



The human formation in Gaston Bachelard's perspective

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Abstract

In an interdisciplinary approach, in this text a reflection on a peculiar concept of human formation through the poetic reverie is realized. One question arises: how does the creative imagination contribute to the understanding the human formation? In order to substantiate this issue related to the ineffable, the authors dialogue with the phenomenology of Gaston Bachelard, in works characterized as poetic strand. This trajectory begins with autobiographical quotations from the philosopher of the imagination, that are read in some of his works. Subsequently, epistemology clippings are made with the intention of expressing the androgyny of his ideas. Finally, his phenomenological reflection on the understanding of the real through poetic reverie, and on the Promethean complex related to the fire element, metaphor of human transformation, is described. Through this view, it is possible to get the concept of metamorphosis that the educational process must aim at the formation of the subject.

Keywords: human formation, creative imagination, poetic reverie, Bachelardian phenomenology, formation of the subject, interdisciplinarity

Introduction

Gaston Bachelard (1884-1962) went through a huge way until get to the philosophy. Coming from the countryside, he was born in Bar-sur-Aube, formed in a French rustic province and passed his childhood in contact with the nature – what sounds correlated with the philosophical-poetic conceptions about the imaginary since the materiality of the elements. Poetically, he describes his hometown: “I was born in a region of streams and rivers, in a Champagne corner full of meadows, in Vallage, and then called for its big number of valleys. The most beautiful lodging was for me in the concavity of a little valley, on the banks of the running water, in the short shadow of willows and osiers” (Bachelard, 1983) ^[9].

Moreover, the peasant philosopher said about his treat: “my pleasure is still to follow the stream, to walk throughout the banks, on the right direction, on the direction that the water runs, of the water that carries the elsewhere, to the nearby village” (1983) ^[9]. For this reason, when he refers about the seawater in his books, he is, confessedly, alluding to the “school clichés related to the infinity”, or telling what happened in the poems written by the poets that describe the immense waters.

The mention to the hometown is symbolic. The sentimental tone does not cover a deeper thought. In the scenes of his erstwhile, that Bachelard materialize his reverie: when remembering his dreams on the banks of the river, he notes that the imagination daydreams on the water, on any water, not necessarily those of his Champagne valley. “I cannot sit near a stream without falling into a deep reverie, without reviewing my fortune... It does not have to be the stream of our house, the water of our house. Anonymous water knows all the secrets” (1983) ^[9]. It is water as a symbol that he refers to. The philosopher of the dreams transcends the concreteness of a stream, of a lagoon, of a river to reflect

about the mysteries of the world.

The Bachelard’s shell-work is marked clearly for the places that lived and for the periods that are linked to these spaces. There is no doubt that his home country left him a imperishable trace. Some fugitive and rare reflections that the philosopher offers us, for example, around his socializing with nature elements, or the testimonials that he gives over his life, are evidences of this affirmation. The descriptions of his hometown, and of other scenarios that he lived, are followed of daydream words that reconstitute us the places traveled over his existence, and that fed his dreams. The lake, the lagoon, and the asleep water, for the world beauty that they reflected, and the remembrance that provide, arouse the imagination. Bachelard, poet, against the water does not perform as a painter that portrays in a canvas or picture. He always goes beyond the real. The poetry goes on and transposes the world charms.

In his remembrances, the philosopher of words demonstrates “for the flame [of the fire] a natural admiration, I dare even to say: an innate admiration. The flame determines the accentuation of the pleasure to see something beyond of the ever saw. It forces us to look” (1961) ^[6]. The readings and the writings against the fire constitute, more than a delight, a reflection placed front of a cosmic element full of meanings, in which the psyche rises. For the daydream philosopher, the fire elucidates the more different aspects because provides imperishable reminiscences of elementary and determinant individual experiences. His attention to the fire symbology begins, in a simple and casual mode, remembering of childhood passages in which he contemplated the fireplace flames in Bar-sur-Aube. The infancy was evoked under the fire sign in many passages as this one: “when I was sick, my father used to light fire in my room. He took great care in disposing of the logs on the twigs while he was sliding

