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"The hour of the dreamers!" and the radio imaginary of the mind: an essay based on Bachelard, Durand and Wunenburger

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Abstract

With the text "Reverie and Radio" by Gaston Bachelard (1884-1962) present in the book "The Right to Dream" we elevate the radio to a cosmic problem in which the imaginary unfolds in the structure of the mind. Through the inclusion of television that Jean-Jacques Wunenburger (1946-) addresses in the book "Man in the Age of Television" and in excerpts from "The Symbolic Imagination" by Gilbert Durand (1921-2012), we find neurobiological elements of the brain unfolded in the metaphor of television. With the issue of the pandemic, and even before it, both radio and TV had to reinvent themselves in the face of the era of artificial intelligence on the internet. The limitations and potentialities of this reality lead us to think about the reverberations and resonances of such a fact in our imagination. The objective of this communication is to explore the reverberation of the imaginary in the hypnotic spectacularization of the television communicative senses in our mind. How to bring new dreams and daydreams from the rupture with the language of radio consciousness? We intend to express what the image that moves towards the return of TV to the new spirit of radio, even if virtually, can mean, and what such new communication techniques between the human being and the world can bring to our imagination.

Keywords: logosphere; radio; screens.

"Our life is a link"

Gabriel Kafure

Recently, it is possible that some of us have heard a phrase, with a co-worker or friend, in this trans-virtual reality, although we do not pay much attention to certain things that are said to us, at some point they make us think. Our life is a link through the connection we imprint between our thoughts, it is a link in how this connection can be accessed and understood by other people. And this has been the reality of education through video calls.

The rhythm that imposes itself on our daily lives ends up demanding more and more speed of communication, and this imposes itself on doing "everything in a hurry", and if we do not prepare ourselves mentally and spiritually for this metaphorical race of everyday reality, we end up being left behind and left out. In the accomplishment of our tasks and goals, we need to take care of everything as quickly as possible, so that we finally have time to rest, to daydream.

How is our mind with so much speed and information? Sometimes it seems that it would be interesting to spend all this rush on a "rewind" - rewinding the cassette tape (an expression that has already fallen into disuse with digital media). It is in the imaginary of time, yet imagination would allow us to re-imagine our lives and our theories from front to back. Thus, in this paper, we intend to trace a theoretical path of inversion, I will start with Wunenburger's analysis of television, then between Wunenburger and Durand I will comment a little on the criticism of the television image to then arrive at the root of the radio imaginary. This is what inspired me in this essay, Bachelard's text on the reveries of radio.

Therefore, I initially read one of Wunenburger's provocations in "Man in the Age of Television":

What is at stake, then, is to know what the future of culture and humanity will be when television and its new metastases, which are the electronic interactive networks, have finally triumphed. Television is only the survival of the first technique that replaced life with generalized information and communication. Now, how can we continue to hope for and erect a true formation of man, an entirely human life, if we have previously allowed man to become the slave of a screen and for existence to be replaced by connection, by connection, to networks of images and sounds? Would it be possible to claim a project of education of man's humanity, of the development of his intelligence, his imagination and his sensibility, a mastery over the sense of reality and respect for the other, while at the same time encouraging this alienation of the concrete being through electronic mediations? (WUNENBURGER, 2000, p. 138).

Such a provocation leads me to think about how poor our education today, reinvented by video calls, has been due to the lack of coexistence. When a teacher is in contact with his students during a class, but does not see their faces, instead of a tabula rasa, he is usually faced with a kind of abyss with no echo for what he speaks. In the same way that education has revolutionized and turned us into "television presenters" on our students' computers, television has also been revolutionized in adapting to all digital transformations. However,

Instead of being an instrument of communication and socialization, it condemns beings to passivity, to incline to

private life, to the suppression of socialization, to solitude. In short, instead of being a true aid to debate, to the confrontation of ideas, at the service of a formation of civic and political consciousness, television imposes its ascendancy over a whole of society and establishes a true tyranny of images over spirits, inciting the mass of viewers to live without autonomy" (WUNENBURGER, 2000, p. 137).

Wunenburger, in his critique, exposes a pessimistic view of TV that resonates with the symbolic roots and its possibilities worn out by the handling of information that lead us to problems such as *those of fake news*. Now, if TV is perhaps also an image of the mind, and as the Buddhists say, it must be remembered that "the mind" also lies. So, before we are bombarded by images and information, we have to understand how our own thoughts work in our mind, how to give duration to thoughts.

