

# Gaston Bachelard's theory of four poetic temperaments: On the affinity of the poet

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If Bachelard as a philosopher of science reveals in his epistemological works the negative significance of the image as a factor inhibiting scientific progress, as well as the source of epistemological obstacles, then as a poetry philosopher he aims to determine its positive value in the poetic-oniric domain. By discovering the value of the fertility of images and the existence of material images dictated by presocratic elements of nature — fire, water, air and earth — he proves the importance and autonomy of the image in the field of aesthetics and artistic creativity. Together with the application of the method appropriate for these studies, bringing the subject closer to the subject in close subjective experience, as opposed to its “cold” form, the image becomes known as the essential activity of the psyche. Imagination, “as the first and vital function” (Bachelard) of the psyche, delves into its first being, which is an image. Imagination — so deeply inscribed in the creative, affective, but also the unconscious constitution of the subject — from the point of view of its content appears as material imagination. We know that the image gains a material meaning in contact with cosmological substances — it derives its content from the symbolism of the four elements: fire, earth, water and air — which Bachelard calls “imagination hormones” — thanks to them “man grows mentally”. This article presents the first definition of a Bachelardian image: an image as a composite and combination of archetypal forms of the unconscious that belong to man/poet with material materiality of the perceived external world independent of him.

*Keywords:* poetry, Bachelard, psychoanalysis, aesthetics.

“Basic imagery, imaginary elements draw us into the imaginary search, whose idealistic laws are as sure as experimental laws”.

Gaston Bachelard

“What is permanent comes from poets”.

Friedrich Hölderlin

## Image impact: psychoanalysis of subjective knowledge

“Seduction” (*séduction*) — a little philosophical term — makes up the Corpus Bachelardien philosophy of image. We remember that in the philosophy of science, one should avoid the charm of the first images and not be deceived by it. “The first force is unclean:

the first obviousness is not a fundamental truth. In fact, scientific objectivity becomes possible when it breaks with a given object immediately, when the charm of the first choice is rejected, when it stops and denies the thoughts born of the first observation” [1, p. 11]. A specific element of nature is gaining importance in the order of poetics. A poet whose attention is drawn to specific matter does not fight his call. In *La psychanalyse du feu* — a work initiating Bachelard’s interest in the imagination and her images — he defines the place of his inquiries by writing, “We will analyze an attitude in which objectivity will never be realized, where the first seduction is so complete that it deforms minds taking them to a poetic country where dreams replace thoughts and poems abolish theorems” [1, p. 11].

The experience of seduction occupies a fundamental place in analyzing the relationship between man and the world and is a negative or positive reference point, depending on whether the mind will be devoted to scientific or poetic activity. What precedes any poetic image is seduction and charm as unconscious forces that come from a specific element of nature. Seduction of matter turns out to be active only on the imagination, not reason. In poetry, therefore, one can speak of “being attractive” (*attirer*) and “being attracted” (*être attiré*). Matter attracts the poet — the poet is attracted by matter. The relationship between these two entities — from now on — is constant. The image, as a connection of the subjective (unconscious) dimension with the attracting force of material existence, has a double source. The first is the creative power of the subject; second, the power takes root in the first experiment, and therefore the power flowing from matter. Bachelard uses the category of “materialism of imagination” to reflect the relationship between the unconscious (why this matter attracts me?) and consciousness (I dream under the sign of this matter). According to the materialism of imagination, a given matter evokes “its” individual subject. The dreaming entity is therefore initially passive. His activity is only activated with the dream of matter.

Bachelard talks about the materialism of the image whenever the first images of matter appear (and they appear not only in the poetic domain). The first images — substantiations, common sense beliefs, glare — are given to the psyche before any intellectual activity (whether scientific or poetic). However, the seduction of matter must reach the fertile ground. The subject is attracted by a given element of nature, but this only happens in the case of “sympathy” for the element: “the only sympathy for matter can determine truly active participation, which we will call induction, although not in the sense of reasoning. It is a desire to be guided through images. It is a material and dynamic induction, it is an induction through the intimacy of reality that moves our intimate being” [2, p. 15]. Imagining material images, the subject must sympathize with the matter in order to truly experience her “intimate life”.

