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Gaston Bachelard's problems with psychoanalysis. Between Freud and Jung

In the Bachelardian context, the term psychoanalysis is associated with 1938 and two cult works: *La formation de l'esprit scientifique. Contribution à une psychanalyse de la connaissance objective*¹ and *La psychanalyse du feu*². First of all, their meaningful status is related to the fact that this is the only period when Bachelard simultaneously publishes works derived from two mutually excluding orders – the axis of science and the axis of poetry, reason and imagination, concept and image. Second of all, in both of these works – and in fact only in them – the term psychoanalysis appears in the title of the work. The subtitle of the first work talks about the psychoanalysis of objective knowledge, thus it seems that cognition is subject to psychoanalysis. The second title concerns the psychoanalysis of fire. However, these are conclusions drawn too quickly. Bachelard applies psychoanalysis to man, scientist and poet. He psychoanalyzes the mind to extract and show either epistemological obstacles (*obstacles épistémologique*) or the first images (*images premières*). Thus, psychoanalysis itself turns out to be a method of access to both to the level of science and the origins of images (art).

Bachelard and psychoanalysis

V. Bontems³, in his monograph on Bachelard, emphatically writes that his method can never be adequately defined as psychoanalytical, because it never follows solely the original or source meanings of psychoanalytical terms, such as complex, sublimation, suppression, drive, or self. Bachelard uses, in truth, some of these terms, but he gives them completely different meanings. Moreover, the work of the father of psychoanalysis S. Freud is treated by Bachelard

¹ Bachelard, G., *La formation de l'esprit scientifique. Contribution à une psychanalyse de la connaissance objective*, Paris, Vrin, 1938.

² Bachelard, G., *La psychanalyse du feu*, Paris, Gallimard, 1938.

³ Bontems, V., *Bachelard*, Paris, Les Belles Lettres 2010.

mainly as a negative point of reference. In turn, the achievements of C.G. Jung – the founders of depth psychology – are the basic and most important inspiration. The Italian critic F. Bonicalzi⁴, on the other hand, believes that the term psychoanalysis entered Bachelard's thought and acted as a breach in his concept of rationality and the formation of the scientific mind. In turn, Polish translator and critic of Bachelard, L. Brogowski⁵ notes that Bachelard dealt with and understood psychoanalysis in a rather peculiar way. He recalls the opinion of M. Choisy, according to which Bachelard did not understand psychoanalysis, but it was precisely this lack of understanding that allowed him to construct an admirable work. Brogowski also wonders why Bachelard – despite the fact that he seems to be closer to the idea of Jung's collective unconscious – in the interpretation of alchemy and alchemical work constantly refers to Freud's thought, although it must be admitted that these references are highly critical. L. Favier⁶ made an effort to catalog references to the term psychoanalysis and its interpretation. He points out that in *La psychanalyse du feu* the term occurs 77 times. The increased intensity of the use of this term can be found in chapter three of this work, in the context of the collective feeling of warmth and sexuality, which for this researcher is to be a sign of the social aspect of psychoanalysis. However, let us remember Bachelard's negative references to psychoanalysis. F. Pire writes that "in this version of psychoanalysis Freud – constantly criticized – would not recognize himself best. The strategy [of Bachelard] is directed only against epistemological obstacles, when [psychoanalysis] identifies and eliminates them"⁷. In *Poetry of Dreams* – "the philosopher's confidential breviary", as J.-C. Margolin⁸ calls that work – Bachelard changes the method of researching images and replaces psychoanalysis with phenomenology, but psychoanalysis is never forgotten by him.

In *La formation de l'esprit scientifique* Bachelard, starting from the individual psyche of the subject, calls the obstacles the errors of cognition attached to the acts of cognition⁹. Obstacles derived from the human mind reveal its fallible nature. As such, they are not identified with any beings functioning in the world external to the subject, but are something that is hidden in the sphere of its immanence and must be unmasked, extracted and made aware by the cognizing subject. Various forms of pre-scientific or proto-scientific thinking are assigned to the set of epistemological obstacles, not free from colloquial, common-sense, naive-realistic, substantial views, all sediments. In Bachelard's terms, they are

⁴ Bonicalzi, F., "La psychanalyse entre science et reverie", in Libis, J., Perrot, M., Wunenburger, J.J. (ed.), *Cabiers Gaston Bachelard. Bachelard et l'écriture*, Dijon, 2004, p. 90.