It is curious that Wunenburger in his book "Man in the Age of Television" does not once quote either Durand or Bachelard, who are widely quoted and studied throughout the rest of his work. I make this observation because I know that evidently both thinkers would agree with this television criticism. Precisely because I find there an empty space to be occupied, I will now quote an excerpt from the book "The Imaginary" by Gilbert Durand where he also criticizes what he calls "the perverse effect and the explosion of video".

Durand recalls that the end of the Gutenberg galaxy began with the instantaneous transmission of images and films applied to oral telecommunication of an electromagnetic wave discovered by Hertz and considered at first to be useless. In this radioneural medical sense, Durand mentions radiographic analysis several times as a type of auscultation. "Since then, the invasion of the image has taken place in geometric progression: color photography, cinematographic animation of the «cliché», satellite transmission of the images, and even radiographic auscultation of the work" (DURAND, 2004, p. 8). Of course, radiography is an examination of X-ray radiation, and radiology was discovered in 1895 by Wilhem Roentgen. However, radiation and radialism are contradictory wave emissions, with different meanings and functions that can find a third party included between images of the skeletal structure or consciologic sounds. "Ainsi les images constituent une sphère complexe, qui doit être radiographiée sous des angles variés voire contradictoires, puisqu'elles relèvent à la fois de systèmes et d'événements, de lois générales et de bifurcations singulières." (WUNENBURGER, 2010, p. 13)

It is in principle the third included as a different possibility of properly valuing the image and the imaginary against the omnipresence of the media. Reunderstanding the cognitive role of the image in which

"The media image is present from the cradle to the grave, dictating the intentions of anonymous or hidden producers: in the pedagogical awakening of the child, in the economic and professional choices of the adolescent, in the typological choices (the appearance) of each person, even in public or private uses and customs, sometimes as "information", sometimes veiling the ideology of a "propaganda", and in others hiding behind a reductive "publicity"... The importance of "iconic manipulation" (relative to the image) is not worrying, however. However, it is on it that all other valuations depend - on "genetic manipulations", inclusive." (DURAND, 2004, p. 34)

We are hostages of the media. We can perhaps refer to Hegel who, in his concept of mediation, in the search for the immediacy of the spirit, leads us to what Durand calls for a psyche that "does not function only in the light of immediate perception and a rational chain of ideas": the unconscious, which works without our mediation, which flows incessantly as the "other" side of consciousness. What Durand defends by anatomical means is that in his "anatomical-physiological and ethological confirmations" it is that the cerebral sides, whether reptilian (of aggressiveness) or mammalian (emotionality) are interconnected in the human being by the third brain (noematic) that mediates affections through the imaginary. That is, when the unconscious gives us images that heal our impulses, in the formation of the great human brain, a neoteny of systems of symbolization are educated through culture and the pluralism of rationality: the radiological logosphere of intersubjective communication.

"It is perceived that thoughts are not individual, but rather "received in a network", that the mind works like a radio: the perception of thought reveals itself as a collective cognition." (GOMES, 2017, p. 35). We are invited to enter the logosphere of radio as a symbol of the rationality through which reverie arises. Now, Bachelard in the text "Radio and reverie" places radio as a cosmic problem in which the world is occupied. The concept of radium transcends the biosphere and the noosphere, even though it is in an ionosphere through which it dissipates, it is the logosphere that represents radium in its daily realization of the human psyche. "We are also far from the concepts of the modernist technicians who declare that what matters is the content of the broadcasts, the care that is dedicated to their realization and that refers to a whole mythology of "modern respect", of the "new listening...". All the "prerequisites" regarding the quality of the spokesperson, the content of the messages and the form of expression jump through the air." (GUATARRI apud SANTOS & ROCHA, 2026, p. 5).

The radio is not a problem of information or communication, but a problem of the psyche, of the consciousness that learns to listen to the other "in the universal world animated by the radio, everyone hears each other and everyone can listen to each other in peace" (BACHELARD, 1970, p. 177) The radio is a principle of originality of the unconscious to the extent that it not only transmits truths and information, but also but rather the reach of the word itself to the ends of humanity. The challenge of radio is to make the unconscious communicate, even if this is a paradox, since we hardly know our own unconscious.