Bachelard in 1938 began a systematic work on image. As he himself noted, these were not objective studies, such as those devoted to the study of scientific ideas, but subjective, and moreover, often paradoxical. The subject of these studies was intimate experiences, memories of childhood, personal anecdotes, and sympathies treated as stimuli for the imagination. In this way, a “series of documents” appeared, in which the “intimate” approach of the subject with the object occurs. Contrary to scientific discourse, it is not mediated through a conceptual apparatus, theory, or technique. Following the psychological method — according to which objectivity is the result of a series of correlative observations — Bachelard refers to numerous literary examples in order to recognize the laws

governing creativity. The French author confides in us: “I believed that by increasing the amount of readings I would be able to see and describe the field of human speech, speech moved by the desire to write” [3, p. 28]. Despite this, Bachelard in his considerations does not analyze the whole of the poetic work, nor does it analyze the author’s biography. What interests him particularly is a single image — one specific “beautiful image”, an image that deeply touches the subjective domain of the soul.

Bachelard needs psychoanalysis to extract from an interesting poetic work the elementary picture — its matter — or the basic image that causes it. In figurative cognition — unlike in the case of scientific cognition — the psychoanalytic method is meant to grasp the deepest layers of the visual sphere and show its unconscious source. As Bachelard emphasizes, in image cognition — unlike in the case of scientific cognition — the psychoanalytical method is to capture the deepest layers of the image sphere and show its unconscious source. Therefore, the goal becomes the search for the unconscious substance of images, and not their desubstantialisation eliminating the unconscious. Freudian psychoanalysis does not give the right tools here. First, — it is too deeply rooted in the field of pathological activities of the psyche, i. e. it focuses on the rational suppression of one or other content of consciousness and on the mechanism of sublimation, which is to explain the genesis of poetic creativity. Second, — and more important for Bachelard, — classic psychoanalysis does not attach sufficient importance to the positive and creative role of images, but depreciates and degenerates it by reducing the image order to simple symbols of sexual tension, libido. Bachelard says: “A psychoanalytic symbol, to show it in its broadest dimension... revolves around the concept of sexual concept” [4, p. 75].

That is why, — according to Bachelard, — Freud’s method, expressing symbols and images only as an expression of libidinal energy, causes that they become only conceptual instruments used during the analysis. Bachelard understands the image more deeply than a psychologist who just “understands” him, as: “the psychoanalyst thinks too much and does not dream enough” [5, p. 128]. The image thus interpreted is assigned primarily psychological significance<sup>1</sup>. In addition, according to Bachelard, psychoanalysts do not dis-

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<sup>1</sup> Let us remember that Bachelard’s interpretation of Freud’s thoughts is stereotypical. Freud’s picture is not only psychologically understood. If one takes into account the definition and understanding of the concept of “unconsciousness”, it is attributed to human species. The stories of the unconscious go hand in hand with the stories of the genre. “Among unconscious content, Freud discovered” archaic heritage, “a phylogenetic material whose expression we find in the oldest legends of humanity and survivors. Freud thinks about evolution that ontogenesis is a repetition of phylogeny, i. e. that a single person undergoes the same stages in his development as the human species has undergone” [6, p. 55]. Then, the unconscious is translated as the most archaic core of the human psyche, to which everything that happens in it is directly or indirectly related. For this reason, according to Freud, “the work of dreams brings us back to the early periods of two kinds, first to the individual past of childhood, and second to the early periods of strain development, which each individual shortens along with the entire development of mankind. In my opinion, it is also possible that we will be able to investigate in hidden mental processes what participation belongs to individual experiences and which should be attributed to the phylogenesis of primitive times. Such a phylogenetic heritage seems to me to be a symbolic relationship, which no one learned individually” [7, p. 174]. About the unconscious, in turn, Freud writes as follows: “But we arrived at the term or concept of ‘unconsciousness’ by another way — by developing experiments in which a certain role plays mental dynamics. We learned — that is, we had to assume — that there are very intense processes or mental images — one must take into account, first and foremost, a quantitative and therefore economic factor — which can have for psychological life all the effects that other ideas entail, so many they are not aware themselves... The state in which these elements are before realization is called repression, and the force that brings and maintains them, we feel — as we say — during analytical work in the form of resistance. So we get our notion of unconsciousness from the theory of repression. What is repressed is for us a model of the unconscious”. See “I and To” (1923), [8, p. 222].