⁵ Brogowski, L., "Posłowie od tłumacza: Gaston Bachelard fenomenologia (marzenia poetyckiego) czy poezja (marzącego fenomenologa)?", in Bachelard G., *Poetyka marzenia*, Pl. trans. by Brogowski, L., Gdańsk, słowo/obraz terytoria, 1998, p. 244.

⁶ Favier, L., "Analyse lexicométrique de la psychanalyse du feu", in Libis, J., Perrot, M., Wunenburger, J.J. (ed.), *Cabiers Gaston Bachelard. Bachelard et l'écriture*, p. 313.

⁷ Pire, F., *De l'imagination poétique dans l'œuvre de Bachelard*, Paris, Corti, 1967, p. 18.

⁸ Margolin, J.C., *Bachelard*, Paris, Seuil, 1974, p. 7.

⁹ Bachelard, G., *La formation de l'esprit scientifique*, *op. cit.*, p. 13.

primarily the domain of images, myths and metaphorical constructions that constitute the unconscious of reason. The study of the unconscious of the mind therefore concerns the secret nature of images, first dreams, initial revelations that accompany scientific research work, and which the subject is unaware of, because they belong to practices based on habit¹⁰. Consequently, Bachelard advances the postulate of eliminating from the subject – who wants to enter the path of truly scientific and objective cognition – everything that has any imaginative, dreamlike or mythical accretion. For this purpose, he introduces the method of psychoanalysis of objective knowledge (*psychanalyse de la connaissance objective*), which is to be a method of purifying science from unconscious images, suppressed elements of a rejected and transgressed episteme, as well as common-sense habits and convictions. The mind, before starting scientific research, must experience a true intellectual catharsis. In this type of project of the psychoanalysis of scientific cognition, the natural approach of the subject to the object studied programmatically must be replaced by a discursive approach, in which there is no place for the mind to be charmed by immediately imposing images and metaphors, or by affective impulses as factors distorting scientific judgment. In this way, the subject's first contact with the world, grounded in images, common sense and habits, is eliminated from the scientific order. Thus, psychoanalysis assumes its therapeutic function by searching for and eliminating the unconscious form of the scientific order. The level of the unconscious is thus considered as something to be destroyed, avoided, or cured¹¹. A similar approach can be seen in the area of imagination. The psychoanalysis of fire is nothing more than an illustration of theses aimed at disenchanting the element of fire. However, this is not satisfactory both from the point of view of science and imagination.

Bachelard changes his approach with subsequent works. By analyzing subsequent elements of nature: water (1942), air (1943) and earth (1948), he no longer psychoanalyzes them. He does not identify false beliefs associated with them, but focuses on analyzing basic images as the causes of material artistic creation. To this end, he would like to clarify the concept of the base of the elementary images. And for this it needs psychoanalysis as one that reveals hidden content.

An interesting work of Bachelard presenting the application of psychoanalysis in the social dimension – the psychoanalysis of Isidor Ducasse's life – is *Lautréamont*¹². It is the philosopher's only book entirely devoted to one character, and in fact the only one in which he applies psychoanalysis in the classical sense – as one that brings to light the content hidden in the deepest layers of the psyche. It is there that he formulates the term *complexe de culture*, in the light of which he explains Ducasse's painful and dark life. This is highly similar to the definition of a complex in the sense of classical psychoanalysis. Recall that it is:

¹⁰ Bachelard, G., *La psychanalyse du feu*, op. cit., p. 11-12.

¹¹ *Ibid.*, p. 16-18.

¹² Bachelard, G., *Lautréamont*, Paris, José Corti, 1939.

