACHELARD, 1994, p. 47-48).

From this passage it is possible to understand Bachelard's conception of the collective unconscious to maintain that the construction of social life takes place according to its material conditions, but that they are primarily moved by aesthetic and psychic motivations, that is, sensitive to sensations, but also sensitive to the soul.⁵

zing his own emotions, in addition to the effects already demonstrated, is a clarification proper from consciousness to consciousness. The roots of the desired images and effective intentionalities.

⁵ The object that science has sought to discover in order to facilitate a certain activity, poetry and the imagination have illustrated in order

Consequently, poetry is a form of archetype that savours aesthetic experiences and sublimates needs and bitterness; to present flavors, create healthy desires and in the face of anguish readjust postures.

The ontology of the poetic image can be conceived as an existential resource. It is an act of intimate and sensitive impact on the being. It is a multiple and direct communication with the soul. Therefore it does not move mountains, but the spirit, which is untouchable by the body, cannot be moved by any act. The phenomenology of the imagination is in this sense an ethics without pretension, but in execution.

Before thinking about his life, the subject imagines what he has done and what he will do. But the judgment of all acts generically absorbs values that intercept a careful reflection on the way it judges itself. For this reason, allowing the possibility of error, reconsidering the image of reverie and social and epistemological conventions provide the confrontation of one's own "shadow", as Jung pointed out. It is a reversal of the balance of internal forces, it is a broadening of the horizons of culture, as the author states.

Bachelard's own critical image in the comparison of scientific experience with the exciting and fantastic experience

to "season" the "meal" of the same object, but without having to eat it with the spoon technique; the food is for the sake of *the animal*, the image of sweetness is enough to satiate the soul, so that it can admire from afar the pleasurable power of the flavor of the object seen. The air that the poet breathes is pure, and the ink of his pen is not toxic, it is limpid and clear; It is only possible to see it clearly if you remain silent with the space.

of childhood, demonstrates how delimited modern knowledge has become, in its personal convictions and convictions that remain in the evaluation of the object. For the real and the true are already preceded by their universal convictions. They are "rational" enough not to conceive of themselves as phenomena.

Bachelard, in his work *The Formation of the Scientific Spirit*, develops how much the spirit has separated itself from the roots of epistemological obstacles, because it is bound by the judicious precision of the uncritical methodological rigor of science about itself.

The human being satisfies his needs by creating new needs, because it is a flow of demand from the spirit that seeks and creates. If science does not "reinvent" itself, it is in contradiction with the organicity of consciousness, of the image that created it.

Modern society has accustomed man to having more than being. In this way he separated him from himself and his organic unity with nature. Including his own psychic nature. Hence the reason for the dichotomy of consciousness between imagination and epistemology, as if they were absolutely distinct and antagonistic.

The conception of the imaginary, by emphasizing daydreaming as prior to experience, does not mean that one should not be scientifically serious and that its discoveries do not correspond to reality, on the contrary, it enables an integral opening of science from the critical act of oneself and its methods constantly in consonance with the totality of man and the world.

But the big issue is that because the scientific tradition has been convinced without psychoanalyzing the precedents of subjective motivations in the act of knowing, it positions it in an antagonistic way to what does not follow its categories and methods. For this reason, the psychoanalysis of objective knowledge unveils the broad capacity of the scientific spirit and the poetic soul.

It is necessary to admit, Bachelard points out, that knowledge consists of constant corrections and not as a source of security in immutable truths. The imprisonment of the mind to what comforts it, rather than the utilitarian analysis of errors, results in negative consequences for creative and epistemic advances. These are the epistemological obstacles. For this reason, the author stated: "(...) The knowledge of the real is light that always casts some shadows. (...)" (BACHELARD, 2005, p. 17).

To conclude this reasoning, Bachelard comments on the consequences that the spirit acquires from certain intellectual habits, and to configure the foundation of these habits, he classifies them into formative instinct and conservative instinct.