between the pine branches of a handful of chips [...]”. The memories of the first years express more than the appreciation or the seduction for the fire, as allegory of a swift turn, or stimulus for social memories. Bachelard (1949) ^[4] wants to propose a method that clear the reciprocity “that goes constantly of the object knowledge to the subjective and personal knowledge, and vice versa”. He wants to uncover the marks of a childhood experience in the scientific speech. Upon verifying such traces, he pursuits to identify the acting of unconscious values in the own foundation of the science. The experience of the child with the fire is an evidence of this process, your contempt represents the tendency of we be master of our own fireplace.

His life is unstable with discontinuities and interruptions. After graduation, he becomes a postmaster, takes a course in Mathematics at university, serves in war, then gives up his ambition to be an engineer and becomes a professor of Physics and Chemistry at high school in his hometown. A student, the poet Georges Jean (1989) ^[16], realize a description of the teacher-philosopher: “Bachelard [...] was passing from a dense and complex epistemological reflection [...] to dazzling variations about the imagination ‘of the air’. [...]. What distinguished him of the theoretical was the intonation, certain passion, and breath; is the same passion and the same breath that was cheering him when [...] the dream about fly or to the Novalis’ blue flower was referred”. This picture is analogue to the portrait that from it build itself starting from the reading of his books: the instigation to the thought, the awakening of the imagination, the opened speech to the dialog, to the discontinuity.

In the shell-works of the daydream philosopher the pedagogical meditation is a recurrent theme, it is not an occasional thought. The Bachelardian texts intent to keep a dynamic relation to the classroom experience. Each writing looks like a trying to answer of restlessness and pedagogical questionings. He affirms (1938) ^[2]: “the man committed in a scientific culture is an eternal learner; the school constitutes the most elevated model of the social life and in it the social references are based on a desire to know together and with each other.” The pedagogical utopia of the professor-philosopher consists in a society made by the school, by a continued school which condensate two figures: the researcher and the poet. Starting from the junctions of this nature that recognizes itself in the Bachelardian ideas a romanticism of the reason, a philosophy of the creative imagination that gets confused with the formative dynamism of the scientific concepts and of the poetic pictures.

Some concepts of the Bachelardian epistemology

Intending to understand better the Bachelard’s ideas, we think to be necessary to emphasize some segments of his trajectory and of the context in which he wrote your theories. The philosopher from *Bar-sur-Aube* was contemporary of Edmund Husserl (1859-1938), which proposed to establish a safe and free base of presuppositions to the sciences and, in a special mode, for the philosophy – the phenomenological method. This one has been Léon Brunschvicg’s student (1869-1944), for who the task of the philosophy would work about an effort of pure reflection. The philosophy of the imagination lived in a period of scientific discussion and of a truth crisis that the man would reach. In the physics, the questioning was the relativity

theory, affirming that the Scientific’s knowledge is always being building. Then, no one theory would exhaust the truth. This is a revolutionary posture for the epoch. Bachelard also is contemporary of the Spanish artist Pablo Picasso (1881-1973), one of the greatest revolutionaries of the art in the beginning of the XXI century, and of the surrealist movement which thematizes the dream, the madness, the wonderful, the hallucinatory states, and get inspiration in the working of the unconscious proposed by Sigmund Freud (1856-1939). When applying the concept of the unconscious and affirming that is not so absurd what the dream tells us, Freud is remembering that there are other explanations of the deep real beyond the reason. Although, in the psychoanalysis field, Carl Gustav Jung (1875-1961), his correspondent, has been his biggest interlocutor. The daydream philosopher has been equally contemporary of Henry Bergson (1859-1941), from who diverged about ideas of the time, as has done about of the Jean Paul Sartre’s concepts (1905-1980) about the imagination.