"in turn, the explosion of the 'video', the result of a perverse effect, is pregnant with other 'perverse effects' and dangerous that threaten the humanity of Sapiens. In the first place, because it imposes its meaning on a passive spectator, since the 'canned' image gradually anesthetizes the individual creativity of the imagination, as Bachelard already pointed out when he gave preference to the 'literary image' over any

other iconic image, even if animated like that of a film" (DURAND, 2004, p. 118)

Bachelard recalls that this is linked to the factor of the fantastic and that "as Kierkegaard says that the world begins with the fantastic, he says a word that is easy to unmask. But it is necessary that man, every day, has this power of the fantastic. Where will you find it?" (BACHELARD, 1970, p. 177).¹

It is there that Bachelard understands that the various radio stations resemble the way in which each unconscious can find its principle of reverie. And that's what he did in his "causeries" that today would be broadcasts very similar to what we call podcasts.

Bachelard says that this is the result of two engineering: the psychic and the antenna. It is necessary to tune the waves correctly so that they do not produce nightmares, but joy. For Bachelard, such an attempt on the radio would be an "hour of the dreamers", a broadcast that finds a method and time to communicate to all psychisms a philosophy of rest.

In fact, by philosophizing about radio, Bachelard goes to the last instances of the possibilities opened up by the vehicle: its ability to reach the innermost depths of human sensibility through sound and hearing. Which does not mean, of course, that those responsible for this means of communication have made, throughout history, the best possible use of this characteristic. But that it exists, it exists. Bachelard says so. (HAUSSEN, 2004, p. 7)

Bachelard says that universal archetypes should be the theme of the broadcasts of the "dreamer's hour", in which the absence of a speaking face is precisely the superiority of intimacy.

If you want to teach, broadcast the daydream and touch the public, let us put it in a house, in a corner of that house, in a stronghold, perhaps in the barn, perhaps in the basement, perhaps in a corridor, in something entirely modest, because there is a principle of reverie: the principle of the modesty of refuge. (BACHELARD, 1970, p. 179) ²

This principle of refuge is where philosophers can think, the space where we live the unconscious. Does radio convey archetypes better than a book? Probably not, because a book, like our eyes, is something that you close and reopen whenever you want, but that due to its portability does not necessarily require you to be solitude, to close yourself in a room, or in a headset, that is, to close yourself to listening to the outside world and listening within yourself to the resonances of the unconscious. And this makes the radio the possession of extraordinary daydreams, the radio is the portal to the nocturnal world, to the imaginary." And if the psychic engineers of radio are poets who desire the good of man, the sweetness of the heart, the joy of loving,

¹ L'anamnèse de tous les symbolismes contenus dans toutes les rêveries reconduit, par delà le temps et ses tracas, à un « Ennui » primordial, à l'Enfance, au Puer aeternus que Jung et Kerényi ont repéré dans de nombreuses mythologies. Et l'auteur du Rationalisme appliqué fait enfin appel, pour confirmer cette intuition dernière, à Kierkegaard » (Durand, 1964, p. 53)

² Si l'on veut enseigner, radiodiffuser la rêverie, et toucher un public, mettons-le dans une maison, dans un coin de cette maison, dans un réduit, peut-être au grenier, peut-être à la cave, peut-être dans un corridor, dans quelque chose de tout à fait modeste, car il y a un principe de rêverie : c'est le principe de la modestie du refuge. » (Idem, p. 177)

the sensual fidelity of love, they will prepare good nights for their listeners" (BACHELARD, 1970, p. 182)³

Today, our relationship with radio has been mediated by streaming and artificial intelligences that present themselves as a large neural network of information that is interconnected. The tree of thought then communicates through the metaphysical roots that sustain each form of communication.

If our life today is a link, it is precisely the connection of thought in search of other thoughts that resonate and dream like us. And in meditation I finally hear Sri Ramana Maharshi in his book *Maha Yoga*: "People ask me how to control the mind. I reply, 'Show me your mind.' The mind is nothing more than a series of thoughts. How can the mind be controlled by one of those thoughts, that is, by the desire to control the mind? It is foolish to try to do away with the mind through the mind itself; the only way is to find the Source of the mind and hold on to it. Then the mind will disappear by itself."

So if our mind is like a radio that is all the time receiving random information from the logosphere, then it is up to the 'I' or the great void that tries to consolidate this 'I', to connect the information to realize that both the I and the mind are one with the light of consciousness that comes from the Being, which resembles the Sun and in the reflection of the Moon, "therefore, when the Self begins to shine, the mind becomes useless, just as the moon in the daytime." And thus, to make the radio of consciousness play the symphony of thoughts.

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³ Et si les ingénieurs psychiques de la radio sont des poètes qui veulent le bien humain, la douceur de cœur, la joie d'aimer, la fidélité

sensuelle de l'amour, ils prépareront de bonnes nuits à leurs auditeurs.
» (Idem, p. 179)