tinguish the default image (*image implicit*) from the explanatory image (*image explicit*). Classical psychoanalysts — they forget completely about the “autonomy of symbolism” and about the “individualism of images” [4, p. 19] and define images only through their function of symbolization. “An image is another thing; it has a more active function. He undoubtedly has meaning in unconscious life, means deep instincts. But, above all, he lives a positive need to imagine” [4, p. 76].

Therefore, the image fits into the dynamics of the psyche, its movement and energy, which the French philosopher calls “psychological dynamology” [4, p. 19]. In this sense, the criticism of classical psychoanalysis emphasizes its reductionism, which reduces the image order to the cultural order of complexes and symbols. Bachelard’s ennoblement of “depth psychology” refers to the question about the genesis of the image resonating from the area of the unconscious. The French philosopher defines the purpose of his inquiries as: “Combining and expanding Jung’s observation in the search for libido ingredients in all human psychic activities” [1, p. 47, 61].

In *L'eau et les rêves* he mentions the revolution of “new psychology” made thanks to Jung, which showed and proved that human drama is taking place in the borders of unconsciousness and consciousness [9, p. 65]. There is no doubt that it is thanks to Jung Bachelard that he understands the psyche as a processual, dynamic being, endowed with immaterial energy. Image thinking, all relations and relationships between psyche processes and her images are highly dynamic and subject to constant change and movement. The energy given to the psyche is an expression of the vital force that finds expression in the form of an imaginal representation — in a specific image. Moreover, the Jungian concept of the archetype as a matrix of unconscious meanings and representations also affects the Bachelard concept of the materialism of imagination. It seems that Bachelard is most interested in the beginnings of shaping the image sphere on the canvas of the unconscious. As he writes in reference to the concept of Jung, “The image originating in the most distant unconscious, coming from a life that is not our personal life, can only be studied by reference to psychological archeology” [10, p. 263–264]. Bachelard, as can be seen, puts emphasis on the phylogenetic conditioning of ontogenetic development. The concept of an archetype is extremely important here as a manifestation of the subject’s unconscious in symbolic forms moving the world of imagination.

## The theory of four elements

In his systematisation of the figurative order in *Philosophie des images* [11], J.-J. Wunenburger, a French critic of bachelardism, situates Bachelard’s archetypal images in the domain of first, most basic and unconscious images. They are difficult to grasp because they appear in nocturnal psyche activity, where the role of the subject is negligible. The subject dreams of being unaware of his self. Bachelard writes about the “metaphysics of the night” in which the “ontological drama” occurs, because in the night mod of our being, it is impossible to confirm the existence of a cogito.

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And further, “The core of nśw consists of representations of drives that want to take away their planting, and therefore of wishful reasons (die Wunschregungen)... There is only content filled with higher or lower intensity in nśw... To a small extent, the processes taking place in NWW take reality into account. They are subordinated to the principle of pleasure; their fate depends solely on how strong they are or whether they meet the requirements of regulating pleasure-no pleasure” [8, p. 113].