[...]an organized set of beliefs, emotions, drives and memories of similar emotional significance, excluded either partially or completely from consciousness, but still influencing a person's thoughts, emotions and behaviour. The concept was first introduced in 1895 by the Austrian physician Josef Breuer (1842-1925) in *Studien über Hysterie* (1895), then it was taken over by Sigmund Freud (1856-1939) and Carl Gustav Jung (1875-1961)¹³.

In this way, Bachelard psychoanalyses Isidor Ducasse and finds in him a complex of animal life, of animalism itself (*complexe de la vie animale*).

Bachelard and Freud

Bachelard interpreted the theory of the Viennese psychoanalyst as follows: it is too strongly grounded in the pathological activities of the psyche, that is, either on the suppression of certain contents of consciousness, or on the mechanism of sublimation, which is to explain the genesis of poetic creativity. In his opinion, Freudian psychoanalysis does not pay enough attention to the positive and creative role of images (and therefore the one that interests the French philosopher the most), but on the contrary, it depreciates and twists it by reducing the visual order to simple symbols of sexual tension, libido: «a psychoanalytic symbol, to show it in its broadest dimension, [...] revolves around the concept of sexuality»¹⁴. Therefore – according to Bachelard – Freud's method, recognizing symbols and images only as an expression of libidinal energy, makes them only conceptual instruments used during the analysis. Bachelard himself, as he thinks, understands the image more deeply than the psychologist who “understands” it, as «the psychoanalyst thinks too much and not dreams enough»¹⁵. The image¹⁶ thus conceived is primarily of psychological significance.

It is worth pointing out, however, that Bachelard's reading of Freud is stereotypical. Freud's picture should not be understood only psychologically. If we take into account the definition of unconsciousness, we will see that it is assigned to humans in terms of species. The stories of the unconscious go hand in hand with the stories of the species.

Among the unconscious content, Freud discovered the <<archaic heritage>>, a phylogenetic material, the expression of which can be found in the oldest legends of mankind and in the customs that have survived. Freud believes, with evolutionism, that ontogeny is a repetition of phylogeny, that is, that a single man in his development goes through the same stages as the human species went through¹⁷.

¹³ Colman, A., *Słownik psychologii*, trans. by Cichowicz, A., Turczyn Zalewska, H., Nowak, P., Warszawa, Wydawnictwo Naukowe PWN, 2009, p. 324.

¹⁴ Bachelard, G., *La terre et la rêverie de la volonté*, Paris, José Corti, 1948, p. 75.

¹⁵ Bachelard, G., *La poétique de la reverie*, Paris, PUF, 1960, p. 128.

¹⁶ I use the term “image” because in Bachelard's philosophy does not appear the term “symbol”. Although he writes about “symbolism”, he always writes in a negative reference, such as “socio-cultural symbolism” – it is an artificial form, having nothing to do with material/primary/underlying image content.

¹⁷ Rosińska, Z., *Freud*, Warszawa, Wiedza Powszechna, 1993, 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,

dreamwork takes us back to early periods of two kinds, first, to the individual childhood's past, and second, to the early periods of tribal development, which each individual shortens along with the entire development of mankind. It is also possible, in my opinion, that we will be able to investigate in hidden psychological processes what share is attributed to individual experiences and what should be attributed to the phylogenesis of primitive times. Such a phylogenetic heritage seems to me to be a symbolic relationship that no one has learned individually¹⁸.

On the unconscious, in turn, Freud writes as follows:

But we have arrived at the term or concept of unconscious by a different route – by developing experiences in which psychological dynamics play a role. We learned – that is, we had to assume – that there are very intense mental processes or ideas – we should take into account here the quantitative, and therefore economic factor – which can have all the effects on mental life that other perceptions have, only that they are not aware. [...]. The state in which these elements are before realization is called denial, and the force that brings and sustains them is felt – as we say – in the course of analytical work in the form of resistance. Thus, our concept of the unconscious is derived from the theory of repression. What is denied is for us a model of unconsciousness¹⁹.