Similar ideas of his time, the Bachelardian theories always awakened polemics, once he developed his theses through an accusation to many principles and categories that guided the philosophy of his contemporary. According to the philosopher and epistemologist, the reason has a history, and this history is a demonstration that his trajectory is discontinuous and full of obstacles. Thereby, only an epistemology that starts from the reflection of the own science is able to become proper to express it. And is with this mind that Bachelard question the conceptions about the science. In the epistemology, is possible note the prerogative of the questioning about the answer, the doubt about the assurance, from the indeterminate in respect to the determinate. He affirms that the uncertainty theory of the physicist Werner Karl Heisenberg (1901-1976) “came to put everything [...] in question” (1934)¹. Under the light of these ideas, the French author declares that every certain must be continuously argued for the scientific-philosophical thought and this position must make part of the method used for the science philosophers.

The philosopher notes that in the XX century emerged revolutions – as the Theory of Relativity, the Quantum Physics – which had repercussions in all spheres of the lore. Among the changes, is possible note, especially, the transformations provoked in the understanding of the reality and in the interactions subject and object. There is a rejection in charter the done systems. The unique certainty is that is necessary to quarrel the univocal truths. Classic principles as the no contradiction and of identity passed to be equated, and to them was added the principle of the indeterminacy. This installs a new perspective, or in the Bachelardian language, a new scientific spirit that thinks the science as a procedural and incomplete construct in incessant state of intervention. Highlighting the contingency of the truth and of the mistake, Bachelard instructs that the act of teaching overlap the object or subject taught. These opposites the pedagogical concept that the subject taught contains its truth, independently of the way how it is taught. He understands that the formation process of the scientific mind is always renewed and is necessary to create possibilities always opened for the existence of the dialog (Bernardes & Pereira, 2020) ^[13], discussion, and controversy. These instances are healthy to the pursuit process of scientism and to the knowledge building.

The concepts of the Bachelardian epistemology point to the interaction between science and philosophy: “the different problems of the scientific thought should, on this account, receive different philosophical coefficients” (Bachelard, 1940) [3]. Solely meditating about the scientific notions, will be possible reach more clarity of the setting limits, of the hypotheses, of the experiences, of the science, finally. However, such reflection must constitute itself in the “conscience of a spirit that is based working about the unknown, looking for in the real what contradicts previous knowledge”. From these words understands it is understood that is essential analyze philosophically the becoming of the thought, what means to quarrel its own constitution, unmasking its problems, implications, and original solutions, releasing it to the turn out to be, in a movement in which the reason supplants itself successively, without never obtains a decisive synthesis. Thus, the scientific thought demands a restless reason, united to the imagination, engaged in the creative production and in the ceaseless search of the fresh. This creative and controversial reason, that opts for the object not determined, let yourself be absent for the imagination aiming to glimpse the unthinkable, because thinks that there is not only one method able to seize the reality. For the daydream philosopher, we only can know scientifically what we dreamed someday.

Bachelard's phenomenology

When Bachelard was completely dedicated to study the philosophy of the science, he addressed to the colleagues, clarifying: “to the scientists, we will reclaim the right to dodge for an instant the science of its positive work, of its desire for objectivity, to find out what remains of subjective in the most severe methods” (1940) [3]. At that moment, the restlessness of the thinker was carrying him to an effort of overtaking of the limits of the philosophy of science. From “La psychanalyse du feu”⁴, it is proposed to analyze a problem that the objective attitude has never been able to realize: the poetic hedge “where the daydreams replace the thought” and the “poems hide the theorems”. It is understood that for reach the existence of another reality as from the dreams or even of the fantasy – so real and logic as the external, but weird to the scientific lore of its time – is necessary to dedicate to the poetic daydream, determining “a phenomenology of the imaginary where the imagination is putted in its place, in first place” (1968) [7].