The unconscious sphere is the source of meanings and affects; it also determines every onirism as a matrix of images. Speaking of Jung and Bachelard, in the unconscious are universal and supra-personal images, characteristic not for a particular individual, but for the whole of the human species, being a starting point for every imagination and dreams. Nevertheless, this deep and unconscious dimension is not a fundamental point of Bachelard inquiry. They mainly concern the negative impact of the unconscious on the shaping of scientific thought and its positive impulse in the field of poetic creativity.

Nevertheless, this deep and unconscious dimension is not an essential point of Bachelard inquiry. They mainly concern the negative impact of the unconscious on the development of scientific thought and its positive impulse in the field of poetic creativity. “A dream derived from this area is understood as a combination of personal elements of the subject and collective elements of the unconscious. Blending the unconscious with the conscious results in images that are less deep, because they are marked by the presence of a dreaming and thus conscious cogito. This confusion, interlocking and overlapping of two levels of psyche is of particular importance to Bachelard in creating the classification of images as collective images dictated by one of the four elements of nature” [12]. They make up the so-called the second typology of images, — to use Wunenburger’s phrase, — and they are called “natural images”.

These images have a dual genesis. They come from nature itself, as images of fire, water, earth and air. Their second source is an individual who rejects rational cognition in favor of an imaginative approach to reality. Natural images are first, homogeneous, closed, irrational, but rational cognition useful for the subject, as on another level. They appear in an immediate, direct and obvious way, although this type of experience is pre-prescriptive. In this sense, Bachelard speaks of a peculiar “impressionism” [9, p. 207] of natural images, pointing to their temporary and fleeting nature, but imposing themselves with incredible strength. Thanks to this, images gain the name of fundamental and first. They are the ones that appear: “Not only before thought, not only before the story, but above all from emotion” [2, p. 131]. They constitute the first matter of the imagination. Bachelard emphasizes that what is most important in them is their “dynamic orientation” [2, p. 86], their own movement, energy itself. This is the most widely understood animism, which is both a vision, a desire, an instinct, a force of nature. At this stage of reflection, Bachelard clarifies a few principles that will unite natural images.

### **Fire. Water. Air. Earth. Quadruple of material imagination: the law of the four elements and the theory of the four poetic temperaments**

Analyzing the four elements of nature, Bachelard did not intend to create a new cosmology. Strictly speaking, he refers to the idea of one of the four elements made by the imagination of one artist. His aim is to create a systematisation of the four elements, showing the laws according to which the images are arranged into sequences belonging to well-defined groups. This practice provides him with a plan to show different shades of figurative life of emotions: “Earthly joy is wealth and heaviness, water joy is gentleness and rest, fiery joy is love and desire, air joy is freedom” [2, p. 156].

Bachelard’s concept of elements of nature binds to the psyche of the subject. The psychological energy of the subject, analyzed through the prism of the four elements, then

diverges in four different directions. This classification of the four fundamental themes leads to the constitution of the key points of the Bachelard concept of the imagination. Imagined being, called elementary and basic image, unites materialism and dynamism of imagination. It provides to subject who dreams a matter to dream and sets his consciousness in motion. The importance of this being is based on his persistence and universality. His overwhelming power of appearing to all human subjects is associated with an immense difficulty in removing him. His unbeatable value refers to his meaning content containing unconscious valorizations. As connected to the world of nature, it also remains attached to human nature<sup>2</sup>. Poetry based on these images becomes, in a sense, self-analysis as deriving from natural and subjective valorization. This self-analysis proves to be an excellent means by which an entity deals with its psychic energy. Her taming is connected with giving it direction, in this case it concerns the implementation through a literary image.