And further,

The core of the unconscious consists of the representations of the drives that wish to lead their cast, and therefore of wishful reasons (*die Wunschbregungen*). [...]. In the unconscious there is only content filled with greater or lesser intensity. [...] The processes taking place in the unconscious take reality into account to an equally small extent. They are subordinated to the principle of pleasure; their fate depends only on how strong they are, whether they meet the requirements of regulating pleasure-lack of pleasure²⁰.

It thus exceeds the psychological level of the image.

However, Bachelard does not stop there and critiques Freud's inference about the existence of a complex in the light of a cultural prohibition applied by an adult to a child. In this way, Bachelard understands the category of the complex in Freud's theory. In his opinion, this leads to the reduction of mental forces to socio-cultural symbolism, which has nothing to do with the first images. His criticism then concerns psychoanalysts who do not distinguish between the implicit image (*image implicite*) and the explanatory image (*image explicite*)²¹ – but it should be

¹⁸ Freud, S., *Introduction à la psychanalyse*, tl. Jankélévitch, S., Payot & Rivages, 2015, p. 174.

¹⁹ Freud, S., *Métapsychologie 1915*, tl. Koepfel, Ph., Flammarion, 2019, p. 222.

²⁰ *Ibid.*, p. 113.

²¹ Bachelard, G., *La terre et les rêveries du repos*, Paris, José Corti, 1948, p. 141.

clearly stated here that this is Bachelard's interpretation. In Freud's psychoanalytic hermeneutics we deal with the so-called cover memory and other forms of distinguishing what is open from what is hidden.

Interestingly, taking into account the fact of situating his considerations on a less profound level, we read in Bachelard that classical psychoanalysis neglects the most unconscious sphere in which deep complexes appear. Bachelard himself was not interested in exploring this sphere. Moreover, they forget about «the autonomy of symbolism and the individualism of images»²². Defining images solely through their symbolization function – always referring to something else, somehow more important and more existing – does not explain their essence in any way. «The image is a different thing, it has a more active function. It undoubtedly makes sense in the unconscious life, it means deep instincts. But, most of all, he lives a positive need to imagine»²³.

The image, then, fits into the dynamics of the psyche, its movement and energy, which Bachelard calls “psychic dynamology”²⁴. In this sense, the critique of classical psychoanalysis – for Bachelard it is always Freudian psychoanalysis – emphasizes the reductionism taking place within it. Freudian thought reduces the visual order to the cultural order of individual complexes and symbols. And it is at this level that Bachelard's misunderstanding of Freud's thoughts is most fully revealed. Freud understands and analyzes the psyche both in dynamic and structural terms:

What is latent, and what is only descriptively unconscious, in a non-dynamic approach we call the preconscious; the concept of the unconscious is limited to dynamically unconsciously repressed, and thus we now have three terms: conscious, pre-conscious and unconscious, the meaning of which is not purely descriptive²⁵.

In the course of the analysis, the content that is repressed makes itself present (it has difficulty approaching what is repressed). For Freud, this testifies to the existence of another field of the unconscious, which manifests itself in the form of resistance. Freud associates this resistance with the unconscious and calls it «the opposition between a coherent «the I» and displaced content displaced from it»²⁶. The self is also unaware in the proper sense of the word, i.e. when: «the unconscious is not taken as the habitat of the most primal, drivenly defined, wishes of individuals who, because they are contrary to the cultural norms in force, are in a state of denial»²⁷.

How does the self become aware of the repressed content? Freud considers the subject to be more passive than active when he cites Georg Groddeck's sentence that we are «lived through» by unknown, untamed forces (the body's source of

²² Bachelard, G., *La terre et les rêveries de la volonté*, op. cit., p. 19.

²³ *Ibid.*, p. 76.

²⁴ *Ibid.*, p. 19.

²⁵ Freud, S., *Métapsychologie 1915*, tl. Koeppl, Ph., Flammarion, 2019, p. 222.

²⁶ *Ibid.*, p. 224.