The reason that proclaims was gifted of liberty comparable to the attitude that the surrealist movement manifest in its artistic creations. In the period that reworks his conception of reason, approaching it of the imagination, in a dynamic of the thought that looks for a sudden intuition beyond the logic knowledge, and, thus, expresses that: “It is necessary refund to the human reason its function of turbulence and aggressiveness. By this way is how will contribute to the foundation of a surrationalism that will multiply the opportunities to think. When this surrationalism have found its doctrine, will be able to be place in relation to the surrealism, because the sensibility and the reason will have recovered, together, its fluidity” (1940) [3]. This thinking through and with the creative imagination is what is understood as surrationalism in the Bachelardian language. The thinker from Vallage incorporates the restlessness of the surrealists on the problematization that they do about the

reason, when do not grant him a sovereign and autonomous instance, when they have realized an elevation of the dream, of the unconscious, of the illogical as especially at that time still was done. And more than that, absolve them the essays to dissipate the social and cultural determinations which restricted the dynamic understanding of the life. Provoked for the imagination, the reason constituted became opened, creator and aggressive. If the rationalism clearly sees the departure between reason and imagination, the path of the chimerical ideas perceives them as united mutually and complementary. When surrealism the rational liberty, the surrealism proposed by Bachelard realize the confluence between imagination and reason, and is that new dimension of understanding that he assumes in the maturity of his life. Each new thought arises from many reflections and studies in his philosophical life: “I study! I am only a subject of the verb to study” (Bachelard, 1961) [6]. However, his reading is singular: he passes to seek the images that emerge under the sign of the creative potency of the literary imagination. The poetry revives in the reader the force to create once it provides him the act of daydreaming. The dreamer of daydreams, what dreams in the vigil is conscient that he is who dreams the daydream; he is who is happy, because daydreams without be “obliged to think” (1968) [7], by other hand, the “night dream is a dream with dreamer” because in this dream, we are incapable to cognize ourselves. The dreamer asks the poets objects poetized for the daydream, because the poetic image has a meaning that needs to be identified intending to understand the reality.

These reflections of the daydream philosopher reveal not only a renewal movement to the scientific spirit, but also from the philosophical assumptions that establish it. The man has left aside his task to quarrel, retake and rectify. “And, however, if the philosophy is the study of the beginnings, how would teach it without patients resumes. In this condition, the philosophy, as continuous hesitation, study the origins and the philosopher meditate about his own humanity. The poetic thinker (1970) [8] inaugurates for himself a questioning: “What is this strange path of the philosophers where each point is a crossroad? The philosopher scares and discover himself with his aptitude to daydream. Thus, the moment of the Greek originating astonishment is reproduced, from which are established key issues of the philosophical speculation. Plato (1988) [18] affirmed that the philosophy begins with the amazement: “[...] the admiration is the true feature of the philosopher. There is no other origin the Philosophy”. The fright is the arkhé of the philosophy (that from where something emerges). The pathos of astonishment is not only at the beginning of philosophy. The amazement carries philosophy and reigns within it (Heidegger, 1979) [15].

This is how, in awe, that he starts to go through a reveries path. And running this way, he finds out himself as a being that dream. He understands that the scientific concept does not allow him to dream: “is not from a lore that is possible to dream truly, to dream a daydream without censorship”. Admired, the poetizing philosopher inquires the reason of the existence of the imaginary world; scared, asks himself about the way of being of this universe. He proclaims his admiration, showing a testimony of a thinker that only loves what wonder him. The world is constituted for the set of our admirations. [...] Admire first, then you will understand”, he affirms (1968) [7]. He finds the tune with this wonder state in

the poets.