Imagination, in Bachelard's opinion, does not work in a vacuum, but always on a specific matter. The natural element she develops thus becomes her intended material, a substance waiting to be processed. This means that the image is understood as a peculiar intermediate sphere, between the individual psyche and one of the four elements of nature. In this way, Bachelard introduces the theory of the complex. In *La psychanalyse du feu* he writes as follows: "When we meet a psychological complex, it seems that we will understand better, more systematically, poetic works. In fact, the poetic work achieves its unity only with the aid of a complex. Without a complex, the work will not communicate with the unconscious" [1, p. 42–43].

In Bachelard, the complex is understood as a "psychic energy transformer" [2, p. 26], *symbole moteur*, "reservoir of enthusiasm," which "animates and creates the world" he seems to derive from the Jungian definition when he understands the complex as energy and a function that results in art. The work, therefore, to be true must be rooted, it must have its source. For example, he gives the pages of *Empedocles* Hölderlin, *Foscarina* D'Annunzio, the works of Henri de Régnier and Victor Hugo, in which the call of the flames of fire is a fundamental topic directly based on the Empedocles complex. Bachelard combines the first images with "material intuition", expressed in the categories "feelings", "emotions", "affect", "sentiment", and "sympathy". The magic of attraction of elements — this naive illusion for scientific cognition — here is very obvious. Bearing in mind the Baudelaire theory of correspondence<sup>3</sup> between the world and the symbol — a sensual form and its extrasensory reference — Bachelard speaks of the community of the psyche and element, of the inseparable relationship between subject and object. On the set of images, this relationship of understanding determines the correspondence between man and the world. The dreamer intuitively feels the bond and attachment to one of the elements

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<sup>2</sup> Just look at Bachelard's epistemological works, i.e. the concept of "epistemological obstacle" along with the method of "psychoanalysis of objective knowledge" indicating the unconsciousness of scientific reason and his first imaging errors.

<sup>3</sup> Baudelaire's sonnet *Correspondances* lectures on the symbolic worldview, pointing to the indirect relationship between the sensual and extrasensory world. "The song recognizing nature as a living temple — the temple, as a cognitively privileged place, conducive to communication between the material and transcendental sphere, constitutes a kind of border, liminal sphere, integrating profane with sacred order. Such a cognitive threshold is Nature, imagined as lively architecture, a plant cathedral supported by oxymoronist vivants piliers, living pillars — tree trunks in the forest of symbols (*forêts de symboles*)" [13, p. 302].

of nature. A particular element attracts his attention. The subject interested in matter is its transmitter and translator. In this sense, the dreaming entities of a given element of nature differ from each other. They hear only one “voice”, — the voice of fire, water, air or earth (“the law of the four elements”).

In Bachelard’s concept of imagination, a material element becomes a sign of a given type of imagination. This leads the French philosopher to create a “quadruple theory of poetic temperaments” based on “[t]he relationship between the doctrine of the four physical elements and the doctrine of the four temperaments” [1, p. 153–154]. However, he does not consider Hippocrates-Galen’s theory of temperaments, as he previously did not refer to presocratic cosmology. In an epistemological work entitled *Le materialisme rationnel* critically refers to the concept of material elements by Heinrich Cornelius Agrippa to question the inclusion of elements of nature as “authors of the world” and to indicate the “false rationality” of alchemical theories in the poetic field, he creates a theory called “physics and chemistry dreams” [14, p. 43–50]. It seems so real to him that he compares it to the scientifically confirmed tetravalence of the element carbon. For him: “The dream has four domains, four points through which it turns towards infinite space” [1, p. 154].

This theory is based on the assumption that the poetic mind gives priority to one of the elements. Bachelard refers here to Armando Petitjean’s work *Imagination et réalisation* from 1936, in which the term “interest in an object” appears to indicate the position of the subject relative to the world. For Bachelard, this is a classic example of the difference between various poetics. For example, Hoffman’s poetry focuses on the element of fire, while Poe’s work is associated with the element of water and Shelley with the air. Poetic interest thus influences the poetry’s originality and allows for the conceptualization of poetics in terms of four elements. Poetry is fiery, watery, air or earthy.