²⁷ Dybel, P., *Okruchy psychoanalizy. Teoria Freuda między hermeneutyką i postmodernizmem*, Kraków, Universitas, 2009, p. 54. 16.

vital energy). This is emphasized by the fact that: «this creature emerging from the system, which at first is Groddeck as “the It” [*das Es*]»²⁸. This is a deeper level of the archaic, species-unconscious than the one grasped by Bachelard. The self is connected with the outside world and tries to implement its influences – in this way seeks to establish the “reality principle” in place of the “pleasure principle” dominating in “the It”. Perception, reason and reflection are replaced by drive and passion – although in psychoanalytic terms, the drive cannot really be replaced with anything, it can only be synchronized and harmonized with the tasks of adaptation or development. For this reason, it is not an easy task, because “the It” has more power than the self has. “Drive” (from German *Trieb* – drive, instinct, desire) as a border concept is situated between what is mental and what is somatic; is considered to be «a mental representative of stimuli coming from within the body that reach the psyche»²⁹. The purpose of the drive is in any case to be satisfied through or through a specific object. In this context, we are dealing with a three-element structure: energy-goal-object. Energy strives for its satisfaction/discharge (German: *Befriedigung*), and it always achieves it thanks to and through the object – which is always external to it. Man then reveals himself as a desire that “matures” to reality – is guided by the “reality principle”. The laws of consciousness in this way of understanding mental life are built up and derivative. After all, the unconscious is the most primal psychic system. Among the primal drives, Freud distinguishes two: self-preservation drive and sexual drive. Failure to satisfy them causes psychoneurosis, e.g. schizophrenia, hysteria, and obsessive-compulsive disorder. According to Bachelard, these conflicts between the demands of the self and those of sexuality, rather than the content and meaning of the image, are the clou of psychoanalysis. Freud derives an image from “denial” – a neurotic and psychosexual disorder caused by the relegation of traumatic or conflict contents to the unconscious – as such an image can only reveal itself as a complex or disorder. Taking into account the above considerations, Bachelardian psychoanalysis is essentially non-classical. According to him, psychoanalysis deals with an area where there is no cogito yet, where there is darkness and incomprehension. Man there is a proto-man acting in the sphere of automatism, compulsory, unconscious and chaotic impulses.

Bachelard and Jung

Jung and his psychology of depth come to the rescue. The French author sees in the Jungian version of psychoanalysis a conceptual tool showing the nature of the image resonating from the area of unawareness. Interestingly, thanks to the different understanding of unawareness resulting from Freud or Jung psychoanalysis, you can see the difference between nature and culture. For Bachelard, the more Jung is focused on the unconscious, the more natural he is; conversely,

²⁸ Freud, S., *Métopsychoanalyse* 1915, p. 231.

²⁹ *Ibid.*, p. 61.

the more Freud considers complexes, the more cultural he is. In his opinion, the Jungian unconscious is related to species and to the biological; Freudian, on the contrary, the prohibitions of culture reveal the unconscious drives. If for Bachelard in Jung's case, the unconscious and what is present in it have a positive connotation. For example, dreaming by us (people here and now) of the same dreams that our ancestors dreamed of; of interspecies continuity given by unconscious content – constant and unchanging archetypes. In Freud's case, unconscious content can be negative and pathological as a result of a collision with culture.

Bachelard directly quotes Jung in *La poétique de l'espace*, when he clearly defines the purpose of the investigation as «combining and extending Jung's observations in the search for libido components in all human mental activities»³⁰. For Jung, libido is neutral and not sexual, as in Freud's, associated primarily with the "life instinct", reproduction and human nourishment. Jung's libido is energy, drive, vitality, *élan vital*. Thanks to such a broad definition, he manages to escape terminological and semantic reductionism. There is no doubt that it is thanks to Jung that Bachelard considers the psyche as a processual being endowed with immaterial energy. Imaginal thinking, all relations between the processes of the psyche and its images are dynamic and subject to constant change and endless movement. The energy with which the psyche is endowed is an expression of vital force. Mental energy finds its expression in the form of an imaginal representation – in a specific image. For us, it is important that the Jungian concept of the archetype as a matrix of unconscious meanings and representations influences Bachelard's concept of the materialism of imagination.