It quickly follows its path in an assured way, but always convenient to its own mode of operation and its established evidences, not being critical and reflective, and in effect, the formative instinct becomes conservative instinct. (BACHELARD, 2005, p. 19).

In this way, not only the scientist, but it is possible to think that any individual accustomed to his customs prefers to avoid questions, as well as prefers to be convinced of certainties

and convictions instead of taking responsibility for making room for his own interpretation of the world.

Therefore, the two paths of perception developed by Bachelard by the poetic imaginary and by the psychoanalyzed objective knowledge can be conceived as propositions that encompass the totality of existence, since they bring together epistemology, culture and psychology in a single author, who is methodologically divided, but who is unified through the subjective and objective immensity of his work.

FINAL CONSIDERATIONS

Bachelard's work provides new dimensions of research and existence, having as its primary key the phenomenological conception of imagination and psychoanalysis of objective knowledge. The reverie conceived as prior to elaborated thought has imaginative roots in the process of epistemological understanding.

Bachelard approaches the explanations for the cultural and scientific advancement of humanity through the phenomenological psychoanalysis of objective knowledge. It demonstrates that psychic conditions act on man's subjectivity and objectivity.

It is the ontological and psychic conditions that organize the images, and these result in determined practices. Furthermore, the transforming and liberating character of the naïve observation of reality is the specific aspect of the moving force of psychological conditions, which occurs through the operation of the imagination and its archetypes. What man does

not explain, he creates, and otherwise, what he explains is also a form of creation.

If one allows oneself to comfort oneself in space, to appreciate time without measuring it, to enjoy the instant, this is the possibility of being conformed to oneself, conditioned by the objectivity of the spirit, but also by the intimate subjectivity of the imaginary. To know the world as such, always attentive to the physical delimitations, drives and complexes that act and react. Open to the condition of the dialectical relation of the perceived phenomenon, but also as a phenomenon that is perceived.

The objectivity of the scientific spirit can be thought of in an open and integral way with poetic ontology. It would be a way open to new possibilities of doing science and thinking about reality, in a critical but also creative way, which is modeled and unfolds according to the dynamics of consciousness that transcends the real to return it, constituted in convergence with the becoming of nature. Like water, which follows its flow adapting to what it touches and intertwines.

Creation through language, as Jung and Bachelard demonstrated, is something prehistoric, it acts as a tool and as comfort, it presents in itself the unity between the useful and the useless that struggles to externalize the blatant reverie. It is a need and a desire that articulate to evolve from the stomach and the psyche.

To live according to one's own organism is to create paths to an existence that, instead of avoiding misfortunes, invites them to be reborn as chapters of a work. It transforms them into images, into doors to the depths of being, and into the

heights that make up the cosmos. It is to learn to admire before observing the enchantment preceding knowledge. (BACHELARD, 1996, p. 113).

In order not to conclude, it is valid to problematize questions that have hovered for decades, but which largely have some specific answers in Bachelard's work, some of which were developed in reference in the present work. But it is worth highlighting: what is the specificity of imagination and thought? How to define the scope and delimitations of each act? If they are separated, is it necessary to know by what exactly, if they are unified, why and by whom are the workings of the forms of consciousness isolated?

Rethinking reality from the imagination, from daydreaming, as well as from the delimitations of science, is to conceive the most primitive side of the collective unconscious, of the original nature that preserves creative drives and wills that expand the internal and external universe.

However, the unity of this daytime and nocturnal aspect in Bachelard is effective in a careful look at the imaginative dispersion, and the inattentive and complex character of the focus of epistemological seriousness. Imagination is what allows the balance between the two worlds, day and night. The sun and the moon.

The force of gravity that attracts the slight intimate reverie, from *the anima* of the internal cosmos to the verbal body of the poetic image. It is the stillness of reverie, the state between action and meditation, it is thinking from a phenomenology of the concrete and the abstract. In the poetic imagery of Gaston's work, man is reborn on fire, not on ashes;

the reverie leads to the creation of the real, and reality itself is conceived as imagined.

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