Bachelard discredits the reproductive imagination attached to perception, memory and habit, rooted in the empirical experience that recreates it in the form of mimetic representations. The imagination of production that is not based on sensory data surpasses it. Bachelard emphasizes her “fertility”. Imagination saying wishes to speak without contact with reality. The creative and poetic imagination is not realism, as it does not imitate sensory reality in the area of words. Bachelard introduces the category “fact of the imagination” to distinguish it from the “fact of reality”, to emphasize once again the difference between the image and the object, in this case between the poetic image and the thing.

The image appears in this way as the need to exceed the state of fact. What’s more, it is also the key that opens the door to the beginnings of our being and the existence of things. By creating a state of spontaneity and opening beyond us, which is beyond all experienced experience — not present in either perception or in thought or memory — it shows us “another world”. For Bachelard, this means that in the literary space — surreality *sensu stricto*. The concept of Bachelard’s imagination is marked by the literature: Hugo, Baudelaire, Valéry, Lautréamont, Poe, Shelley, Miłosz, Rilke, Novalis, and Nietzsche. Supported by verbalization, he draws on the potential of language. Narration in this sense is a dream of the world through words, because after all poets talk about the world in the first words, i.e. in the first images.

Rarely his interests are focused on painting, and even less often on music. In the work titled *Le droit du rêver* [15] there are analyzes devoted to painters, such as: Claude Monet, Marc Chagall, Vincent van Gogh, Simon Segal, Louis de Marcoussis; to two sculptors: Henri de Waroquier and Eduardo Chillida and to the engraver Albert Flocon. One might

wonder why this literature deals with him so particularly. “Practicing the poetic language” reveals to Bachelard the creativity of the being that he speaks (*être parlant*). He is primarily interested in imaginary consciousness (*conscience imaginante*), which in the logos — thanks to inspiration or contemplation — creates a new being. For the French author, this is a real ontological event. There is no doubt, however, that Bachelard’s analysis gives birth to a new theory of artistic creation, whose originality is determined by a unique and innovative approach to a permanent element of nature — matter, not form. The concept of creating a work seems therefore very simple. Its components are only the material element and imagination of the dreaming subject — without which imagination would not have happened. Then comes the type of dominant imagination. For example, the earthly element can result in two other dreams. Both those about rest, in which material imagination gives the dreams of home and intimacy, and about the struggle, opposition and resistance, which develops active imagination.

The concept of “thematic criticism”, in addition to presocratic theories about the four elements of nature, includes the theory of complexes (Freud) and archetypes (Jung). The poet’s response to the call of one of four elements results in a work written under the sign of fire, water, earth or air. Then, — sticking to the example of the earth’s intimate dreams, — images of a nest, a grotto, a house as “archetypes of happy childhood”, deepest roots, warmth, interior, and security appear. Remember, Bachelard uses the term “archetype”, but understands it differently than does Jung. For him, he determines a specific reference given to man in a natural way, in the sense of a programmed imagination that will create such and no other image. The image form is one — like a fixed and unchanging matrix — which is then restored and renewed in the creative work of the imagination. Each element has its own elemental form updated through the imagination appearing through a poetic image. Compared to the archetype, Bachelard’s is a pattern of cultural creation — production and reproduction — to which the former cannot be subjected. In this context, the term “*complexe de la culture*” appears and means a space in which poetic impressions and emotions are permanently included in the cultural order. The specific definition of such a complex is introduced in *Lautréamont* as follows: “our thesis suggested that the cultural adolescence was painful, intellectually neurotic for Isidor Ducasse. Generally speaking, psychoanalysis considers intellectual culture more than classical psychoanalysis. The psychoanalysis of cognition does not delay the discovery in the sedimentary layer — below the primitive layer studied by Freudian psychoanalysis — specific complexes, cultural complexes resulting from premature embedding” [4, p. 62].