In Jung's work, the domain of the unconscious part of the psyche is identified, according to a fairly widespread interpretation, with the ahistorical and universal structure of archetypes (which, however, is the basis of the historical world) – permanent and unchanging images that are the basis of human existence. It is a collection of the most fundamental and common meanings that, if accessed, will explain and describe the various phenomena of conscious mental life. As Jung wrote in *Psychological types*:

the primal image can be summarized as a mnemonic sediment, as an engram (Semon), which has arisen as a result of the condensation of countless, similar processes. In this sense, it is a sediment and therefore a typical form of a certain constantly recurring mental experience. As a mythological motive, it is always an effective, constantly reappearing form of expression that evokes a certain psychological experience or forms it in an appropriate way. If we look at it from this perspective, we recognize that it is a psychic expression of a specific physiological and anatomical disposition³¹.

The above description of the archetype undoubtedly shows its anthropological rather than psychological character. It emphasizes the origin, genesis and development of a person – all phases of its development are recorded in the psyche (Freud thought similarly and used the so-called archaeological method). Therefore, the

³⁰ Bachelard, G., *La poétique de l'espace*, Paris, PUF, 1957, p. 47, 61.

³¹ Jung, C.G., *Types psychologiques*, Paris, Georg, 1993, p. 465.

problem of the image is situated in the sphere of the archetype in Jung and Bachelard, and not in the complex, as in the case of Freud. Archetype, by definition, is a basic, primal, original and typical form, given to all mankind through *représentations collectives*. In this way, the concept of archetype is inextricably assigned to the category of the collective unconscious, i.e. the collective unconscious encompasses all archetypes: «These eternal images or archetypes, as I have called them, constitute the main core of the unconscious psyche and cannot be explained as individual gains. Together they form this psychic stratum that I have called the collective unconscious³².» Besides, the definition of archetype implies a synthetic form that concentrates atavistic forces, energies, and instincts. The multidimensionality of understanding the archetype combines both the biological aspect as a model of forced and permanent action, as well as the psychological aspect that appears in the process of shaping the spirit, in individual experiencing and understanding the world. This is related to a broader understanding of the concept of the unconscious, including instincts and traces of the animal psyche beyond archetypes. Bachelard writes: «an image originating in the most distant unconscious, derived from a life that is not our personal life, can only be studied by reference to psychological archeology.»³³ With this understanding, he emphasizes the phylogenetic conditioning of ontogenetic development. The concept of archetype in Bachelard's theory of image becomes its basis as a manifestation of the unconscious of the subject in symbolic forms that move the world of imagination.

Psychoanalysis of images

J.J. Wunenburger³⁴ assigns Bachelardian archetypal images to the first typology of images, which consists of first, basic and unconscious images. They are difficult to capture because they appear in nocturnal psyche activity where the subject's role is negligible. The subject dreams while unaware of its Self. On this occasion, let us repeat the words of Paul Ricœur from *On interpretation. Essay on Freud*:

Meanwhile, the very term <<the It>> – borrowed from Groddeck (*Das Buch vom Es*), in turn inspired by Nietzsche – has innumerable implications that simple energetics cannot be exhausted. It is not only about a certain anti-phenomenology, but about the inverted phenomenology of the impersonal and neutral, which is never some I think, but something like It says, which is translated in abbreviations, shifts of significance, and in the rhetoric of a dream and a joke. This is the timeless kingdom, the order of the untimely³⁵.

Bachelard dresses this thought in poetic words and writes about the «metaphysics of the night» in which «ontological drama» occurs, because in the night mode

³² Rosińska, Z., *Jung*, Warszawa, Wiedza Powszechna, 1982, p. 41.

³³ Bachelard, G., *La terre et les rêveries du repos*, p. 263-264.

³⁴ Wunenburger, J.J., *Philosophie des images*, Paris, PUF, 1998.