The Bachelardian prevalent imaginary experience is done with the literary language – connotative, subjective, symbolic – in which the poetry stands out as a singular space of the images and metaphors. Through the imaginary experiences with the poetic text, the daydream philosopher faces many possibilities of images interpretation presented in the poem. Through the analysis of the poetic shell-works, is interpreted the insertion of the man in the world through the poetization of the material elements, of the world of the life, of the world experienced for the men, resorting to the material imagination. The professor-philosopher brings, to the concrete reality, the world that Husserl puts in parentheses and constitutes, in the domain of imagination, a categorization of the different material imaginations as they are added to fire, air, water or even soil. It is necessary that a daydream discovers “its substance, it’s needed that a material element give his own substance, its own rule, its own specific poetic”, to result in a written text (1983) ^[9]. The four Empedocles’ elements are perennial sources to the creative daydreams, to the poetic fantasies of the great poets. In a posterior period of studies, Bachelard surpasses the reflection step with the material world’s images and dedicates to the free and transgressor creative imagination. Near to the flame, the solitary philosopher reads poems because feels that the “paradox” of his “investigations about the literary image – find out the reality through the word – has, therefore, an opportunity to be solved. A solution that finds lonely, next to the light that attracts him and is testimony of his solitude of dreamer. “Solitary philosopher”, “isolated dreamer” are expressions of the philosopher referring to himself (1961) ^[6]. For him, the loneliness refunds the first meditation. For this concentration, the syntheses built compose a complex world. However, before of this complexity is necessary to understand how intense the world is. “Thus, we believe that before the great synthetic and symphonic metaphysics, should appear elementary studies where the fascination of self and the wonder of the world would be surprised in its more narrow correlation” (1970) ^[8]. For the philosopher of the imaginary, the fantasy meditation builds a world, deepening the loneliness impressions of a daydreamer. In the solitude, the candle flame lights up the dreamer’s book. The studious thinks about the book that examine, but stands the eyes to the light, and then he dreams, instead of analyzing ideas. To complete, the philosopher fancies the movement of his thought. In this alternation, he pursuits the communion with the images offered by the literature.

Who thinks that he elaborates philosophical arguments to present assumptions and theoretical affiliations, is wrong. He simply declares that chose the phenomenology “hoping to reexamine with a new view the faithfully loved images, so solidly fixed on my memory that I know if I’m remembering or imagining when I reencounter them in my daydreams”. This phenomenology is the proper which denominates it as “phenomenology of the imagination” or “phenomenology of the soul”, and mentioning it, he expresses what constitute a phenomenon to be study in his opinion: the poetic image. “[...] It’s necessary to get a phenomenology of the imagination. This would be a study of the phenomenon of the poetic image when the image emerges in the consciousness as a direct product of the heart, of the soul, of the being of the man taken in his

present (1957) ^[5]. We consider that in these phrases there is a synthesis about what is the Bachelardian phenomenology. Without to worry to exert scientific terms, it expresses itself, using common terms to the poets: heart, soul. In the phenomenology, he finds the method to deepen himself in the images that the poets give him. Might be more relevant saying that the Bachelardian’s look as a sensitive, embracing, and profound to be near of the reality. He does a creative appropriation of the phenomenological thought and proposes his manner to seize the real through the poetic image.

The creative imagination conducts the philosopher to propose a new way to seize the world, and so, what he develops is an issue of the possibility of knowledge, as well how it is possible through the creative imagination, of the wonder before the poet’s word. If the dreamer philosopher has initially the ambition to be a partner reader of the writer’s reverie, in a alchemical process by which his thought passes, ends up becoming creator when uncovered that the image inaugurates a world, fruitful thoughts. The Bachelard’s poetic imagination phenomenology is not an empirical description of the phenomena, but is a path to seize of the force of the individual experience to realize the description. The phenomenologist, helped for what the emotions and knowledge translate in verses, must intervene to experiment the poetic intentionality, aiming to find the conscientious opening of the poetic text. The phenomenology is the method of the creative imagination, which goes to the core of being. The image is a soul product, of the human’s emotionality, and therefore, only a soul phenomenology can reach the original images.

