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***Man and image. The notion of image in the concept of Gaston Bachelard***

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**Abstract**

The thought of Gaston Bachelard presented in about thirty works written between 1927 and 1961 is multithreaded. The entirety of Bachelard's philosophical thought escapes simple classifications, even when the author himself – speaking, for example, about opposing axes of science and poetry, or negatively evaluating the poetic mind in the context of a crude testimony of objective scientific cognition – provokes them to such.

Bachelard has had a huge impact on modern philosophy mainly due to the concept of "epistemological rupture" (*rupture épistémologique*) and "epistemological profile" (*profil épistémologique*). However, these aspects of his philosophy, which were devoted to poetry, imagination and images, did not gain such a significant position despite the fact that they are highly original in both their content and form. Scientific rationality meets here with a poetic image. On the one hand, the French philosopher speaks about objective cognition and wants to purify them from images using the method of "psychoanalysis of objective knowledge", on the other hand, when he situates his reflections in the poetic paradigm, he appreciates the imaginative order. Literary images enrich human existence, have a beneficial effect on him (*bien-être*) and show him other dimensions of reality (*surréalité*). Here, the recommended caution towards imaginary contact with the world is something invisible. The poetic subject in relation to the world (four elements of nature) fills up, as Bachelard says, referring to C.G. Jung, archetypal structures of the psyche with material content (the element of fire, water, air and earth).

Interpretations that reduce Bachelardism exclusively to the philosophy of science, or only to the philosophy of poetry, however, are, as the author of the dissertation thinks, erroneous (just like the identification of this position only with idealism or materialism, or any duality). It seems that Bachelard's philosophy tells us much more. In it, it is not only about the scientific or poetic activity of the subject, but about the man himself and, above all, his rooting in the imaginal order. In the context of this source "imagery" – various levels of his activity are manifested, Bachelard describes them mostly as a scientific or poetic activity.

The author of the dissertation is primarily interested in issues concerning the fundamental for the existence of the human sphere of images and man as their medium. Binding the human psyche to the image is – in her opinion – the key point of Bachelard's philosophy, which at the same time, as it tries to show, implies an important anthropological dimension. Man is a being who constitutes his identity and develops his activities always in relation – negative or positive – to images present both in the domain of consciousness and unconsciousness; images functioning as part of the collective discourse of science as well as what is imagined, intimate, oneiric.

The presentation of the motifs mentioned above is not devoid of interpretative difficulties, because Bachelard in his works does not explicitly formulate a ready and comprehensive concept of human subjectivity and directly does not place his reflection in the field of anthropology. In this concept, we will not find a direct answer to the fundamental question of philosophical anthropology: what or who is a human being? The author, however, thinks that Bachelard's entire work implies an anthropological-philosophical problem of our "being-in-the-world", which – in a rudimentary way – is rooted in the sphere of images, as well as determined by it. This applies to both scientific and colloquial knowledge, practical and technical as well as an artistic transformation of the world, giving it meaning, looking for meanings, interpreting symbols, etc. The concept of "image" is an extremely important reference point (positive or negative) that goes on his entire work, regardless of whether he devotes his attention to the philosophy of science or the philosophy of poetry. This concept is therefore crucial in the field of anthropological research.

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