³⁵ Ricœur, P., *De l'interprétation. Essai sur Freud*, Paris, Seuil, 1965, p.407.

of our being it is impossible to confirm the existence of a cogito. His assessment of the unconscious realm is not clear. On the one hand, the unconscious is an autonomous existence and the source of meanings, affects, and an image matrix that enables onirism. As it has been said, universal images are located in the unconscious, characteristic not for a particular individual, but for the entire human species, which are the starting point for imagining and dreaming. On the other hand, it is too dark a sphere, full of automatism and instincts, a place where “the I” do not yet exist. For this reason, the deep and unconscious dimension in itself is not the focal point of Bachelard’s research. A dream (*rêve*) – «the royal road to the unconscious», as Freud wrote – is, according to Bachelard, too little intelligible to man. His research concerns mainly the negative impact of the unconscious on the shaping of scientific thought and its positive impulse in the field of poetry. A dream derived from this area is a combination of the personal elements of the subject and the collective, supra-individual elements of the unconscious. Contamination of the unconscious with the conscious results in less deep images, because they are marked by the presence of a dreaming cogito. The unconscious takes over the images derived from the consciousness, and the images derived from the conscious self follow the path dictated by the originally unconscious image. For Bachelard, the confusion and overlapping of the two levels of the psyche are of particular importance for the classification of images as collective images dictated by one of the four elements of nature.

Natural images have a double origin. They come from nature itself as images of fire, water, earth and air. Their second source is an individual who follows the voice of one of the elements of nature and who turns away from the conceptual approach to reality. Natural images are primary, homogeneous, closed, irrational matter, although useful for the subject, as well as rational cognition at another level. They are characterized by immediacy, directness and obviousness. In this sense, Bachelard speaks of a peculiar “impressionism” of natural images, pointing to their temporary and ephemeral character³⁶, which, however, imposes itself with enormous force. They are the ones that appear «not only in front of thought, not only in front of the story, but most of all in front of the emotion»³⁷. They constitute the first matter of the imagination. They cannot be assimilated with their symbolic representation because they appear before every word and order of language. Hence their fundamental status – natural images are first and immediate. Bachelard emphasizes that what is most important in them is their “dynamic orientation”³⁸, their own movement, energy, dynamism. It is the most broadly understood animism that moves and mixes visions with desires, instincts with the forces of nature. At this stage of reflection, Bachelard wants to specify a few principles that will unite natural images³⁹, thus pretending to create a “cosmological encyclopedia” based on the elementary philosophy of cosmological imagination focused around the four

³⁶ Bachelard, G., *L'eau et les rêves*, Paris, José Corti, 1942, p. 207

³⁷ Bachelard, G., *L'air et les songes*, Paris, José Corti, 1943, p. 131.

³⁸ *Ibid.*, p. 86.

³⁹ Bachelard, G., *L'eau et les rêves*, p. 16.

elements of nature. Then, together with two poetries: *La poétique de l'espace* and *La poétique de la rêverie*, the philosopher will turn to phenomenology of image at the moment of its difficult to grasp being and novelty. Psychoanalysis is anchored in the past of the image, as it speaks of its genesis. Phenomenology, on the contrary, looks for its future and news.

Conclusion

Bachelard was more willing to refer to the depth psychology of C.G. Jung rather than classical Freudian psychoanalysis. In his works he also refers to Ch. Baudouin and M. Bonaparte, and thus to those psychoanalysts who are familiar with applied psychoanalysis. He asks them about the tools of thought that will allow showing objectivities. He places his psychoanalysis on a less profound level than classical psychoanalysis does, because he is not interested in descending to the organic level, but in working in a more superficial region where consciousness and unconsciousness mix, where culture leaves a mark on nature. In my opinion, if Bachelard takes the concept of an archetype from Jung, he completely does not understand the Freudian reflections. Bachelardian psychoanalysis is rationalized, draws from the wealth of the unconscious what it needs, and then quickly withdraws. Cogito daydreams – images from this order are already being worked out by phenomenology, another method that gives completely different results.

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