Only what enables this diving of sensibility is the literary text in which the imagination reveals as a true strength of the human psyche. The meaning of the poetic image allies to the dream and has the novelty as the differential. These aspects invade those who approach of the poetry to learn the meaning of the imaginary creations. When involving and living the written poetic images, it is required the committal to the daydream, not to any daydream, but to the poetic daydream, to the written daydream in anima (female dimension). Differently of the night dream, “in the poetic daydream the soul is awake, without tension, rested and active” (1957) ^[5], able to note the specific reality of the autonomous and creative poetic image. Before the images that the poets offer, the dreamer phenomenologist pursuits to participate of the creative imagination. This is the opportunity to learn what the poets teach us, because are the poets which reach the core of the things when expressing the universe of the images. When relating with the dreamed beings, the poets transform everything in becoming, in metamorphosis that modifies until the physical condition of the substance. The poet conduces us to another world, inviting the man to an imaginary travel through the dreamlike. The infinity possibilities of being, of express that the creative imagination enables, and that the poets unceasingly pursue, only is possible to the man approaches through of who poetry and write their daydreams in poems. From the trait of the way to approach of the world through an androgynous thought, that is derivative the Bachelard’s readings as epistemologist and poet. Find out a common denominator among animus (male dimension), and anima (female dimension), demonstrate the complementarity of both to constitute the whole man looks like the task of

almost an entire life of this philosopher. The Bachelardian phenomenological view is, summarily, the manner how he supports to flow an understanding of the own mystery of the world through the whole your shell-work called nocturnal. When we read the phenomenology, we note that there is a method that passes for Husserl, Merleau-Ponty (1908-1961), Heidegger (1889-1976), Paul Ricoeur (1913-2005), Eugen Fink (1905-1975), Emmanuel Lévinas (1906-1995), among others, that is possible to follow similarly. We think that Bachelard goes beyond this. He has a ground, a methodology, a logic organization, that can be identified in all his works. Although, what matters is the sensibility and how he entertains, from the poets' words, his own word of comprehension of the reality. The philosopher of the written words dialogues with the poets to seize the purport of the being which he drives his intentionality.

The formation of the subject as metamorphosis

The meditation through the poetic of the fire is recurrent in the philosopher's works, as is notable in the titles of some books as "La flamme d'une chandelle" (1961) ^[6]. Despite the emphasis of the philosopher of the imagination to the theme, we dedicate in this item to comment only the meaning of the fire in the Prometheus' Complex. Such denomination is inherited from Jung, and Bachelard calls them since some myths, pre-Socratic philosophers and poets, with names as "Novalis' Complex" and "Empedocles' Complex", among others. Now, we propose to relate this Prometheus's Complex to the meaning of metamorphosis, one of the Bachelardian thought dimensions. We start with a synthesis of the inspirational myth of this concept.

"One of the descendants of the ancient race of gods dethroned for Zeus knew that on earth was asleep the seed of the skies. For this reason, caught up a bit of clay and wet with a portion of water. With this substance the man has been made, in similarity of other gods, to be the lord of the earth. And Athens admired the creation of the titans' son and inflated at that image, the divine blow. But was missing the knowledge about the subjects of the earth and of the land. [...]. Prometheus approached and taught to his creatures all these secrets. [...]. However, still was missing a last endowment to they stay alive: the fire. The great Zeus, meanwhile, has denied this endowment, to the humanity. Notwithstanding, Prometheus approached to the Phoebus' carriage and burned a stalk. With this torch, Prometheus delivered the fire for the humanity, what brought the possibility to dominate the world" (Pombo, 2009) ^[19].

How it is possible to interpret in the myth, the man aspires a transformation, an evolution, he wants to break with his limits. The imagination makes him to see far and dream with the knowledge that does not possess. The fire is the metaphor of the becoming that believes to be possible. The fire is capable to explain everything: the quick change and the permanency; the act of dwell the heaven and the hidden life in the substance; the good and the evil; the welfare and the respect. It is necessary to observe that the meaning of the fire is much more social than natural, fact that neither has been noticed, according to the philosopher. Intending to realize this observation, he does not invoke the paper of the fire in the primitive age, nor emphasizes the complexity of its conservation. He calls attention to the fact that the respect to the fire was taught. Thus, he integrates the