According to Bachelard, Ducasse’s violence and aggression bear signs of cultural *complexe*. They are the reaction of a young poet to socialization and education, to problems resulting from failure to comply with the system. Competition, intimidation, corporal punishment, all this had a huge impact on the shaping of young Isidor’s imagination. His greatest drama took place in the walls of the “rhetorical class” scolding “free imagination”. Bachelard considers *lautreamontism* as a group of cultural complexes in which the poetic diagram is based on the drama of culture and the drama of life in society. Education aiming to create a “corrected man” always stands in opposition to the poet who writes in the spirit of autonomy and freedom of language. Imaginatively the most fertile individuals escape socialization and education that limit them. Then, when considering the status of the cultural complex in Bachelard, the Freudian “principle of reality” and “principle of pleasure” become respectively: adaptation to social reality or functioning in the domain

of the imagination. Imagination in this way of understanding, disconnecting the subject from reality, connects him to the depth and intimacy of things (thus only then really situating man in the world).

Bachelard writes about the complex in such words: “the complex is essentially unaware. If it rises to the centers of language, it will gain the possibility of exorcism” [4, p. 83]. The cultural complex turns out to be linguistic content rooted in tradition and custom, well-known content that, if purified, will show its source / natural element. In this way, for example, the element of the earth that is the content of the archetype of the “house” subjected to cultural development takes specific forms, appearing, for example, as a complex of Jonah talking about the desire to be inside the object (“the interior of the whale”). His matter is earth, and his intimate dream is the desire to go inside / to be inside. This complex may also take a false form, although it may well be preserved. Such images Bachelard calls “school and banal” satisfying only professors of rhetoric. They are images of nymphs, flying fish, bird wings, blue sky, and Ophelia. As such, they are “empty”, — devoid of matter, and — “dead”.

To give a definition of a cultural complex, one must de facto depart from its psychoanalytical understanding — the necessary content and constituting the human mental apparatus. In Bachelard, the complex is by definition associated with culture. As the philosopher himself writes, “in the area of what we do, to get to know the man we only have reading, wonderful reading judging a man after what he wrote” [9, p. 14].

Bachelard subject’s psychoanalysis to the psyche by dividing the poetic image into prime factors. The complex understood in this way is said when “culture put a mark on nature” [9, p. 14]. For Bachelard, material imagination is rooted and culturally instilled. On the contrary, the psychoanalytical complex, which comes from nature, is understood as an order of instincts / desires that would be met with cultural depreciation — according to Bachelard. The Bachelard’s complex is already developed, dressed in words — in this sense it is already rationalized. As such, it is within the domain of *natura naturata*, not *natura naturans*. This location of the complex on the surface allows it to be known and understood. Imagining subject situates himself in the order of reproducing nature — his imaginations are certainly works of culture. Art made by him will always be *nature greffée*.

The Bachelardian characterization of the complexes does not differ much from Freud’s understanding of them. The complex in Freud is not placed solely in the sexual sphere — as Bachelard thinks, and perhaps that is why he calls the Oedipus complex an “intellectual life complex” — it arises at the intersection of (sexual) desire and (cultural) prohibition. It is possible that Bachelard’s attribution to the complexes of the adjective “cultural” is to indicate that they are less immersed in the unconscious than psychoanalysts thought. In my opinion, it is also his way of emphasizing the difference between the semantic content of the archetype and the complex. The first has an unconscious genesis and is a deep source of meanings and meanings. He is created by images shared by all people — in turn, “unconsciousness” plays an overpriced role when it comes to creativity. Without unconscious archetypes, which then reveal themselves as complexes in the symbolic order, a work of art cannot exist. Archetypes are general patterns and sources of imaginary actions. From this order man derives his creative potential and his creative development. Archetypes are patterns of transmission between man and the world. Thanks to them, man is in the world and the world speaks to man through it. Being a dream is

the final moment of creation, i. e. a creative development of one of the four elements of nature. It is done by reference to both archetypal and cultural order. In this way a theory appears, according to which art subordinates itself to fundamental archetypes, and its basic question is the question of arche work. The archeology of imagination is based on the opposition of the aesthetics of matter to the aesthetics of form, elemental aesthetics and natural formal or artificial aesthetics. Therefore, the psychoanalyst looks well because he looks deeply. He sees clearly the foundation of being / work.