educational process of the civilized spirit, not being a submissive gesture that is naturally realize. "If the child approaches his hand near the fire, his father gives him a slap on the fingers. Be this fire flame or heat, lamp or cooker, the vigilance of the parents is the same. Initially, therefore, the fire is object of a general interdiction; where the following conclusion: the social interdiction is our first general knowledge about the fire". In the course of the time, the reports about the danger of burning and burns replaces the paternal physical punishment, and the natural knowledge is linked to the social knowledge. However, combined to the social interdiction, is built the disobedience. Such as Prometheus, the child transgresses and steals phosphorus. In addition, this child does it because wants to do as the father does. The child wants to be more, wish to know more. When relating the theft of the fire to the wanting to know, our philosopher proposes, "to a group, under the name of the Prometheus' complex, all the tendencies that impel us to know as well as our parents, more than our parents, as well as our masters, more than our masters" (1949) ^[4]. This complex would be, at the Bachelardian expression, the Oedipus's complex of the intellectual life: the desire to know more, ever more than our parents and masters. The man pursuing expand his lore, resembling himself to who consider being upper in the knowledge that they hold. The philosopher from Champagne thinks that the man define himself for the set of trends that carries him to overcome the human condition. The man has a destiny of transmutation, of a transcendence pursuit. This pursuance is also an overcoming of limits, of supplant traditions, and the fire is the metaphor of its metamorphosis, of its tireless pursuit of liberation and of its creative activity.

If Husserl proposes the exhaustive description of the being to reach the eidos, the philosopher of reverie suggests analyzing how the imaginary unveils itself on the contacts of the natural elements, as the fire. In the exam of the symbols, he intends to identify what is its meaning. In "La flamme d'une chandelle" (1961) ^[6], he analyzes symbols of daydream images before the fire in many parts, as this one: "the flame is, to [the philosopher], a guided world to the transformation. The dreamer sees in it his own being and his own becoming to be". Through the daydream images, the philosopher pursues the eidos, the invariant core of the flame of fire and reaches it: the idea of metamorphosis, of transformation. The poetic reverie with the flame promotes the subject to an elevate movement. The mobilization to elevate himself is one of the original faces of the creative imagination that investigate the being in a vertical movement. Verticality that is emphasized in his reflections before the fire, as can be read in what follows: "Near of the towers, of the trees, a dreamer of height dreams with the sky. The fantasies of height feed our instinct of verticality, instinct repressed by the obligations of the common life, of the life vulgarly horizontal. The verticalizing fantasy is the most liberating of the fantasies. There is not a better way to dream well than to dream with another place".

The flame, fragile vertical, is the metaphor for the search of overcoming, for the act of rising, which it is idealized for all the men. When daydreaming before the fire, the subject breaks free of his daily, he turns to the high, to what he considers upper – as Prometheus has done – he becomes and quests the dreams imagined. So, the constant fellowship to look for the overcoming of oneself, the creative act of

surpass forward to the plenary being, to the integral formation of the person – this is the huge contribution by the philosopher from Champagne. This dimension of this thought, which reflect the metamorphosis, Bachelard approaches of Nietzsche although, does not copy him. This German thinker affirms that all of us are potential supermen and to we become higher than what we are, the desire and the courage are enough (1999) ^[17].

According to the researcher of the Bachelardian shell-work, César (1996) ^[14], is suitable say that Prometheus is the symbol of the creative man, of the superman, of audacity. The mythology being represents the courage, the idealism, the change, “numbers of the perpetual metamorphosis of the being and the expression of his becoming”, which materialize themselves through of poetic daydreams. The meditation of the philosopher takes him to unveil a poetic metaphysics of the man, while this exists in direction to one to be more.

This movement of transformation is what looks for in the shaping of the subject. Bernardes (2010) ^[11] adds that Bachelard defends the thesis that there is formation only when there is rectification of the previous lore, when there is a denial of the first intuitions, in other words, when there is deconstruction and reform of the subject. Summarizing, it is possible to affirm that the two senses of formation identified in Bachelard include the formation of a new scientific spirit, in which man rectifies previous knowledge and beliefs rooted in himself, and the formation of the subject, in which the participation of the creative poetic imagination is emphasized. The notion of formation, for him, is much more integral and involving than the concept of education. For the philosopher, educating fundamentally implies the formation of the subject.

The poetic reverie and the pedagogical gesture

One of the dimensions of the importance of the Bachelard's thought to the study field of the Education is the happening of the metamorphosis experience, of the human formation and transformation.

The philosopher of the imagination reminds that the student does not come to the school intending to acquire a culture; he comes to transform his culture, to demolish the obstacles already crystallized for the everyday life. Consequently, is necessary develop an educational process of permanent mobilization, replacing a closed lore for an opened knowledge. In an inverse mode of what the traditional tendency proclaims, the relationship teacher-student is not a power ratio, in which the master thinks himself the holder of knowledge. The educator must “dialect the experience”, propose the dialogue, disquiet the reason, teach the student to create, to quarrel, to search for the new, to transform himself. The inseparability between to teach, to learn and to create is given for the daydream power, that which touch the creative imagination and makes students and teachers – awake dreamers – wanting to metamorphose the world and the own life. The poetic thought drives the subject to a dreamed and imagined world, where the poetic experience is produced and not reproduced. The dreamer thinker affirms itself in the meeting with the imagined world and from it is opened to the liberty. In the subtleties of the unreal function gathers the beings and the reveries around the dreamer. Dreams that give to the man the illusion to be more than he really is. “thus, upon the less-being that is the state of

relaxing in which the daydream is formed, is drawn a beard – a beard that the poet will know to inflate until becomes him a more-being” (1968) ^[7]. The creative imagination produces the daydream of which the philosopher speaks, and this reverie covers that ascensional point that the subject aspires and for which he wants to metamorphose to reach. You have to compare the results with previous studies done in same.

It is observed that the link between reason and imagination, that the intrinsic relationship between conceptual thinking and imagetic thinking encompasses the content of few pedagogies. In a predominant way, educational processes focus on conceptual discourse; they validate speech that seeks to explain the beings and events of the world as what constitutes the purpose and means of education. From this comes a classification on the ways of expressing the world and ourselves, in which the construction of the concept is prioritized. This understanding of the purposes of pedagogy brings, as a consequence, the impoverishment of a formation that considers the multiple ways of creating, apprehending, and acting in the world, ignoring the creative imagination and poetic experience.

For Professor Bachelard (1988) ^[10], a poetics of life “lives by reviving life, increasing it, separating it from nature, [...] passing from fact to value, and, supreme action of poetry, passing from value for me to value for the souls of my kind, apt to be valued by the poetic. This daydreaming aspect of the formative process supposes the opening to the new, to the poetic, to witness the gradual emergence of a way of connecting with reality, that in which the creative imagination is the protagonist. This is the desirable dimension to all pedagogy. A dimension in which the imagination generates the real, enriches it and modifies it into a poetic experience that goes beyond the limits of reason. The philosopher says (1983) ^[9]: “one is only persuaded by suggesting fundamental reveries, restoring to thoughts their avenue of dreams”. The school is one of the privileged spaces to accomplish this transformation.

Conclusion

In a trying of a synthesis, we would affirm that in a ontology that gives to the subject nuances of happiness, the man dreams to become more-being. This more-being is imagined by the creative imagination. The poets are who dream this unreality and invite the man to become it real through the poetic daydream. The fundamental is to understand that the reverie elevates the man to transforms himself. The issue about the subject formation involves Bachelard throughout his work dedicated to search how is built the scientific knowledge and how is seize the poetic images. We have as a conjecture that the formation constitutes itself in a paideia of the reverie philosopher that reflects the epistemology and the poetic as the two complementary margins of an integral formation. The meaning of formation involves a process of dialogue and discussion of ideas; involves sensitivity, emotional experience, and daydreaming, which allows man to complement the wisdom of science. We bring, therefore, for this text, a discussion based on the poetic imagination proposed for the Bachelardian phenomenology. To form a uni-dual man, reader, and thinker of the scientific concepts and of the poetic reverie, constituent of a whole Apollonian-Dionysian, may be an opportune suggestion for who remains delighted with the pedagogical gesture and reflects

on human formation.

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