“The comprehensive philosophy of language must combine teaching psychoanalysis and phenomenology. To psychoanalysis should be added poetic-analysis, where all the adventures of the language will be organized, where all possible ways and talents of expression will be shown. <...>. Poetic-analysis must therefore be an intimate deepening of the joy of imagining” [3, p.53–54]. This method will then be able to show the “absolute image” renewing the “old” man through the newly created image — it will be able to revive a permanent archetype.

## Summary

In Bachelard analyzes of the imagination, the concept of matter dominates the concept of form. Imagination is primarily material, and its activity is always associated with a specific substance. Imaginative dynamism, in turn, concerns the transformation of matter. The activity of the imagination is not characterized by uniformity. On the one hand, it can be human action aimed at learning about matter. It is dictated by both the inner desire of man and flows from the very matter that causes his arousal, so that he enters into a cognitive relationship with him. The second action is about the matter that resists. The subject's effort here is to shape matter, to drill its hardness, which results in giving it a new form. Subject-object relationship therefore takes the face of either a gentle and close relationship, or violent aggression and expansion.

Each of the four elements corresponds to a given type of imagination: earth, water and fire fall under material activity, and air under dynamic. This does not mean, however, that the element of earth cannot have a dynamic character, which is shown in the case of active dreams of resisting matter, and the element of air should be developed in dematerialization dreams reaching for matter transformed into motion. Bachelard in his considerations ultimately gives each element the right matter and dynamism. Here you can see the complexity of the creative imagination operating according to the law four elements specifying and classifying the image sphere by assigning the given image to a particular element / matter. Each poetics needs his own element, or his own material essence. Fundamental material elements determine the subject's poetic imagination. The concept of material elements, therefore, combines a dynamic approach with a materialistic approach.

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## Теория четырех поэтических темпераментов Гастона Башляра: о духовном родстве поэта

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В статье анализируется теория Г. Башляра о четырех поэтических темпераментах, в которой утверждается родство поэта с досократическими стихиями природы — огнем, водой, воздухом и землей. Ее исток — концепция поэтического образа как онирической грезы, вызванной к жизни художественным воображением. Трансформация взглядов Башляра как философа науки, который в своих работах по теории познания подчеркивал отрицательное значение образа как источника гносеологических препятствий, приводит к утверждению важности и автономности образа как сущностной деятельности психики, господствующей в области эстетики и художественного творчества. Как философ поэзии Башляр разрабатывает специальную методiku анализа поэтических темпераментов, оптимально соответствующую предмету исследования. Он показывает, каким образом поэзия приближает субъекта творящего к субъекту воспринимающему и создает объединяющий субъективный опыт. Психоанализ воображения Башляра представлен в статье как фундирующий основополагающие психические процессы посредством использования образа как композиции и комбинации архетипических форм бессознательного, принадлежащих человеку как поэту. Поэтическое изображение приобретает материальное содержание через контакт с космическими стихиями. Согласно концепции Башляра, оно производно от символики четырех элементов: огня, земли, воды и воздуха, которые французский философ называет «гормонами воображения». Каждому из перечисленных элементов соответствует определенный тип воображения: земля, вода и огонь относятся к материальной деятельности, а воздух — к динамической. Сложность действующего по

закону четырех стихий творческого воображения позволяет уточнить и классифицировать сферу образотворчества путем отнесения конкретного образа к той или иной стихии/материи.

*Ключевые слова:* поэзия, Башляр, психоанализ, эстетика.

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